

UNION BANK SQUARE

445-459 South Figueroa Street; 930 West 4th Street; 929 West 5th Street
CHC-2019-4334-HCM
ENV-2019-4335-CE

Agenda packet includes:

1. [Final Determination Staff Recommendation Report](#)
2. [Commission/Staff Site Inspection Photos—September 12, 2019](#)
3. [Categorical Exemption](#)
4. [Under Consideration Staff Recommendation Report](#)
5. [Historic-Cultural Monument Application](#)
6. [Amendment Submitted by Applicant—November 19, 2019](#)

Please click on each document to be directly taken to the corresponding page of the PDF.

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

**CASE NO.: CHC-2019-4334-HCM
ENV-2019-4335-CE**

HEARING DATE: December 5, 2019
TIME: 9:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012

Location: 445-459 South Figueroa Street;
930 West 4th Street; 929 West 5th Street
Council District: 14 - Huizar
Community Plan Area: Central City
Area Planning Commission: Central
Neighborhood Council: Downtown Los Angeles
Legal Description: Tract 28794, Lot FR LT 1

EXPIRATION DATE: December 28, 2019

PROJECT: Historic-Cultural Monument Application for
UNION BANK SQUARE

REQUEST: Declare the property an Historic-Cultural Monument

OWNERS: KBSII 445 South Figueroa LLC Tim Helgeson, Senior Vice President
c/o Thomson Reuters KBS Realty Advisors
PO Box 28270 800 Newport Center Drive, Suite 700
Santa Ana, CA 92799 Newport Beach, CA 92660

KBSII 445 South Figueroa LLC
c/o KBS Capital Advisors LLC
620 Newport Center Drive, Suite 1300
Newport Beach, CA 92660

APPLICANT: Adrian Scott Fine
Los Angeles Conservancy
523 West 6th Street, Suite 826
Los Angeles, CA 90014

PREPARERS: Christine Lazzaretto and Heather Goers
Historic Resources Group
12 South Fair Oaks Avenue, Suite 200
Pasadena, CA 91105

RECOMMENDATION **That the Cultural Heritage Commission:**

1. **Declare the subject property** an Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.7.
2. **Adopt** the staff report and findings.

VINCENT P. BERTONI, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

CHC-2019-4334-HCM

445-459 South Figueroa Street; 930 West 4th Street; 929 West 5th Street

Page 2 of 7

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Melissa Jones, City Planning Associate
Office of Historic Resources

Attachments: Historic-Cultural Monument Application
 Commission/Staff Site Inspection Photos—September 12, 2019
 Amendment Submitted by Applicant, November 19, 2019

FINDINGS

- Union Bank Square “is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community” as the first building to be constructed as part of the 1959 City of Los Angeles-initiated Bunker Hill Urban Renewal Project, which served as a catalyst for the expansion of post-World War II commercial development in downtown Los Angeles.
- Union Bank Square “embodies the distinctive characteristics of a style, type, period, or method of construction” as an excellent example of Corporate International commercial architecture in Downtown Los Angeles [and] “represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age” as an excellent and intact example a Modernist landscape design by master landscape architect Garrett Eckbo.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon), building or structure of particular historic or cultural significance to the City of Los Angeles if it meets at least one of the following criteria:

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community;
2. Is associated with the lives of historic personages important to national, state, city, or local history; or
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.

SUMMARY

Union Bank Square is a 1967 office and retail complex with a landscaped plaza located on Figueroa Street between 4th and 5th Streets in Downtown Los Angeles. The office tower, parking garage, and ground-level retail court were collaboratively designed by the New York-based architectural firm of Harrison & Abramovitz and the Los Angeles-based firm of A.C. Martin & Associates in the Corporate International architectural style. The street-level commercial court and plaza-level conference center were subsequently renovated by Rothenberg Sawasy Architects in 1990 and further significant alterations were made by Johnson Fain and Pereira Associates in 1992. The Modernist-style landscaped plaza was designed by landscape architect Garrett Eckbo. The complex was commissioned by the Connecticut General Life Insurance Company, which was the first redeveloper of the City of Los Angeles' Bunker Hill Urban Renewal Project adopted by the City Council in 1959. When the building opened, Union Bank leased fourteen floors for use as their corporate and banking headquarters. The property was sold in the 1980s and has since had a succession of owners.

The Union Bank Square complex is composed of three principal components: a two-story base, which is set at the street and consists of a commercial court and adjoining parking garage; a landscaped plaza, which tops the court and parking garage below; and a forty-story office tower. The office tower, located on the southwestern portion of the parcel, is rectangular in plan and is of expressed steel and reinforced concrete construction with a flat roof. The façades are uniformly composed in a grid pattern

accentuated by the building's expressed steel framing system, with vertical steel columns clad in concrete separated by horizontal bands of recessed windows with concrete soffits and reeded concrete spandrels. The primary entrance is situated on the southeast-facing elevation and is accessed from the landscaped plaza. The entrance is set at grade and comprises a projecting canopy and two pairs of fully-glazed metal doors with metal hardware, transoms, and sidelights. Fenestration at the ground floor consists primarily of fully-glazed fixed bronze metal storefront windows with bronze solar glass; fenestration at the upper stories is recessed behind the building's framing system and consists of fixed bronze metal ribbon windows with bronze solar glass. Fenestration at the upper stories on the east, south, and west façades is accented by horizontal sun control louvers.

The landscaped plaza is rectangular in plan, surrounds the tower on all sides, and has a grid-patterned paving scheme that aligns with the office tower's steel columns. The plan for the plaza is characterized by distinct zones that are defined by spatial organization and use: the primary northern plaza, which is situated to the north of the office tower and comprises approximately half of the overall plaza; the southern plaza, which serves as a transitional space between the office tower and the commercial court below; and the western plaza, which is located to the west of the office tower. Each zone is also visually distinguished through the use of a specific species of tree. The largest section of plaza, to the north, is characterized by a large concrete water feature with a concrete bridge spanning the center, a 26-foot-high stainless steel sculpture by Jerome Kirk titled "Aquarius," and grassy islands bordered by low concrete walls with integrated wood slat benches. This is ringed by vegetation in planter boxes, including mature ficus and jacaranda trees. The southern portion of the plaza is largely paved, with coral trees in concrete planter boxes arranged in a grid pattern aligned with the ground plane grid and the east-west axes of the office tower, and has connections to footbridges across 5th and Figueroa Streets. A narrower section of plaza wraps around the northwest- and southwest-facing facades, with a stretch of pavement between the office tower and a planted perimeter that includes some original coral trees.

The New York-based architectural firm of Harrison & Abramovitz was composed of architects Wallace Kirkland Harrison (1895-1981) and Max Abramovitz (1908-2004), who were prominent architects in postwar New York and the East Coast. Prior to partnering with Abramovitz, Harrison established the firm of Corbett, Harrison & MacMurray, through which he developed the plan for New York City's Rockefeller Center and designed a variety of projects for Nelson Rockefeller, including private family residences as well as overseas projects for the United States government and large-scale civic projects in New York during Rockefeller's tenure as governor. Although he gained widespread recognition for these commissions, Harrison's most prominent and successful collaboration was with the architect Max Abramovitz, whom he met in the 1930s. Together, this duo grew their business to become one of the nation's most successful architecture firms, which primarily focused on large-scale plans for civic, commercial, and institutional properties on the East Coast. Several of the projects over their 35-year partnership included the United Nations Headquarters, Lincoln Center, the Time-Life Building, and the CIA headquarters. Union Bank Square was their only work on the West Coast.

Originally established by Albert C. Martin, Sr. (1879-1960) in 1909, A.C. Martin and Associates was joined by Albert C. "Al" Martin, Jr. in 1936, and his brother John Edward in 1939. By 1951, the two brothers were managing the firm, which is known as AC Martin Partners and is in its third generation of family leadership. Over the years, the A.C. Martin and Associates firm has worked on a multitude of commissions that include shopping centers, prisons, civic buildings, suburban business parks, and many of the major buildings erected in downtown Los Angeles. A few of the more well-known commissions comprise the Million Dollar Theater Building (1918, HCM #1184), May Company Wilshire (1939, HCM #566), Los Angeles Department of Water and Power General Office Building (1965, HCM #1022), Sunkist Headquarters Building (1970), and ARCO Plaza (1972).

Garrett Eckbo (1910-2000) is considered one of the pioneers of Modernism in landscape design. Born in Cooperstown, New York in 1910, Eckbo later relocated to Alameda, California with his mother after his parent divorced. In 1936, he entered Harvard University's Graduate School of Design where he received a master's degree in 1938. While attending Harvard University, he took classes in architecture with former Bauhaus masters Walter Gropius and Marcel Breuer, who influenced him in establishing a three-dimensional approach to the site and defining Modern landscape design. Eckbo served as the head of the landscape architecture department at the University of California, Berkeley from 1969 to 1975 and received the Medal of Honor from the American Society of Landscape Architects in 1975. Properties that incorporate landscapes designed by Eckbo include the Henry Shire Residence (1950, HCM #973), Emmons House (1954, HCM #694), and the Gerst Residence (1951, HCM #759).

The subject property has experienced multiple alterations over the years that include the addition of pedestrian bridges over Figueroa Street and 5th Street in 1976; fire repair on the 34th floor in 1988; a remodel and an 8,000-square-foot addition to the retail court, and reconfiguration of the southeastern portion of the plaza in 1990; the addition of a projecting canopy to the building's primary entrance in 1992; the replacement of granite tiles and topping slab at ground level and granite tiles at the mezzanine floor level in 1998; the removal and replacement of the stone veneer at the ground level in 1999; the addition of a canopy over the primary entrance prior to 2001; and the replacement of the entrance doors, and various tenant improvements, all at unknown dates.

SurveyLA, the citywide historic resources survey, identified the subject property as individually eligible for listing under national, state, and local designation programs as an excellent example of a 1960s corporate office tower associated with patterns of corporate growth and urban redevelopment in Los Angeles after World War II, and as an excellent example of Corporate International commercial architecture in Downtown Los Angeles by noted Los Angeles architectural firm A.C. Martin and Associates.

DISCUSSION

On November 19, 2019, the applicant submitted a revised nomination to incorporate additional research regarding the alterations made to the subject property in the early 1990s and to expand the discussion of significance to include Criterion 1.

After reviewing the original application materials and the amendment submitted by the applicant, in addition to an on-site inspection with the Cultural Heritage Commission, staff finds that Union Bank Square meets two of the Historic-Cultural Monument criteria.

The subject property "is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community" as the first building to be constructed as part of the 1959 City of Los Angeles-initiated Bunker Hill Urban Renewal Project, which served as a catalyst for the expansion of post-World War II commercial development in downtown Los Angeles. In the late 1940s, the City of Los Angeles acquired the legal authority to implement plans to raze Bunker Hill, a once-wealthy residential neighborhood in downtown Los Angeles then in decline. Adopted by the Los Angeles City Council in March 1959, the Bunker Hill Urban Renewal Project enabled the City to acquire Bunker Hill properties through eminent domain and redevelop the area through private enterprise. Starting with the construction of Union Bank Square in 1967, Bunker Hill was transformed from a residential district into the financial and corporate heart of Los Angeles. The Bunker Hill Urban Renewal Project was the first of its kind in Los Angeles, and over the next several decades, sleek skyscrapers, residential towers, luxury hotels, quasi-public plazas, and an array of museums and cultural facilities were constructed on

25 superblocks that had been assembled by the Community Redevelopment Agency after the bulk of the hill had been leveled. The redevelopment of Bunker Hill also catalyzed the development of new, corporate office towers and monumental buildings further south in subsequent years.

The subject property “embodies the distinctive characteristics of a style, type, period, or method of construction” as an excellent example of Corporate International commercial architecture in Downtown Los Angeles. The Corporate International style, sometimes also referred to as Corporate Modernism or Corporate architecture, is a derivative of postwar Modernism that was primarily applied to large-scale commercial office buildings and government facilities and was the dominant mode of corporate architecture between the 1950s and 1970s. The subject property reflects the execution of this architectural style at the height of its popularity in Los Angeles. Union Bank Square’s box-like form, expressed steel and concrete construction, bands of flush-mounted metal windows and spandrel panels, and landscaped plaza are characteristic of the Corporate International architectural style. Other associative features include its flat roof, integrated parking, and lack of applied ornament. Although the subject property has experienced substantial alterations to the street-level court and the lobby and tenant spaces, the office tower retains its original interior plan with corridors and a central elevator as well as an intact envelope.

The subject property also “represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age” as an excellent and intact example a Modernist landscape design by master landscape architect Garrett Eckbo. Modernist landscape design was widely utilized in institutional and commercial contexts, and is characterized by large areas of hardscape, irregular and asymmetrical forms, plants selected for shape or growing habit, and use of modern materials such as steel and concrete. Eckbo’s plaza displays all of these characteristics, as well as patterned paving and low concrete walls and planters that are also typical of the style. Though some vegetation was replaced with different plant species, and the southern plaza experienced substantial alterations, the more expansive north plaza remains largely intact.

While the applicant claims that Union Bank Square was “...only the second downtown building to exceed the height of City Hall, [and] it also became the tallest building in Los Angeles upon its completion in 1967,” this is incorrect. The first Downtown tower to exceed the 150-foot height limit repealed in November 1956 was the California Bank Building, on the southeast corner of Spring and Sixth Streets, proposed in 1958 and completed in 1960. It rises nineteen stories over a four-level basement. However, far exceeding the California Bank Building in height was the Crocker Citizens Bank Building that sits on the northwest corner of Sixth and Grand Streets. It was originally proposed in 1964 to be at least 34 stories; however, by December of 1965, it was extended to 42 stories, and, at 620 feet tall, was the city’s tallest building at the time.

Despite some alterations to the interior of the office tower and Eckbo’s original design for the southern plaza, the subject property appears to retain a high level of integrity of location, materials, design, setting, workmanship, feeling, and association to convey its significance.

CALIFORNIA ENVIRONMENTAL QUALITY ACT (“CEQA”) FINDINGS

State of California CEQA Guidelines, Article 19, Section 15308, Class 8 “*consists of actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment.*”

State of California CEQA Guidelines Article 19, Section 15331, Class 31 “*consists of projects limited to maintenance, repair, stabilization, rehabilitation, restoration, preservation, conservation or*

reconstruction of historical resources in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic buildings."

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

The City of Los Angeles has determined based on the whole of the administrative record, that substantial evidence supports that the Project is exempt from CEQA pursuant to CEQA Guidelines Section Article 19, Section 15308, Class 8 and Class 31, and none of the exceptions to a categorical exemption pursuant to CEQA Guidelines Section 15300.2 applies. The project was found to be exempt based on the following:

The use of Categorical Exemption Class 8 in connection with the proposed designation is consistent with the goals of maintaining, restoring, enhancing, and protecting the environment through the imposition of regulations designed to prevent the degradation of Historic-Cultural Monuments.

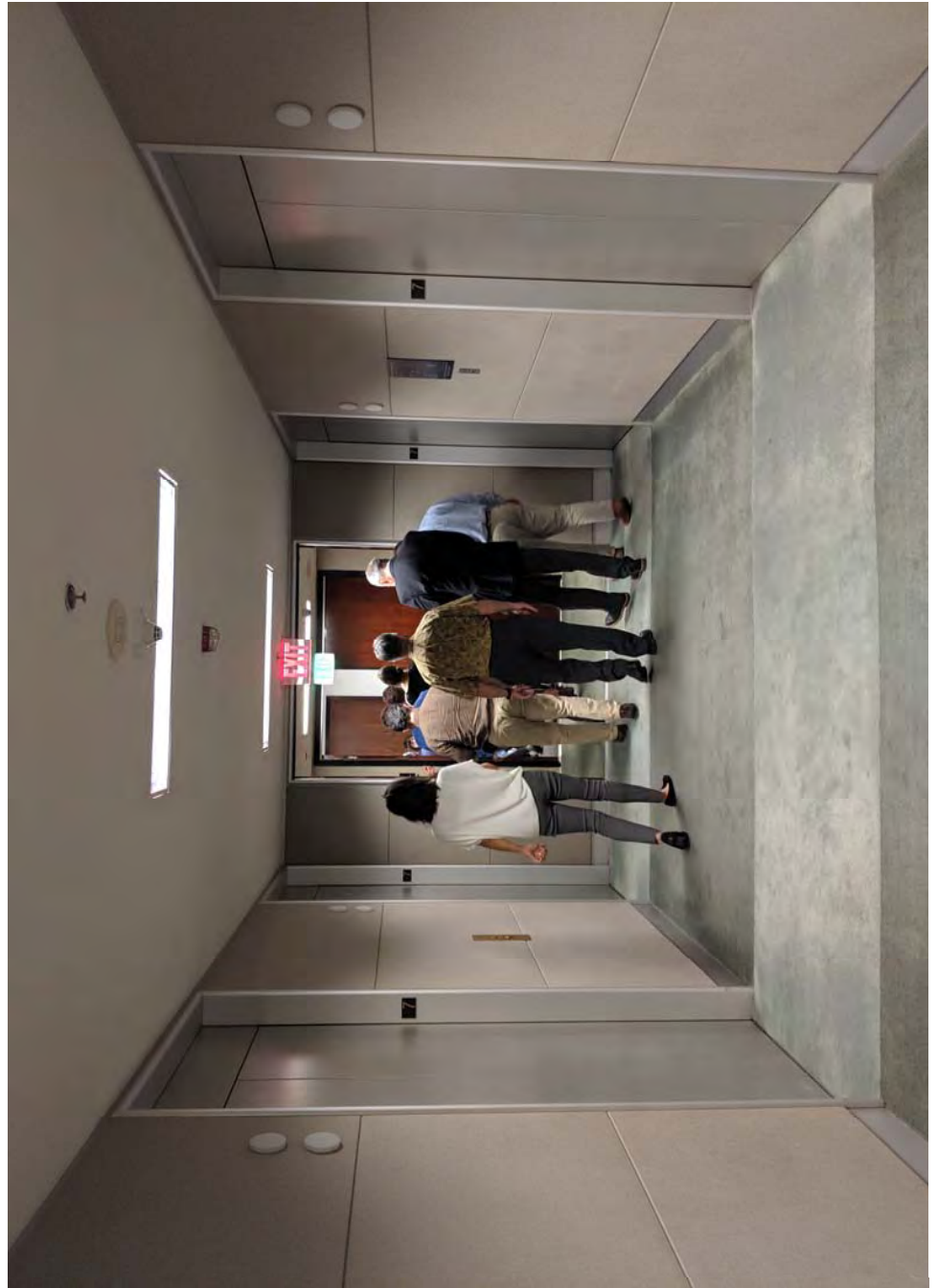
The use of Categorical Exemption Class 31 in connection with the proposed designation is consistent with the goals relating to the preservation, rehabilitation, restoration and reconstruction of historic buildings and sites in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties.

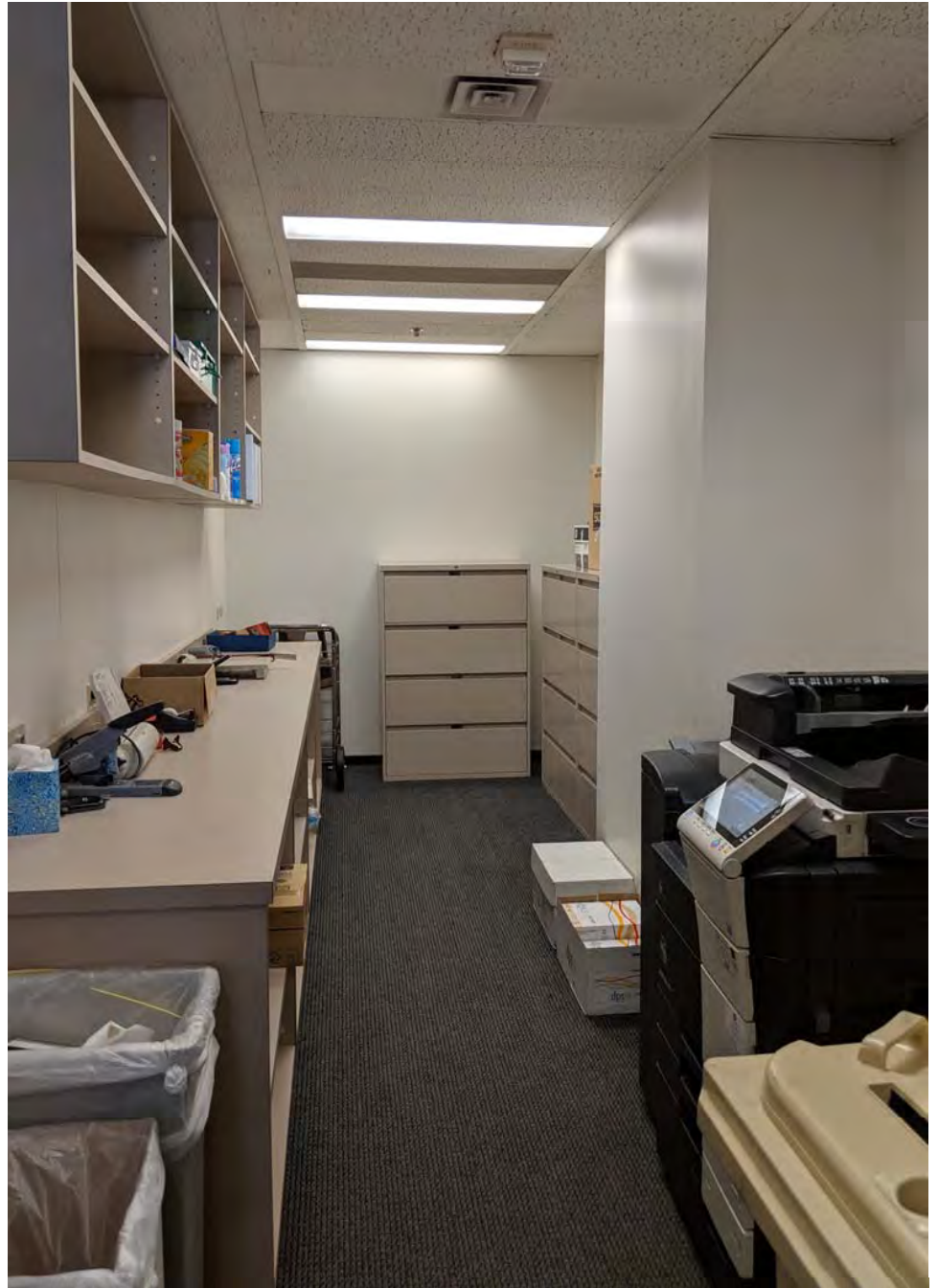
Categorical Exemption ENV-2019-4335-CE was prepared on September 19, 2019.

BACKGROUND

On August 15, 2019, the Cultural Heritage Commission voted to take the property under consideration. On September 12, 2019, a subcommittee of the Commission consisting of Commissioners Barron and Kennard visited the property, accompanied by staff from the Office of Historic Resources. In accordance with LAAC 22.171.10, on September 26, 2019, the owner's representative requested up to a 60-day extension to the time for the Commission to act.



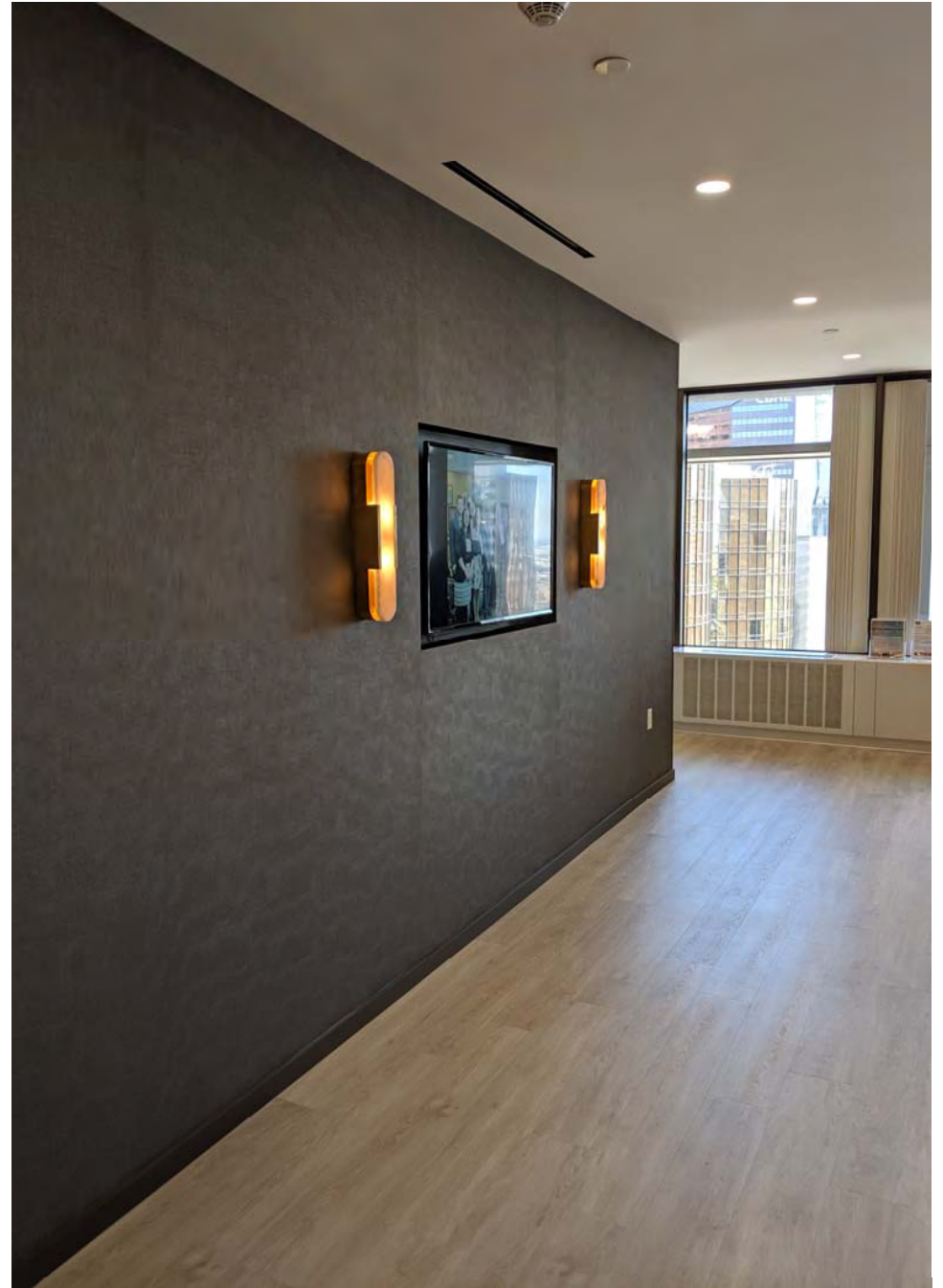


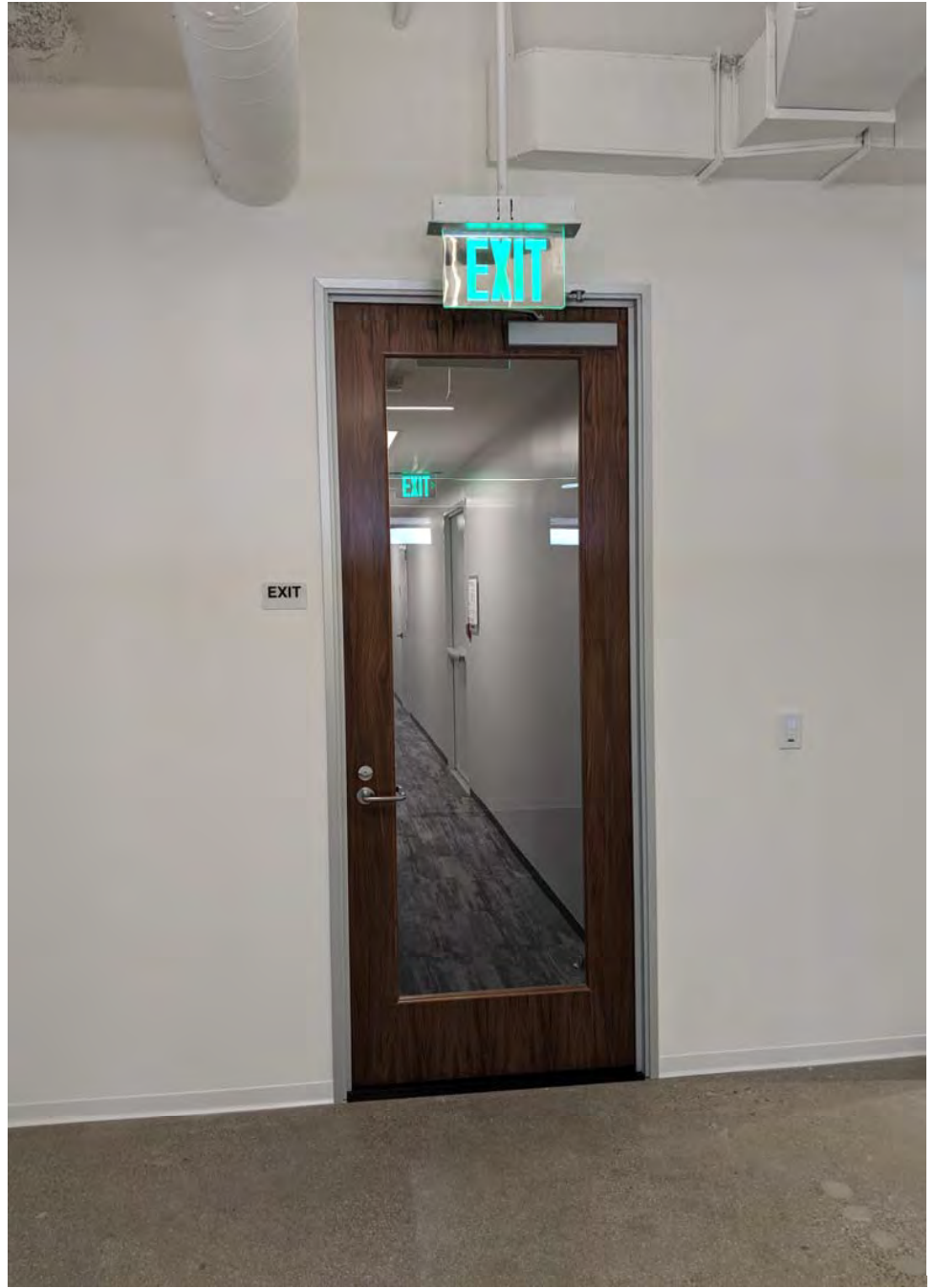


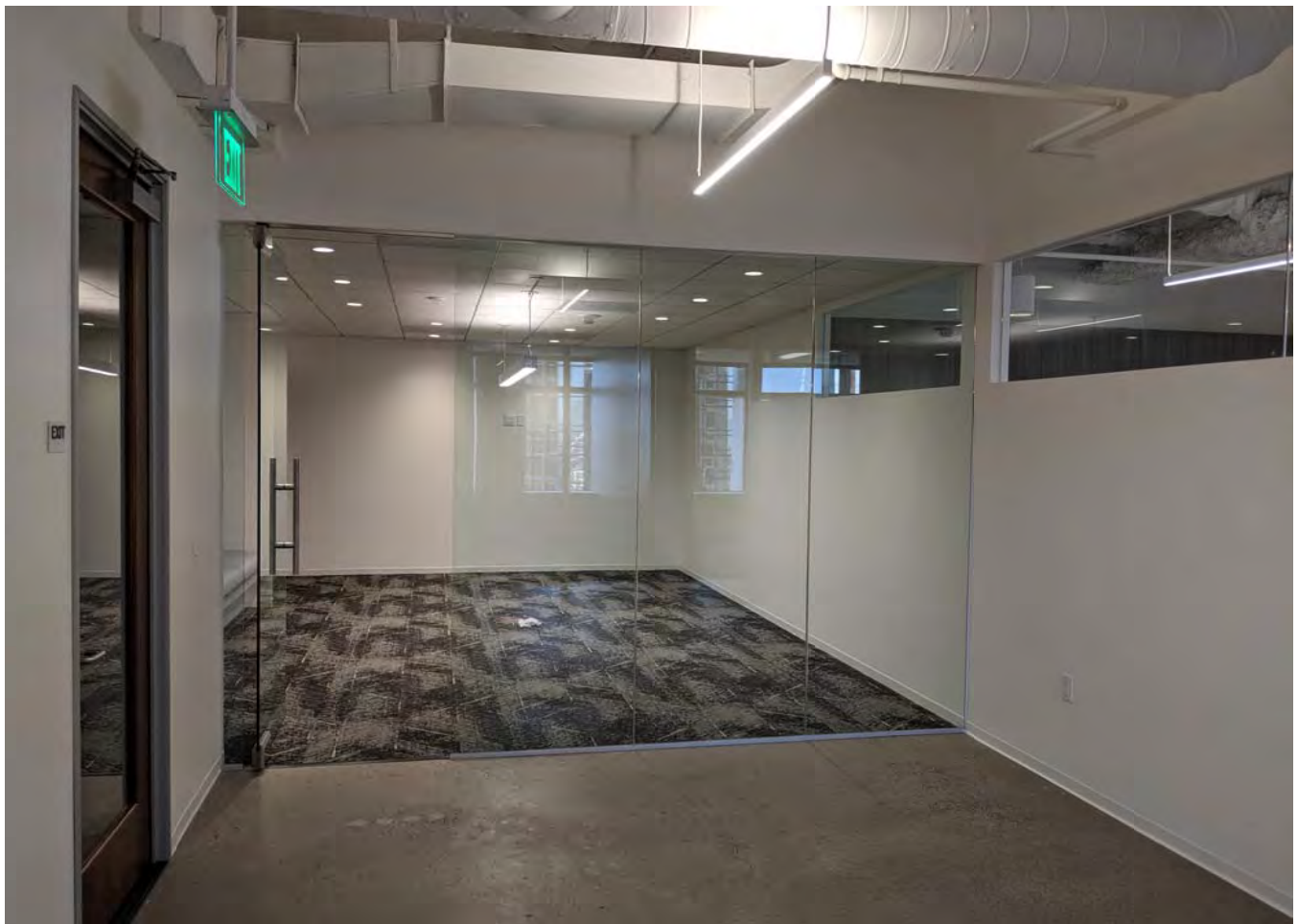


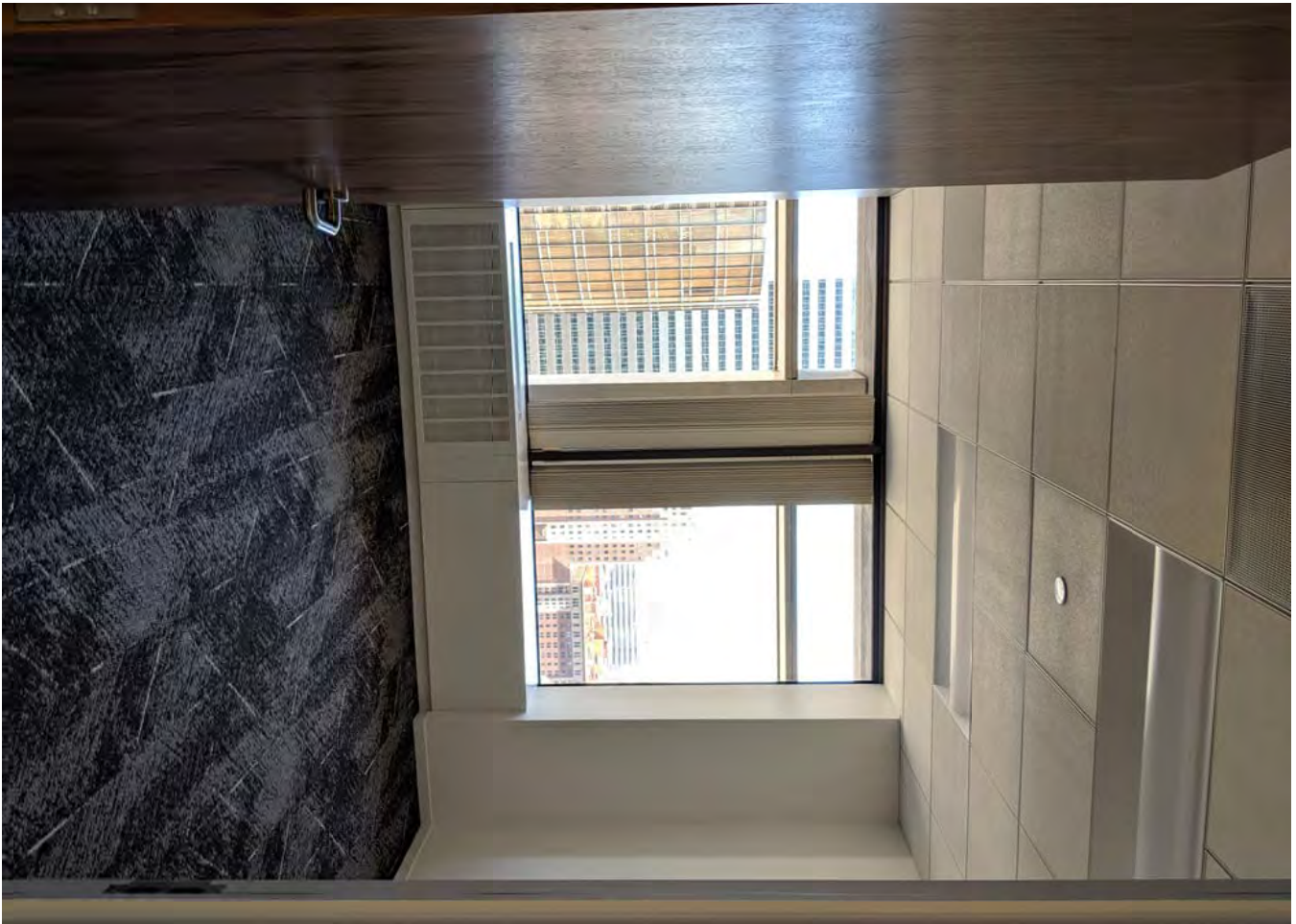


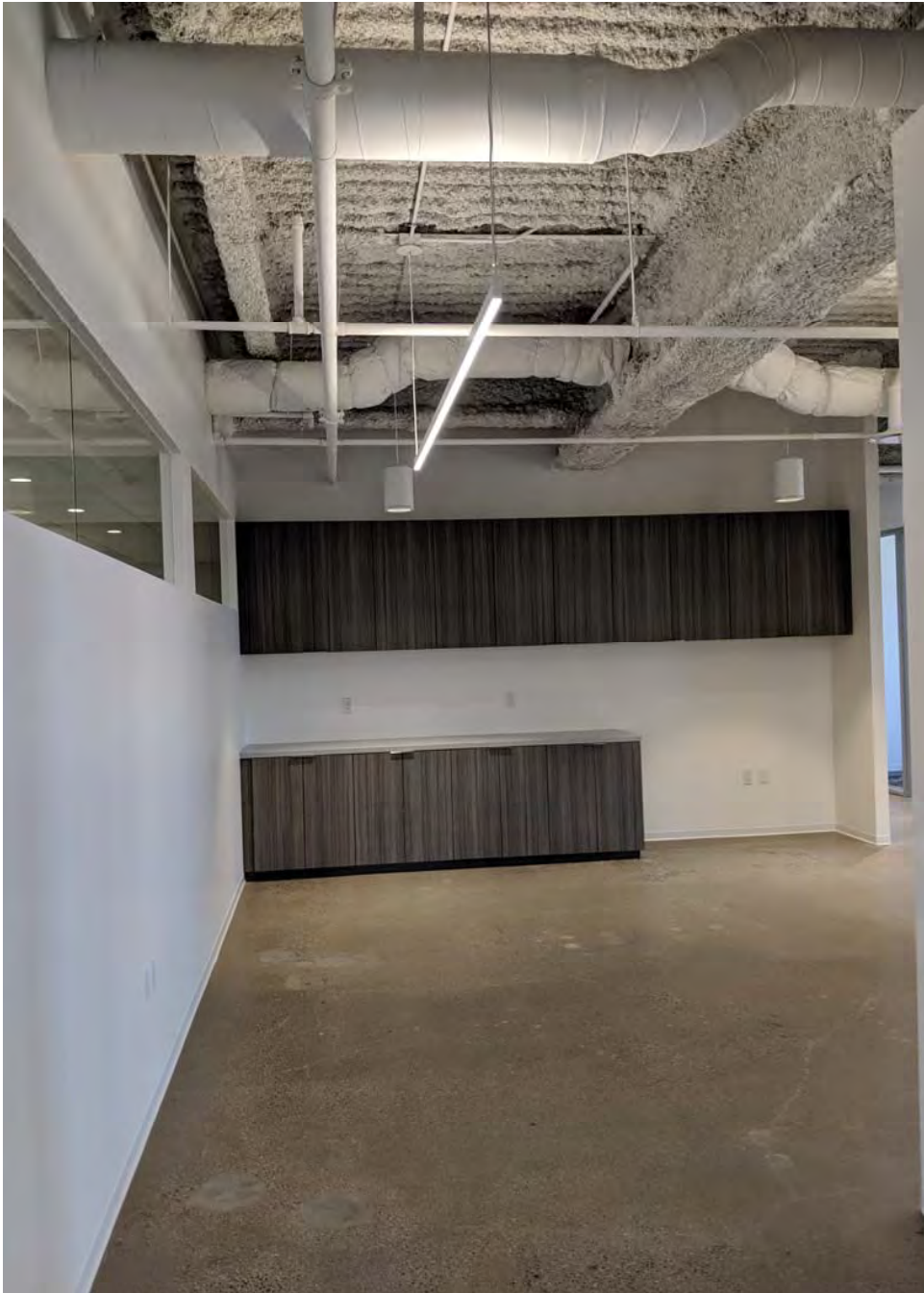


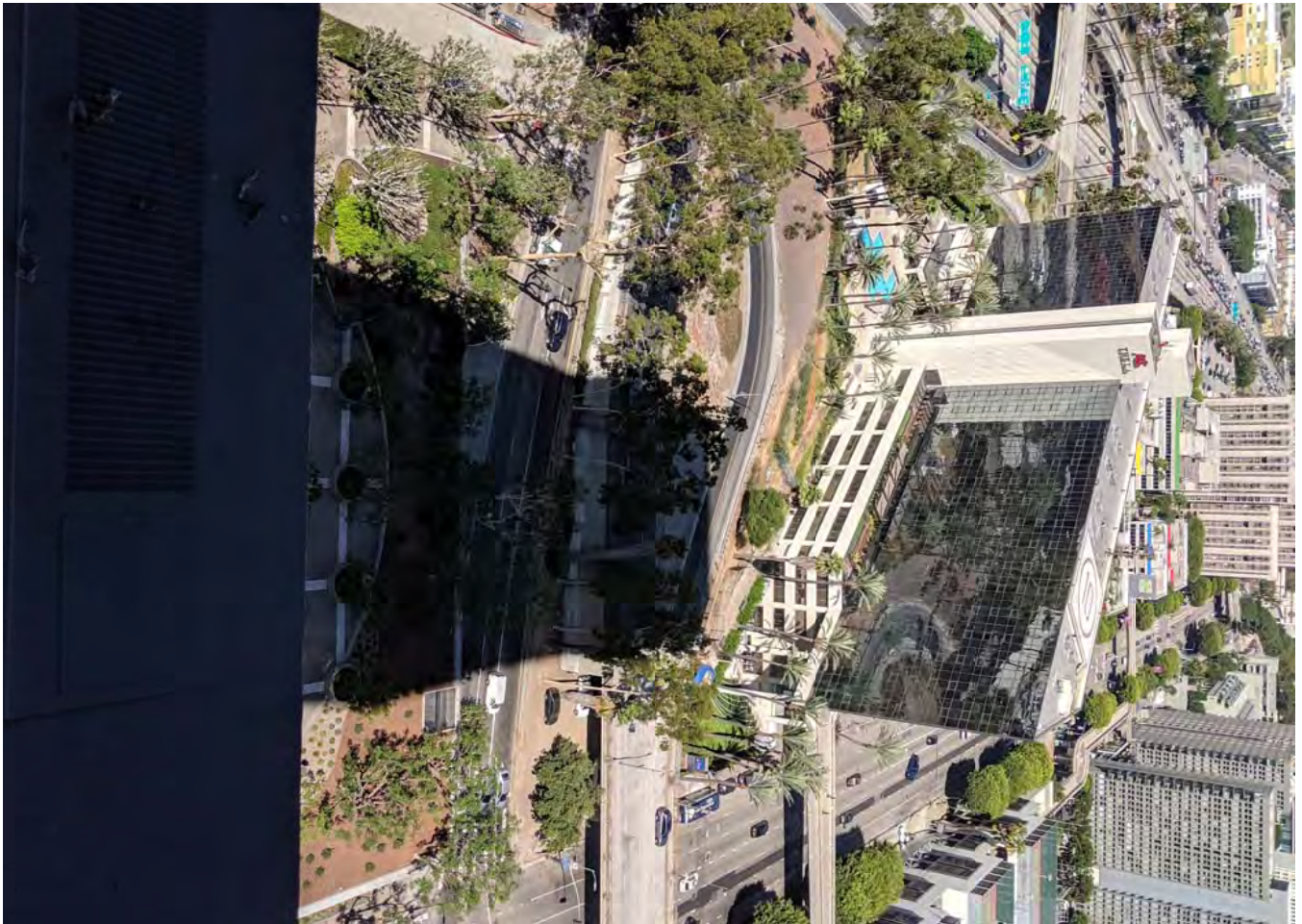


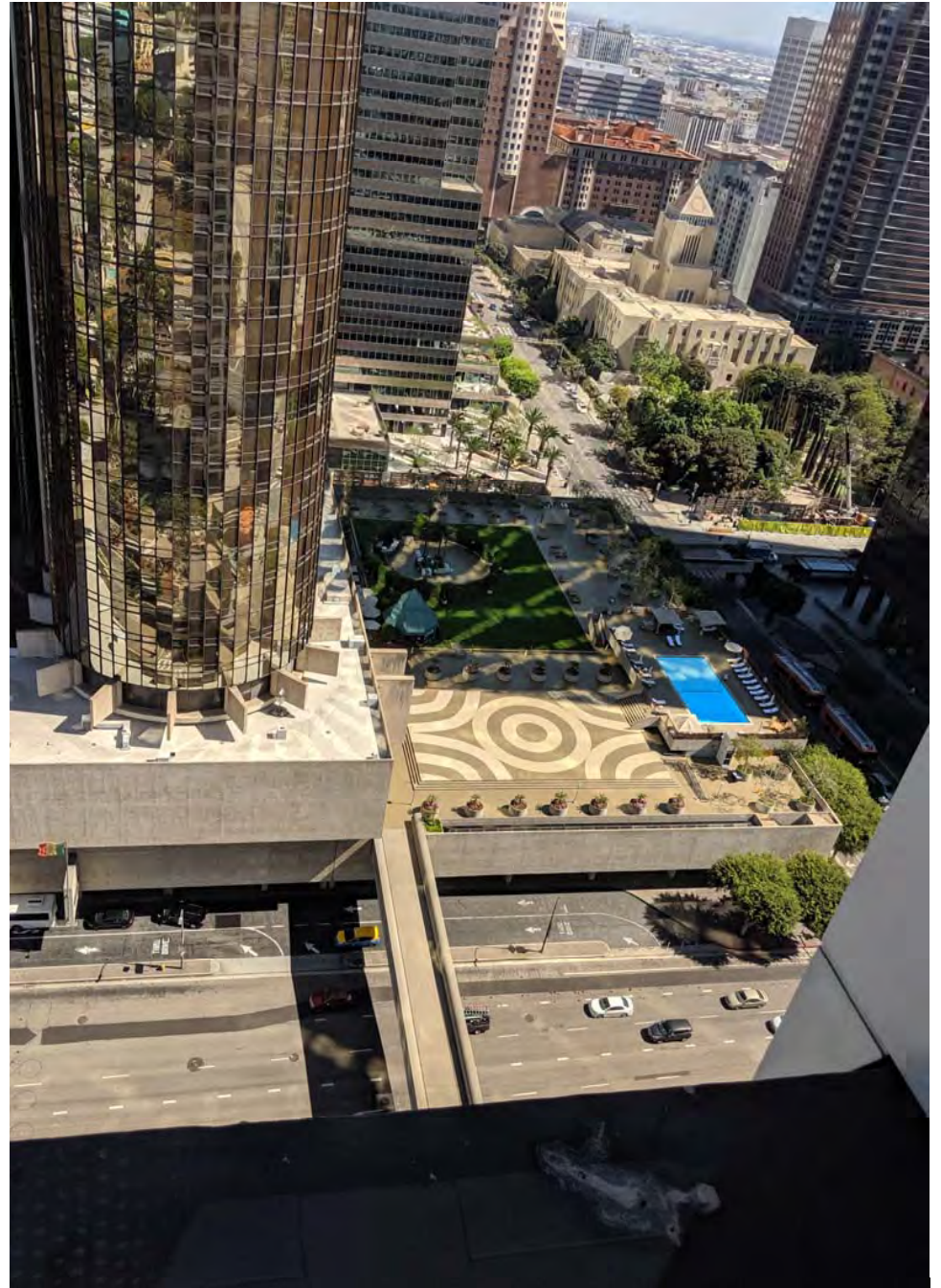


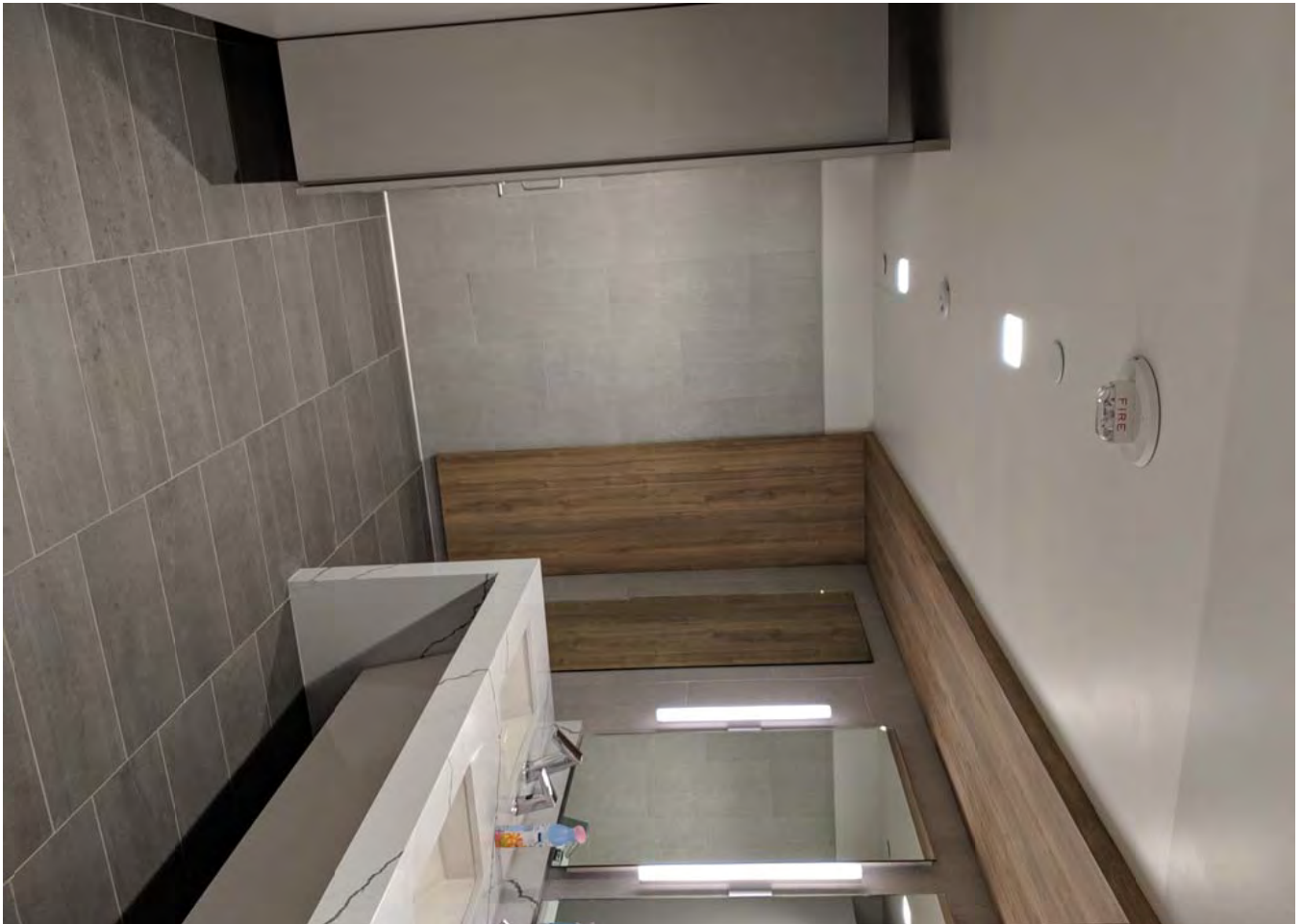
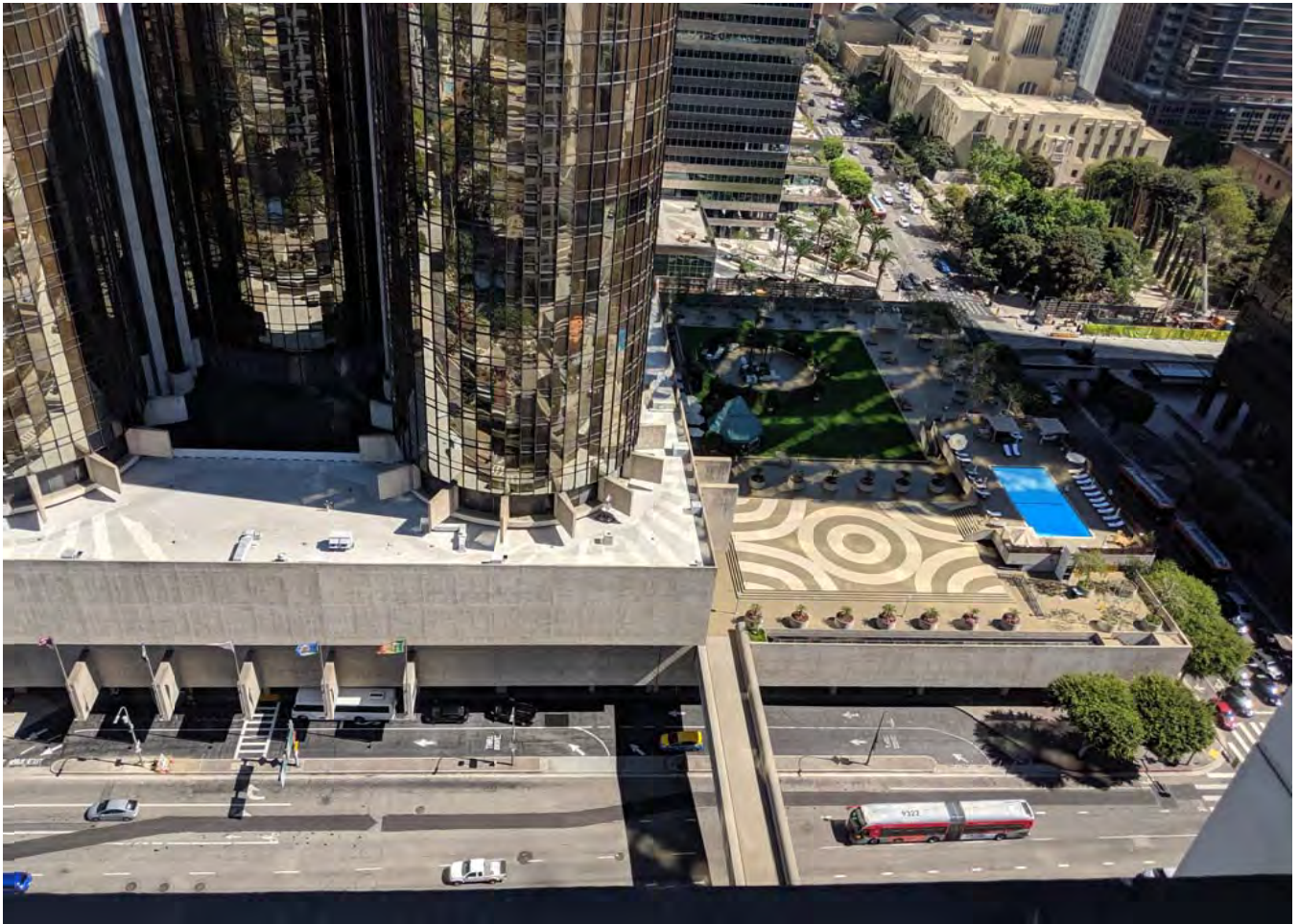


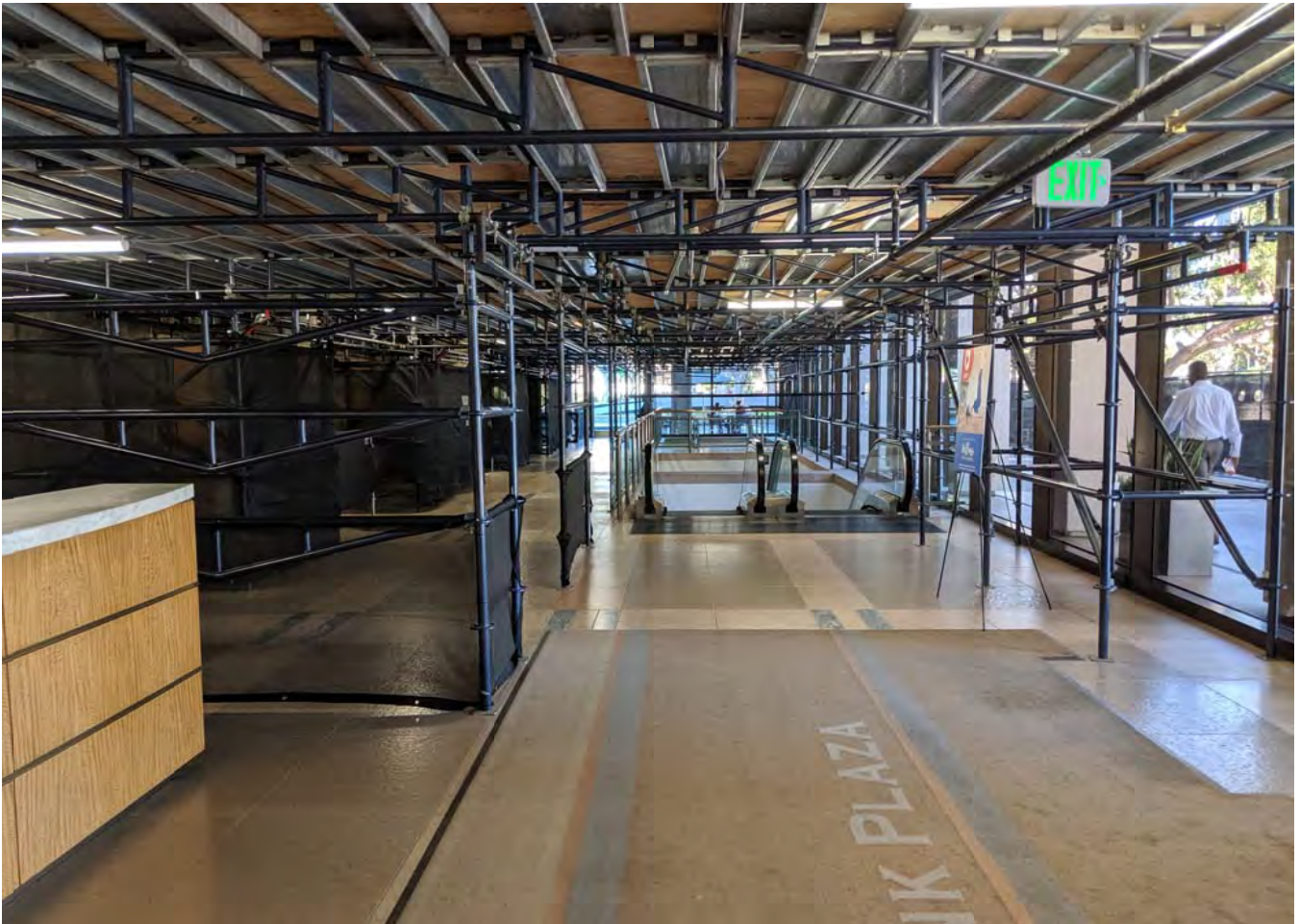






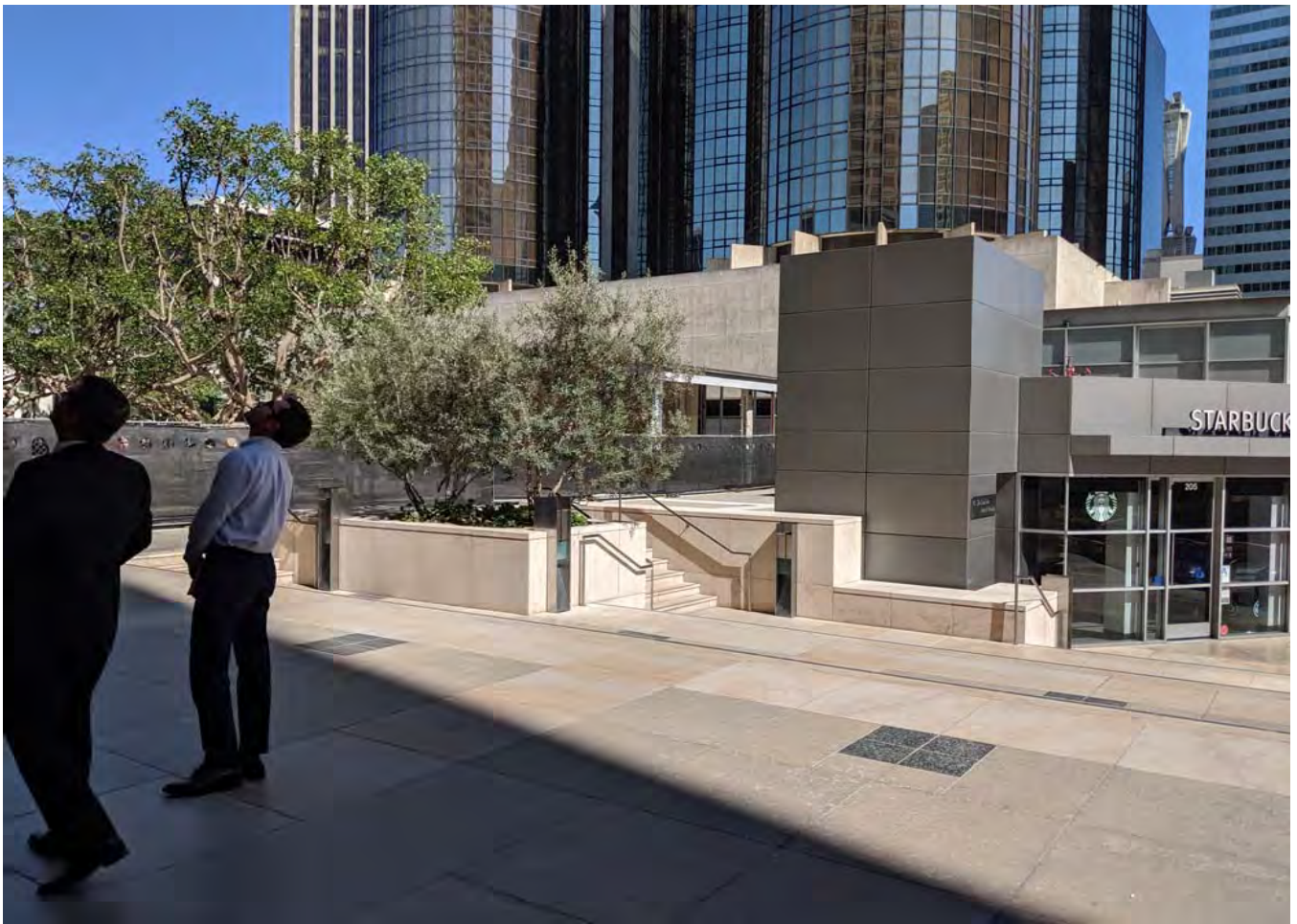


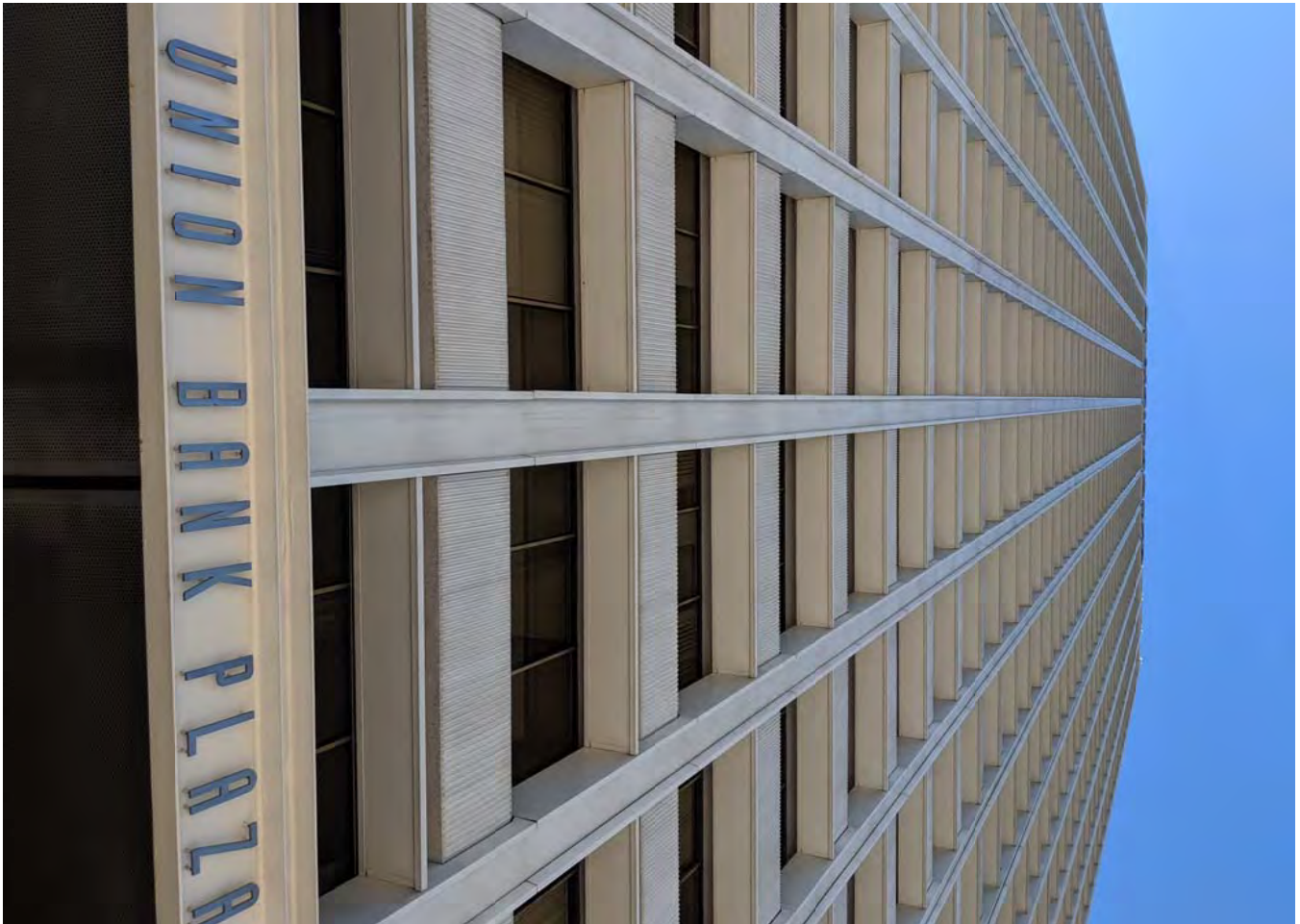




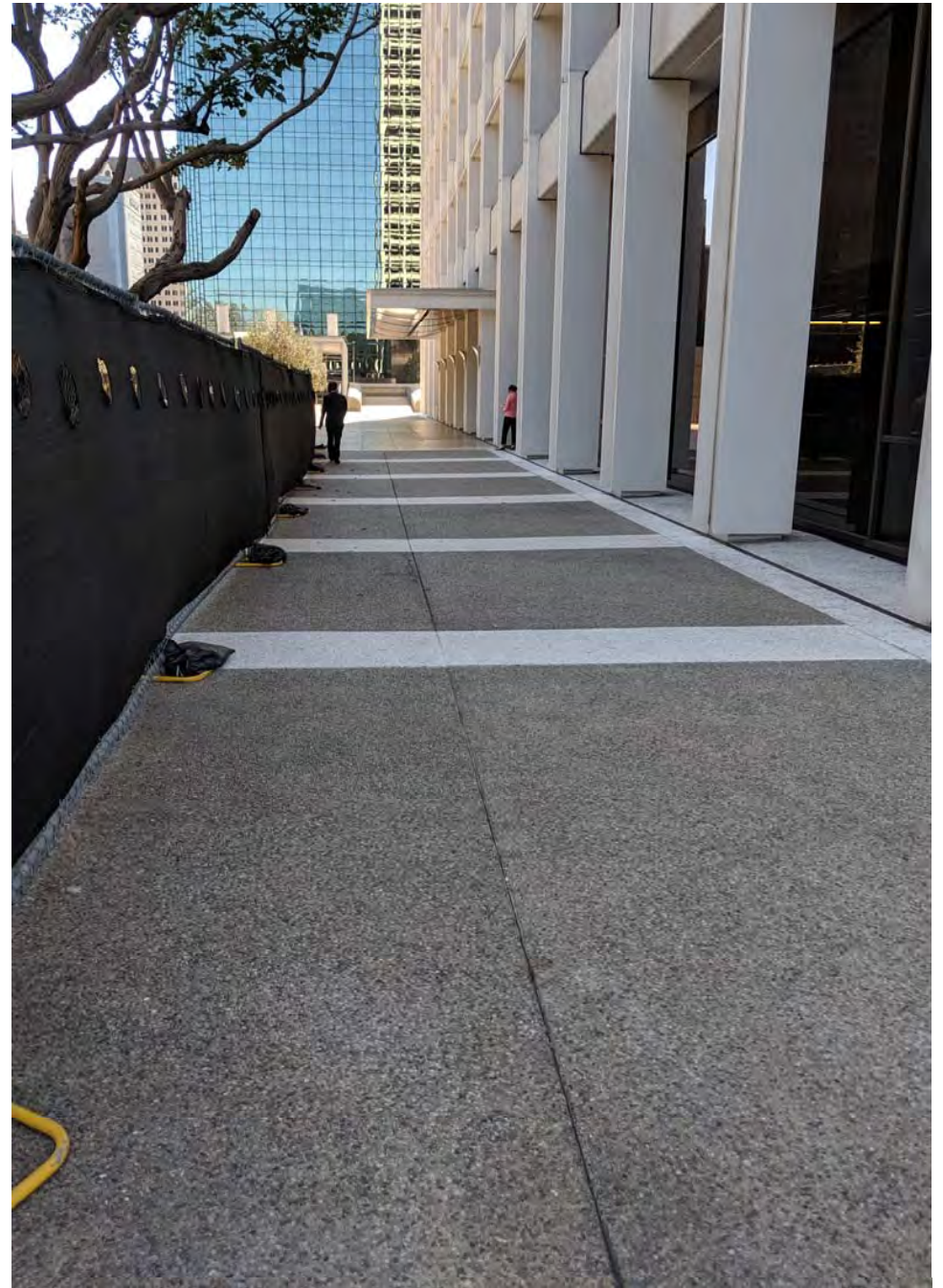










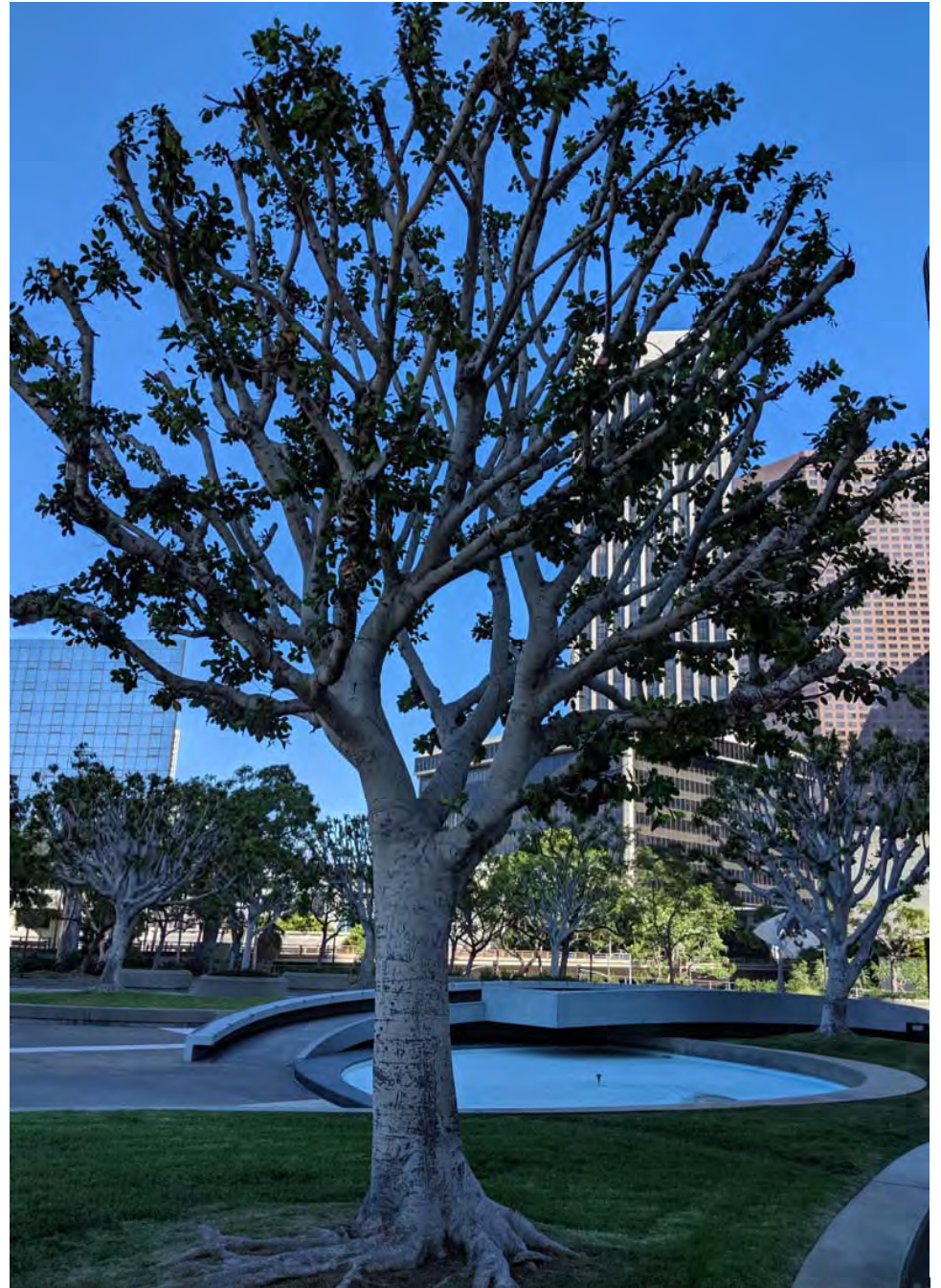
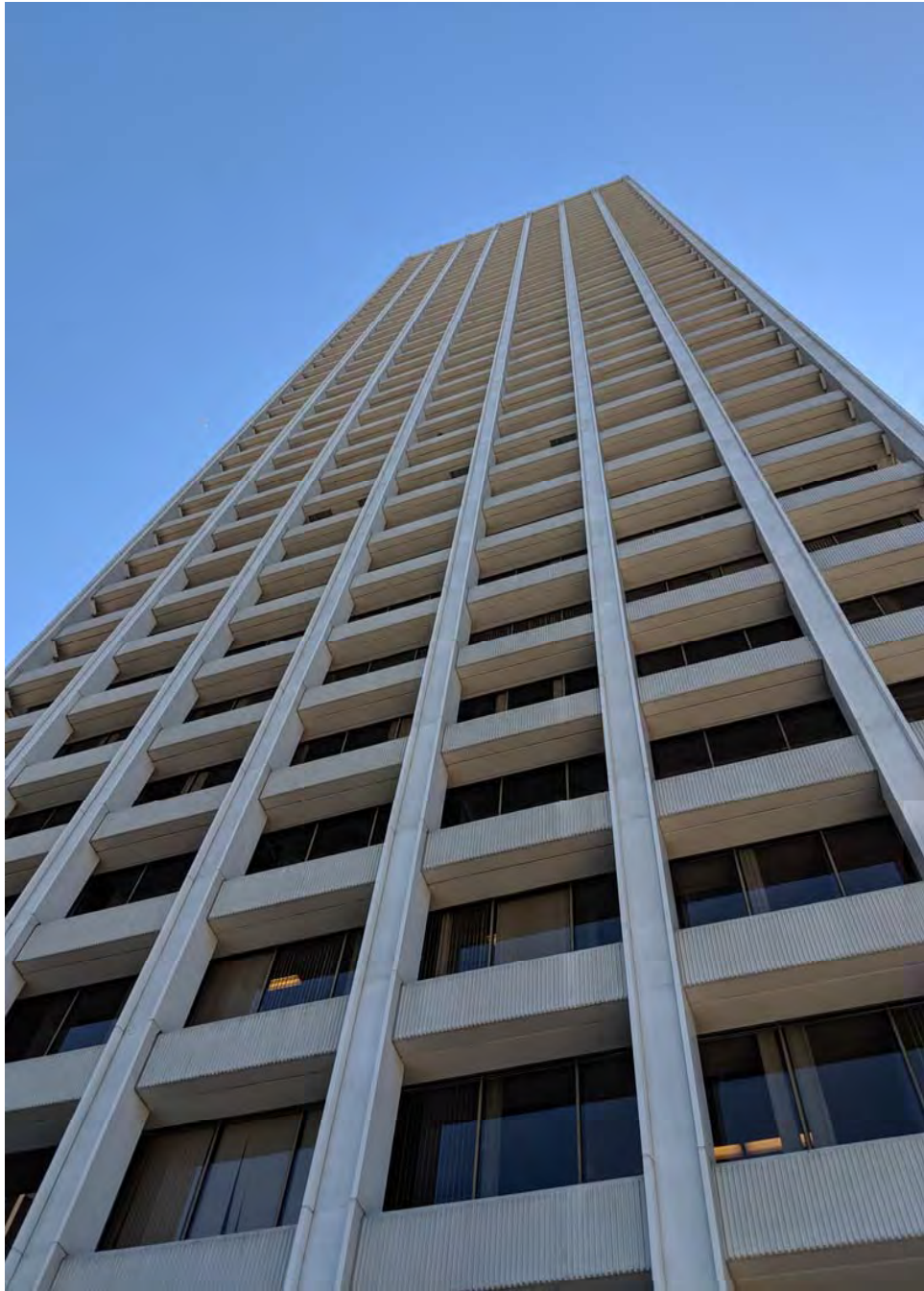








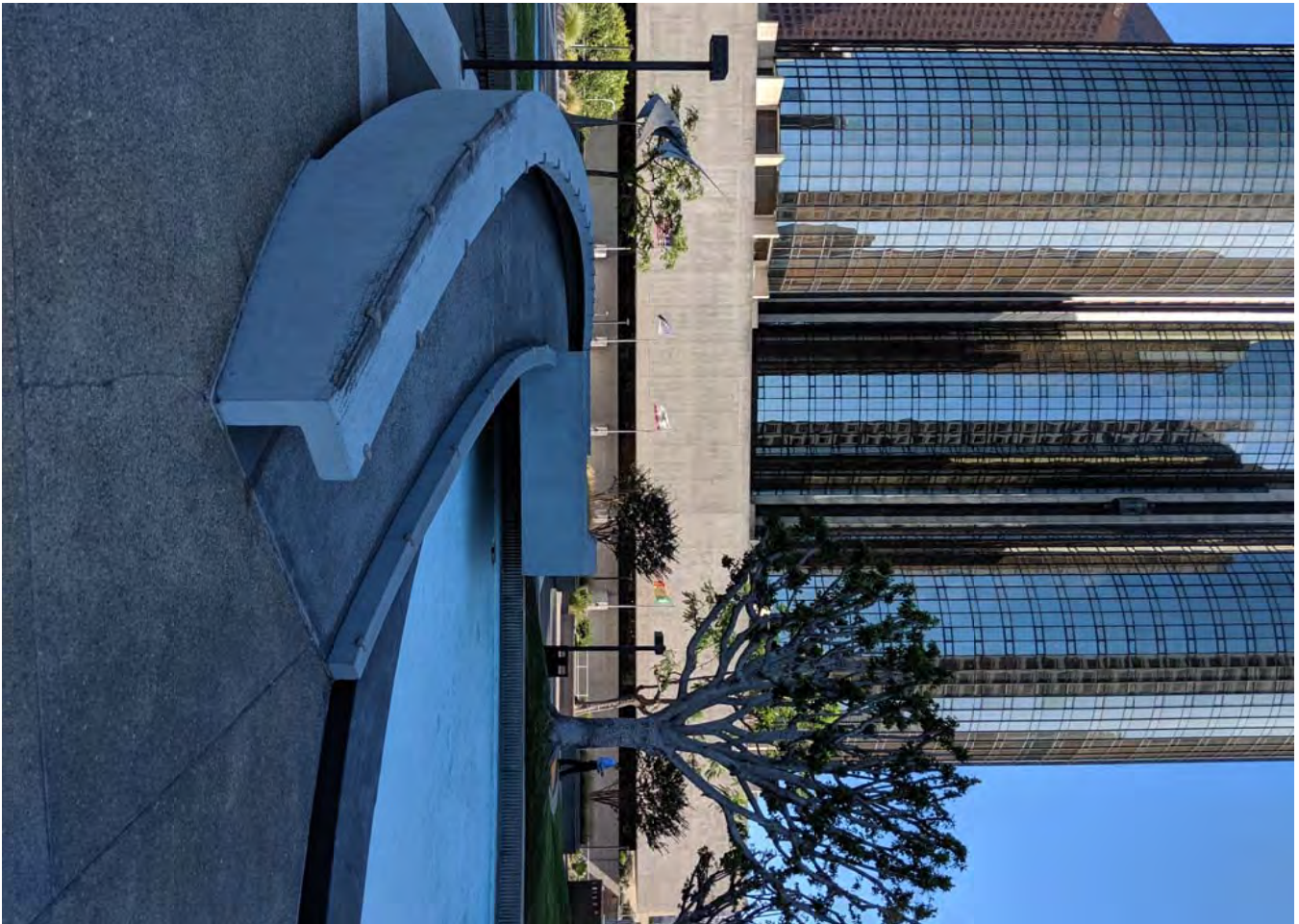


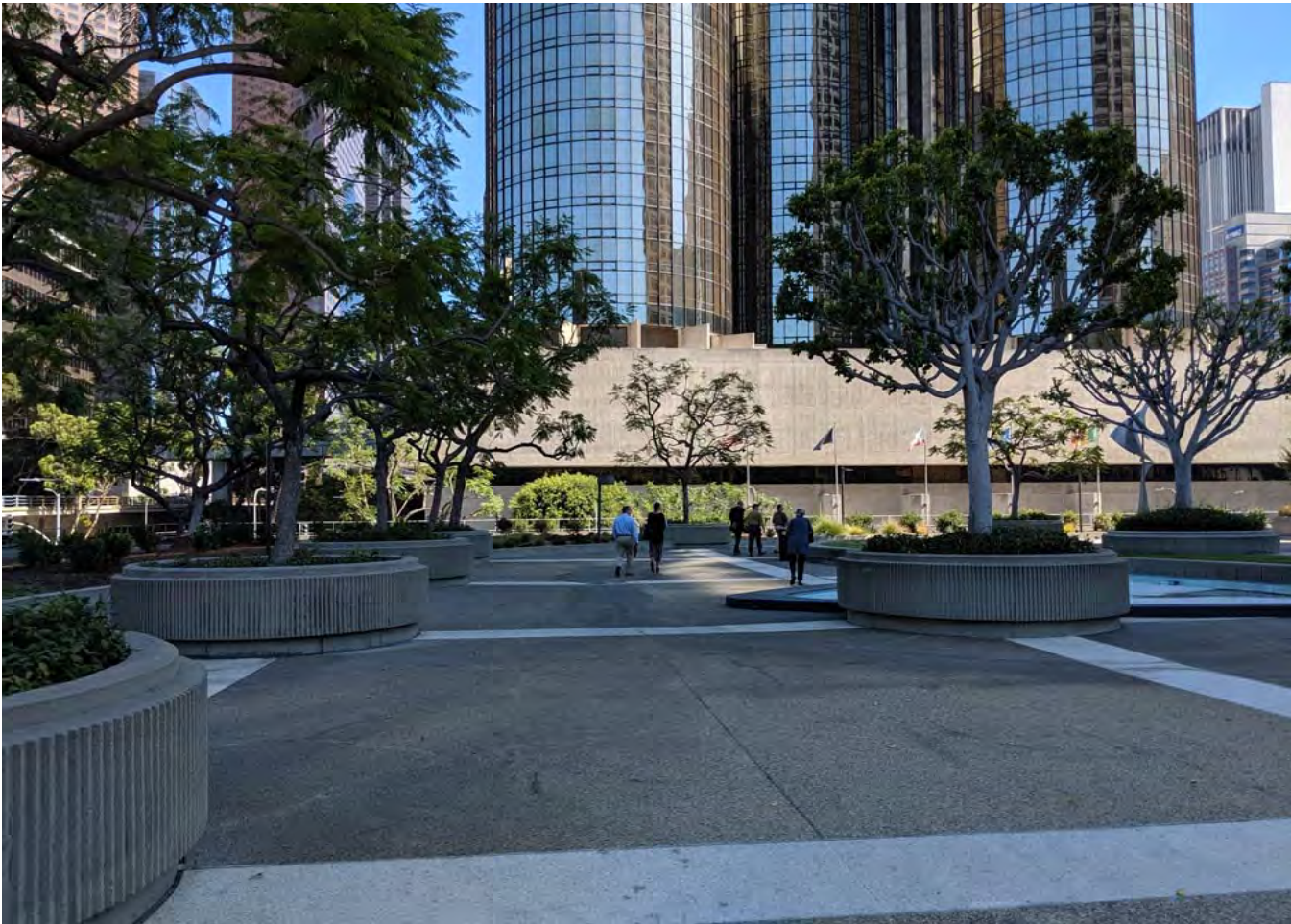
















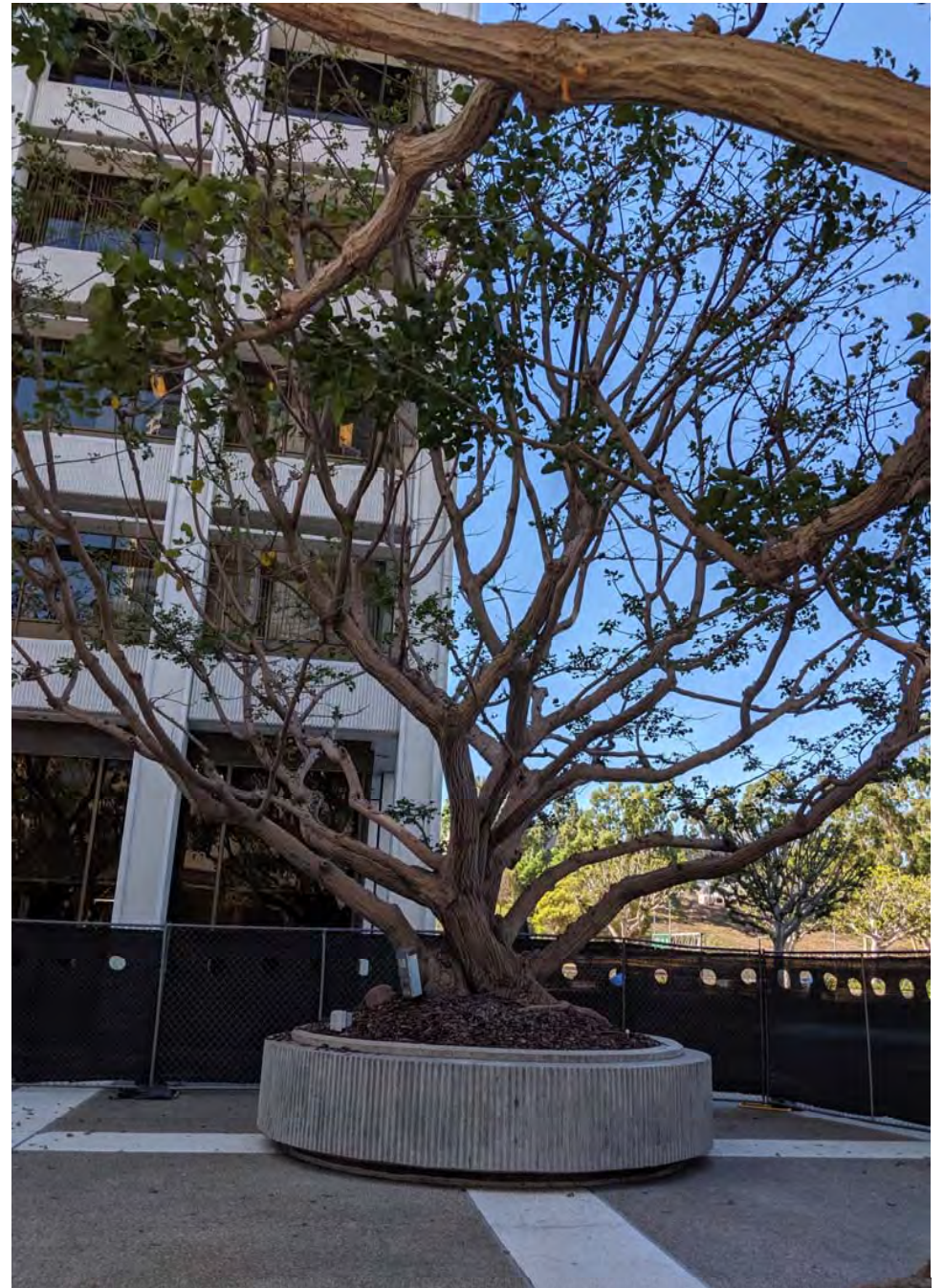






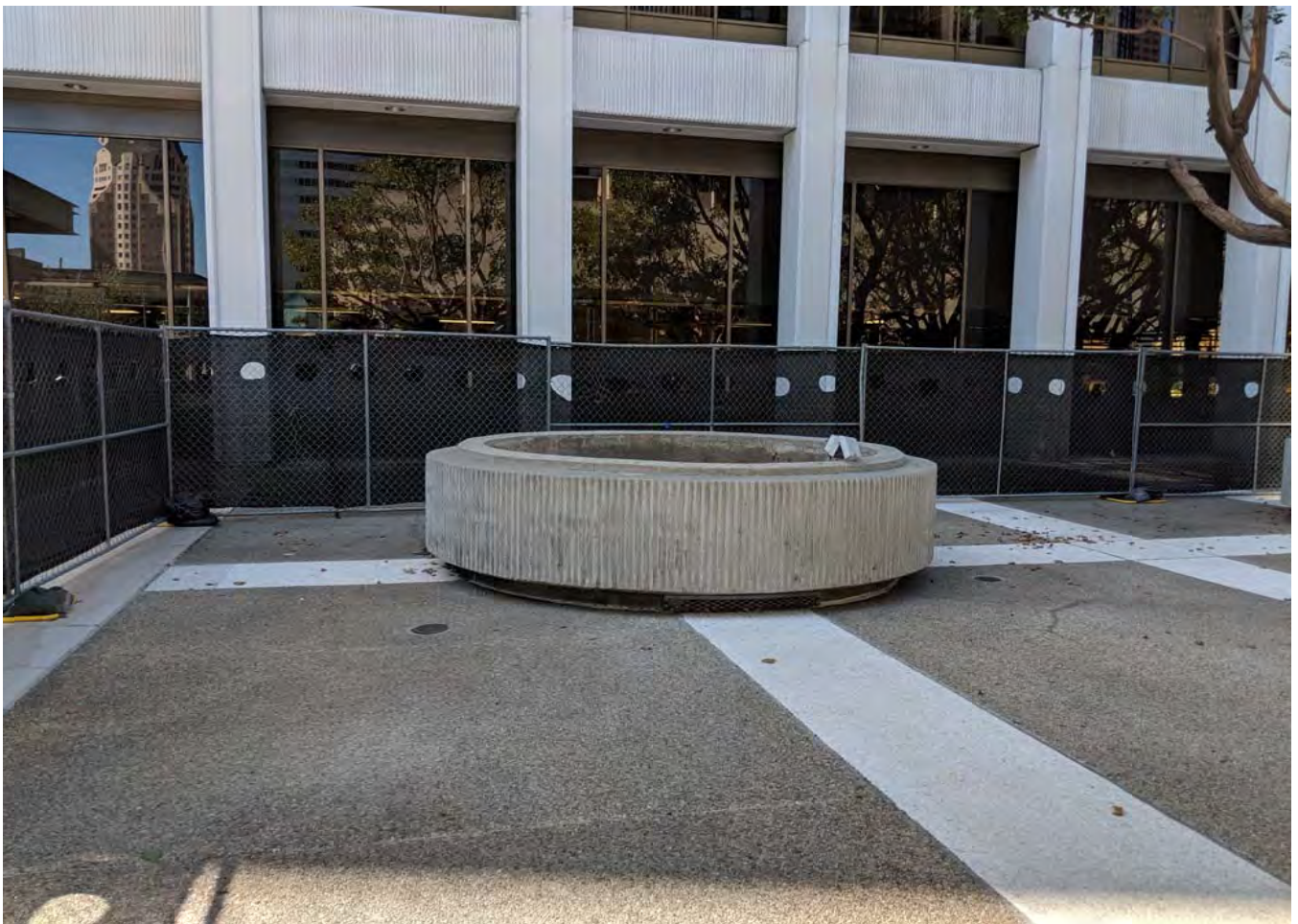


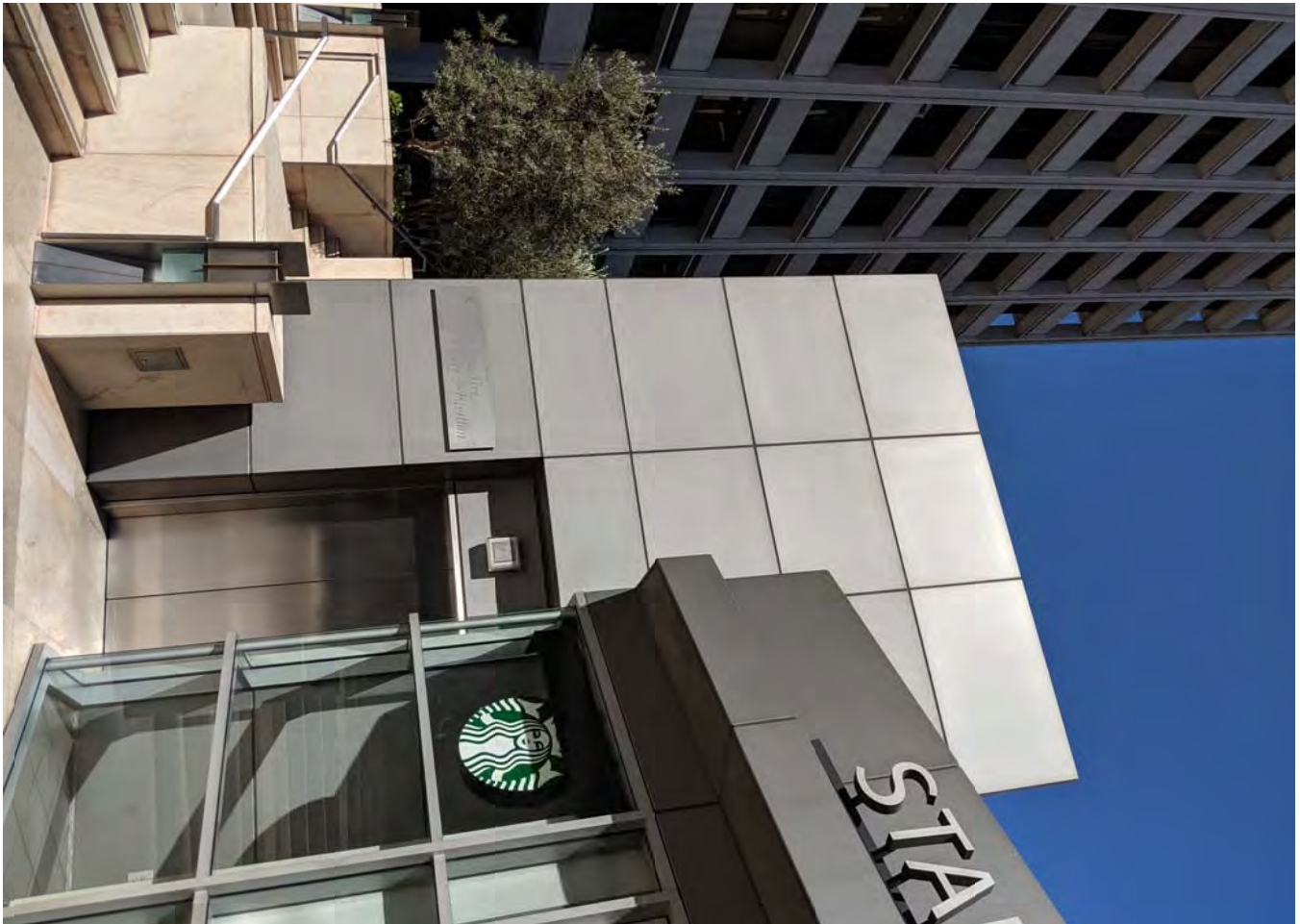








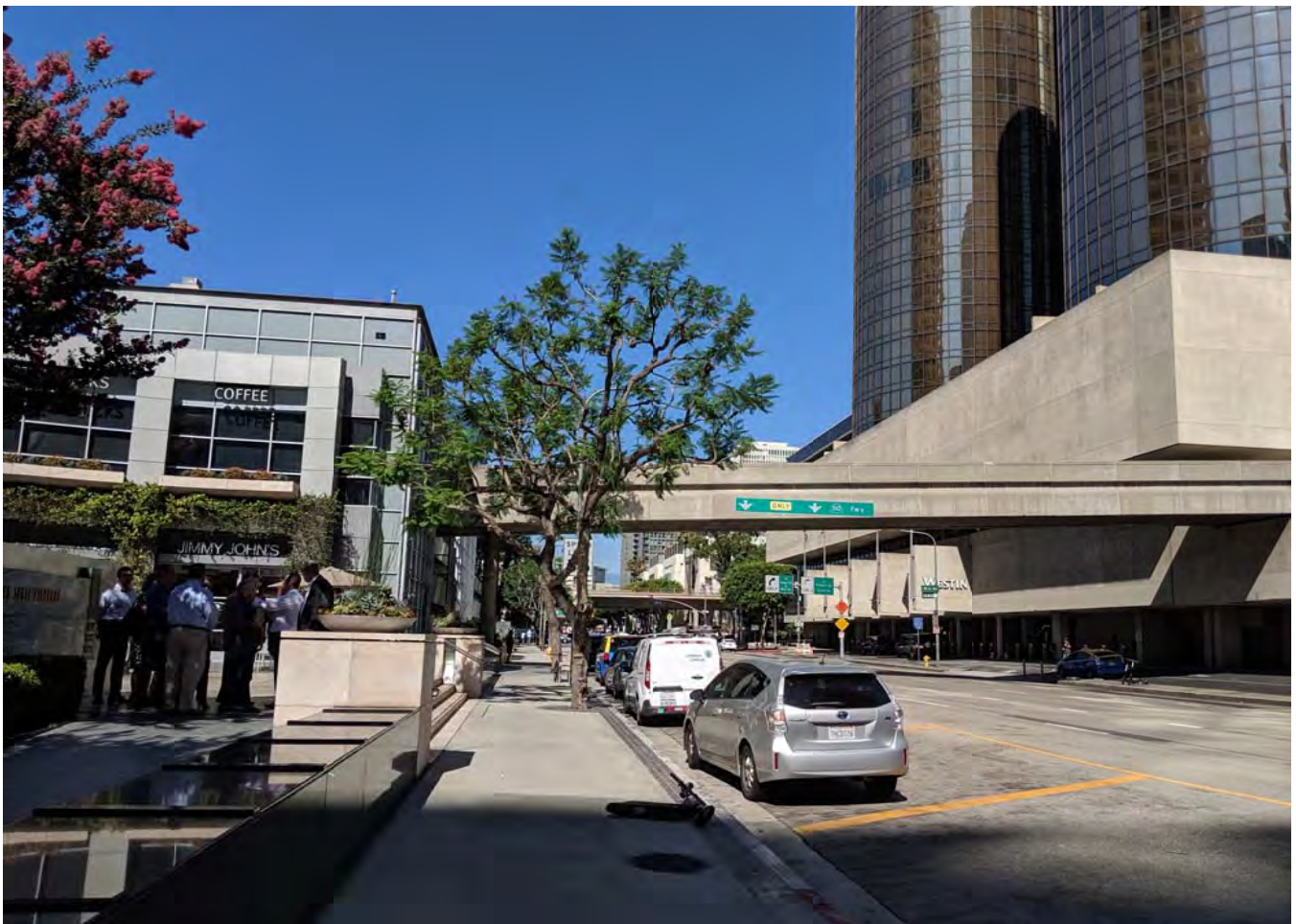
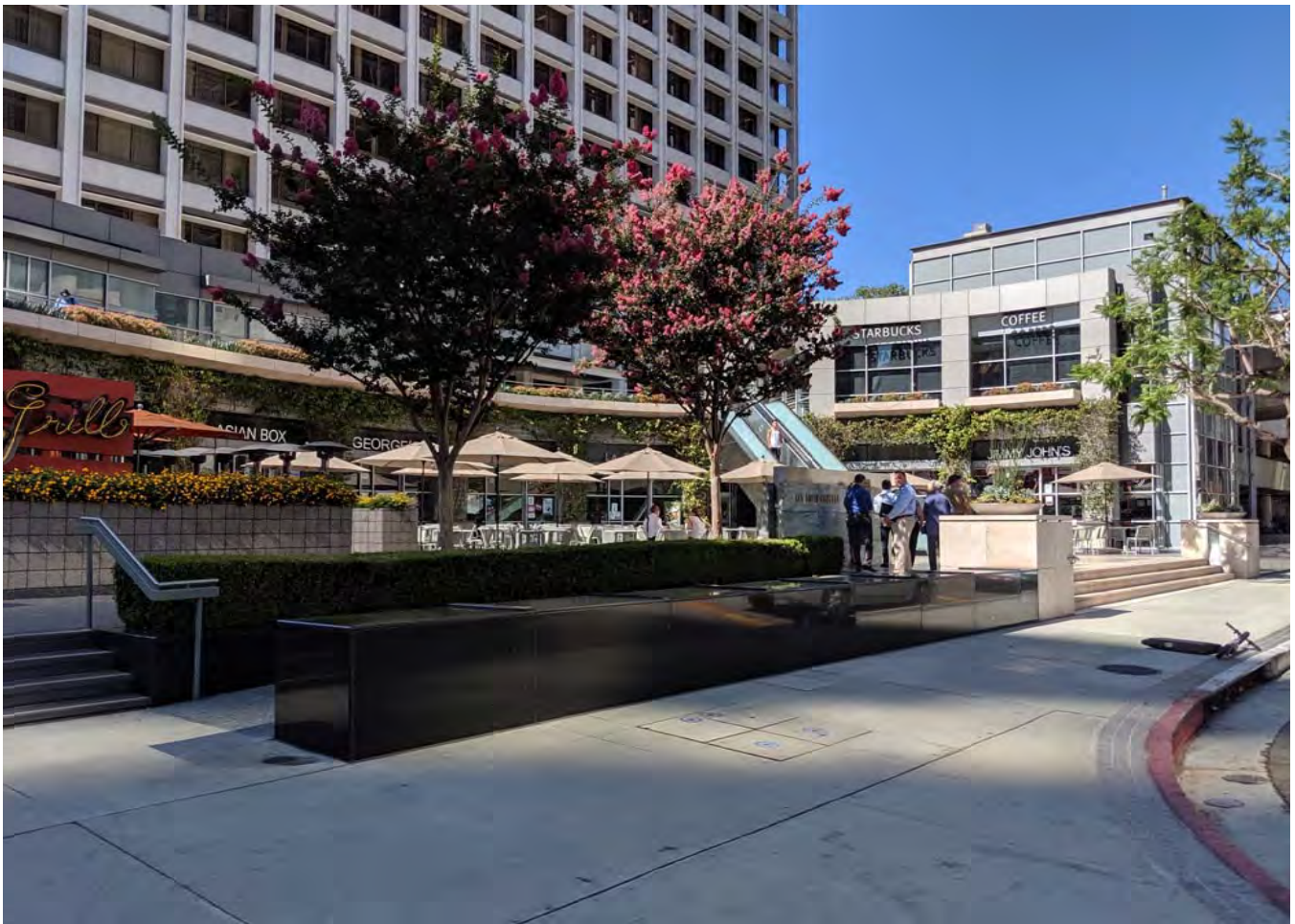








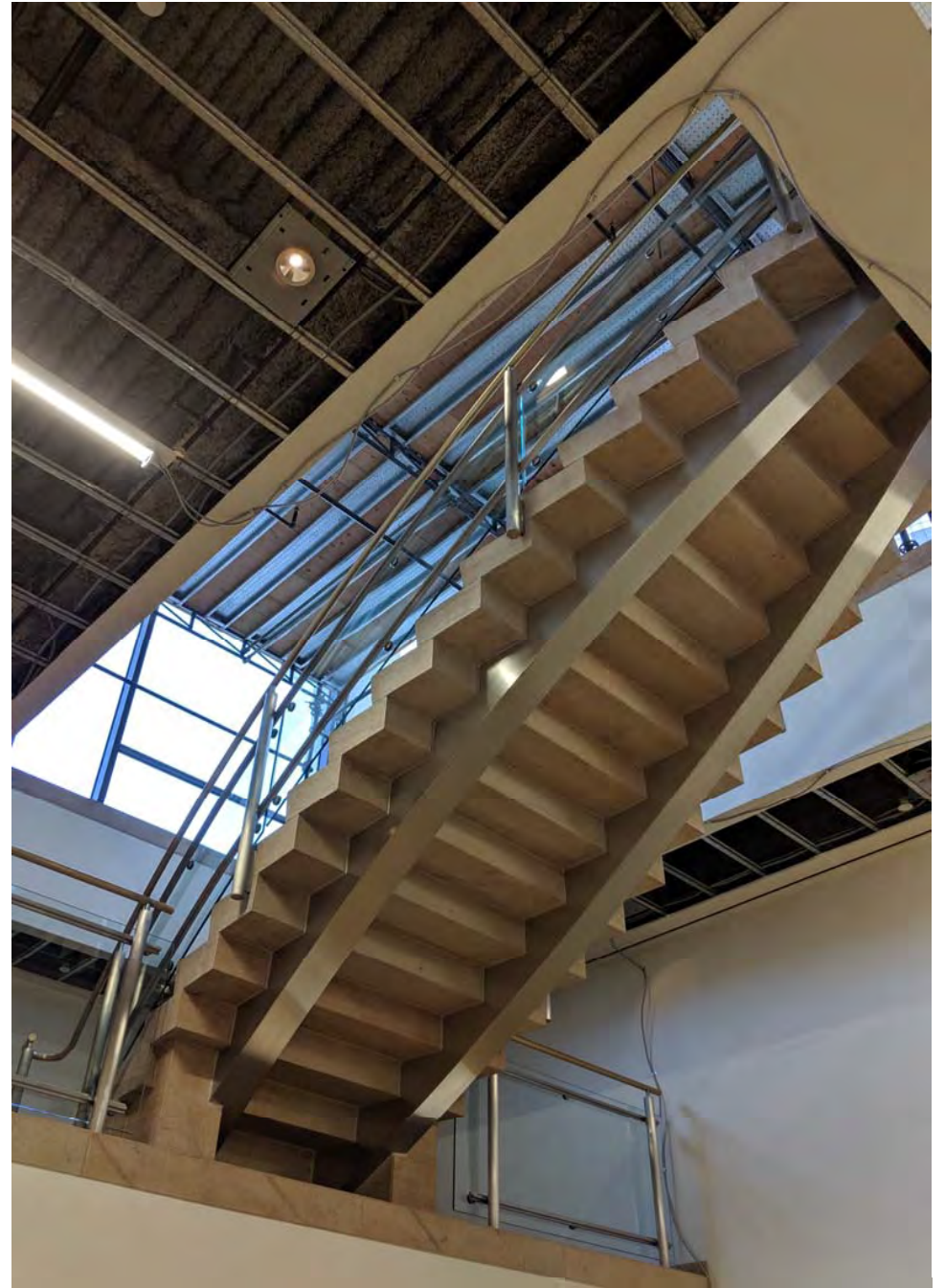


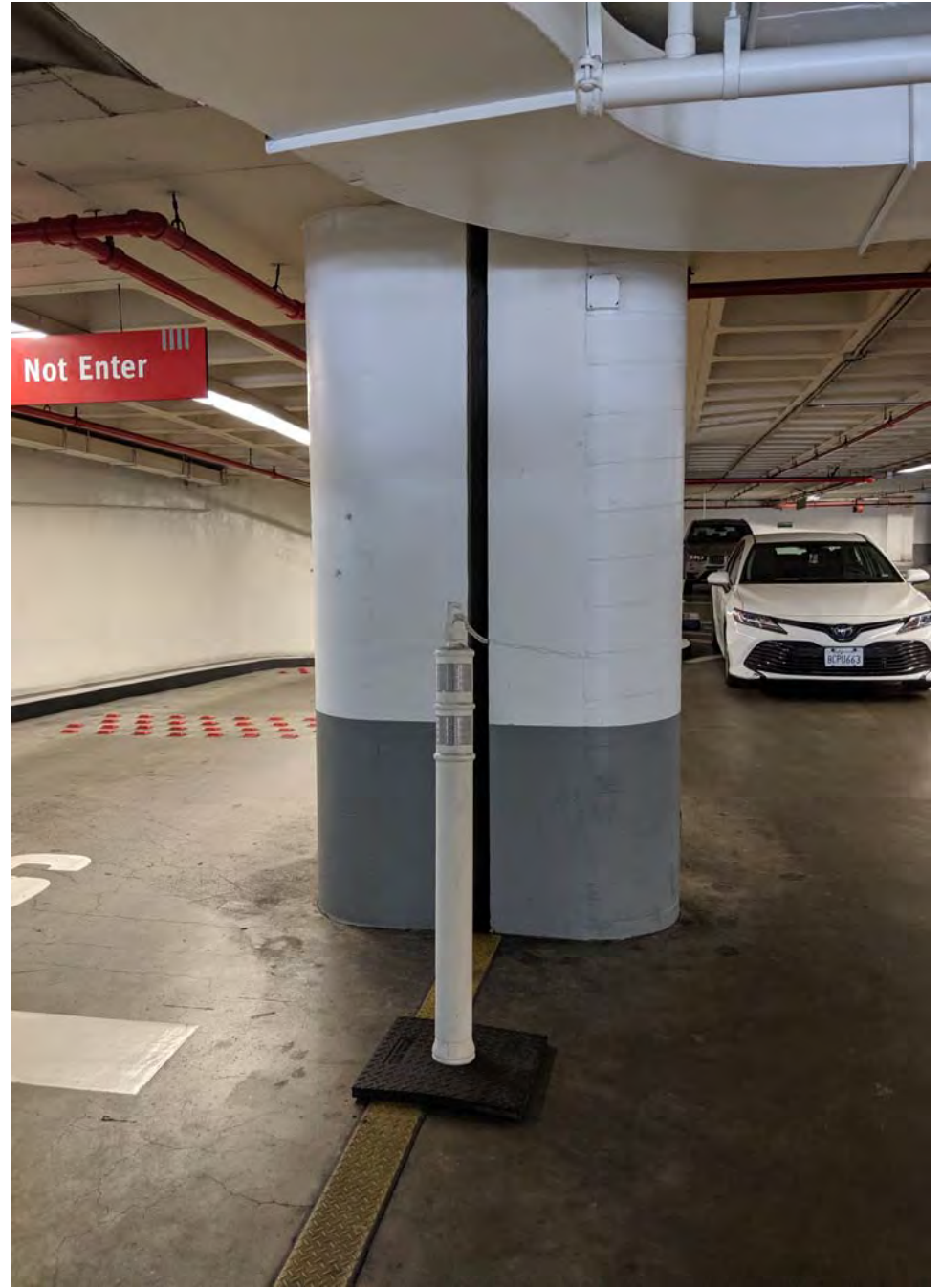


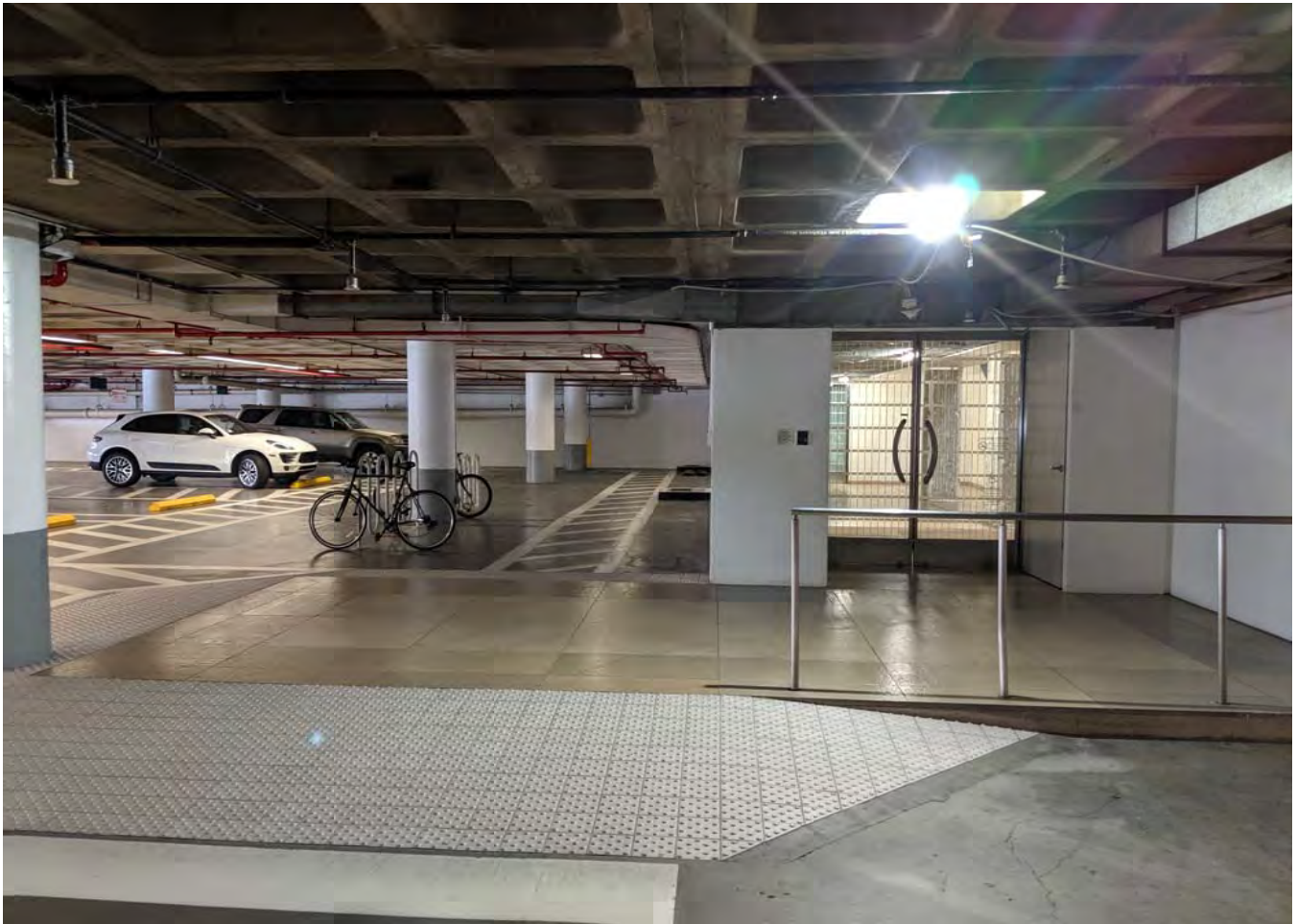


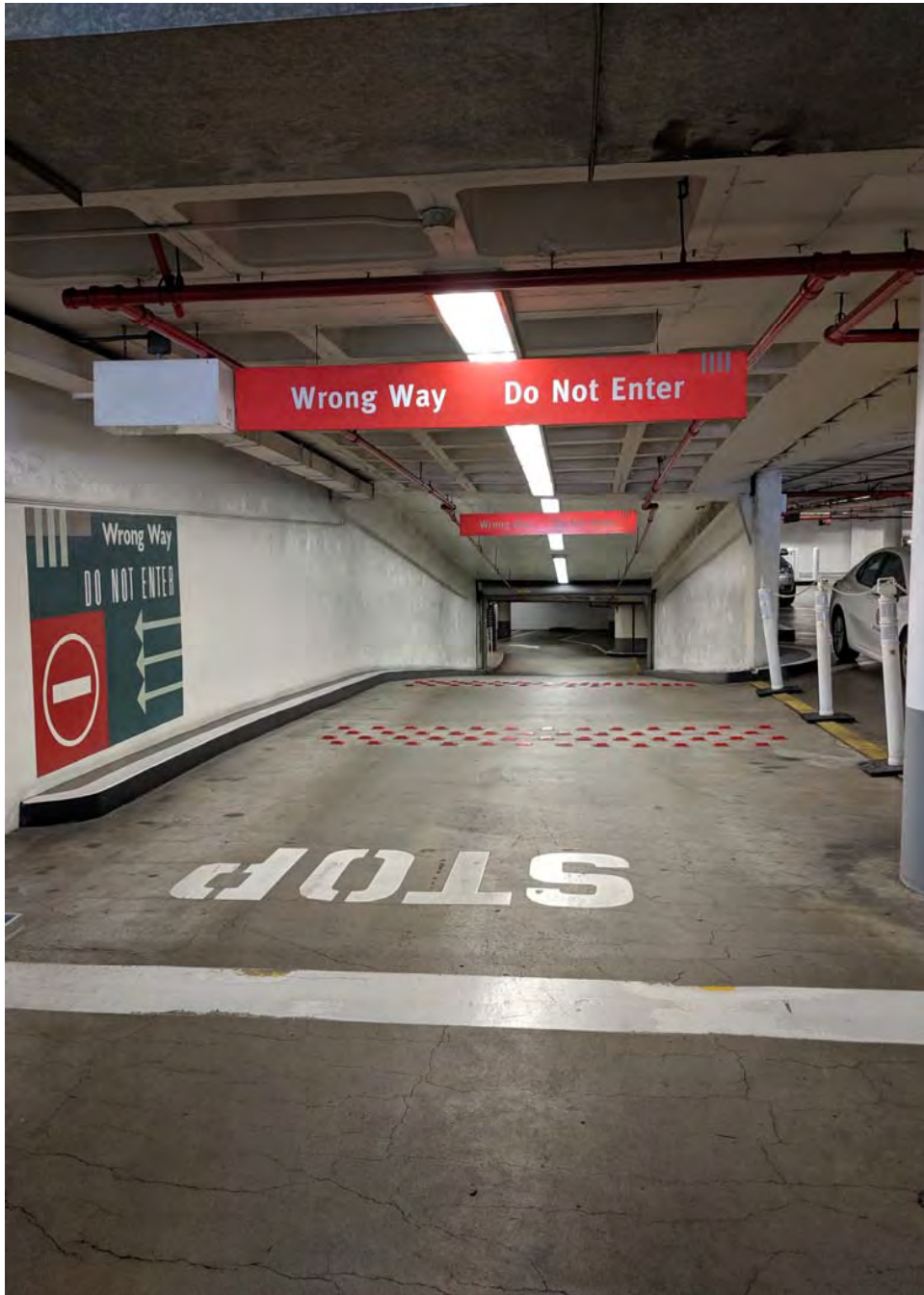












COUNTY CLERK'S USE

CITY OF LOS ANGELES

OFFICE OF THE CITY CLERK
200 NORTH SPRING STREET, ROOM 395
LOS ANGELES, CALIFORNIA 90012

CALIFORNIA ENVIRONMENTAL QUALITY ACT

NOTICE OF EXEMPTION

(PRC Section 21152; CEQA Guidelines Section 15062)

Filing of this form is optional. If filed, the form shall be filed with the County Clerk, 12400 E. Imperial Highway, Norwalk, CA 90650, pursuant to Public Resources Code Section 21152(b) and CEQA Guidelines Section 15062. Pursuant to Public Resources Code Section 21167 (d), the posting of this notice starts a 35-day statute of limitations on court challenges to reliance on an exemption for the project. Failure to file this notice as provided above, results in the statute of limitations being extended to 180 days.

PARENT CASE NUMBER(S) / REQUESTED ENTITLEMENTS

CHC-2019-4334-HCM

LEAD CITY AGENCY

City of Los Angeles (Department of City Planning)

CASE NUMBER

ENV-2019-4335-CE

PROJECT TITLE

Union Bank Square

COUNCIL DISTRICT

14

PROJECT LOCATION (Street Address and Cross Streets and/or Attached Map)

445-459 South Figueroa Street; 930 West 4th Street; 929 West 5th Street, Los Angeles, CA 90071

Map attached.

PROJECT DESCRIPTION:

Designation of Union Bank Square as an Historic-Cultural Monument.

Additional page(s) attached.

NAME OF APPLICANT / OWNER:

N/A

CONTACT PERSON (If different from Applicant/Owner above)

Melissa Jones

(AREA CODE) TELEPHONE NUMBER

213-847-3679

EXT.

EXEMPT STATUS: (Check all boxes, and include all exemptions, that apply and provide relevant citations.)

STATE CEQA STATUTE & GUIDELINES

STATUTORY EXEMPTION(S)

Public Resources Code Section(s) _____

CATEGORICAL EXEMPTION(S) (State CEQA Guidelines Sec. 15301-15333 / Class 1-Class 33)

CEQA Guideline Section(s) / Class(es) **8 and 31**

OTHER BASIS FOR EXEMPTION (E.g., CEQA Guidelines Section 15061(b)(3) or (b)(4) or Section 15378(b))

JUSTIFICATION FOR PROJECT EXEMPTION:

Additional page(s) attached

Article 19, Section 15308, Class 8 of the State's Guidelines applies to where project's consists of "actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment." Class 31 applies "to maintenance, repair, stabilization, rehabilitation, restoration, preservation, or reconstruction of historical resources in a manner consistent with the Secretary of Interior's Standards for the Treatment of Historic Buildings." Designation of **Union Bank Square** as an Historic-Cultural Monument will assure the protection of the environment by the enactment of project review regulations based on the Secretary of Interior's Standards to maintain and preserve the historic site.

None of the exceptions in CEQA Guidelines Section 15300.2 to the categorical exemption(s) apply to the Project.

The project is identified in one or more of the list of activities in the City of Los Angeles CEQA Guidelines as cited in the justification.

IF FILED BY APPLICANT, ATTACH CERTIFIED DOCUMENT ISSUED BY THE CITY PLANNING DEPARTMENT STATING THAT THE DEPARTMENT HAS FOUND THE PROJECT TO BE EXEMPT.

If different from the applicant, the identity of the person undertaking the project.

CITY STAFF USE ONLY:

CITY STAFF NAME AND SIGNATURE

Melissa Jones

[SIGNED COPY IN FILE]

STAFF TITLE

City Planning Associate

ENTITLEMENTS APPROVED

N/A

FEE:

N/A

RECEIPT NO.

N/A

REC'D. BY (DCP DSC STAFF NAME)

N/A

DISTRIBUTION: County Clerk, Agency Record

Rev. 3-27-2019

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

**CASE NO.: CHC-2019-4334-HCM
ENV-2019-4335-CE**

HEARING DATE: August 15, 2019
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PLACE: City Hall, Room 1010
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Location: 445-459 South Figueroa Street;
930 West 4th Street; 929 West 5th Street
Council District: 14 - Huizar
Community Plan Area: Central City
Area Planning Commission: Central
Neighborhood Council: Downtown Los Angeles
Legal Description: Tract 28794, Lot FR LT 1

PROJECT: Historic-Cultural Monument Application for
UNION BANK SQUARE

REQUEST: Declare the property an Historic-Cultural Monument

OWNERS: KBSII 445 South Figueroa LLC
c/o Thomson Reuters
PO Box 28270
Santa Ana, CA 92799

KBSII 445 South Figueroa LLC
c/o KBS Capital Advisors LLC
620 Newport Center Drive, Suite 1300
Newport Beach, CA 92660

APPLICANT: Adrian Scott Fine
Los Angeles Conservancy
523 West 6th Street, Suite 826
Los Angeles, CA 90014

PREPARERS: Christine Lazzaretto and Heather Goers
Historic Resources Group
12 South Fair Oaks Avenue, Suite 200
Pasadena, CA 91105

RECOMMENDATION **That the Cultural Heritage Commission:**

1. **Take the property under consideration** as an Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.10 because the application and accompanying photo documentation suggest the submittal warrants further investigation.
2. **Adopt** the report findings.

VINCENT P. BERTONI, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

CHC-2019-4334-HCM
445-459 South Figueroa Street; 930 West 4th Street; 929 West 5th Street
Page 2 of 5

[SIGNED ORIGINAL IN FILE]

Melissa Jones, City Planning Associate
Office of Historic Resources

Attachment: Historic-Cultural Monument Application

SUMMARY

Union Bank Square is a 1967 office and retail complex with a landscaped plaza located on Figueroa Street between 4th and 5th Streets in Downtown Los Angeles. The office tower and ground-level retail court were collaboratively designed by the New York-based architectural firm of Harrison & Abramovitz and the Los Angeles-based firm of A.C. Martin & Associates in the Corporate International architectural style. The Modernist-style landscaped plaza was designed by landscape architect Garrett Eckbo. The complex was commissioned by the Connecticut General Life Insurance Company, which leased fourteen floors to Union Bank for use as their corporate and banking headquarters. The property was sold in the 1980s and has since had a succession of owners.

The Union Bank Plaza complex is composed of three principal components: a two-story base, which is set at the street and consists of a commercial court and adjoining parking garage; a landscaped plaza, which tops the court and parking garage below; and a forty-story office tower. The office tower, located on the southwestern portion of the parcel, is rectangular in plan and is of expressed steel and reinforced concrete construction with a flat roof. The façades are uniformly composed in a grid pattern accentuated by the building's expressed steel framing system, with vertical steel columns clad in concrete separated by horizontal bands of recessed windows with concrete soffits and reeded concrete spandrels. The primary entrance is situated on the southeast-facing elevation and is accessed from the landscaped plaza. The entrance is set at grade and comprises a projecting canopy and two pairs of fully-glazed metal doors with metal hardware, transoms, and sidelights. Fenestration at the ground floor consists primarily of fully-glazed fixed bronze metal storefront windows with bronze solar glass; fenestration at the upper stories is recessed behind the building's framing system and consists of fixed bronze metal ribbon windows with bronze solar glass. Fenestration at the upper stories on the east, south, and west façades is accented by horizontal sun control louvers.

The landscaped plaza is rectangular in plan, surrounds the tower on all sides, and has a grid-patterned paving scheme that aligns with the office tower's steel columns. The plan for the plaza is characterized by distinct zones that are defined by spatial organization and use: the primary northern plaza, which is situated to the north of the office tower and comprises approximately half of the overall plaza; the southern plaza, which serves as a transitional space between the office tower and the commercial court below; and the western plaza, which is located to the west of the office tower. Each zone is also visually distinguished through the use of a specific species of tree. The largest section of plaza, to the north, is characterized by a large concrete water feature with a concrete bridge spanning the center, a 26-foot-high stainless steel sculpture by Jerome Kirk titled "Aquarius," and grassy islands bordered by low concrete walls with integrated wood slat benches. This is ringed by vegetation in planter boxes, including mature ficus and jacaranda trees. The southern portion of the plaza is largely paved, with coral trees in concrete planter boxes arranged in a grid pattern aligned with the ground plane grid and the east-west axes of the office tower, and has connections to footbridges across 5th and Figueroa Streets. A narrower section of plaza wraps around the northwest- and southwest-facing facades, with a stretch of pavement between the office tower and a planted perimeter that includes some original coral trees.

The New York-based architectural firm of Harrison & Abramovitz was composed of architects Wallace Kirkland Harrison (1895-1981) and Max Abramovitz (1908-2004), who were prominent architects in postwar New York and the East Coast. Prior to partnering with Abramovitz, Harrison established the firm of Corbett, Harrison & MacMurray, through which he developed the plan for New York City's Rockefeller Center and designed a variety of projects for Nelson Rockefeller, including private family residences as well as overseas projects for the United

States government and large-scale civic projects in New York during Rockefeller's tenure as governor. Although he gained widespread recognition for these commissions, Harrison's most prominent and successful collaboration was with the architect Max Abramovitz, whom he met in the 1930s. Together, this duo grew their business to become one of the nation's most successful architecture firms, which primarily focused on large-scale plans for civic, commercial, and institutional properties on the East Coast. Several of the projects over their 35-year partnership included the United Nations Headquarters, Lincoln Center, the Time-Life Building, and the CIA headquarters. Union Bank Plaza was their only work on the West Coast.

Originally established by Albert C. Martin, Sr. (1879-1960) in 1909, A.C. Martin and Associates was joined by Albert C. "Al" Martin, Jr. in 1936, and his brother John Edward in 1939. By 1951, the two brothers were managing the firm, which is known as AC Martin Partners and is in its third generation of family leadership. Over the years, the A.C. Martin and Associates firm has worked on a multitude of commissions that include shopping centers, prisons, civic buildings, suburban business parks, and many of the major buildings erected in downtown Los Angeles. A few of the more well-known commissions comprise the Million Dollar Theater Building (1918, HCM #1184), May Company Wilshire (1939, HCM #566), Los Angeles Department of Water and Power General Office Building (1965, HCM #1022), Sunkist Headquarters Building (1970), and ARCO Plaza (1972).

Garrett Eckbo (1910-2000) is considered one of the pioneers of Modernism in landscape design. Born in Cooperstown, New York in 1910, Eckbo later relocated to Alameda, California with his mother after his parent divorced. In 1936, he entered Harvard University's Graduate School of Design where he received a master's degree in 1938. While attending Harvard University, he took classes in architecture with former Bauhaus masters Walter Gropius and Marcel Breuer, who influenced him in establishing a three-dimensional approach to the site and defining Modern landscape design. Eckbo served as the head of the landscape architecture department at the University of California, Berkeley from 1969 to 1975 and received the Medal of Honor from the American Society of Landscape Architects in 1975. Properties that incorporate landscapes designed by Eckbo include the Henry Shire Residence (1950, HCM #973), Emmons House (1954, HCM #694), and the Gerst Residence (1951, HCM #759).

The subject property appears to have experienced multiple alterations over the years that include the addition of pedestrian bridges over Figueroa Street and 5th Street in 1976; fire repair on the 34th floor in 1988; a remodel and expansion of the retail court, and reconfiguration of the southeastern portion of the plaza in 1990; the replacement of granite tiles and topping slab at ground level and granite tiles at the mezzanine floor level in 1998; the removal and replacement of the stone veneer at the ground level in 1999; the addition of a canopy over the primary entrance prior to 2001; and the replacement of the entrance doors, and various tenant improvements, all at unknown dates.

SurveyLA, the citywide historic resources survey, identified the subject property as individually eligible for listing under national, state, and local designation programs as an excellent example of a 1960s corporate office tower associated with patterns of corporate growth and urban redevelopment in Los Angeles after World War II, and as an excellent example of Corporate International commercial architecture in Downtown Los Angeles by noted Los Angeles architectural firm A.C. Martin and Associates.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon), building or structure of particular historic or cultural significance to the City of Los Angeles if it meets at least one of the following criteria:

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community;
2. Is associated with the lives of historic personages important to national, state, city, or local history; or
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.

FINDINGS

Based on the facts set forth in the summary and application, the Commission determines that the application is complete and that the property may be significant enough to warrant further investigation as a potential Historic-Cultural Monument.



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

1. PROPERTY IDENTIFICATION

Proposed Monument Name:					
Other Associated Names:					
Street Address:			Zip:	Council District:	
Range of Addresses on Property:			Community Name:		
Assessor Parcel Number:	Tract:		Block:	Lot:	
Identification cont'd:					
Proposed Monument Property Type:	Building	Structure	Object	Site/Open Space	Natural Feature
Describe any additional resources located on the property to be included in the nomination, here:					

2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built:	Factual	Estimated	Threatened?		
Architect/Designer:			Contractor:		
Original Use:			Present Use:		
Is the Proposed Monument on its Original Site?		Yes	No (explain in section 7)	Unknown (explain in section 7)	

3. STYLE & MATERIALS

Architectural Style:		Stories:	Plan Shape:
<i>FEATURE</i>	<i>PRIMARY</i>	<i>SECONDARY</i>	
CONSTRUCTION	Type:	Type:	
CLADDING	Material:	Material:	
ROOF	Type:	Type:	
	Material:	Material:	
WINDOWS	Type:	Type:	
	Material:	Material:	
ENTRY	Style:	Style:	
DOOR	Type:	Type:	



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

4. ALTERATION HISTORY

List date and write a brief description of any major alterations or additions. This section may also be completed on a separate document. Include copies of permits in the nomination packet. Make sure to list any major alterations for which there are no permits, as well.

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

Listed in the National Register of Historic Places	
Listed in the California Register of Historical Resources	
Formally determined eligible for the National and/or California Registers	
Located in an Historic Preservation Overlay Zone (HPOZ)	Contributing feature Non-contributing feature
Determined eligible for national, state, or local landmark status by an historic resources survey(s)	Survey Name(s):
Other historical or cultural resource designations:	

6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

The proposed monument exemplifies the following Cultural Heritage Ordinance Criteria (Section 22.171.7):

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community.
2. Is associated with the lives of historic personages important to national, state, city, or local history.
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

7. WRITTEN STATEMENTS

This section allows you to discuss at length the significance of the proposed monument and why it should be designated an Historic-Cultural Monument. Type your response on separate documents and attach them to this form.

A. Proposed Monument Description - Describe the proposed monument's physical characteristics and relationship to its surrounding environment. Expand on sections 2 and 3 with a more detailed description of the site. Expand on section 4 and discuss the construction/alteration history in detail if that is necessary to explain the proposed monument's current form. Identify and describe any character-defining elements, structures, interior spaces, or landscape features.

B. Statement of Significance - Address the proposed monument's historic, cultural, and/or architectural significance by discussing how it satisfies the HCM criteria you selected in Section 6. You must support your argument with substantial evidence and analysis. The Statement of Significance is your main argument for designation so it is important to substantiate any claims you make with supporting documentation and research.

8. CONTACT INFORMATION

Applicant

Name:		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	

Property Owner

Is the owner in support of the nomination? Yes No Unknown

Name:		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	

Nomination Preparer/Applicant's Representative

Name:		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

9. SUBMITTAL

When you have completed preparing your nomination, compile all materials in the order specified below. Although the entire packet must not exceed 100 pages, you may send additional material on a CD or flash drive.

APPLICATION CHECKLIST

- | | |
|--|--|
| 1. ✓ Nomination Form | 5. ✓ Copies of Primary/Secondary Documentation |
| 2. ✓ Written Statements A and B | 6. ✓ Copies of Building Permits for Major Alterations (include first construction permits) |
| 3. ✓ Bibliography | 7. ✓ Additional, Contemporary Photos |
| 4. ✓ Two Primary Photos of Exterior/Main Facade (8x10, the main photo of the proposed monument. Also email a digital copy of the main photo to: planning.ohr@lacity.org) | 8. ✓ Historical Photos |
| | 9. ✓ Zimas Parcel Report for all Nominated Parcels (including map) |

10. RELEASE

Please read each statement and check the corresponding boxes to indicate that you agree with the statement, then sign below in the provided space. Either the applicant or preparer may sign.	
<input checked="" type="checkbox"/>	I acknowledge that all documents submitted will become public records under the California Public Records Act, and understand that the documents will be made available upon request to members of the public for inspection and copying.
<input checked="" type="checkbox"/>	I acknowledge that all photographs and images submitted as part of this application will become the property of the City of Los Angeles, and understand that permission is granted for use of the photographs and images by the City without any expectation of compensation.
<input checked="" type="checkbox"/>	I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

Name: Adrian Scott Fine Date: 7.9.2019 Signature: Adrian Scott Fine

Mail your Historic-Cultural Monument Submittal to the Office of Historic Resources.

Office of Historic Resources
Department of City Planning
221 N. Figueroa St., Ste. 1350
Los Angeles, CA 90012
Phone: 213-874-3679
Website: preservation.lacity.org

4. ALTERATION HISTORY

Construction for Union Bank Square¹ commenced in 1965 and the complex was completed and opened to the public in 1967; today, the property continues to function as an office building and commercial complex. As a commercial property, the building has housed a substantial number of tenants over time, and building permits indicate that the majority of alterations undertaken in the years following the building's initial construction have been related to tenant improvements to individual office spaces. A partial list of building permits is included below and notes those alterations and additions which appear to have been the most comprehensive in nature and/or involved work to the exterior and/or interior public spaces of the property; individual tenant improvements and/or permits related to revisions to plans during the course of initial construction are not noted. Descriptions of work performed are included exactly as they appear in building permit records.

YEAR	PERMIT NUMBER	WORK PERFORMED	ARCHITECT	OWNER
1965	1965LA94231	Grading for office bldg. construction	Not listed	Connecticut General Life Ins. Co.
1965	1965LA95476	(Office) Shoring only	Albert C. Martin & Assoc.	Connecticut Life Ins. Co.
1965	1965LA01011	Office Building Tower Only Permit	Albert C. Martin	Connecticut General Life Ins. Co.
1965	1965LA02116	Found. only – Basement [garage] – 5 levels	Albert C. Martin	Connecticut General Life Ins. Co.
1965	1965LA08144	Office Building (Garage Portion Only)	Albert C. Martin	Connecticut General Life Ins. Co.
1965	1965LA15639	New conc. bank vault at	Albert C. Martin	Connecticut

¹ The property was originally referred to as Bunker Hill Square. In 1965, several months after construction had commenced and Union Bank signed on to be the primary tenant, the name was changed to Union Bank Square. The property is also sometimes referred to as Union Bank Plaza. For consistency, it is referred to as Union Bank Square throughout this nomination.

YEAR	PERMIT NUMBER	WORK PERFORMED	ARCHITECT	OWNER
		street level – interior – no change in plot plan		General Life Ins. Co.
1966	1966LA32163	(2) m/f ill. Wall signs 15' x 180'	None listed	Union Bank
1966	1966LA32832	Int. partitions, lights & air conditioning; Street & Plaza Levels – Union Bank	Albert C. Martin	Connecticut General Life Ins. Co.
1966	1966LA33880	Plaza Landscape Bridge	Albert C. Martin	Connecticut General Life Insurance Company
1966	1966LA33882	First Basement Core	Albert C. Martin	Connecticut General Life Insurance Company
1967	1967LA52439	Revise beam supports on mezz, street & 1 st . basement level adj to ramp	Albert C. Martin	Connecticut General Life Insurance Company
1967	1967LA54754	Garage/Building Entrances Alterations – Mezzanine, Street Level, 1 st & 2 nd Basement Plaster Canopy's [sic] & light Fixture Relocations	Albert C. Martin	Connecticut General Life Insurance Company
1968	1968LA75742	Addition of Restaurant Facilities [illegible]	Frank Gehry & Associates	Connecticut General Life Insurance Company
1972	1972LA51219	Alternation [sic] at Door No's 32 & 33 Street Level Lobby	A. C. Martin & Assoc.	Conn. Gen. Life Ins. Co.
1976	1976LA26271	Build west ramp of pedestrian bridge over Figueroa St	John Sandberg [engineer]	Connecticut Life Ins. Co.
1976	1976LA27852	Add ramp on 5 th St. side of building for a pedestrian bridge	John Sandberg [engineer]	Connecticut Life Ins. Co.
1983	1983LA70230	Install storage mezzanine in from PA-22 on parking level "A" pre fab steel	Industrial Structures	Cushman Wakefield and Assoc.
1985	1985LA23012	Remodel restaurant, new floor, glass front, paneling	Roslyn Smith	Ron Salisbury

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HISTORIC-CULTURAL MONUMENT NOMINATION CONTINUATION

YEAR	PERMIT NUMBER	WORK PERFORMED	ARCHITECT	OWNER
		(interior walls)		
1988	1988LA09114	Fire damage repair to exterior window wall, soffit & col. cladding @ 34 th floor	Albert C. Martin and Associated	Equitable Real Estate
1988	1988LA14017	Concrete equipment pad and columns to support new fire water tank	Albert C. Martin & Assoc.	Equitable Real Estate
1989	1989LA21408	Pump Room Addition	Albert C. Martin & Assoc.	Equitable Real Estate
1989	1989LA47679	Add ATM @ bank	Davidson Arch	Union Bank
1990	1990LA55099	8000sf retail addition, 5000 sf remodel to plaza at base of tower	Rothenberg Sawasy Architects	Equitable Nissei Figueroa Co.
1990	1990LA58756	To comply w/ "fire safety order" – (partially) construction of emergency generator room, fire pump room, new exhaust areaway & fuel storage tank room	James Luckman	Equitable Nissei Figueroa Co.
1998	98016-10000-19587	Replace existing damaged granite tiles and non-structural topping slab at ground level and granite tiles at mezz. floor level	None listed	Equitable Nissei Figueroa Co.
1998	98026-10000-00044	Install OSHA equipment (cable fall arrest system- OSHA and state approved)	None listed	Equitable Nissei Figueroa Co.
1999	99016-10000-09534	Removal and replacement of stone veneer @ ground level; escalator replacement of (E) sheet metal pan under escalator truss	None listed	Equitable Nissei Figueroa Co.
2001	01048-70000-01087	2 remove and replace channel letter signs	None listed	Equitable Nissei Figueroa Co.

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HISTORIC-CULTURAL MONUMENT NOMINATION CONTINUATION

A. Proposed Monument Description

Union Bank Square at 445 South Figueroa Street is located on the west side of Figueroa Street between West 4th Street and West 5th Street in the Central City area of downtown Los Angeles. The property occupies the entire block bounded by West 4th Street to the north, South Figueroa Street to the east, West 5th Street to the south, and the Harbor Freeway (California State Route 110) to the west.

Situated on sloping terrain, Union Bank Square is composed of three principal components: a two-story base, which is set at the street and consists of a commercial court and adjoining parking garage; a landscaped plaza, which tops the court and parking garage below; and a 40-story office tower, which rises from the plaza. Completed in 1967, the commercial court, parking garage, and tower were designed by architects Harrison & Abramovitz, working with A. C. Martin & Associates, in the Corporate International style, and the Modernist-style landscaped plaza was designed by Garrett Eckbo of Eckbo, Dean, Austin & Williams. Each component is described in detail below.

Physical Descriptions***Commercial Court, Parking Garage, and Office Tower***

The base consists of a two-story commercial court and parking garage, which are set at the street. The building has a minimal setback from the sidewalk, which is occupied by low concrete planters. Portions of the sidewalk paving along 4th and 5th Streets as well as South Figueroa Street are distinct to the property and feature materials associated with the development of the landscaped plaza, including exposed aggregate paving accented with brick gridlines. The building has a generally rectangular plan and is oriented around the commercial court at the southeastern corner of the property. It is of steel and reinforced concrete construction with horizontal massing and is topped by a landscaped plaza.

The plan for the base of the building consists of two distinct parts: the parking garage, which occupies the northern portion of the building, and the commercial court, which occupies the southern portion. Vehicular access to the parking garage is provided via entrances on South Figueroa and 4th Streets. The garage consists of a two-story parking deck supported by steel and concrete columns and enclosed by low concrete walls featuring integrated planters. The commercial court is accessed from the corner of South Figueroa and 5th Streets. Storefronts are set back from the street and oriented around a common patio, which is elevated above street level and is accessed via a set of shallow tiled steps flanked by integrated planters. Individual storefronts consist simply of fully-

CITY OF LOS ANGELES**Office of Historic Resources/Cultural Heritage Commission****HISTORIC-CULTURAL MONUMENT
NOMINATION CONTINUATION**

glazed contemporary metal doors flanked by fully-glazed contemporary metal storefronts.

The office tower is situated in the southwestern portion of the plaza. The building has a rectangular plan and is forty stories in height with a double-height ground floor and simple, cuboid massing. It is of expressed steel and reinforced concrete construction and has a flat roof. Façades are uniformly composed in a grid pattern accentuated by the building's expressed steel framing system, with vertical steel columns clad in concrete separated by horizontal bands of recessed windows with concrete soffits and reeded concrete spandrels. The primary entrance is situated on the southeast façade and is accessed from the landscaped plaza. The entrance is set at grade and consists of a projecting canopy which shelters two pairs of fully-glazed metal doors with metal hardware, transoms, and sidelights. A secondary entrance is located on the northeast façade and is accessed via the plaza. It is set at grade and consists of a pair of fully-glazed metal doors with metal hardware, transom, and sidelights. Fenestration at the ground floor consists primarily of fully-glazed fixed bronze metal storefront windows with bronze solar glass; fenestration at the upper stories is recessed behind the building's framing system and consists of fixed bronze metal ribbon windows with bronze solar glass. Fenestration at the upper stories on the east, south, and west façades is accented by horizontal sun control louvers.

Landscaped Plaza

The landscaped plaza is situated atop the commercial court and parking structure that comprise the base of the office tower. The landscaped plaza is accessible by escalator or elevator from the street-level commercial court; by stairway from 5th Street; via pedestrian bridges linking the plaza to the Westin Bonaventure Hotel to the southeast across South Figueroa Street, and to the Manufacturers Bank tower to the southwest across 5th Street; and from the sidewalk at 4th Street, via a meandering path at the northwestern corner of the plaza.

The landscaped plaza is rectangular in plan and confined to the boundaries of the commercial court and parking garage below; the Union Bank office tower is situated in the southwestern quadrant of the plaza. Transitions to interior spaces within the office tower are set at grade to emphasize the engagement between indoor and outdoor spaces. The plan for the landscaped plaza is characterized by distinct zones that have been defined through spatial organization and use: the primary northern plaza, which is situated to the north of the office tower and comprises approximately half of the overall plaza; the southern plaza, which serves as a transitional space between the office tower and the commercial court below and comprises approximately a quarter of the overall plaza; and the western plaza, which is located to the west of the office tower. The

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HISTORIC-CULTURAL MONUMENT NOMINATION CONTINUATION

character of each interior zone is visually distinguished through the use of a specific species of tree, which conforms to a distinct principal tree program designed by Eckbo and limited to four species: coast coral (*Erythrina caffra*), ficus (*Ficus retusa*), jacaranda (*Jacaranda mimosifolia*), and sycamore. The landscaped plaza's ground plane is organized in a grid, which is visually distinguished through the use of exposed aggregate paving set in a repeating pattern. The east-west gridlines of the ground plane and paving align with the office tower's steel columns.

The northern plaza functions as the property's principal open space. The northern plaza generally consists of a central paved area surrounded by a border of planting beds, shrubbery, and ground cover. Edge conditions are defined by raised concrete borders, low concrete walls, and concrete planters. The paved area is oriented around a central water feature constructed of concrete and accented by grassy islands bordered by low concrete walls with integrated wood slat benches. Both the water feature and the intertwining grassy islands exhibit sweeping, biomorphic forms. A concrete landscape bridge spans the center of the water feature. A monumental sculpture, "Aquarius" by Jerome Kirk, is situated to the east of the water feature. The paved areas to the north and west of the central water feature are punctuated by concrete tree boxes aligned with the ground plane grid. Concrete tree boxes and planters throughout the site are finished in a reeded motif, echoing the concrete spandrels of the office tower. Tree boxes in the northern portion of the plaza contain examples of mature ficus and jacaranda dating from the initial construction period.

The southern plaza is situated to the east of the Union Bank office tower and provides access to the commercial court and parking garage below, as well as access to the pedestrian bridges across 5th Street and South Figueroa Street. This area of the landscaped plaza is entirely paved and softscape is minimal; plant materials are limited to those trees contained within the concrete tree boxes. The character of the southern plaza is largely defined by a grouping of seven concrete tree boxes arranged in a grid pattern aligned with the ground plane grid and the east-west axes of the office tower. Trees within the box planters are limited to mature examples of the coast coral tree, which date from the initial construction period; one tree box is presently empty.

The western plaza is situated to the immediate west of the Union Bank office tower. A low concrete planter is located at the southern edge of the landscaped plaza, near the stairway to 5th Street, and contains a mature ficus. The western plaza is paved and bounded to the south and west by perimeter planting beds with raised concrete borders. Perimeter bed planting schemes are characterized primarily by contemporary ground cover and shrubbery, but the western edge of the plaza is distinguished by a row of mature coral trees.

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**HISTORIC-CULTURAL MONUMENT
NOMINATION CONTINUATION**

Alterations

While Union Bank Square has undergone some alterations since it was completed in 1967, on the whole the property remains largely intact. Alterations to individual components of the site are discussed in detail below.

Commercial Court, Parking Garage, and Office Tower

Exterior alterations to the architectural components of Union Bank Square – including the commercial court, parking garage, and office tower – have been largely confined to the remodeling and expansion of the commercial court at the corner of South Figueroa Street and West 5th Street in 1990. Exterior alterations to the tower include repairs to the tower’s façade at the 34th floor following a fire in 1988; the addition of a projecting canopy to the building’s primary entrance on the east façade sometime between 1986 and 2001; and the repainting of the tower’s spandrels sometime after 1988. Exterior doors at the primary entrance on the east façade and at the secondary entrance on the north façade appear to have been replaced at an unknown date.

Landscaped Plaza

The landscaped plaza has been subject to some alterations over time. Pedestrian bridges linking the plaza to adjacent properties were added to the southeast and southwest in 1976, which resulted in the removal of portions of the original aggregate paving. Remodeling of the commercial court in 1990 also prompted alterations to the landscaped plaza as part of the project; these alterations reconfigured the southeastern portion of the plaza, resulting in the alteration of the plaza’s footprint in this area as well as the removal and/or replacement of some original aggregate paving to accommodate installation of an escalator. The tree boxes in the southern portion of the plaza were reorganized, with one original tree box and its associated tree removed and three other tree boxes relocated to points closer to the office tower. Alterations to the commercial court also resulted in the disruption of the original plaza edge conditions to the southeast along 5th Street and along South Figueroa Street, where some integrated planters have been altered and/or removed.

The northern portion of the plaza remains largely intact, and the only alteration to the hardscape in this area appears to be the repainting of the concrete water feature, which now reflects a lighter color scheme than the original. Softscape alterations in this area appear to be limited primarily to the replacement of original ground cover and shrubbery. One ficus tree situated to the northwest of the water feature has been replaced with a substitute specimen.

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**HISTORIC-CULTURAL MONUMENT
NOMINATION CONTINUATION**

Character-Defining Features

The property retains substantial and significant character-defining features which reflect the original Corporate International design as envisioned by architects Harrison & Abramovitz and A. C. Martin & Associates, as well as the original Modernist landscape design by Garrett Eckbo. Character-defining features of individual components of the site are discussed in detail below.

Commercial Court, Parking Garage, and Office Tower

Character-defining features of the architectural components of the site – the commercial court, parking garage, and office tower – include the following:

- Exposed aggregate paving with brick gridline accents at sidewalks
- Two-story base with integrated parking
- Tower set within a landscaped plaza
- Rectangular plan and cuboid massing
- Forty-story height with a double-height ground floor
- Flat roof
- Expressed steel and reinforced concrete construction
- Uniform, gridlike composition of façades accentuated by the building's expressed steel framing system with steel columns clad in concrete
- Concrete soffits and reeded concrete spandrels
- Primary and secondary entrances set at grade with direct access from the plaza
- Fully-glazed fixed bronze metal storefront windows with bronze solar glass
- Recessed fixed bronze metal ribbon windows with bronze solar glass, some with horizontal sun control louvers

Landscaped Plaza

Character-defining features of the landscaped plaza include the following:

- Rectangular plan with distinct interior zones defined through spatial organization and use, including a principal northern plaza, a transitional southern plaza, and a western plaza
- Distinct interior tree program with principal trees limited to four species: coast coral (*Erythrina caffra*), ficus (*Ficus retusa*), jacaranda (*Jacaranda mimosifolia*), and sycamore
- Ground plane organized in a grid, with east-west gridlines of the ground plane and paving in alignment with the office tower's steel columns
- Exposed aggregate paving set in a repeating grid pattern, sometimes accented with brick

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- Transitions to interior spaces set at grade to emphasize indoor-outdoor engagement
- Use of biomorphic forms in features and edge conditions
- Edge conditions defined by raised concrete borders, low concrete walls, and concrete planters
- Concrete water feature accented with intertwining grassy islands bordered by low concrete walls with integrated wood slat benches and spanned by a concrete landscape bridge
- Round or rectangular low concrete planters and tree boxes with reeded pattern
- Tree boxes organized in grids and aligned with the ground plane grid in the northern and southern portions of the plaza
- Mature eucalyptus (*Eucalyptus leucoxylon*) situated at the northwestern entrances to the plaza and parking garage
- Row of mature coral trees (*Erythrina caffra*) situated along the southwestern edge of the plaza
- Concrete stairway with metal handrail at the southern edge of the plaza

Integrity

Historic integrity is the ability of a property to convey its significance and is defined as the “authenticity of a property’s historic identity, evidenced by the survival of physical characteristics that existed during the property’s prehistoric or historic period.”² The National Park Service defines seven aspects of integrity for historic resources. These are *location, design, setting, materials, workmanship, feeling, and association*. The integrity of the subject property is evaluated below based on these seven aspects.

Union Bank Square has undergone some alterations since initial construction was completed in 1967. However, despite these changes, a majority of the property’s character-defining features remain intact and the property continues to reflect its original design intent. The integrity of individual components of the site is discussed in detail below.

² U. S. Department of the Interior, National Park Service, *National Register Bulletin 16A: How to Complete the National Register Nomination Form* (Washington, DC: 1997), <https://www.nps.gov/nr/publications/bulletins/nrb16a/> (accessed April 2018.)

Location: Union Bank Square remains in its original location at 445 South Figueroa Street in downtown Los Angeles. Therefore, it retains integrity of *location*.

Design: Union Bank Square retains a majority of the character-defining features of its original design by Harrison & Abramovitz and A.C. Martin & Associates. These include the tower's setting within a landscaped plaza; rectangular plan and simple, cuboid massing; forty-story height with a double-height ground floor and a flat roof; expressed steel and reinforced concrete construction; and uniform, gridlike composition of façades. While the street-level commercial court has undergone some renovations over time, these alterations comprise only a portion of one component of the site and do not substantively impact the historic character of the Union Bank Square as a whole. A majority of the essential physical features reflecting the property's original design, including the parking garage, office tower, and landscaped public plaza – as well as the spatial relationships between these components – remain largely intact.

The plaza retains a majority of the character-defining features of its original design by Garret Eckbo. These include the rectangular plan with distinct zones defined by spatial organization and use; gridlike organization of the ground plane aligned with the office tower; transitions to interior spaces set at grade to emphasize indoor-outdoor communication; distinct organizations of trees associated with different areas of the site; concrete water feature accented with grassy islands and spanned by a concrete bridge; and the use features and edge conditions characterized by biomorphic forms. While some alterations have been made to the landscape over time, including the removal and/or relocation of several tree boxes and the replacement of some shrubbery and ground cover plant materials, a majority of the essential physical features reflecting the original plan remain intact.

Therefore, Union Bank Square retains integrity of *design*.

Setting: Union Bank Square was the first building project to be completed as part of the Bunker Hill Urban Renewal Project; as a result, the properties immediately surrounding Union Bank Square have all undergone some degree of subsequent redevelopment over time. However, this development occurred largely during the same period as the construction of Union Bank Square, and therefore has much of the same character as the subject property. Neighboring properties reflect a similar mix of functions and use on a similar scale, and the area has retained its identity as a high-density commercial center developed during the second half of the twentieth century. Therefore, it retains integrity of *setting*.

Materials: Union Bank Square is largely intact and retains a majority of its original construction materials. These include its steel and reinforced concrete construction with

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steel columns clad in concrete, reeded concrete spandrels and concrete soffits, bronze metal windows with bronze solar glass, and horizontal sun control louvers.

The landscaped plaza retains a majority of its original hardscape materials, including exposed aggregate paving, the concrete landscape bridge, concrete tree boxes and planters with a reeded pattern, raised concrete borders and low concrete walls, and wood slat benches. Some plant materials have been replaced in areas of ground cover and several trees have been removed and/or replaced. The contemporary plant materials do not appear to share a similar form and growth habit as those plants originally specified by Eckbo; however, the substitute materials do not detract from the overall form and aesthetic of the plaza and the associated loss of historic character is both minimal and reversible. In addition, most of the plaza's principal softscape features remain, including a majority of the plaza's principal trees dating from the period of initial installation.

Therefore, Union Bank Square retains integrity of *materials*.

Workmanship: Union Bank Square retains the construction techniques, finishes, and design elements characteristic of its original construction and Corporate International architectural style. The landscaped plaza retains the original landscape plan, design elements, and principal plant materials characteristic of its initial Modernist design. Therefore, it retains integrity of *workmanship*.

Feeling: The architectural components of Union Bank Square retain a majority of the character-defining features of its initial construction which continue to convey its original aesthetic and historic sense, including the original overall building plan, form, massing, construction method, and fenestration. As the building retains integrity of location, design, setting, materials, and workmanship, it possesses sufficient physical features to communicate the historic character of a mid-20th century Corporate Modern office building.

The landscaped plaza retains a majority of the character-defining features which continue to convey the original aesthetic and historic sense of a Modernist public landscape, including the overall landscape plan, spatial arrangements and organization, circulation patterns, hardscape features, and softscape materials. As the landscaped plaza retains integrity of location, design, setting, materials, and workmanship, it possesses sufficient physical features to communicate the historic character of a mid-20th century Modernist public plaza associated with a prominent commercial building.

Therefore, Union Bank Square retains integrity of *feeling*.

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Association: As Union Bank Square is significant for its architectural merit, integrity of *association* is not applicable.

Summary: Union Bank Square is an excellent and intact example of the work of prominent New York architects Harrison & Abramovitz, in association with A. C. Martin & Associates, and the pioneering landscape architect Garret Eckbo of Eckbo, Dean, Austin & Williams. The property as a whole retains integrity of *location, design, setting, materials, workmanship, and feeling*, and as a result continues to convey its original historic identity and significance as an important example of Corporate International architecture and Modernist landscape design.

B. Statement of Significance

Union Bank Square at 445 South Figueroa Street meets the Criterion 3 for designation as a City of Los Angeles Historic-Cultural Monument:

- *It embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style, or method of construction; and represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age*

Union Bank Square is significant under this criterion as an excellent and intact example of Corporate International commercial architecture in Los Angeles designed by noted New York architects Harrison & Abramovitz. The Corporate International style was most frequently applied to large-scale commercial buildings during the post-World War II period, particularly during the late 1960s, and the subject property reflects the execution of this style at the peak of its popularity in Los Angeles. The property is also significant as an excellent and intact example of a Modernist landscape designed by master landscape architect Garrett Eckbo. Modernist landscape architecture was employed in the design of public plazas and gardens with increasing frequency as the postwar period progressed through the 1960s, and the subject property represents a highly intact example of the style applied to the design of a prominent public plaza associated with a significant commercial building. The period of significance for the property under this criterion is 1967, when initial construction was completed.

Union Bank Square was identified by SurveyLA as eligible for the National Register of Historic Places, the California Register of Historical Resources, and as a City of Los Angeles Historic-Cultural Monument under Criterion C/3/3 as an excellent example of Corporate International commercial architecture in downtown Los Angeles; under Criteria A/1/1 and C/3/3 as an excellent example of a 1960s corporate office tower in downtown Los Angeles; and under Criterion A/1/1 as a significant example of a commercial property associated with patterns of urban redevelopment in downtown Los Angeles after World War II.

Development of Bunker Hill

The land comprising the site of the present-day Union Bank Square was first recorded in 1876 as part of the reservoir lands owned by J. W. Potts. Potts' land was adjacent to another tract, then known as Bunker Hill, which was owned by fellow developer Prudent Beaudry. Beaudry's Bunker Hill development centered around a prominent, unforgiving clay peak situated west of the downtown business district. Due to its steep

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topography, the hilltop had been considered generally inaccessible and water delivery generally impossible. The commanding views it offered of the surrounding landscape may have tempted sightseers to its summit, notes Nathan Masters regarding Bunker Hill, "but the lack of a water delivery system kept the hilltop free of houses."³ As a result, the area remained undeveloped until Beaudry purchased the property at auction in 1867 with an eye towards developing an upscale residential neighborhood on the hilltop. The development of Bunker Hill, however, did not prove to be an easy process:

First, Beaudry would need the city to extend its infrastructure up the slopes of the hill to serve his holdings. When the franchised water utility failed to share his confidence, Beaudry forged ahead on his own. Spurned by the Los Angeles Water Company, Beaudry constructed his own system of pipes and steam-powered pumps to deliver water to the hilltop from a reservoir below. He also built roads to connect the hill to the developed flatlands below and laid out streets atop the hill. One of them, which Beaudry named Bunker Hill Avenue in honor of the 100th anniversary of the Revolutionary War battle fought in Boston, eventually lent its name to the entire hilltop community.⁴

All told, Bunker spent nearly \$95,000 to improve Bunker Hill.⁵ "I intend to spend money and keep on spending money in improvements and grading streets until this locality meets the attention it deserves," he said in 1877, "and it will not be long I assure you."⁶ According to Pat Adler, "Beaudry's determined work to improve his properties stimulated J. W. Potts, a purchaser of hill lots from the Canal and Reservoir Company, to invest in grading Temple and Second Streets."⁷ Between 1872 and 1876, Potts spent more than \$30,000 to grade the two streets, but achieved only minimal results. Nevertheless, against all odds Beaudry's – and Potts' – work paid off. Now assured of both arresting views and a consistent water supply, residents flocked to the homesites

³ Nathan Masters, "Rediscovering Downtown L.A.'s Lost Neighborhood of Bunker Hill," KCET Lost LA, July 11, 2012, <https://www.kcet.org/shows/lost-la/rediscovering-downtown-las-lost-neighborhood-of-bunker-hill> (accessed December 2018).

⁴ Masters, "Rediscovering Downtown L.A.'s Lost Neighborhood of Bunker Hill."

⁵ Masters, "Rediscovering Downtown L.A.'s Lost Neighborhood of Bunker Hill."

⁶ Masters, "Rediscovering Downtown L.A.'s Lost Neighborhood of Bunker Hill."

⁷ Pat Adler, *The Bunker Hill Story* (Glendale, CA: La Siesta Press, 1963), 13.

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on Bunker Hill. While as Pat Adler notes Bunker Hill was not “THE fashionable residential section of Los Angeles [in the 1880s], but it was where a large proportion of the town’s doctors, lawyers, and merchants raised their families.”⁸ These same businessmen who transformed the Hill into an enclave of elaborate Victorian mansions also located their businesses in the surrounding streets, and upscale commercial establishments and hotels soon followed. The subject property was originally home to the Los Angeles Woolen Mills & Home Ice Cream Company and, later, following the development of Bunker Hill, became the site of the Monarch Hotel at the corner of 5th and South Figueroa Streets.

Despite its almost miraculous transformation, Bunker Hill’s heyday was short-lived. The natural features that led to the area’s popularity as an upscale residential neighborhood were the same features that contributed to its downfall. As Pat Adler later reflected, “The Hill had scarcely faded as a residential showplace before the growing city began to find it an obstacle.”⁹ While the construction of Angels Flight in 1901 and Court Flight in 1904 provided some relief, traversing Bunker Hill continued to pose a challenge, as did navigating around it. Further developments intended to relieve traffic congestion around the Hill, such as the opening of the Third Street tunnel, only succeeded in isolating the area further. Indeed, even as development continued on the Hill, the debate over how to remove it had already commenced. As early as the 1910s, Bunker Hill’s position as an impediment to progress was becoming evident. The construction of the Third Street tunnel had demonstrated how problematic tunneling under the Hill could be. The *Los Angeles Times* championed the prospect of razing the Hill, declaring that clearing the area would be cheaper than tunneling through it,¹⁰ and boldly announced in one article that “If Bunker Hill’s got to go, now’s the time to do it.”¹¹

Although a second tunnel was constructed under Second Street and opened in 1924, by the late 1920s – as city officials debated the development of a new civic center – it began to seem as though it might be easiest to simply remove the problem of Bunker Hill entirely. In 1929 C. C. Bigelow, president of the Southwestern Investment

⁸ Adler, 21.

⁹ Adler, 28.

¹⁰ “Bunker Hill Big Problem,” *Los Angeles Times*, October 12, 1910.

¹¹ “If Bunker Hill’s Got to Go, Now’s Time to Do It,” *Los Angeles Times*, October 20, 1912.

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Corporation, proposed razing Bunker Hill completely. “Bunker Hill has been a barrier to progress in the business district of Los Angeles, preventing the natural expansion westward,” Bigelow declared, “If this Civic Center is to be a success, the removal or regrading of Bunker Hill is practically a necessity.”¹²

There was seemingly little public incentive to preserve Bunker Hill, even at this early date; by the 1920s the neighborhood had already fallen out of favor with upscale residents as the new westward communities like Hancock Park and West Adams – and, later, Beverly Hills, Brentwood, and Bel-Air – were established and “fashionable folk...made their inexorable march to the sea.”¹³ Bunker Hill’s mansions were converted into apartment houses and rooming houses, which increased population in the area but taxed the existing (and aging) housing stock. At the same time, property owners were left with little incentive to maintain the once-stately homes; as Nathan Marsak observed, since residents had already been living under the threat of demolition for several decades, “with the threat of condemnation and razing hanging over, why bother with upkeep?”¹⁴

By the 1940s, Bunker Hill had come to be viewed as an “out-of-place urban anachronism.”¹⁵

The area was dense, most residents did not drive cars, and the buildings were relatively old. Los Angeles was supposed to be a city of sunshine, wide open space, and automobiles – a modern city. Bunker Hill’s residents were almost exclusively low-income and newly-arrived immigrants. According to the 1940 census, Bunker Hill’s population increased 19% between 1930 and 1940 at the same time that rental space decreased. Twenty percent of the residents were foreign-born, predominantly Mexican immigrants. More than seventy-five percent of residents had less than eight years of schooling. And Bunker Hill’s

¹² Adler, 29.

¹³ Christina Rice, et al., *Bunker Hill in the Rearview Mirror: The Rise, Fall, and Rise Again of an Urban Neighborhood* (Los Angeles: Photo Friends of the Los Angeles Public Library, 2015), 44.

¹⁴ Rice et al., 45.

¹⁵ Stephen Jones, “The Bunker Hill Story: Welfare, Redevelopment, and Housing Crisis in Postwar Los Angeles,” master’s thesis, City University of New York, 2017, CUNY Academic Works, https://academicworks.cuny.edu/gc_etds/2344/ (accessed December 2018), 3.

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housing was the oldest in the city, with the median date of construction 1895.¹⁶

Bunker Hill's diminished reputation was hardly improved, too, by its frequent appearances in film noir. As Jim Dawson observed, directors chose Bunker Hill to frame their "troubling, starkly lit, almost documentary-style dramas about down-on-their-luck, hard-hit people in postwar urban America. None of the human characters were ever more desperate looking – or compelling – than the Bunker Hill locations themselves."¹⁷ Bunker Hill's on-screen presence ensured that Angelenos continued to regard the neighborhood as a "decrepit, dangerous place."¹⁸

The Bunker Hill Urban Renewal Project

While a number of "solutions" were proposed for Bunker Hill, the area's fate remained in flux throughout the 1940s as city leaders and planners debated the merits of redevelopment. At the same time, the conclusion of World War II and the return home of hundreds of thousands of soldiers prompted widespread shifts in demographics and marked a turning point in the political and economic development of Southern California. It also sparked a critical housing shortage in Los Angeles, which resulted in overcrowding and overtaxed housing stock. "Blight" became a major issue for city officials, who struggled to combat the economic effects of the mass exodus inspired by postwar suburbanization. In particular, they pointed to substandard housing; falling tax revenue; rising social service costs; and health, fire, and moral hazards.¹⁹

By the end of the 1940s, the city had gained the legal authority under the California Community Redevelopment Act of 1945 and the Federal Housing Acts of 1946 and 1949 to implement plans to raze Bunker Hill.²⁰ The California Community Redevelopment Agency allowed local governments throughout California to establish agencies to oversee the process of redevelopment in blighted areas. At the same time, Title I of the Housing Act allocated federal funds to municipal housing authorities for

¹⁶ Jones, 3.

¹⁷ As cited in Jones, 4.

¹⁸ Jones, 4.

¹⁹ Jones, 9.

²⁰ Masters, "Rediscovering Downtown L.A.'s Lost Neighborhood of Bunker Hill."

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the purpose of planning and executing redevelopment projects.²¹ In concert, the laws enacted in the 1940s created the necessary provisions for redevelopment efforts in Los Angeles. In 1948, the city established the Community Redevelopment Agency (CRA)²² and collected a mass of crime data, structural surveys, and other information that purportedly proved Bunker Hill's status as a blighted neighborhood.²³ The following year Bunker Hill was declared the "number one target" of the CRA's war against blight.²⁴ Under the terms of the recently enacted legislation, that meant that under the auspices of the CRA the City was "empowered to condemn and purchase so-called blighted areas, clear the land, and then turn it over to private enterprise for development."²⁵ After several years of such studies, the CRA was awarded a \$33 million federal aid package in 1954 to acquire Bunker Hill properties through eminent domain if necessary and redevelop the area under the umbrella of the Bunker Hill Urban Renewal Project.

The Bunker Hill Urban Renewal Project was approved by the Los Angeles City Council in 1959 and immediately became the subject of multiple lawsuits, all of which challenged the plan on the basis of takings and fair compensation. The Supreme Court of California eventually found in favor of the CRA and upheld the adoption of the plan in 1964, paving the way for the demolition of Bunker Hill. As the project made its way through the California courts, the CRA began the process of acquiring the land comprising Bunker Hill. The agency acquired its first parcel of property in the spring of 1961, and in October 1963 announced that it would negotiate the sale of the first parcel of land to be cleared – a two-block parcel on the site of the former Monarch Hotel which comprises the subject property – and would entertain proposals for development on the open market.²⁶

Development of Union Bank Square

Following the CRA's request in the autumn of 1963 for proposals to develop the subject property, eight prospective developers expressed an interest in the parcel, which

²¹ Jones, 14-15.

²² In 2011 then-governor Jerry Brown called for a plan to eliminate municipal redevelopment agencies, and the CRA was subsequently officially dissolved in 2012.

²³ Masters, "Rediscovering Downtown L.A.'s Lost Neighborhood of Bunker Hill."

²⁴ "Bunker Hill First City Slum Target," *Los Angeles Times*, September 21, 1949.

²⁵ "Bunker Hill First City Slum Target," *Los Angeles Times*, September 21, 1949.

²⁶ See Adler, 32-33; and "Insurance Firm Plans First Development at Bunker Hill," *Los Angeles Times*, February 4, 1964.

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was regarded as a “prestige” site due to its proximity to the Harbor Freeway as well as downtown business interests.²⁷ However, the first “concrete proposal”²⁸ to be received by the agency was submitted by the Connecticut General Life Insurance Company. With the agency’s acceptance of the company’s conditional offer of \$3.3 million for the site, Connecticut General became the first landowner and also the first redeveloper of the Bunker Hill Urban Renewal Project.

Founded in 1865, the Hartford-based Connecticut General Life Insurance Company²⁹ was, at the time, among the oldest and most prominent life insurance companies in the country and ranked eleventh in the nation in assets.³⁰ In a *Los Angeles Times* article detailing the deal, Connecticut General announced plans to construct “one and possibly two office towers rising at least 22 stories” as well as “a plaza, commercial high rise office buildings and multi-block pedestrian concourses.”³¹ Downtown business leaders celebrated the deal as a sign of the economic rebirth of downtown Los Angeles. “The insurance company offer constitutes a breakthrough,” declared the *Times*, “indicating beyond argument that major financial interests are now ready to invest in the future of Bunker Hill. . . Bunker Hill has had an impressive vote of confidence.”³²

While announcement of the deal represented a major milestone in the development of downtown Los Angeles, the design and construction of the site itself also reflected important milestones in architecture and engineering in the city and included the contributions of some of the country’s most prominent practitioners. Throughout the company’s history, Connecticut General had been instrumental in directing the design of new and innovative corporate architecture, including the development of the first corporate campus in the country at the company’s headquarters in Bloomfield, Connecticut. For their Bunker Hill project in Los Angeles the company commissioned the noted architectural firm of Harrison & Abramovitz.³³ As an East Coast company, Connecticut General was well-acquainted with the New York-based firm, which had

²⁷ “Insurance Firm Plans First Development at Bunker Hill,” *Los Angeles Times*, February 4, 1964.

²⁸ “Insurance Firm Plans First Development at Bunker Hill,” *Los Angeles Times*, February 4, 1964.

²⁹ The company was merged with the Insurance Company of North America in 1982 and is now known as Cigna.

³⁰ “Insurance Firm Plans First Development at Bunker Hill,” *Los Angeles Times*, February 4, 1964.

³¹ “Insurance Firm Plans First Development at Bunker Hill,” *Los Angeles Times*, February 4, 1964.

³² “Bunker Hill Project Goes Ahead,” *Los Angeles Times*, February 5, 1964.

³³ The project as envisioned by Connecticut General was to be known as Bunker Hill Square. “Skyscraper Begun,” *Los Angeles Times*, April 4, 1965.

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previously designed the United Nations Headquarters in New York City as well as Lincoln Center. The Los Angeles project represented the only example of the work of Harrison & Abramovitz in California. The company also commissioned the pioneering Los Angeles architectural and engineering firm of A. C. Martin & Associates to serve as the architects of record. A. C. Martin, Jr. later recalled how the collaboration functioned:

... [I]n the design of the Union Bank[Plaza], which was designed originally for Connecticut General Life Insurance Company, we were associated with Wally [Wallace K.] Harrison and Max Abramovitz of New York. They were part of the architectural team that designed the United Nations and were close to the developers of [Union Bank Square], Galbreath-Ruffin [Corporation]. We found that collaboration to be a great pleasure in every sense, and Max Abramovitz and his staff were the principal originators of the design of this building. We had one of our staff with them in New York during crucial times, and then we did all the working drawings and basic engineering, other than the mechanical engineering, which was done in New York. It was a fine collaboration.³⁴

Together, the two firms developed a plan for the property which included a 40-story high-rise office tower rising from a landscaped public plaza, which tops a two-story base consisting of a commercial court and parking garage set at the street. The components of the project – commercial court and garage, public plaza, and office tower – were unified by a landscape plan designed by leading Modernist landscape architect Garrett Eckbo. Eckbo was acutely aware that the plaza would be experienced in a variety of ways, both by those viewing the space at ground level as well as those who would experience the site from above, through their office windows during each workday.³⁵ As a result, Eckbo knew that any plan for the site would need to occupy a three-dimensional space; as he observed in *Landscape for Living*, site planning “must be

³⁴ Albert Carey Martin, Jr., “Interview of Albert Carey Martin Jr.,” interview by Marlene L. Lasky on twelve occasions from December 8, 17, 1980, in Los Angeles, California, transcript, University of California, Los Angeles, Center for Oral History Research, <http://oralhistory.library.ucla.edu/viewItem.do?ark=21198/zz0008zf73> (accessed January 2019).

³⁵ Hannah Dominick, “Union Bank of California Plaza,” Written Historical and Descriptive Data, Historic American Landscapes Survey, National Park Service, U. S. Department of the Interior, 2015, from Prints and Photographs Division, Library of Congress (HALS No. CA-119), <http://www.loc.gov/pictures/item/ca4198/> (accessed December 2018), 3.

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thought of as the organization of the total land area and *air space* of the site for the best use by the people who will occupy it” – and in the case of high-rise buildings the one proposed for the property, the air space becomes combined with a view of the design from above.³⁶ In later years, Eckbo reflected upon his design narrative for the site, which he viewed as a “quiet shaded water-cooled retreat from the noise, confusion, and austerity of downtown streets.”³⁷

The design of the plaza went beyond the normal alternatives of 1. Leaving it open for public movement and gathering or, 2. Providing a central sculptural or water feature for people to gather around and look at. We designed a substantial series of sculptured islands of grass and water, with a central bridge. These moved as free forms through a grid of concrete tree boxes placed in a grid over the structural columns of the parking structure. Trees are Ficus, Jacaranda, Sycamore, and Coral. The water is essentially quiet, with one or two jets.³⁸

Originally, Eckbo had also planned to incorporate a family of sculptural forms designed by artist Bella Feldman to bring “additional life and grace to the space,”³⁹ but these designs were never executed due to concerns over attractive nuisances. Although Garrett Eckbo was not successful in incorporating public art within the plaza, a monumental sculpture by artist Jerome Kirk was later installed on the site. Kirk’s “Aquarius,” a 26-foot-high abstract kinetic mobile of stainless steel, was commissioned by the Connecticut General Life Insurance Company and dedicated in February 1970. The sculpture was the first abstract sculpture as well as the first outdoor mobile sculpture to be installed in downtown Los Angeles.⁴⁰

Ground was broken in March 1965, and the project immediately garnered the public’s attention for its sheer size and scale, as well as its impact on the landscape of downtown Los Angeles – in both a figurative and literal sense. The office tower would be the first such high-rise to be erected in the Bunker Hill redevelopment area and, at forty stories

³⁶ As cited in Dominick, 2-3.

³⁷ “Garrett Eckbo: Philosophy of Landscape,” *Process Architecture* 90 (August 1990), 76.

³⁸ “Garrett Eckbo: Philosophy of Landscape,” 76.

³⁹ “Garrett Eckbo: Philosophy of Landscape,” 76.

⁴⁰ “Jerome Kirk.” CRA/LA. http://www.crala.org/internet-site/Other/Art_Program/artist_list/jerome_kirk.cfm (accessed December 2018).

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in height, would be the tallest building in Los Angeles.⁴¹ It would also be only the second downtown high-rise – aside from the Transamerica Center – to exceed the height of Los Angeles City Hall.⁴² As would be expected, the construction of such a building required unprecedented resources. “I wonder how many of us,” mused a *Los Angeles Times* report, “watching the [building] climbing steadily to its 42-story height at 5th and Figueroa Streets, are aware that besides drastically altering the skyline in that area the project is providing nearly \$100,000 a week in payroll. This does not include secondary effects on the economy.”⁴³ Indeed, by 1966 more than 500 men were employed on the project, which represented more than \$30 million in investments by Connecticut General.⁴⁴

The project represented several early experiments and innovations in building systems and analysis by A. C. Martin & Associates. As A.C. (“Al”) Martin, Jr. later recalled, the Bunker Hill development was the first time the company employed computer modeling for dynamic analysis of seismic activity in order to develop earthquake-resistant structural systems. It was during the property’s construction that the firm’s engineers “learned from that process and advanced the state of the art into what it is today,”⁴⁵ Al Martin later recalled, fostering a newfound expertise that allowed the firm to expand into earthquake risk analysis.⁴⁶ The firm also credits the project as the first example of a new ventilated vestibule system, which is now standard practice in office building design.⁴⁷

Several months after construction on the project commenced, Connecticut General announced that Union Bank had signed a long-term lease for fourteen floors of the Bunker Hill Square complex. The bank’s acquisition of 200,000 square feet represented

⁴¹ “Finish Date Set for Bunker Hill,” *Los Angeles Times*, June 30, 1965.

⁴² Diane Kanner, *AC Martin Partners: One Hundred Years of Architecture* (Los Angeles: AC Martin Partners, Inc., 2006), 52.

⁴³ “Nailing It Down,” *Los Angeles Times*, March 27, 1966.

⁴⁴ “Nailing It Down,” *Los Angeles Times*, March 27, 1966.

⁴⁵ Albert Carey Martin, Jr., “Interview of Albert Carey Martin Jr.,” interview by Marlene L. Lasky on twelve occasions from December 8, 17, 1980, in Los Angeles, California, transcript, University of California, Los Angeles, Center for Oral History Research, <http://oralhistory.library.ucla.edu/viewItem.do?ark=2.1.1.98/zz0008zf73> (accessed January 2019). See also “Dynamic Structural Analyses Help Gauge Safety of Buildings’ Frames,” *Los Angeles Times*, October 28, 1979.

⁴⁶ Kanner, 52.

⁴⁷ “Interview of Albert Carey Martin Jr.”

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the largest lease of its kind in Southern California history.⁴⁸ Union Bank had maintained a presence in downtown Los Angeles since the 1910s and was regularly recognized as one of the city's top financial institutions. It now planned to relocate both its corporate headquarters and its banking headquarters to the site, which would henceforth be known as Union Bank Square.⁴⁹ Other companies soon followed suit, including A.C. Martin & Associates, which consolidated multiple offices located elsewhere in the city into the lease of four floors at Union Bank Square. The building became a popular choice for the headquarters of industrial and transport operations as well as architectural and structural engineering firms such as Turner Construction and U.S. Steel.

The office tower's 40-story steel frame was completed and the building was "topped out" in April 1966; less than nine months later, on January 1, 1967, the *Los Angeles Times* reported that construction on Union Bank Square was completed and the building was open for business after less than twenty-one months of construction activity. The accelerated pace represented the fastest high-rise construction project in southern California history.⁵⁰ Other, more official accolades were awarded as the year progressed: Union Bank Square was the recipient of a 1966 Governor's Design Award of Merit as well as the 1967 Architectural Grand Prix Award, initiated by Mayor Sam Yorty to recognize the five best buildings constructed in Los Angeles during the last two years.⁵¹

By 1969, Union Bank Square was 100% leased, a restaurant had opened in the commercial court, and the building was already hailed as the "forerunner of what will be a 'grove' of downtown skyscrapers" and the "the first magnet for the 'westward movement'" in downtown Los Angeles.⁵² The building continued to preside over the landscape of downtown Los Angeles throughout the following decade, including sustaining no damage in the 1971 San Fernando earthquake.

⁴⁸ "Union Bank Takes Over Bunker Hill Square," *Pasadena Independent Star-News*, September 26, 1965.

⁴⁹ "Union Bank Takes Over Bunker Hill Square," *Pasadena Independent Star-News*, September 26, 1965. See also "42-Story Building Finished," *Los Angeles Times*, January 25, 1967.

⁵⁰ "Union Bank Square Open for Business," *Los Angeles Times*, January 1, 1967.

⁵¹ "36 Buildings Selected as Best in Architecture," *Los Angeles Times*, September 3, 1967; and "Conn. General Building is Cited in Los Angeles," *Los Angeles Times*, October 6, 1967. See also "Union Bank Plaza," AC Martin, <https://www.acmartin.com/portfolio/union-bank-plaza> (accessed January 2019).

⁵² "Union Bank Square, Pioneer Skyscraper, Now 100% Leased," *Los Angeles Times*, May 25, 1969.

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The 1980s, however, marked a period of change for Union Bank Square. The property was put up for sale by Connecticut General Life Insurance Company, changing hands in a \$90 million transaction that represented the then-highest price ever commanded for a downtown Los Angeles building.⁵³ Eighteen months later, the property was sold again to the Equitable Life Assurance Society.⁵⁴ The property was subsequently renovated in 1994 by then-owner Equitable-Nissei Figueroa Company. In 2002, it was sold to the Hertz Investment Group, and then quickly changed hands again in a sale to Chicago-based Walton Street Capital. In 2005, the property was purchased by Hines, a Houston-based real estate company. It was sold again in 2010 to KBS Real Estate Investment Trust II for \$208 million;⁵⁵ in 2017, KBS sold to RC Acquisitions, who still owns the property today.

Corporate International Architecture

Union Bank Square is significant as an excellent and intact example of Corporate International architecture in downtown Los Angeles. Corporate Internationalism drew from International Style and Miesian precedents, celebrating an expression of structure and functionality in outward appearance. Embraced wholeheartedly in post-World War II Los Angeles and surrounding cities, Corporate Internationalism was the predominant style of large-scale corporate office buildings from the late 1940s until the late 1960s. Practitioners of the style embraced new construction techniques which allowed for large expanses of glass, visually broken by strong horizontal or vertical divisions of steel or concrete.

Character-defining features of Corporate International architecture include:

- Box-shaped form
- Constructed of concrete, steel, and glass
- Flat roofs, either with flush eaves or cantilevered slabs
- Horizontal bands of flush, metal-framed windows, or curtain walls
- Lack of applied ornament
- Articulated ground story, often double-height and set back behind columns or *pilotis*
- Integral parking lot, either subterranean or above grade

⁵³ "L.A. High-Rise Bought for Record \$90 Million," *Los Angeles Times*, September 17, 1982.

⁵⁴ "Union Bank Building Sold for 2nd Time in 18 Months," *Los Angeles Times*, February 14, 1984.

⁵⁵ Dominick, 10.

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- Landscaped plaza or integral plantings at ground floor

The Corporate International style was first applied to buildings in downtown Los Angeles in the mid-1950s, but the style was employed only occasionally in the construction of municipal buildings in the area prior to 1966; it was not until the redevelopment of Bunker Hill and the surrounding area that application of the style in downtown Los Angeles began to flourish. As the first building to be completed as part of the Bunker Hill redevelopment plan, Union Bank Square represents one of the earliest examples of the Corporate International style applied to a high-rise commercial tower in downtown Los Angeles. Today, Union Bank Square retains significant character-defining features of its original Corporate International design, including the building's two-story base with an integrated parking garage; its setting within a landscaped plaza; the office tower's rectangular plan and simple, cuboid massing; forty-story height with a double-height ground floor and a flat roof; expressed steel and reinforced concrete construction; uniform, gridlike composition of façades accentuated by the building's expressed steel framing system; lack of applied ornament; and bronze metal windows with bronze solar glass.

Harrison & Abramovitz

Union Bank Square was designed by the prominent New York-based architectural firm of Harrison & Abramovitz, which was composed of architects Wallace Kirkland Harrison (1895-1981) and Max Abramovitz (1908-2004). Celebrated as “one of the nation’s most successful corporate architectural firms”⁵⁶ of the postwar era, Union Bank Square represents the only example of the firm’s work on the West Coast.

Wallace Harrison was born September 28, 1895, in Worcester, Massachusetts. Although Harrison dropped out of high school to work with a local building contractor, his education later included studies at the Boston Architectural Club, the Worcester Polytechnic Institute, the *École des Beaux-Arts* in Paris, and the American Academy in Rome. He relocated to New York and joined the prominent firm of McKim, Mead & White as a draftsman. He eventually partnered with his colleagues to establish the firm of Corbett, Harrison & MacMurray which, along with several other firms, developed the

⁵⁶ “Wallace Harrison Dead at 86; Rockefeller Center Architect,” *New York Times*, December 3, 1981.

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plan for New York City's Rockefeller Center. Harrison benefitted from a longstanding patronage relationship with Nelson Rockefeller. Rockefeller served as Assistant Secretary of State under President Franklin D. Roosevelt and as an advisor to President Truman on foreign affairs before serving as governor of New York from 1959 to 1973. Rockefeller commissioned Harrison – both directly and indirectly through his political influence – to design a wide variety of projects, which included private residences for the Rockefeller family as well as overseas projects for the United States government and large-scale civic projects constructed in New York City during Rockefeller's tenure as governor. Harrison soon became known as “a kind of master planner of the city's complexes,”⁵⁷ and was recognized for his large-scale planning efforts for projects such as Rockefeller Center, Lincoln Center, and the Empire State Plaza in Albany, New York. The *New York Times* later observed that “Mr. Harrison affected the shape of New York as few architects have done.”⁵⁸

Although he gained widespread recognition within the architectural community while working under earlier partnerships, Wallace Harrison's most prominent and successful collaboration was with the architect Max Abramovitz, whom he met in the 1930s. Max Abramovitz was born on May 23, 1908, in Chicago, Illinois, and was educated at the University of Illinois, the Columbia University School of Architecture, and the *École des Beaux-Arts* before joining the firm of Harrison & Fouilhoux as an associate in 1935. He was promoted to partner in 1941 and the firm became known as Harrison, Fouilhoux & Abramovitz and, subsequently, as Harrison & Abramovitz following the death of architect J. Andre Fouilhoux in 1945.

As the firm of Harrison & Abramovitz, the two men found success navigating the changing landscape of postwar urban planning and architecture. The *New York Times* noted that “Harrison & Abramovitz, with headquarters in Rockefeller Center, soon grew to become one of the nation's most successful corporate architecture firms, with a staff of more than 200 at the height of the mid-'60s building boom.”⁵⁹ Their work was primarily focused along the East Coast, where their large-scale plans for civic, commercial, and institutional properties – primarily designed in the increasingly popular

⁵⁷ “Max Abramovitz, 96, Architect of Avery Fisher Hall, Dies,” *New York Times*, September 15, 2004.

⁵⁸ “Wallace Harrison Dead at 86; Rockefeller Center Architect,” *New York Times*, December 3, 1981.

⁵⁹ “Wallace Harrison Dead at 86; Rockefeller Center Architect,” *New York Times*, December 3, 1981.

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International style – played an important role in defining the postwar architectural landscape in New York City. The firm’s commissions in the city during this period included the planning for the United Nations Headquarters as well as the designs for the Secretariat Building, the Conference Building, and the General Assembly Building; the master plan for Lincoln Center as well as the designs for the Metropolitan Opera House, the Philharmonic Hall (now David Geffen Hall), and the Josie Robertson Plaza (with Philip Johnson); and the master plan for Battery Park City, as well as commissions for individual buildings including the Socony-Mobil Building, the Time-Life Building, and the McGraw-Hill Building. Other projects outside New York City in the 1950s and 1960s included United States embassies in Havana and Rio de Janeiro, and the Central Intelligence Agency (CIA) headquarters in Langley, Virginia.

After thirty-five years of collaboration, in 1976 Wallace Harrison and Max Abramovitz dissolved their partnership. Wallace Harrison opened a solo practice, which he continued for several years until his retirement in 1979; he died at home in New York City on December 2, 1981. Max Abramovitz reorganized the duo’s former firm as Abramovitz-Harris-Kingsland, which later became known as Abramovitz-Kingsland-Schiff in 1985; he died at home in Pound Ridge, New York on September 12, 2004.

A. C. Martin & Associates

A.C. Martin & Associates worked in association with the New York-based firm of Harrison & Abramovitz on the design of Union Bank Square and served as the architects of record. Originally established by Albert C. Martin in 1909, A.C. Martin & Associates rose to prominence just as the City of Los Angeles began to flourish, and the firm played a pioneering role in defining the character of the city’s built environment over the course of the 20th century.

Albert Carey Martin was born in La Salle, Illinois, on September 16, 1879.⁶⁰ One of eight children born to Irish blacksmith John Carey and his wife Mary Margaret, Albert Martin was exposed to the prospect of a career in the building trades when, after an

⁶⁰ Biography of Albert C. Martin and discussion of the development of A. C. Martin and Associates has been excerpted and adapted from “Albert C. Martin, Sr.,” Los Angeles Conservancy, <https://www.laconservancy.org/architects/albert-c-martin-sr> (accessed December 2018) and “A. C. Martin & Associates,” Los Angeles Conservancy, <https://www.laconservancy.org/architects/c-martin-associates> (accessed December 2018), and supplemented with additional material excerpted from Kanner, *AC Martin Partners: One Hundred Years of Architecture*.

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architect charged a seventy-five-dollar fee to design a home for the growing family, Mary Martin suggested the profession might be a profitable way for her children to make a living. A. C. Martin was educated at the University of Illinois at Champaign, where he graduated with a Bachelor of Science degree in architectural engineering in 1902. Portland cement had been patented in 1871, and during his formal education Martin studied its qualities; in particular, its reinforcement with steel. He also sought experience working with steel, which was first used in tall-building framing in 1884, and he served as a draftsman for an iron works in Indianapolis before moving to Pittsburgh to work in the mills of the Pennsylvania Railroad.

In 1904, Martin relocated to Los Angeles and found work with contractor Carl Leonardt, who was constructing Henry Huntington's Pacific Electric interurban rail headquarters, and later with architect Alfred Rosenheim, who received the commission for the Hamburger Department Store. When Rosenheim was subsequently fired mid-construction, owner David Asher Hamburger replaced the architect with Martin. It was the break that marked the commencement of A. C. Martin's architectural career. He later established the firm of Albert C. Martin, Architect in 1906⁶¹ and received his license to practice architecture in 1908.⁶² Martin's first major commission was the Million Dollar Theatre building (1918) at Broadway and Third Street. The office building's ground floor housed the Million Dollar Theatre, Sid Grauman's first Los Angeles venue. For the theatre auditorium, Martin designed the world's first cantilevered balcony made out of reinforced concrete.

The building boom of the 1920s brought A. C. Martin dozens of church, office, and municipal building commissions. Highlights include St. Vincent de Paul Roman Catholic Church (University Park neighborhood of Los Angeles, 1926), Santa Monica's Catholic Church (Santa Monica, 1926), and, most notably, Los Angeles City Hall (1928, with John Parkinson and John C. Austin). At the time, one hundred people were on the firm's payroll. However, the stock market crash of 1929 brought the same citywide

⁶¹ "Albert C. Martin and Associates – Architects and Engineers (firm)," AIA Historical Directory of American Architects, <https://aiahistoricaldirectory.atlassian.net/wiki/spaces/AHDAA/pages/35761332/ahd4003574> (accessed December 2018). While most historical accounts indicate that the firm was founded in 1906, a firm roster compiled for the American Institute of Architects in 1947 and signed by Albert C. Martin, Sr. notes the year of the firm's establishment as 1909.

⁶² "Plans for New Pomona College," *Los Angeles Herald*, November 8, 1908.

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development activity that allowed the firm to flourish to a screeching halt. Martin went door-to-door looking for work, offering to build retaining walls for property owners whose front yards had been taken by the city to widen Wilshire Boulevard. Martin's firm survived the Great Depression, though, in part because of the rebuilding effort after the 1933 Long Beach Earthquake. This not only guaranteed work for A. C. Martin; it cemented the firm as one of the leading firms with expertise in seismic design. "As disastrous as the earthquake was, it was a blessing not only for architects and the contractors but for the industry because it reshaped their entire engineering formulization of building construction," recalled his son, Albert C. Martin, Jr., adding, "The reconstruction of the school system became an important part of the work that caused our office to survive."⁶³

Albert C. Martin, Jr. – known as "Al" – joined the firm following his graduation from the University of Southern California School of Architecture in 1936. His brother John Edward Martin – nicknamed "Ed" – followed suit after his graduation from his father's alma mater, the University of Illinois, in 1939 with a degree in structural engineering. When wartime diverted men (and materials) away from the private sector, both brothers entered the service, along with most of the firm's drafting and engineering staff. After the brothers' return home to Southern California following the conclusion of World War II, Albert C. Martin, Sr. gradually ceded control of the firm to his sons. The organization became Albert C. Martin and Associates in 1946, and by 1951 the two brothers had formulated an equal partnership agreement and were managing the business, which had grown to include 150 employees.⁶⁴ As Ed Martin would later recall, his father "made us partners when we were too young on the condition that we keep him as a partner when he was too old."⁶⁵ Albert C. Martin, Sr. died in Los Angeles on April 9, 1960.

After the war the influx of returning soldiers into Southern California, as well as the baby boom of the 1950s, proved to be a boon for A. C. Martin and Associates. The firm, along with commercial developers, responded to the growing demand for single-family housing by proposing a network of shopping centers to support the population

⁶³ Kanner, 29-30.

⁶⁴ Kanner, 35, 45.

⁶⁵ Kanner, 45.

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sprawl into the suburbs. Opened in 1952, Lakewood Center was one of the first of these large-scale centers; it was designed with the features of an urban center that also catered to the automobile. Other projects at the time were less glamorous; Ed Martin later recalled the 1950s as “the prison period” because the firm worked on so many projects for the Los Angeles County Sheriff’s Department.⁶⁶ In 1959, however, the firm received one of its most iconic commissions: the design for the headquarters of the Los Angeles Department of Water and Power. A.C. Martin and Associates proved itself as the go-to firm in region, and they went on to design more structures in downtown Los Angeles than any other firm in the years after World War II.⁶⁷

By the end of the 1960s the firm, then known as ACMA, operated three offices in the region and diversified its services to include architectural design software. The computing and engineering advances of the 1970s, along with the repeal of the city’s longtime limit on building height, changed the landscape of a downtown entering the corporate era. A.C. Martin once took the lead during the seventies and eighties, a period marked by sleek geometric towers set away from the street and largely self-contained, such as ARCO Plaza, completed in 1972.

The 1990s brought considerable change to the firm. Much like their father before them, Al and Ed Martin began to gradually turn control of the firm over to their respective sons, David and Christopher. At the same time, the commercial real estate bubble of the eighties burst, and the firm consolidated in response to weak demand for new office space. As more companies continued to leave city centers for suburban business parks, ACMA followed them—to Irvine, Thousand Oaks, and Westlake, among others. Ed Martin retired from the firm in 1997 as partner emeritus; he died on November 22, 2004, in Bradbury, California. Al Martin died on March 30, 2006 in San Luis Obispo.

As the firm celebrated its 100th anniversary in 2006, the company could count among its work the design of more than 50 percent of all the major buildings erected in downtown Los Angeles since World War II.⁶⁸ Now known as AC Martin Partners, the firm is in its third generation of family leadership.

⁶⁶ Kanner, 48.

⁶⁷ “A. C. Martin & Associates,” Los Angeles Conservancy.

⁶⁸ As cited in “Albert C. Martin Jr., 92, Architect Helped Shape Los Angeles Skyline,” *Los Angeles Times*, April 4, 2006.

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Modernist Landscape Design

Union Bank Square is significant as an excellent and intact example of Modernist landscape design in downtown Los Angeles. Modernist landscape architecture originated in Europe in the 1920s as an avant-garde rejection of classical landscape design, and later rose to prominence in the United States in the years following World War II.

Distinct from the designed landscapes of prior eras, Modernist landscape architecture was fresh and innovative. Modernism's social objectives created a landscape architecture that was committed to achieving a balance between human, environmental, and aesthetic interests. Overlapping ground planes shattered the traditional axial plan, and abstract, fluid forms emphasized spatial continuity and flow over the rigid application of form. The advent of new materials in the garden such as aluminum, plastics, lightweight steel, and cement introduced a palette of diverse colors, textures, and shapes. Vegetation was chosen for its specific sculptural qualities, which redefined the use of plant material in Modernist designed landscapes, and plants with unusual growing habits and compelling silhouettes were highly sought after in the Modernist garden.

As private garden design became increasingly unprofitable in the postwar era, many designers shifted their attention toward complex, large-scale public projects, where they would continue to focus on addressing societal issues through design solutions. Designed landscapes in the Modernist style that were associated with public, institutional, and commercial uses remained true to the style's design vocabulary. Unlike the thickly-planted pedestrian areas that were popular in previous decades, Modernist public open spaces and plazas ensured free pedestrian movement with large expanses of hardscape that were unencumbered by prescribed pathways. Like their residential counterparts, urban plazas were intended to provide spaces of relief from hectic contemporary lifestyles. Many designed landscapes intended for public use utilized distinctive paving patterns and materials, were minimally planted or unplanted, or utilized signature vegetation to achieve a sculptural effect.

Character-defining features include:

- Use of contemporary and experimental materials of the period
- Use of irregular forms and asymmetry
- Use of low walls and planters
- Use of signature vegetation and/or sculpture
- Use of distinctive paving patterns or materials
- May include low-maintenance considerations in design (e.g. ground covers or hardscape materials such as pebbles, flagstones, and rocks)

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- Linkage between building and landscape to extend the interior space to the outdoors

Today, Union Bank Square retains many significant character-defining features of its original Modernist landscape design, including the use of contemporary materials such as aggregate paving and concrete; the use of features and edge conditions characterized by biomorphic forms; the employment of a distinct interior tree program with principal trees limited to four species: coast coral (*Erythrina caffra*), ficus (*Ficus retusa*), jacaranda (*Jacaranda mimosifolia*), and sycamore; and the use of low concrete walls, planters, and tree boxes.

Garrett Eckbo and Eckbo, Dean, Austin & Williams

The landscape plan for Union Bank Square was designed by Garrett Eckbo of Eckbo, Dean, Austin & Williams. Known for his innovative landscape designs that the *New York Times* once described as “the horticultural equivalents of the architecture and furniture of Charles and Ray Eames,”⁶⁹ Garrett Eckbo was widely regarded as a pioneering landscape architect who played a critical role in advancing Modernist landscape design in the United States.

Garrett Eckbo was born on November 28, 1910, in Cooperstown, New York.⁷⁰ Eckbo received his education in a variety of cities, including Chicago and Alameda, CA. In 1929, Eckbo spent six months studying in Oslo, Norway, where he “acquired both ambition and direction.” Upon his return, he worked at several jobs before attending Marin Junior College in 1932. One year later, he began studying landscape architecture at the University of California, Berkeley. When Eckbo graduated from Berkeley in 1935, Professor John Gregg helped him obtain his first architectural job as a garden designer for the Armstrong Nursery in Ontario, California. The nursery maintained a design

⁶⁹ “Obituaries: Garrett Eckbo, Landscape Architect,” *Los Angeles Times*, June 11, 2000.

⁷⁰ Biography of Garrett Eckbo has been excerpted from “Inventory of the Garrett Eckbo Collection (Finding Aid),” Garrett Eckbo Collection, (1990-1), Environmental Design Archives, College of Environmental Design, University of California, Berkeley, Berkeley, California, <http://www.oac.cdlib.org/findaid/ark:/13030/tf4290044c/> (accessed December 2018), and supplemented with additional material excerpted from David C. Streatfield, “Introduction to the Reprint Edition,” from Garrett Eckbo, *Landscape for Living*, reprint of the 1950 edition with a new introduction by David C. Streatfield (Amherst, MA: University of Massachusetts Press in association with the Library of American Landscape History, 2009), and from “Garrett Eckbo,” The Cultural Landscape Foundation, <https://tclf.org/pioneer/garrett-eckbo> (accessed December 2018).

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department and during his first year on the job, Eckbo designed almost one hundred gardens for various clients. In 1936, Eckbo's submission to Harvard University's Graduate School of Design won him a scholarship for a place in the graduate landscape architecture program. Eckbo and his classmates Dan Kiley and James Rose led the "Harvard Revolution," ushering in the Modern period in landscape design at a time when Harvard's own Beaux-Arts system was abolished and replaced by a modernist curriculum.⁷¹ Eckbo's student work at Harvard centered on the design of gardens and the use of superblocks. The garden became the place of experimentation with new technologies and new materials, such as plastics, light steel, and asbestos cement, to create increased levels of transparency and subtle spatial divisions.⁷² Following his graduation in 1938, Eckbo worked as a landscape architect for Norman Bel Geddes on the General Motors Pavilion for the 1939 World's Fair in New York and for the Farm Security Administration, planning new communities and designing housing developments, first for migrant workers, and later for war workers. Eckbo's time at the FSA galvanized and radicalized him, and he became committed to addressing issues of social justice through the agency of design, a commitment he maintained for the rest of his life.⁷³

In 1937, he married Arline Williams. By 1939, Eckbo had published his first articles in the journals *Pencil Points* and *Magazine of Art*. In 1950, Eckbo coalesced his ideas in the publication of the book *Landscape for Living*, defining the modern discipline of landscape architecture for his professional peers and a broader readership. Eckbo illustrated its theory, defined as "a generalization of social experience," with his own projects and those of the firm. He reiterated the call for an organized and planned landscape, from garden to nature, a designed landscape that would stress the relations between human and land without apologizing for the human presence.⁷⁴

In 1942, Eckbo formed a business partnership with his brother-in-law, Edward Williams, establishing the firm of Eckbo & Williams. Following World War II, they were joined by Robert Royston. Initially the practice was entirely residential, with a few churches and

⁷¹ Streatfield, xiv.

⁷² Streatfield, xviii.

⁷³ Streatfield, xx.

⁷⁴ "Garrett Eckbo," The Cultural Landscape Foundation.

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schools; much larger projects did not materialize until the late 1950s. The reputation of the firm grew, and Eckbo, Royston, & Williams oversaw the design and construction of gardens for hundreds of residential, religious, and educational buildings in the newly-developed edge cities and suburbs of Los Angeles and beyond. During this period Eckbo also served as an associate professor at the University of Southern California (1948-1956). He later accepted a teaching position in UC Berkeley's Department of Landscape Architecture, serving as department chair from 1965-1969.

In 1958, the firm of Eckbo, Royston & Williams was dissolved by mutual agreement and replaced by Eckbo, Dean & Williams and Royston, Hamamoto & Mayes. Projects became much larger in scope, and in 1964 Eckbo, Dean, Austin & Williams was formed, with offices in San Francisco, Los Angeles, and Hawaii. This iteration of the firm later became the EDAW Corporation. Eckbo served as president from 1970 to 1972; however, EDAW's expansion into large projects in the military and industrial sectors became such a burden that he resigned from the firm in 1973. Eckbo went on to form a series of smaller firms, including Garrett Eckbo and Associates, which closed in 1979, and EckboKay Associates, which closed in 1983. Another small firm, also named Garrett Eckbo and Associates, which operated from his Berkeley home, closed in 1990, enabling him to focus on writing.⁷⁵

In 1975, Eckbo received the American Society of Landscape Architects' Medal of Honor, and in 1978 he became Professor Emeritus at UC Berkeley. He continued to publish books and essays on landscape architecture and environmental design, in addition to working on various international projects. His publications include *Landscape for Living* (1950), *The Art of Home Landscaping* (1956), *Urban Landscape Design* (1964), *The Landscape We See* (1969), and *People in a Landscape* (1998).⁷⁶

Garrett Eckbo died on May 14, 2000, in Oakland, California.

Conclusion

Union Bank Square has a distinctive and dynamic history, representing important development milestones in urban planning and architectural achievement in Los

⁷⁵ Streatfield, xxiv.

⁷⁶ "Inventory of the Garrett Eckbo Collection (Finding Aid)."

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Angeles. The building is significant as an excellent example of Corporate International architecture in downtown Los Angeles designed by noted architects Harrison & Abramovitz, and as an excellent example of Modernist landscape design by pioneering landscape architect Garrett Eckbo.

In addition to fulfilling the above criteria for significance, Union Bank Square has retained integrity of *location, design, setting, materials, workmanship, feeling, and association*, and as a result continues to convey its historic identity and significance. For these reasons, the property is eligible for designation as a Los Angeles Historic-Cultural Monument.

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<https://www.laconservancy.org/architects/c-martin-associates> (accessed December 2018).
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**HISTORIC-CULTURAL MONUMENT
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Raze or Bore?

BUNKER HILL BIG PROBLEM.

Shopping District Expansion Under Discussion.

Advocates of Several Plans Address Committee.

Leveling Declared Cheaper Than Tunneling.

Shall this city expend a vast amount of money in constructing tunnels at Fifth, Fourth, Second and First streets through Bunker Hill, or shall it carry the hill away, and deposit it in the numerous hollows in the northwestern residence district?

Shall approximately \$3,000,000 be spent in removing the obstruction to westward expansion of the shopping district, or shall approximately \$4,000,000 be expended to give traffic passage through the hill by means of bores?

The hill-removal plan, proposed about two weeks ago by the Bunker Hill District Improvement Association, was given special attention at yesterday's tunnel hearing before the Streets and Boulevards Committee of the City Council. The Second-street tunnel plans were given much consideration. A special meeting of the committee will be held in the Council chamber next Monday evening at 7 o'clock to further discuss the various plans.

Representatives of improvement associations and a large number of interested property owners attended the hearing. The proponents of the Second-street tunnel were led by William L. Riley, president of an association formed for advancing that project. Alternative plans for single, double and triple bores were presented by the City Engineer's office.

Members of the committee asked what plan has been formulated to give access to the business district. Riley said there are two plans, one to open a new street from Clay to Hill, between Second and Third streets, and the other to secure land along one side of Second street and widen that street so as to leave a passageway.

This brought up the project broached two years ago, when it was proposed to abandon both the proposed First-street and Second-street tunnels, and run one from a point midway between First and Second streets, to Figueroa or Fremont.

HINT IN WRITING.

F. W. Braun filed a resolution adopted by the Municipal League and addressed to the City Council, declaring that no tunnel should be so constructed as to close any street now in use, which affords access to the business district. This resolution sets forth:

"In the district bounded by Temple and Sixth streets, Hill, Flower and Figueroa," states the petition, "is property the assessed valuation of which, together with improvements, is nearly \$4,000,000, exclusive of the frontage of those portions abutting on the streets mentioned, with a population of approximately 30,000. Access to this territory is already much restricted, and the closing of either First or Second street, either at the west or east ends, might result in damage greater than all the benefits."

Braun asserted the solution of the situation would be the building of one large tunnel midway between First and Second streets from Hill street west.

Miles Gregory advanced a plan to place the tunnel within six feet of the north side of Second street, leaving space for traffic to the hill region on the south side of the street. This was objected to because it would provide for but a small tunnel, whereas there is a strong sentiment for the construction of a bore with ample room for all classes of traffic, including street-car service.

Lawrence Holmes proposed cutting away the entire hill district from Temple to Sixth street and from Hill to Fremont. The presentation of this plan was greeted with applause.

SEATTLE'S TRANSFORMATION.

Holmes outlined the remarkable work of transformation that has been accomplished in Seattle, declaring that in the face of what had been accomplished there the removal of the hill district that retards the spread of the business district of Los Angeles to the west would be considered by Seattle contractors a pastime.

Holmes estimated that the cost of such work in the Bunker Hill district would be 25 cents a cubic yard, and that there are ample opportunities for carrying the earth into ravines in the northwestern section. He estimated that, allowing 5 cents more per cubic yard than the work in Seattle cost, the maximum cost would be \$4500 for a lot 50x120 feet, and that such an outlay would more than treble the values of the properties affected.

Holmes's estimate is that it would be necessary to remove 10,950,000 cubic yards of earth, at a cost of \$2,770,777. He placed the cost of the entire project at \$3,000,000. He declared the cost of tunnels on the streets through the hills from Fifth to First, exclusive of the Third-street tunnel, would be at least 25 per cent. more than it would cost to remove the entire hill.

The question of what proportion of the cost should be borne by the city was discussed. It was proposed that the city issue bonds for the expense of cutting away the streets and alleys, and possibly for certain damages to property fronting on such streets, with the tacit understanding that such money for damages should be divided pro rata by the property owners receiving it among all the property owners into the affected district.

Practicable if Profitable.

IF BUNKER HILL'S TO GO NOW'S TIME TO DO IT.

Engineers Can See No Difficulties From Their Standpoint.

Declare Cost of Razing the Obstruction Can Easily Be Determined and Main Question Is Whether Improvement Would Pay — Would Open Miles of Business Frontage—Many in Favor.

THAT the project of razing Bunker Hill as a substitute for boring tunnels to open the valuable business district in the northwestern part of the city presents no serious engineering difficulties is the consensus of opinion among engineers who discussed the matter yesterday. Every one of them declares it to be a matter of dollars and cents only.

While none of the engineers has investigated the project so thoroughly

elevation at First and Broadway is 285 feet.

If, instead of this complete excavation, the razing is stopped when an easy and practical grade has been reached the amount would probably be reduced to the 11,000,000 cubic yards mentioned in the estimate made by the City Engineer's office. Both Knapp and Woodward say that the cost of excavation and removal will probably be as much as 50 cents per yard. The formation is mostly soft shale and can be removed rapidly. The area involved is roughly one and one-eighth miles by half a mile.

"In addition to the excavation and removal of the dirt," said Knapp, "the cost of handling the present improvements must be considered and also the replacement of the paving, sewer and gas conduits and water pipes. With the right kind of machinery and powerful cylindrical bores the work of excavation could be carried on rapidly and possibly at less cost than 50 cents per yard. The government has some specially constructed machinery at the Panama Canal which may be in the market later. With that machinery excavations are being made on the canal work at the rate of 1,000,000 yards a month."

"Although I have not looked into the matter at all," said Daniel S. Halladay yesterday. "I cannot see any engineering difficulties in the way of razing Bunker Hill. The problem of taking care of the dirt might be serious, or it might be easily solved. That would make a big difference. In any event, I think it would be an expensive job and I cannot see the profit in spending so much money there, when the city can grow more easily, more comfortably and more economically in other directions."

BUILDINGS A QUESTION.

"It is well worth investigating," said Frank Gillelen of Olmsted & Gillelen. "The excavation is a very simple engineering matter and the disposal of the dirt ought not to present insurmountable difficulties. From only a casual consideration of the conditions I should say the only questionable engineering feature would be the wrecking of the buildings. It might be difficult to determine exactly how much that would cost, if some of them are to be lowered and restored."

"If a large portion of the dirt could be used in filling Elysian Park, the transportation would be economical. I think the grade would be sufficient to use an aerial tramway with the necessary towers and cable."

THREE TO TEN MILLION.

Rough estimates made in the office of the City Engineer show a total cost exceeding \$10,000,000. This would mean a cost of nearly \$30,000 per lot. Other estimates have been made, approximating closely to these figures, while some of the advocates of the enterprise assert that the entire work can be done for \$3,000,000.

"The removal of the hill will accomplish more, and will ultimately be more economical than the boring of tunnels," said Dr. W. A. Lamb, president of the Bunker Hill District League. "As the city expands, more entrances will be demanded and if the hill is not removed, more and more tunnels will be needed."

TWELVE-MILE FRONTAGE.

"Removing Bunker Hill will immediately make available 60,000 feet of business frontage, or nearly twelve miles of streets. Upon this business frontage there would be erected before many years, \$25,000,000 worth of assessable property. I have seen estimates showing that the hill can be removed within a year at a cost not to exceed \$3,000,000."

"A feasible plan, providing for the financial side, would be to form a corporation in which every property owner on the hill would be a member. In connection, the city should form an assessment district covering all property owners benefited. By beginning the removal of the earth on the south end of the hill at Fifth, only one block need be disturbed at a time."

SAYS THEY LOSE.

United States Marshal Youngworth, who has had considerable experience as a surveyor in and about the city and who owns property on the hill regards the enterprise as neither feasible nor profitable. "It might benefit a few persons beyond the hill," he said yesterday, "but the property owner on the hill would be bound to lose."

"In my opinion hill property is worth more now than it would be as second-class or third-class business property. It is the healthiest district in the city, and there is less sickness there. It is an ideal location for apartment-houses and for that purpose is more valuable than for any class of business that could be pulled there."

"It would cost too much to cut down the hill and the property owners there would be assessed too heavily. Some of them couldn't stand it and it might have the effect of confiscation."

Many men, engineers and others, say they are not willing to decide on the merits of the undertaking until they know more about it. Not only the cost of the work, but careful estimates as to the value of the improvement are desired. The question of who is to pay the bills and how is also disturbing many of the interested property owners.

While there is a strong sentiment in favor of the removal among property owners affected, not all of them favor it. Some of them maintain that a part of the reality would be greatly increased in value, but that some parts are worth as much or more now than they would be afterward.

that he is able to discuss it in detail, they are all agreed on the following points:

The enterprise is feasible and practicable if it is profitable.

There need be no guesswork as to the cost. An investigation could be made at small expense which would determine exactly the amount of money required to raze the hill, to condemn or remove the present improvements, and to remove the dirt. The project is demonstrable down to the last dollar and the last shovelful of dirt.

The only phase which must be left to an estimate is the increased value secured by the improvement and to some extent the saving to be effected in tunnel construction and to electric railroad companies.

If the hill is ever going to be removed it ought to be undertaken now before tunnels are bored, or before more valuable buildings are reared upon it.

An important problem to be considered from every angle is the disposition of the dirt. If the excavated dirt is a total liability the net cost will be greater than if all or a part of it can be converted into an asset by using it to fill in and improve hollows and lowlands.

Having arrived at these conclusions, the engineers say it remains for the people to decide whether or not they would be making a good business investment and without committing themselves on that point they believe it is well worth looking into.

ENGINEERING SIMPLE.

Both members of the firm of Knapp & Woodward, engineers, declared that it is possible to arrive at an exact estimate of the cost and that the engineering part of the removal is simple.

"I believe that the necessity for removing the hill will become apparent in time," said Knapp, "and if so it would better be undertaken now. Los Angeles is bound to outstrip such cities as Boston and St. Louis and the greater Los Angeles of the future is sure to need all the room for business and industrial development that can be secured."

"Boston has removed a number of hills and has spent millions in doing it. Excavated dirt was hauled ten miles in that city to fill in and improve a residential section and it paid to do it. The problem here may be more serious in connection with disposing of the dirt. I haven't looked into the matter enough to express an opinion on it. If no satisfactory solution of that question can be found it is, of course, a serious drawback to the undertaking."

"I can readily see the possibility, however, that the settling of that question may solve other problems. Some of the dirt could probably be used to advantage in the lowlands in the residence section west of the hill. A great deal of it might be found available in reclaiming the lowlands along the riverbed, leaving only a channel sufficient to take care of the flood waters and constructing retaining walls. This would create an increased property value in that section."

A LOT OF EARTH.

Estimates hastily prepared by Knapp & Woodward are that the amount of dirt to be excavated would be from 14,000,000 to 18,000,000 cubic yards. This is on the assumption that the entire hill from Sixth street to Sunset boulevard and from Hill to Figueroa be reduced to the 285-foot level. The highest point of the hill is 110 feet above sea level. The

Bunker Hill First City Slum Target

Plans Asked for Land Clearance in Blighted Area

The Bunker Hill section in downtown Los Angeles has been designated as the No. 1 target of the Community Redevelopment Commission's war against blighted areas.

This was disclosed yesterday at a meeting of Mayor Bowron with William T. Sesnon Jr., chairman of the Community Redevelopment Commission, and other members of that body.

Under the terms of recently enacted State and city legislation the city, through the Community Redevelopment Commission, is empowered to condemn and purchase so-called blighted areas, clear the land, and then turn it over to private enterprise for development.

Plans Requested

Commissioner Sesnon said that the Planning Commission had been requested officially to prepare tentative plans for the redevelopment of the Bunker Hill area. It was also stated that an agreement had been reached with the City Housing Authority to provide homes for low-income families who may be displaced by the redevelopment project.

The Community Redevelopment Commission activities are entirely unrelated to the 10,000-unit Federal housing project for which housing authorities in Washington recently allocated \$100,000,000 to the Los Angeles area.

Commissioner Sesnon also revealed that his commission had also decided to give consideration to redevelopment of the Old Plaza section near the Union Station. Ten other sections in the city have been designated as blighted or slum areas within the scope of the redevelopment program.

Must Eliminate Slums

Mayor Bowron said: "We have an opportunity here to make Los Angeles a better city in which to live. To maintain an attractive and economically sound city, it is essential that we eliminate the slums and redevelop the blighted areas to the best social and economic use. The selection of Bunker Hill as the first target is a vigorous start on a program of great importance to every citizen."

After the plans are completed, the commission is expected to ask the City Council for money from the general funds of the city with which to tear down old structures and build new streets. Sesnon said yesterday that he has some hope of also obtaining some financial help from Federal sources. Other members of the redevelopment commission are Philip M. Rea, Milton J. Brock, Edward W. Carter and Howard Holtzendorff.

Insurance Firm Plans First Development at Bunker Hill

\$3.3 Million Offered for Block Square Site; May Put Up 22-Story Offices

BY RAY HEBERT
Times Urban Affairs Editor

The Connecticut General Life Insurance Co. apparently will become the first new landowner and redeveloper in the \$350 million Bunker Hill Urban Renewal Project.

Elated officials of the city's Community Redevelopment Agency announced Monday the Hartford-based firm has made a conditional offer to purchase a block square site at 5th and Figueroa Sts. for about \$3.3 million.

The agency's announcement said the company plans to develop the 3 1-2-acre downtown property with one and possibly two office towers rising at least 22 stories. It is expected to invest about \$20 million in the project.

Virtually Complete

"The sale is virtually completed," said William T. Sesnon Jr., the CRA's chairman. "We are overjoyed by this development. It's our hope it will serve as the real kickoff for the entire Bunker Hill project."

Connecticut General, the agency explained, was one of eight prospective developers expressing an interest in the site after the CRA advertised for proposals on the open market last fall.

The firm's offer, the first "concrete proposal" received, was accompanied by a \$25,000 deposit.

Sesnon said the firm, which ranks 11th in assets among all life insurance companies, will develop the site in accordance with the agency's plan for a plaza, high rise office buildings and multi-block

pedestrian concourses in that section of the 136-acre renewal area.

The property lies between 4th and 5th Sts., west of Figueroa St., and is regarded as a "prestige" site because it adjoins the Harbor Freeway and is near the new oil center and business clubs.

"With Connecticut General coming in, this will mark a continuation of downtown's new era—further incentive to its rehabilitation," Sesnon said.

"The firm decided to locate in the urban renewal area after considering San Francisco and any number of sites in the Los Angeles area."

Acquired by Owners

The CRA acquired the property from former owners, including operators of the old Monarch Hotel, which is being torn down. It was included as part of the agency's Bunker Hill acquisition program, now 80% completed.

Sesnon said Connecticut General will have 120 days to conclude a purchase agreement. The final sale, expected to be consummated as soon as negotiations are completed, is subject to City Council approval.

For agency officials, Monday's announcement represented the culmination of more than 15 years of planning, red tape and repeated stalemates that have delayed Bunker Hill's rebuilding.

Bunker Hill Project Goes Ahead

Bunker Hill redevelopment moved closer to actuality with the conditional offer of the Connecticut General Life Insurance Co. to buy a full block at the site for a high-rise office building.

This \$3.3 million purchase offer is not affected by legal obstructionism which has so far blocked full redevelopment, and is still before the State Supreme Court. The Community Redevelopment Agency owns the square block at 5th and Figueroa Sts. 100% in fee, and it can be sold outright.

If the property is sold to the insurance company, as seems very likely, it marks a major step forward in rehabilitation of blighted districts in the

downtown "core" area. This will benefit the whole metropolitan complex, which cannot be a healthy, functional entity without a vigorous central area providing central services.

The insurance company offer constitutes a breakthrough, indicating beyond argument that major financial interests are now ready to invest in the future of Bunker Hill.

Unquestionably it will be carefully observed by the business community. Insurance investors are noted for careful analysis of real estate's future value.

Bunker Hill has had an impressive vote of confidence.

recruits from contacting outsiders and even from close contact within the fort. Items:

- To get more "breathing room," only 44 men will bunk to a barracks designed to house 90.
- Even if the recruit total reaches a maximum of 12,000, the recruits will be kept in their original 44-man platoons and the platoons will not mingle, even in recreation hours, during the eight-week training period.
- Posters will remind them to cover their mouths when they cough.
- Bedding will be aired twice a week.
- After training at night recruits will be given "compensatory sleeping time" for that which they missed.
- Training wherever possible will be in the open air.
- No visitors will be allowed except immediate families or guardians of the recruits.
- Recruits will be dosed with preventive drugs such as sulfadiazene.

Skyscraper Begun

Ground was broken last Tuesday at 5th and Figueroa Sts. in Los Angeles for what will be Southern California's tallest building — the 40-story skyscraper to be put up by the Connecticut General Life Insurance Co. at a cost of \$30 million.

This office building, to be known as Bunker Hill Square, will bring a spectacular change in the downtown skyline. It will tower 17 stories higher than the white ball on the Richfield Building tower close by. It is expected to be completed late in 1966.

At a groundbreaking ceremony, William T. Sesnon Jr., chairman of the city's Community Redevelopment Agency, hailed the start of construction as "something dramatic" at last in the 18-year struggle to get the Bunker Hill Urban Renewal Project well underway. The State Supreme Court gave the project final validity March 1, when it ruled that the CRA has the right to develop a predominantly residential area into a commercial neighborhood. This permitted the CRA to buy the property of any holdout owners in the area through condemnation if necessary.

Art Museum Opened

Not quite four months after the opening of The Pavilion of The Music Center provided a superlative concert hall and opera house, Southern California gained another object of great cultural impact: the new Los Angeles County Museum of Art.

The art museum, at Hancock Park on Wilshire Boulevard in Los Angeles, was dedicated Tuesday night with music, oratory and fireworks. It is the biggest one to be completed since the Washington National Gallery in the nation's capital in 1941, and it is the biggest one ever built west of the Mississippi.

The county donated the land and will underwrite the operating expenses, while millions of dollars to erect the three graceful buildings and the spacious esplanades were raised by Edward William Carter, financier and art patron, and a group headed by Mrs. Freeman Gates and Sidney Brody, co-chairmen. Top donors to the project were Howard Ahmanson, Bart Lytton and Mrs. Anna Bing Arnold, whose contribution was in memory of her late husband, Leo S. Bing. Architect was William Pereira and Associates. The museum director is Richard F. Brown. Chairman of the members board (there are 20,000 dues-paying members) is John Rex.

The museum, at Wilshire Boulevard and Ogden Drive, is open from 10 a.m. to 10 p.m. on Tuesdays and Fridays; on Wednesdays, Thursdays, Saturdays and Sundays it is open from 10 a.m. to 5 p.m. It will be closed on Mondays.

McGee, former Republican assemblyman, could complicate the race; if he wedges in with enough votes he could force a runoff between the mayor and Roosevelt. To win the primary, a candidate has to have more votes than the total of all the others.

McGee, applying the term "left winger" to both Roosevelt and Yorty, says they are "alike as peas in a pod."

Other listed candidates are Jim Bolger, Socrates Chrisopheris, Oscar G. Coover, James A. Ware and Joseph W. Hawthorne who, although his name will be on the ballot, withdrew early in the race.

The Council Races

Next to the mayoralty contest, interest is high in two of eight city council races and in the contests to fill three seats on the city Board of Education.

In the 5th District, Councilwoman Rosalind Wiener Wyman, Mayor Yorty's bitterest opponent in City Hall, faces a fight for re-election. Yorty leveled his political guns on her long ago and now she has six opponents, four of them who have campaigned strongly against her.

Other incumbent councilmen in Tuesday's election are John S. Gibson, Louis R. Nowell, Thomas D. Shepard, Ernani Bernardi, Gilbert W. Lindsay and Karl L. Rundberg. Most of them have several opponents.

13 File in One District

In the 13th District, where the council seat was vacated when James Harvey Brown was appointed a judge, 13 candidates are fighting to replace him. Prominent in the race are Mrs. Mary Tinglof, who is leaving the Board of Education; Paul H. Lamport, businessman and Yorty's appointee to chairman the city's Economic Development Board, and Ray S. Marvin, retired contractor and former president of the City Planning Commission.

In the Board of Education races, 12 candidates have filed for Mrs. Tinglof's seat. Nine others are trying to unseat two veteran incumbents—Dr. Hugh C. Willett and Dr. Ralph Richardson.

Gasoline Tax Upped

Californians began paying one cent more a gallon gasoline tax last Thursday to repair and replace highways damaged during last December's Northern California floods.

The tax increase, voted in by the Legislature and signed into law Wednesday by Gov. Brown, will apply only until next Dec. 31, then will be removed. It is intended to raise about \$58 million for repair of the flood damage. While it applies, the total state gasoline tax is eight cents.

Brown praised the "co-operative spirit" of the legislators when he signed the bill. The chief criticism of it came from Southern Californians who complained that motorists from the south would contribute more than 60% of the tax money. Some legislators expressed fear that the tax would become permanent.

In other legislative action, the Senate passed and sent to the Assembly a new auto smog control bill. It would require that crankcase smog control devices be put on all used cars of 1955 vintage and later beginning in 1966 in the 11 counties which have air pollution control districts. It also would require that both crankcase and exhaust smog-control devices be put on all cars manufactured after 1966.

FT. ORD: Training of Recruits Resumed

After 100 recruits had contracted meningitis last year at Ft. Ord and 14 of them had died of the disease—an inflammation of the membranes that envelop the brain and spinal cord—the Army halted its basic training program and sent inductees to other posts in the country.

Last week, calling Ft. Ord a basic need in the national interest because it is the only complete training center in the Far West, the Army resumed training of recruits there. But now it is taking greater precautions to avert any epidemic or at least keep the number of cases to a minimum.

The plan is generally to keep the

The State

ELECTION: L.A. at Polls on Tuesday

Los Angeles voters go to the polls Tuesday in a city primary election in which Mayor Samuel W. Yorty hopes to turn back his chief rival, Rep. James Roosevelt, without having to undergo a runoff on May 25.

Seasoned by four turbulent years as mayor, when he frequently fought with many of the city councilmen, Yorty has campaigned on his record—which includes ending an irritation of housewives by combining the collection of tin cans and trash in a single container, pushing through a tax reduction this fiscal year, consolidating some government activities and making others more efficient.

Roosevelt, six times a congressman, has condemned the mayor's proposal for a convention center in Elysian Park and has charged that Yorty has not controlled the problem of rapid transit.

Some Partisan Aspects

Although the election is a non-partisan one, party politics inescapably enter into it. Yorty is a Democrat who broke with the party in 1956, while Roosevelt, the eldest son of F.D.R., has the support of many traditional Democrats.

Besides Yorty and Roosevelt, there are six others on the ballot for mayor and one of them, Patrick D.

200,000 Square Foot Lease

Union Bank Takes Over Bunker Hill Square

Union Bank has signed a long-term lease to occupy 14 floors of more than one-third of the 42-story office building now under construction at Fifth and Figueroa Streets, according to a joint announcement by Frazar B. Wilde, chairman of Connecticut General Life Insurance Co., and Harry J. Volk, president of Union Bank.

Upon completion and occupancy, and with approval of supervisory authorities, this building will become the legal headquarters of the bank.

The 200,000 square foot lease, believed to be the largest of its kind in Southern California history, was negotiated by Robert McCourt, president of W. Ross Campbell Co., in conjunction with Peter B. Ruffin, chairman of Galbreath-Ruffin Corp., of New York City.

Scheduled for completion in October, 1966, the \$30 million development is a project of the Connecticut General Life Insurance Co. and Galbreath-Ruffin Corp. Announced a few months ago as Bunker Hill Square, the project now will be identified as Union Bank Square. Galbreath-Ruffin are managers and developers of a number of nationally acclaimed office buildings in major United States cities.

Volk said that the establishment of a new major banking facility at Fifth and Figueroa Streets demonstrates Union Bank's confidence in the future growth and planned development of the downtown Los Angeles area. He pointed out that Union Bank Square will be most strategically oriented to the metropolitan area freeway system, which links downtown Los Angeles with the entire Southern California market.

He stated that the new Union Bank building will represent the ultimate in office design and construction and should prove to be a distinctive landmark in the Bunker Hill area.

Until 1957, Union Bank conducted all of its operations from a single location in downtown Los Angeles, where it still maintains its largest office in a 12-story building at Eighth and Hill Streets. This banking office will be continued under this new plan for the expansion of downtown operations.

Volk said that the rapid growth of the bank over the past decade has resulted in division of its activities among multiple regional locations. Over this period, the bank has grown from a \$250 million bank to an institution with assets presently in excess of \$1.25 billion.

The bank's regional headquar-

ters are in San Fernando Valley, Beverly Hills, Orange County, Santa Monica-Bay Cities, Pasadena - San Gabriel Valley and Mid-Wilshire. General corporate administrative personnel also are located at the Union Bank Building at Wilshire and

Furnishing Challenge Class Set

The new houses in the hills and suburbs of Los Angeles County offer a fascinating challenge to a new home furnisher, says Virginia Woodbridge, the NSID, AID Associate who will be lecturing for Tuesday and Wednesday morning classes this fall for University of California Extension.

The new homemaker is faced with so many important decisions in home furnishing that some general guidance is important, believes Mrs. Woodbridge who for the past decade has advised home owners through University Extension lectures.

Her new 10 a.m. to noon classes will meet next week and are open to all interested homemakers. The homes of her students are used as laboratory material, with approximately 25 homes

Western. A new Computer and Service Center, which has a bank-wide function, is located downtown at Olympic and Hope Streets.

Recently, Union Bank announced plans to enter the San Diego market with the proposed acquisition of Republic National Bank. This is now awaiting final approval of federal regulatory authorities.

Construction of the new Union Bank Square is being handled by the Wittenberg Division of Turner Construction Co., architects are Harrison and Abramovitz, associated with Albert C. Martin and Associates, architects and engineers.

Beacon Hill

The first residential development on Boston's historic Beacon Hill in a quarter century will be ready for occupancy this fall. Three separate but inter-related buildings in the heart of the Beacon Hill historic district will retain their original structures and exteriors. Entirely rebuilt from within, the buildings will provide 30 apartments.



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Tue, Dec 18, 2018

I wonder how many of us, watching the Union Bank Square climbing steadily to its 42-story height at 5th and Figueroa Sts., are aware that besides drastically altering the skyline in that area the project is providing nearly \$100,000 a week in payroll. This does not include secondary effects on the economy.

More than 500 men are employed on the \$30 million project designed by Albert C. Martin & Associates of Los Angeles, and Harrison & Abramovitz, New York. Turner Construction Co. is erecting the building for Galbreath-Ruffin Corp., developers. The project is owned and financed by Connecticut General Life Insurance Co.

The work force includes structural steel and other ironworkers, carpenters, cement masons, hoisting engineers, staff, truck drivers, excavating, form work, electricians, elevator contractors, fireproofing (plasterers), lathers, guards, plumbing, pipefitters, and air-conditioning workmen. The fabrication of most of the structural steel is done in the Maywood shops of American Bridge division of U.S. Steel Corp.

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Union Bank Square Open for Business

The Los Angeles branch office of Connecticut General Life Insurance Co. of Hartford, Conn., has moved into Union Bank Square as the first tenant of Southern California's tallest office building, taking over the top floor of the structure.

Connecticut General's move to Union Bank Square marks the official opening of this first completed building in the Bunker Hill renewal project.

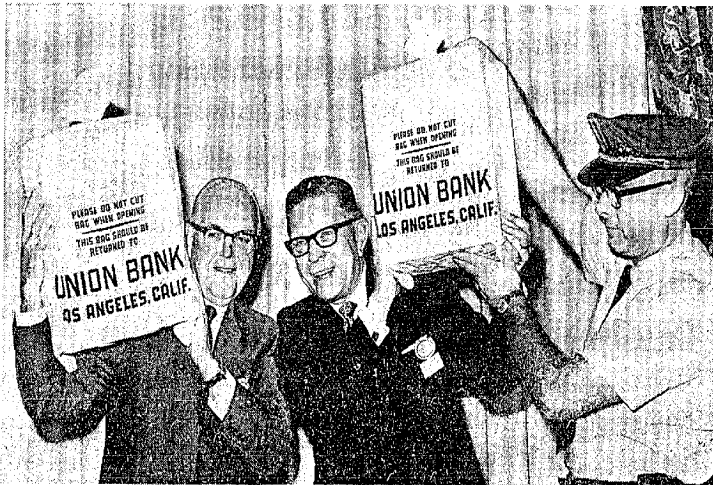
The entire project, from groundbreaking on March 30, 1965, through steel-topping on April 7 of last year, took less than 21 months, making it the fastest high-rise construction project in Southern California's history, according to the builders.

Co-developers of Union Bank Square are Galbreath-Ruffin Corp. and Connecticut General, which invested about \$30 million in the 42-story tower.

Architects were Harrison and Abramovitz of New York, associated with Albert C. Martin and Associates in Los Angeles. Contractor was Turner Construction Co.

42-Story Building Finished

Los Angeles Times (1923-1995); Jan 25, 1967; ProQuest Historical Newspapers: Los Angeles Times
pg. B7



THE WORK BEGINS. -Union Bank President Harry J. Volk, left, and Regional Vice President and Gen-

eral Manager John W. Luhring receive first money bags from messenger Walter Sharp at dedication.

Times photo

FIRST BUNKER HILL PROJECT

42-Story Building Finished

A 42-story building in Union Bank Square became the first completed project in the Bunker Hill urban renewal area Tuesday.

The 42-story building was built by the Connecticut General Life Insurance Co., and its first 13 floors will be occupied by the Union Bank Co.

The building at 5th St. and Figueroa St. will serve as the new home of

the bank's corporate headquarters and also will house the headquarters banking office. The bank has nine regional head offices in Southern California.

The \$30 million structure sits atop land bought for \$3.2 million. The architects were Harrison and Abramovitz and Albert C. Martin and Associates. The contractor was Turner Construction Co.

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36 Buildings Selected as Best in Architecture

BY DICK TURPIN
Times Staff Writer

Thirty-six diverse buildings have been judged prime examples of post-World War II architecture in Greater Los Angeles as an unprecedented feature, marking the 10th year of the city's founding.

Five of the structures are designated Premier Grand Prix winners. They are the Columbia Broadcasting System's Television City, 7801 Beverly Blvd., designed by William L. Pereira and Charles Luckman, The Department of Water and Power, 111 N. Hope St., Albert C. Martin & Associates, Scientific Data Systems, 333 Aviation Blvd., Redondo Beach, Craig Ellwood Associates, Union Bank Square, 5th and Flower Sts., Harrison & Abramowitz (New York City) with Albert C. Martin & Associates.

USC School of Business Administration, 1, 3E, 7th (New York City).

A striking lack of residential homes, schools and government structures, despite construction booms in these fields since 1945, brought sharp criticism from a five-member architectural jury. The panel selected the three items as the finest recent during the past 20 years, with the buildings including The Music Center, Union CB Center, Home Van Tower, Sports Arena, Puskley Pavilion at UCLA and the Waterfront Chapel.

A photographic exhibit of the 36 winning buildings, ranging from hotels, apartments and parking structures to a reproduction of commercial and industrial plants, churches and a restaurant, will be on public display through Sept. 10 at the Century City pavilion.

Names of the selected buildings and their architects were revealed at a formal banquet of the Southern California chapter, American Institute of Architects, Friday at the Century Plaza.

Mayor Sam Yorty initiated the competition to mark the city's anniversary of its founding on Sept. 4, 1781.

In an critique, the architectural jury commented: "Los Angeles is both a beautiful and an ugly city."

"It is a city that only several effective city agencies, operating on vast scale of view and power, in their

"Because it is still only half built, unless other major efforts, Los Angeles has the opportunity to be a much more beautiful city from every point of view in future years of time."

"This, we believe, is an extremely important advantage and gives the Grand Prix awards program an added purpose. Not only are the city and the AIA recognizing excellence over the last 20 years of Los Angeles' growth, the program for



BRIGHT SPOT — The Department of Water and Power Building, 111 N. Hope St., is one of the Premier Grand Prix award winners in architectural competition.

HONORED — City Council Chamber, designed by Premier Grand Prix award for Scientific Data Systems Building, 333 Aviation Blvd., Redondo Beach, of right.

EYE-CATCHING — Columbia Broadcasting System's Television City, 7801 Beverly Blvd., was Premier Grand Prix award for W. L. Pereira, Charles Luckman.

Los Angeles Times
Real Estate
HOMES AND INDUSTRY
SECTION 1
WEDNESDAY, SEPTEMBER 3, 1967

Project Changes Face of Newport-Balboa

For years the Balboa Bay Club languished in the sun, its construction level in a quiet setting . . . in social program that altogether unexcited, its membership representing only half the capacity originally planned for the club.

The club facilities were too few and inappropriate for the membership.

Under those conditions no one dared contemplate—indeed, never thought of—the expenditure of millions for expanded accommodations in high-rise club apartments, the development of a million-dollar marina on the bay fronting the clubhouse, expansion of the

The significance of the Balboa Bay Club's new Terrace Building does not rest there. However, it points out that the past twelve concrete frame structures were built under Class A standards at less than \$12.50 per gross square foot and sold for a net of \$18.50 per square foot, that Stevens' office, acting as a sort of "owner-builder," contracted the work and the handling of a number of contractors, thus eliminating a general contractor that had a year been required to finish the structure — more three years of old age had been overcome—and that the apartments were 75% leased on before completion, 90% today upon completion.

before the club's apartments (750 square feet) to \$1,400 for the penthouses. Leases are provided at two, five and 10-year periods, they pay out of the apartment's sales lease based for five or longer periods, who knows that?

Everybody from Harry Goldwater to Nelson Van Dyke. There are mixed industrialists, wealthy widows, corporations and rentable food second-home people. The building, conditions one parking level and five levels of apartments. As might be expected, almost all views are directed at the bay. The club provides certain living conveniences in addition to sales service. There are historical buildings in the

SKYSCRAPE — Union Bank Square, 5th and Flower Sts., won the Premier Grand Prix award for Harrison & Abramowitz and Albert C. Martin.

ON CAMPUS — J. M. Fox of New York City with the Premier Grand Prix award for USC School of Business Administration Building, below.

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THE HARTFORD COURANT Friday, October 6, 1967

Conn. General Building Is Cited in Los Angeles

Union Bank Square, a 42-story office tower owned and built by Connecticut General Life Insurance Co., has been judged one of the five best buildings constructed in Los Angeles during the last 2 years in an architectural competition held as part of that city's 100th birthday celebration.

Connecticut General became the first lawowner and developer in Los Angeles' Bunker Hill urban renewal area in 1964 by investing \$30 million in the office building and surrounding plaza.

The Architectural Grand Prix awards were initiated by Mayor Sam Yorty of Los Angeles and were co-sponsored by the city and the Southern California Chapter, American Institute of Architects.

The winners were selected by a five-member jury which was given freedom to choose from all buildings erected during the past 20 years, the period of Los Angeles' greatest growth. The jury selected 36 Grand Prix winners, with five, including Union Bank Square, qualifying for additional Premier Grand Prix honor.

Set Standard

In selecting the \$30 million Connecticut General project, the jury said: "The Union Bank Square is not only the first of the redevelopment area structures but it may well remain one of the best."

For the first to set such a standard of quality architectural design warrants its very high commendation. Of all the major big-size buildings downtown or along Wilshire, or elsewhere in the region, it has greater impact in the creation of spaces around it, in the masses of its finish for its great mass and height, the handling of the parking, and particularly in the handsome exterior and refreshing depth of the plaza area."

Union Bank Square was designed for Connecticut General by Harrison and Abramovitz, New York, associated with Albert C. Martin and Associates, architects and engineers, Los Angeles. The building was erected by Turner Construction Co., New York, and is managed by Calbreath - Riffin Corp., New York, co-developer.

Union Bank Square, which opened in January of this year, includes a 42-story office tower, a landscaped plaza and underground parking garage on a 1.5 acre site in the Bunker Hill renewal area in downtown Los Angeles. The building serves as headquarters for Connecticut General's Los Angeles branch office and for Union Bank, which occupies 14 floors through the largest lease of office space in Southern California history.

Aetna Promotes Six Employees in Group Dept.

Six employees have been promoted in the group contract counseling department at the home office of Aetna Life & Casualty.

They are John B. Neff and Ronald A. Villanova, attorneys; Stephen O. Simonsen, senior policy filing specialist; Edward C. Fenlon Jr., and Alexander C. Taylor, contract specialists; and Edward M. Farrell, policy filing specialist.

Neff joined Aetna in 1938 as Cleveland, Ohio, and later served at Youngstown, Ohio, before being assigned to the home office in 1961. He lives at 18 Knollwood Drive, Farmington, joined in 1963.

Villanova has served with the company since 1953. He lives at 18 Sulpice Lake Road, Rockville.

Simonsen has been in the group division since joining Aetna in 1946. He lives at 11 Rodmore Road, Simsbury.

Fenlon joined the company last year. He lives at Oxbow Drive, Vernon.

Taylor joined Aetna in 1956. He lives at 53 Langlighter Lane, Shelton.

Farrell joined the company's group division in 1953. He lives at 14 Hermond Place, Waterford.

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Union Bank Square, Pioneer Skyscraper, Now 100% Leased

Union Bank Square, the forerunner of what will be a "grove" of downtown skyscrapers, is now 100% leased.

Connecticut General Life Insurance Co., Hartford, Conn., owner of the first 42-story building erected in Southern California, moved into the tower Jan. 3, 1967, followed by the Union Bank Jan. 20.

Since then, 25 other occupants under long-term leases made the building their new home. The 27 firms have assets of over \$20 billion.

Union Bank Square became the first magnet for the "westward movement." Business firms in the downtown area were attracted to the tower as the financial and commercial heart of the city began moving in a westerly direction from Spring St. two years ago.

Completion of the Crocker-Citiz-

Largest office space lease in any completed building in Los Angeles history

ens Plaza, the second 42-story building, increased the pace of the westward movement last year and is expected to continue as the planned Dillingham Corp. and Atlantic-Richfield skyscrapers appear.

The Union Bank Square also was the pioneer structure in the \$600 million Bunker Hill Urban Renewal Project.

Its tenants comprise blue-chip leaders in the world of finance, industry and commerce.

The bank, occupying the first 14 floors (over 210,000 square feet) represents the largest office space lease in any completed building in Los Angeles history.

Connecticut General, with more than \$5 billion in assets and ranking eighth among insurance firms in the nation, occupies the top floor.

Principal organizations involved in the planning, construction and financing of the building have all leased space there. In addition to the owner, Albert C. Martin & Associates, associate architects; Turner Construction Co., the builder; Galbreath-Ruffin Corp., developer and manager, and Matlow-Kennedy Corp., leasing agent, all are tenants.

United States Steel Corp., which supplied the steel, occupies the 37th

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BANK BUILDING

Continued from First Page
floor and half of the 36th. The Martin firm leased the 18th, 19th, 20th and 32nd floors and portions of the 16th and 17th floors.

International Business Machines occupies the 21st, 22nd floors and half of the 23rd. United Airlines leases the 15th floor. Dames & Moore, consulting engineers, leases the 35th floor as its international offices.

Jeffries & Co., security wholesalers, has the 33rd floor. McDonnell & Co., stock brokers, are on the ground floor where the newly opened Sovereign and Little Max's restaurants are also located.

Two law firms, Nossaman, Waters, Scott, Krueger & Riordan (the 30th floor and part of the 31st) and Hill, Farrer & Burrill (34th floor and a portion of the 31st) also are major tenants.

And, Atlantic Richfield Corp. occupies the 24th to 29th floors on a long-term lease. Upon completion of its 52-story twin-tower project, the corporation will transfer its own headquarters but probably will continue to hold its leased space.

Union Bank Square has over 605,000 square feet of

net rentable space, parking for 930 cars, an 8-ton cubical sun dial in the plaza, all situated on a 3.6-acre landscaped park. The building was selected as one of the most outstanding examples of architecture in Los Angeles since 1945 by a jury of five for the Southern California Chapter, American Institute of Architects.

EARTHQUAKE RISK EVALUATED**Dynamic Structural Analyses Help Gauge Safety of Buildings' Frames**

BY RUTH RYON

A high rise is not a place most people would elect to be in during a major earthquake. But James Lord says if given a choice of office buildings to be in, he would select the 55-story Security Pacific National Bank Building in downtown Los Angeles.

Earthquakes centered in the Imperial Valley and eight miles south of Malibu during the week of Oct. 15 prompted him to make the remark.

President of a firm established in 1975 to specialize in earthquake risk and damage analysis—Seismic Engineering Associates Ltd. of Santa Monica, Lord and other principals of his company were structural engineers involved in the design of the building. They were employed by A.C. Martin at the time.

"The Security Pacific Bank Building represents an analytical landmark in design, because the 1971 earthquake occurred while the structure was on the drawing board,"

he said. "The president of the bank was concerned that the intensity of shaking in Sylmar could someday be as strong downtown, and he wondered what the effect would be on a tall building. We were able to assure him that it would not collapse even under the maximum credible earthquake."

He defined the "maximum credible earthquake" on the Richter scale as 8.5 for the San Andreas fault and 7.5 on the Newport/Inglewood fault.

"I'm sure that there is a concern of the lay public whether or not high rises are safe during an earthquake," he said. "All built within the last 15 years have had the benefit of dynamic structural analysis."

And through dynamic structural analysis, to put it simply, "you can predict how a building's frame will perform with ground motion."

That is how John Day, president of Theodore Barry & **Please Turn to Page 16, Col. 1**

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15 Part VIII—Sun, Oct 28, 1979 Los Angeles Times

EARTHQUAKE RISK EVALUATED

Continued from Second Page

Associates' (TBA) Architects and Engineers Division, explained. They worked with Lord as A.C. Martin before joining TBA.

"If we have a static design problem," he said last week, "we go to Jim for dynamic analysis."

"For example, we went to Jim when we did a survey to determine if the structure for the Los Angeles branch of the Federal Reserve Bank is sound. We found it was built like a fort."

What Lord calls "a little exposure" of his company's organization and intent also includes a description of "dynamic analysis as it relates to earthquakes."

It says: "Any analysis that considers the general principles of dynamics can be referred to as a dynamic analysis. A brief determination of the dynamic characteristics of a building related to some very general and arbitrary static considerations (usually code) of earthquakes can be considered to qualify. In fact, this is what is usually referred to when a dynamic analysis is offered. However, the only analysis which is more than a very rough guess is a computer solution which actually simulates a specific building to the elastic motions of earthquakes."

Some computers have come into wide use only recently, and analyses were impossible until the past few years.

"When the city lifted its height limitation on buildings in the sixties, we recommended to clients that they should know more about earthquakes if they were going to build up 30 or 40 stories," Lord said. And with that recommendation came a rethinking and an expansion of his and his colleagues' own analytical procedures, something that led them to form their own firm.

"One of the first structures to get the design analysis was the 45-story Union Bank Building," Lord remembered. Designed in 1964, it was constructed about 1968. "We built a mathematical model to see how it would respond to stress levels."

"One thing that was interesting with that building is that we had recording instruments in it during the '71 earthquake. We examined the motion from the 10th floor and compared that with the real record. The comparison was unbelievable."

"This was the first time that measure of correlation had been achieved. Before, we were regarded as a bunch of engineers."

By law, an instrument called an accelerometer, which is a strong motion recorder, must be installed in three places on buildings six stories or more in height constructed in the city of Los Angeles.

"This ordinance went into effect about 1968 or 1967," Lord said. "That's why we had such a wealth of data available in L.A."

The city has been a leader in imposing building standards related to earthquakes, he said.

"And they are taking the lead again," he asserted, "in requiring more sophisticated analyses for new construction. Now every building over 100 feet in height and even some under, if they are irregular shapes, must have this type of analysis. We've done work for a lot of irregular looking, smaller buildings—a long cable structure for a gymnasium at Loyola University."

Day interrupted. "We have a couple of buildings in the world for USC that we will be calling Jim on. They are unusually shaped structures."

The city also has a new provision requiring all elevators in existing buildings to be equipped by Oct. 8, 1980 with seismic triggers, which Lord explained, "triggers a braking system that cuts off power, so the elevator won't move."

"If you're in a high one during an earthquake, don't go into the elevator," they said.

"That's the last thing to do," Lord emphasized.

"Elevators are probably the greatest problem in high-rise buildings," he continued. "In an earthquake, the cables just keep cranking from one side of the shaft to the other. That makes a tremendous, frightening noise. But the design is that the cables are put behind slip angles, so the cables pull out or are damaged. You lose your lateral support."

The Security Pacific Bank Building has seismic triggers. It also has windings around the windows designed to the glass won't break out.

"Security Pacific wanted to go all the way," Lord said. Even in the city of Los Angeles few specifics on design are mandatory to protect against earthquake damage, and so precautions vary.

"We conceive a structural scheme and furnish criteria to

QUAKE-PROOF STUDY LAUNCHED

Under a \$200,000 grant from the National Science Foundation's Division of Problem-Focused Research Applications, the AIA Research Corp. (AIA/RC) has launched a project to design earthquake-resistant buildings that also provide protection against the hazards of fire, flooding and high winds and are energy efficient as well.

Design techniques for resisting earthquakes, fire, flooding and extreme winds and for conserving energy have become increasingly sophisticated in recent years, the corporation said, but integration of these techniques has been relatively unexplored although it is a problem faced daily by practicing architects throughout the United States.

Ground was broken on the 48-story, \$110-million Wells Fargo Building at 5th and Power Sts. in June. A.C. Martin was the architect.

Lord's firm completed analyses on old buildings as well as on new. One downtown building with about a half million square feet of space was evaluated recently that was built about 1922 (1924).

"Our decision was that the building would not collapse (during an earthquake) except for the top story," he said, "and that could be rectified easily by installing steel panels, like a steel deck side-plated panel that could be bolted between a column and a beam."

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UNION BANK

L.A. High-Rise Bought for Record \$90 Million

By DORIS BYRON FULLER *Times Staff Writer*

The Union Bank Square building, the first high-rise office complex constructed on Bunker Hill, has been sold for more than \$90 million, the highest price ever commanded by a downtown Los Angeles building, real estate experts said Thursday.

Timothy Mason, a partner in the Los Angeles office of Jones Lang Wootton, the international real estate consulting firm that represented the buyers in the transaction, said the purchaser is an investor based outside the United States but incorporated in California.

Industry insiders said the price of the 40-story building, completed in 1966, topped the previous record of \$79 million set when Crocker Plaza at 6th Street and Grand Avenue was sold in 1979 to Mitsui Fudosan (USA) Inc.

The buyer of the building is a corporation named 445 Property Corp., named for the structure's 445 Figueroa St. address. Mason declined to identify the individuals or businesses that constitute 445 Property, saying they wish to remain unnamed.

Officials in the secretary of state's office, where public records on California corporations are maintained, said the concern was incorporated on Aug. 11 and has not yet filed a list of its officers. The firm has 90 days from the date of incorporation to do so.

The Union Bank Square complex was something of a trailblazer back in 1966 when it was completed by Connecticut General Life Insurance Co., which put the building on the market about four months ago, according to Mason.

At the time, the financial center of Los Angeles was on Spring Street. The Bunker Hill area was a hodgepodge of deteriorated housing, vacant lots and rundown businesses. In retrospect, however, the move to Figueroa seems prescient.

In 1967, Atlantic Richfield Co. committed to moving its headquarters into a glittering new twin-tower complex on Flower Street, and in the next few years additional businesses moved to the Flower-Figueroa corridor, now sometimes referred to as the Gold Coast.

The real estate has become the most valuable in Los Angeles and the rents the highest. Earlier this week, The Times reported that International Business Machines Corp. would enter the largest office-lease agreement in Southern California history when it completes the negotiations to lease 500,000 square feet for an initial \$16 million a year in the new Crocker Center complex at Fourth Street and Grand Avenue.

Mason of Lang Wootton attributed the relatively fast sale and high price commanded by the Union Bank building to the size of Los Angeles' downtown area.

Please see HIGH-RISE, Page 2

HIGH-RISE

Continued from First Page

"The investment opportunities are few and far between," he said. "This is not a large downtown core compared to Chicago or Manhattan. Someone who wants in must move quickly."

Joseph Faulkner, president of the Faulkner Co., an independent real estate consulting firm downtown, said the sale "bodes very well" for the downtown real estate market, indicating it remains healthy in spite of the coolness that has characterized the office real estate market elsewhere in the United States.

The Union Bank Square complex contains 600,000 square feet and an 1,100-car parking structure. When the building, designed by Los Angeles-based Albert C. Martin and Associates, was completed, it was the tallest building in Southern California.

Union Bank Building Sold for 2nd Time in 18 Months

By TOM FURLONG *Times Staff Writer*

The 40-story Union Bank Square building in downtown Los Angeles has been sold for the second time in less than 18 months, this time to the Equitable Life Assurance Society of the United States for more than \$100 million, it was announced Monday.

The sale, completed at the end of last month, is one of the most expensive in downtown Los Angeles history. The building, once the tallest in Southern California, has more than 600,000 square feet of office space and more than 1,500 parking spaces in an attached, four-level garage and in the nearby World Trade Center garage.

The building was last sold in September, 1982, for more than \$90

million to a group known only as the 445 Property Corp., named for the building's address at 445 Figueroa St. The owner of 445 Property has been identified only as a firm based outside the United States but incorporated in California. Representatives of 445 Property could not be reached for comment.

Peter Melnikoff, an Equitable official in Los Angeles, said the life insurance company bought the building as an investment because "it's in a superior location in a superior real estate market."

The sale will not affect current tenants of the building, more than 95% of which is occupied. Melnikoff said. Among the tenants are Union

Please see UNION, Page 6

UNION: Bank Building Is Sold Again

Continued from Page 1

Bank, International Business Machines Corp. and U.S. Steel Corp.

Equitable, the nation's third-largest life insurer, has a nationwide real estate portfolio of \$19 billion, including more than \$1 billion in the Los Angeles area. Among the properties that Equitable has financed, owns or jointly owns in Southern California are Arco Plaza and the Bonaventure hotel in downtown Los Angeles and Marriott hotels in

Marina del Rey, Anaheim and Rancho Mirage and near Los Angeles International Airport.

When Union Bank Square was completed in 1966 by Connecticut General Life Insurance Co., it was the tallest building in Southern California and was considered a trailblazer because it was in a blighted area of empty lots, deteriorated housing and run-down businesses. Los Angeles' financial center at the time was still on Spring

Street.

Today, however, the Union Bank Square building is part of Los Angeles' new downtown business district in the Flower-Figueroa corridor, sometimes referred to as the Gold Coast.

The highest price ever paid for a downtown Los Angeles office building was \$171 million by a group of foreign investors for the Wells Fargo Building at 5th and Flower streets in December, 1982.

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Max Abramovitz, 96, Architect of Avery Fisher Hall, Dies

By RANDY KENNEDY SEPT. 15, 2004

Correction Appended

Max Abramovitz, the architect who designed Avery Fisher Hall at Lincoln Center and also had a hand in the building of the United Nations complex and several well-known Midtown skyscrapers, died on Sunday at his home in Pound Ridge, N.Y. He was 96.

Mr. Abramovitz was born in Chicago and received his early training there, but it was in New York City, in a long partnership with Wallace K. Harrison, that he made a significant contribution to postwar modernist architecture.

Though he worked on a huge array of projects in his career, from embassies to college campuses to the headquarters of the Central Intelligence Agency in Langley, Va., the Philharmonic Hall, later renamed Avery Fisher Hall, has remained the most prominent and emblematic of Mr. Abramovitz's designs. At the time it opened in 1962, the first of Lincoln Center's five buildings to be completed, its tapered neo-Classical-style columns and glass-walled interior were praised by Ada Louise Huxtable in *The New York Times* as "impressive and handsome," especially in the way they worked at night as the hall filled with concertgoers.

"From the outside, the drama of light, movement and color, seen through the glass walls, enclosed by the great tapered frame, makes the structure a spectacular success in action," she wrote.

1

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Philharmonic, who described it variously as a "pinball machine," a "television studio" and "raw alcohol instead of a vintage wine." The verdict of many other architecture critics has also not been as kind as that of Ms. Huxtable. Paul Goldberger, appraising the Lincoln Center complex for *The Times* in 1979, called the major buildings "prissy and overduplicate both inside and out, with a heavy-handedness of form and vulgarity of detail that looked poor in the 1960's and look no less so now."

Mr. Abramovitz died just as the first major retrospective of his work was preparing to open at the Avery Architectural and Fine Arts Library at Columbia University, where his papers are housed. In an in-depth scholarly appraisal of Mr. Abramovitz's career, John Harwood, a Columbia doctoral candidate, calls his design of Avery Fisher Hall probably his most triumphant moment but in the end a Pyrrhic victory. The essay also points out that Mr. Abramovitz's work has remained largely unstudied in part because he did not develop a signature style and he did not cut the kind of larger-than-life figure that many of his architectural contemporaries did.

For much of his career, he worked in the shadow of Mr. Harrison, his powerful, well-connected partner, who was close to the Rockefeller family and became a kind of master planner of the city's complexes, overseeing the design of Rockefeller Center, the United Nations and Lincoln Center.

Mr. Abramovitz, the son of working-class Romanian immigrants, met Mr. Harris for the first time in 1931 and joined his firm as an associate in 1935. He quickly became a partner, and over the next three decades, the two men collaborated on a number of well-known Manhattan skyscrapers, including the Mobil Building at 150 East 42d Street, the Corning Glass building at 717 Fifth Avenue and the Time & Life, McGraw-Hill, Exxon and Celanese Buildings on the Avenue of the Americas. He was also the deputy director of planning for the United Nations complex and later served as the master planner for Brandeis University, in addition to designing United States embassies in Havana and Rio de Janeiro. During World War II he built air fields in China for Gen. Claire L. Chennault's Flying Tigers and received the Legion of Merit.

Though he was known as an extreme workaholic, he did have a family. He is survived by his son, Michael, of Denver; his daughter, Katherine, of Alexandria, Va.;

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just a working fool."

In an interview conducted during his planning of Philharmonic Hall, Mr. Abramovitz was characteristically reserved and even a bit enigmatic when asked about his philosophy of architecture. He told a reporter that he believed people should not have to ask why he designed a building a certain way but should simply feel that "it's the only way it should have been done."

In a later interview, he was a bit more expansive about his intentions for the hall. "Building has become a business," he said. "It should be one of the visual joys of society. The man in the street should get a kick out of it." He added that his vision for his piece of Lincoln Center was "that New York should have something like Rome, or Venice, where buildings and plazas are a source of pleasure for the people."

Correction: September 17, 2004, Friday An obituary on Wednesday about Max Abramovitz, the architect who designed Avery Fisher Hall, misstated the role of his partner, Wallace K. Harrison, in the design of Rockefeller Center. Mr. Harrison was one of its five primary architects and, for a brief period toward the end of the project, the chief architect; he did not oversee the entire project. The obituary also misstated the site of a retrospective of Mr. Abramovitz's work that opened on Tuesday. It is at the Miriam and Ira D. Wallach Art Gallery on the Columbia University campus, not at the Avery Architectural and Fine Arts Library.

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ARCHIVES | 1981

WALLACE HARRISON DEAD AT 86; ROCKEFELLER CENTER ARCHITECT

By **PAUL GOLDBERGER** DEC. 3, 1981

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Wallace K. Harrison, the architect who played a major role in planning Rockefeller Center, the United Nations, Lincoln Center, the 1939 World's Fair and the Empire State Plaza in Albany, died yesterday at his Manhattan apartment. He was 86 years old.

Although Mr. Harrison's career involved the design of many things from churches to housing projects, it was for ambitious civic complexes that he was best known. He was an influential partner in the consortium of architects that designed Rockefeller Center in the 30's, a project that brought him into contact with Nelson A. Rockefeller, who had been assigned by his father, John D. Rockefeller Jr., to work with the center's planning team.

It was the beginning of a long association that would bring Mr. Harrison

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Headquarters and Skyscrapers

Mr. Harrison affected the shape of New York as few architects have done. As director of planning for the United Nations headquarters, he led a team of architects in creating the complex on the East River; he was a dominant force in the overall design of Lincoln Center as well as the architect of the Metropolitan Opera House.

With his longtime partner Max Abramovitz, he designed a number of well-known midtown skyscrapers, including the Mobil Building at 150 East 42d Street, the Corning Glass building at 717 Fifth Avenue and the Time & Life, McGraw-Hill, Exxon and Celanese Buildings on the Avenue of the Americas.

Mr. Harrison was known as a modernist, but he was never a member of the avant-garde, and his work never followed the dictates of a single style. As his career went on, its conservative and pragmatic tendencies became more marked. Rockefeller Center was praised as a pace-setting work of urban design, and the United Nations Secretariat building was noted by critics as New York's first glass curtain-wall skyscraper, but Lincoln Center and the Empire State Plaza were generally considered retrogressive.

"I think an opera house should look like an opera house," Mr. Harrison said in 1966, when the Metropolitan opened uptown. His defense of the design, which seemed cautious at the time, might be said to have foreshadowed the justifications many architects are offering now for their use of elements taken from historical styles.

Mr. Harrison explained the five giant arches of travertine marble that dominate the opera house's facade by saying, 'I like traditional arches - there's something human about them.' He added as a justification, "You just can't experiment with \$45 million." Traditional Training

Mr. Harrison's training was traditional. He began his career as a draftsman in the office of McKim, Mead & White in 1915, studied at the Ecole des Beaux-Arts in Paris after World War I and returned to New York to work for Bertram Goodhue, architect of St. Bartholomew's Church.

He did not form the partnership for which he was best known, Harrison & Abramovitz, until 1940. Mr. Harrison met Mr. Abramovitz in the 30's, invited him to join his staff and made him a partner in 1940. Harrison & Abramovitz. with

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200 at the height of the mid-60's building boom.

Mr. Harrison retired from the firm, now known as Abramovitz, Harris & Kingsland, in 1979. He opened up his own office in smaller quarters in another Rockefeller Center building, and he ended his career as he had spent almost none of his working life until then - as a sole practitioner. **Dropped Out of High School**

Although Wallace Kirkman Harrison was born in 1895 in Worcester, Mass., he spent the whole of his professional life in New York, and his tall, courtly presence always retained something of the reserved air of a New Englander to it. He had the manners of a 19th-century gentleman architect, but he had a very different upbringing.

The son of a foundry superintendent, he dropped out of high school to work as an office boy with a local building contractor, and became so interested in drafting and design that he started taking courses at the Worcester Polytechnic Institute.

When he was 20, he came to New York in search of work, and joined McKim, Mead & White, then New York's most eminent firm, as a draftsman. While in the McKim office, he studied with Harvey Wiley Corbett, a distinguished designer, and after his stints at the Beaux-Arts and in the office of Goodhue, Corbett invited Mr. Harrison to become his partner.

Corbett, Harrison & MacMurray, as the firm was called, was invited to join other architects for Rockefeller Center - the complex that is still in the opinion of many critics the nation's finest example of downtown multi-use skyscraper design. The center is a blend of sleek, almost romantic 30's design and relatively conservative Beaux-Arts planning principles, and the combination suited Mr. Harrison well. 'Foot by Foot'

It was also one of the few examples up to that time of architecture by committee. The major design force at the center was Raymond Hood, architect of the McGraw-Hill and The Daily News Buildings on East 42d Street, but the give-and-take of committee sessions was a way of working that Mr. Harrison found comfortable. He conceded that he had no powerful design style of his own, and he enjoyed the process of negotiation and compromise that went on during the center's design. "I believe you build a building the way you build a railroad - foot by foot," he said.

Mr. Harrison's skills as an organizer were tested with his next major effort at

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Le Corbusier, the French-Swiss architect who had played a major role in the overall design of the three-building complex, wanted the committee and meeting building to be a low, extended horizontal form. Mr. Harrison felt otherwise, and made the building two stories high instead of one. But he did not permit the committee to vote on the choice, and Le Corbusier, bitter at the decision, dissociated himself from the design and was estranged from Mr. Harrison until his death. **Red and Gold Motif**

At Lincoln Center, Mr. Harrison played a less autocratic role. But he was still a major force in the design, all the more so since his partner, Mr. Abramovitz, was designing Philharmonic Hall, now called Avery Fisher Hall, beside Mr. Harrison's opera house. What resulted was a technical success, with fine acoustics and a workable physical layout in the opera house, but the reliance on red carpets, gold leaf and a gold ceiling of swirling disks struck most critics as not only conservative but also vulgar.

"There is a strong temptation to close the eyes," Ada Louise Huxtable wrote in *The New York Times* after the house opened. The Empire State Plaza was received with even less enthusiasm by most critics; it lacked even the technical success of the opera house. The \$2 billion project contained office towers, legislative and judicial buildings, an auditorium and a library and museum around a quarter-mile long reflecting pool.

The project was sheathed entirely in white marble, and although it had somewhat of a futuristic air, that very air, *The Times* commented when the complex was dedicated, underscored its conservatism, for it gave the project the appearance of a place inspired by 20's or 30's predictions of cities of the future. **Trylon and Perisphere**

Mr. Harrison designed a number of other buildings beside the major complexes, and in these a different approach seemed evident - instead of the bureaucratic corporate style, a romantic impulse seemed to have dominated. In recent years, critics have turned with increasing interest to these works, and some have cited them as evidence that Mr. Harrison's real design instincts were broader than those of the corporate architect or the mere committee organizer.

The Trylon and Perisphere. the slender, tapered column and spherical structure

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rounded bay windows on West 54th Street completed in 1936 and designed with Andre Fouilhoux, and the Hall of Science at the 1964 New York World's Fair, an undulating form of honeycombed concrete with stained glass.

A number of other equally well-known buildings contained Mr. Harrison's characteristic mix of symmetry and loose, flowing form. Among them are the First Presbyterian Church in Stamford, Conn., an enormous mass with an all-enclosing gambrel roof; the main terminal buildings and control tower for La Guardia Airport, organized around a swooping curve; the auditorium for Rockefeller University, a low, earth-hugging dome, and the curving, boatlike shape of the Phoenix Mutual Life Insurance headquarters tower in Hartford. For each of these, Mr. Harrison created an almost idiosyncratic form - romantic curves in strict contrast to the simple order of many of his corporate and institutional complexes.

In 1926, Mr. Harrison married Ellen Hunt Milton, who survives him, as does a daughter, Sarah. They lived in Manhattan and Seal Harbor, Me.

The Service will be private. There will be a memorial on Dec. 16 at 5 P.M. in the auditorium at Rockefeller University, York Avenue and East 68th Street.

A version of this obituary appears in print on December 3, 1981, on Page A00001 of the National edition with the headline: WALLACE HARRISON DEAD AT 86; ROCKEFELLER CENTER ARCHITECT.

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Obituaries

Albert C. Martin Jr., 92; Architect Helped Shape Los Angeles Skyline

April 04, 2006 | Dennis McLellan | Times Staff Writer

Albert C. Martin Jr., who was part of a three-generation Los Angeles architectural firm that has been at the center of the city's commercial and cultural development for a century, has died. He was 92.

Martin, who had been in declining health in the last year, died Thursday at his home in San Luis Obispo after suffering a stroke a week earlier, said his son, David.

This year marks the 100th anniversary of what is now called AC Martin Partners Inc.

Launched by Martin's father, Albert C. Martin Sr., the family architectural firm has had a profound effect on shaping the Los Angeles skyline.

Among the landmarks designed by the senior Martin early in the 20th century are the Million Dollar Theatre on Broadway (1917), the St. Vincent de Paul Roman Catholic Church on Figueroa Street (1923) and the May Co. department store on Wilshire Boulevard (1939).

The senior Martin also collaborated with John C. Austin, John and Donald Parkinson and Austin Whittlesey in the design of Los Angeles City Hall (1928).

Six decades later, Albert Martin Jr. served as chairman of the board of directors of Project Restore, a citywide nonprofit group that helped raise funds for the restoration of City Hall's Main Street lobby, the reinstallation of the Lindbergh Beacon and other significant parts of the rehabilitation of the 27-story building that were completed in 2002.

AC Martin Partners Inc. also was the architect/engineer for the city's seismic rehabilitation of City Hall, a downtown landmark that Martin viewed as "a symbol equal in civic consciousness to the Statue of Liberty."

A Los Angeles native who grew up in the Mid-Wilshire district, Martin joined his father's firm in 1936 after graduating cum laude from the USC School of Architecture. He and his brother J. Edward Martin, a structural engineer, took over management of the firm after World War II.

With architect Albert's design talent and Edward's engineering skills, they continued the family tradition of creating landmark buildings in Los Angeles -- most notably the Los Angeles Department of Water and Power building on Hope Street (1965).

In his 1970 book "The Architecture of Four Ecologies," architecture critic Reyner Banham glowingly called it "the only public building in the whole city that genuinely graces the scene, lifts the spirit and sits in firm control of the whole basis of human existence in Los Angeles."

Other notable buildings designed by the firm during Martin's tenure include One Space Park, the TRW science research park in Redondo Beach (1968), Union Bank Square on Figueroa Street (1967), Arco Plaza on South Flower Street (1973), St. Basil's Roman Catholic Church on Wilshire Boulevard (1969) and Security Pacific Plaza on South Flower Street (1975).

So great was the firm's effect that a 1979 article in The Times credited it for "more than 50 percent of all the major buildings erected in downtown Los Angeles since World War II."

Noted Los Angeles architectural photographer Julius Shulman, who met both Martin and his father in 1936, said the Water and Power building is "the classic example of Al Martin Jr.'s work and one of the most successful buildings in Los Angeles."

"He created a building not for Al Martin Jr.; he created a building for the Water and Power Department, and the result comes out," Shulman told The Times on Monday.

"It's one of the favorite buildings of people in downtown Los Angeles. Younger architects especially have great respect and appreciation for Albert Martin Jr," he said.

As an architect, Shulman said, Martin "did not pursue the egotistic avant-garde, postmodern tradition of architecture. Al Martin Jr. was selling architecture; he wasn't selling Al Martin Jr. He was contemplating what his clients needed. That's why he achieved such a wonderful clientele."

Architectural projects only partially defined Martin, who was also known for his many civic contributions.

"He was a model for architects everywhere of how it was possible for architects to exercise leadership as citizens -- that if we wanted our lives and our city to be better and better, then we had to exercise whatever influence we could in that direction, and he continually did that," said Robert Harris, professor emeritus in the School of Architecture at USC.

Harris recalled that when he became dean of the School of Architecture in 1981, "Al Martin was one of the first real supporters and great alumni of the school whom I met, and he became -- as for a huge number of people in the city -- a mentor."

At the time, Harris said, Martin had been selected by Mayor Tom Bradley as chairman of Los Angeles 200, the city's Bicentennial Committee, "and that was

one of about 20 or 30 other major events I can remember him taking leadership in."

Martin and his brother began slowly turning control of the firm over to their sons between 1984 and 1990.

Since the mid-1990s, David Martin has been the firm's design partner and Christopher C. Martin, the son of J. Edward, has been its chief executive.

David Martin said that for him and his siblings, knowing that his father and the family firm "created great landmarks was just part of our lives."

"Architecture was just part of our dinner conversation," he said.

"One of the things with all my brothers and sisters, because it was an architectural family, there was a lot about craftsmanship and a lot about the arts that was very much a part of our lives. Next to the family room was a shop, so if you had a vision about something you'd just go out there and build it.

"I'd say it was an environment of encouragement, and that was wonderful."

Over the years, Martin and his firm won more than 100 architecture, engineering and planning awards.

A fellow of the American Institute of Architects, Martin was honored by the USC School of Architecture as its distinguished alumnus of 1990.

A lifelong sailing enthusiast, he raced at least five trans-Pacific races to Hawaii.

In addition to his son, David, Martin is survived by his wife, Dorothy; son, Charles; daughters Mary Marquardt and Claire Martin; 10 grandchildren; and nine great-grandchildren.

A memorial service is scheduled for 11 a.m. Saturday at St. Basil's Catholic Church, 3611 Wilshire Blvd., Los Angeles.

Obituaries; Garrett Eckbo; Landscape Architect

Woo, Elaine . Los Angeles Times ; Los Angeles, Calif. [Los Angeles, Calif]11 June 2000: 6.

[ProQuest document link](#)

ABSTRACT (ABSTRACT)

A retired professor of landscape architecture at UC Berkeley, [Garrett Eckbo] was a leader of the modern landscape movement, creating gardens the New York Times once called "the horticultural equivalents of the architecture and furniture of Charles and Ray Eames."

A few years ago, he revisited a Los Angeles neighborhood for which he created a park-like setting in the 1940s. Two Los Angeles architects who owned a home in the Mar Vista development asked if he would tackle their tiny backyard. Accepting the assignment with pleasure, Eckbo placed a pond close to the house so that its sounds would carry inside and composed darker and lighter foliage to create an illusion of depth and "the opportunity for imaginative exploration."

A native of Cooperstown, N.Y., Eckbo grew up in Alameda, Calif. He studied landscape architecture during the 1930s at UC Berkeley and later at Harvard, where he encountered the modern movement and studied under professors such as Walter Gropius, the founder of the Bauhaus.

FULL TEXT

Garrett Eckbo, the dean of West Coast landscape architects, died May 14 after suffering a stroke at a retirement home in Oakland. He was 89.

A retired professor of landscape architecture at UC Berkeley, Eckbo was a leader of the modern landscape movement, creating gardens the New York Times once called "the horticultural equivalents of the architecture and furniture of Charles and Ray Eames."

Eckbo designed outdoor spaces for the very poor as well as the very rich. His projects ranged from the grounds for a Central Valley housing project for migrant farm workers to gardens for Hollywood luminaries such as Gary Cooper and Louis B. Mayer.

A native of Cooperstown, N.Y., Eckbo grew up in Alameda, Calif. He studied landscape architecture during the 1930s at UC Berkeley and later at Harvard, where he encountered the modern movement and studied under professors such as Walter Gropius, the founder of the Bauhaus.

The Bauhaus influence on Eckbo was profound, reflected in the asymmetrical geometry of his landscape designs.

His first major job was in the San Francisco office of the Farm Security Administration, where he and his colleagues in the New Deal agency created "baroque scale" patterns of tree plantings for farm workers' encampments.

He later designed plans for 50 West Coast housing sites for defense workers during World War II.

After the war, he settled in Los Angeles, where he practiced for two decades ending in 1965. Eckbo believed it was here that he did his finest work.

One project during a period of experimentation in the 1950s was a highly theatrical pool designed for the owner of Cole of California, a swimsuit company. The Beverly Hills pool featured a series of diving platforms that allowed models to disappear unnoticed into its depths and surface like Esther Williams.

"L.A. is larger, looser, a place of freer movement socially than the Bay Area," he once said. "The years I spent there were the best of my professional life."

In 1965 he joined the landscape architecture faculty at UC Berkeley, serving as department chairman until 1969. He was a professor until 1978. He continued to take on landscaping work until a few years ago.

In the 1960s Eckbo designed the Fresno Mall, the first pedestrian mall in the middle of a California city. Around the same time he banished cars from the center of the University of New Mexico when he was hired to unify the sprawling campus by designing new outdoor spaces.

He founded several landscape architecture firms, most notably Eckbo, Dean, Austin & Williams in San Francisco and Los Angeles. He was the author of several books, including "Landscapes for Living" in 1950 and "The Art of Home Landscaping" in 1956.

He is survived by his wife, Arline, of Oakland, daughters Marilyn Kweskin and Alison Peper of Los Angeles, six grandchildren and two great-grandchildren.

Although he undertook massive public commissions, Eckbo believed that no space was too small for improvement. The landscape artist regarded the small garden as his laboratory.

A few years ago, he revisited a Los Angeles neighborhood for which he created a park-like setting in the 1940s. Two Los Angeles architects who owned a home in the Mar Vista development asked if he would tackle their tiny backyard. Accepting the assignment with pleasure, Eckbo placed a pond close to the house so that its sounds would carry inside and composed darker and lighter foliage to create an illusion of depth and "the opportunity for imaginative exploration."

"You're inventing a world that's always changing, with enough order to avoid confusion but never so much that you get bored," he said when the job was done. To Eckbo, that was the point of landscaping.

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Illustration

Caption: PHOTO: Garrett Eckbo; PHOTOGRAPHER: Office of Public Affairs, UC Berkeley

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Garrett Eckbo:

Philosophy of Landscape

ガレット・エクボ：ランドスケープの思想



Union Bank Square

Los Angeles, California

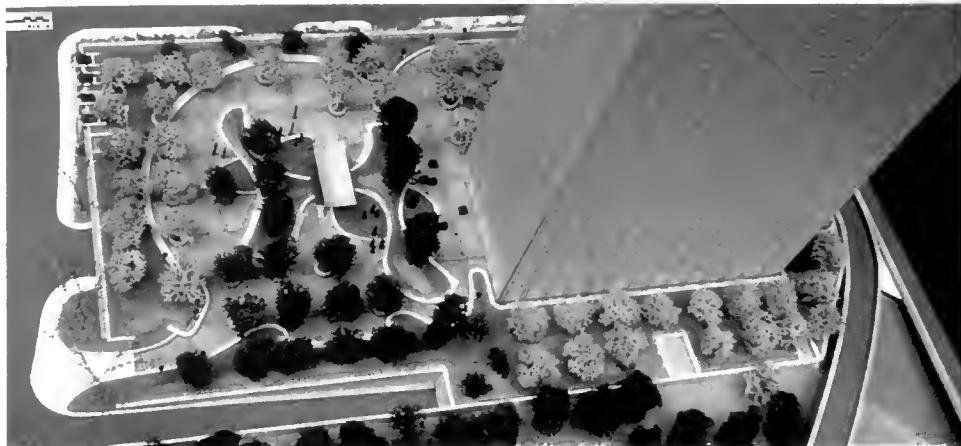
ユニオンバンク・スクエア

A three-acre downtown urban plaza at Fifth and Figueroa Streets. On the roof of a three-story parking structure at the foot of a forty-story office building next to the Harbor Freeway. Accessible by pedestrian bridge over Figueroa from next-door Bonaventure towers by substantial stairway or elevator from Fifth and Fig, or by inconspicuous entrances at grade from upper western corners next to the freeway. A quiet shaded water-cooled retreat from the noise, confusion, and austerity of downtown streets.

The design of the plaza went beyond the normal alternatives of: 1. Leaving it open for public movement and gathering or, 2. Providing a central sculptural or water feature for people to gather around and look at. We designed a substantial series of sculptured islands of grass and water, with a central bridge. These moved as free forms through a grid of concrete tree boxes placed in a grid over the structural columns of the parking structure. Trees are Ficus, Jacaranda, Sycamore, and Coral. The water is essentially quiet, with one or two jets. Originally Bella Feldman designed a family of sculptural forms which would have brought additional life and grace into the space. But these were not included. Nor were the comfortable seats which we originally proposed. These were rejected because of the well-known fear that they might attract the wrong kind of people to the space.

The Square is now a marvelously quiet, green, and shady retreat from the busy downtown.

Architects were Harrison & Abramowitz of New York and Albert C. Martin Associates of Los Angeles.



ロサンゼルスダウンタウンのフィフス・ストリートとフィゲロア・ストリートに面した12,000㎡の都市広場である。ここはハーバーフリーウェイに接して建つ40階建てのオズビル足下の3層の駐車場ビルの屋上である。隣接するボナベンチャーホテルからはフィゲロア通りを跨ぐ歩行者用の橋でアプローチできる。地上からは階段やエレベーターで、あるいは目立たぬように配置された出入り口からアプローチできる。ダウンタウンの通りの騒音や混雑や渋滞から隔離された、水のある静かな木陰の避難場所である。

広場のデザインは、そのままオープンな空間として人々が行き交い、集まる場所にするという考え方と、中央に水面と彫刻を配置して、人々がその周囲に集まり、憩うようにするという2つの考え方があったが、私たちはその2案を足した以上のものを設計した。中央に橋のかかった、芝生と

水面からなる一連の彫刻的な島をデザインしたのである。駐車場ビルの構造上の柱の位置にグリッド状にコンクリート製の花壇を配置し、その間を縫って島が自由な曲線を描いている。植えられた木はベンジャミン、ジャカランダ、ブラタナス、アメリカティゴである。水面は2つの噴水以外は基本的には静かである。当初はベラ・フェルドマンがデザインした彫刻的な造形が、広場に生命感と風格を与えてくれる予定であったが、実現していない。また、私たちが提案したベンチや椅子も置かれてはいない。これらは、ここに来てほしくない人々を誘引することにつながるという危惧から、設置を拒否されたのである。広場はたいへん静かで、緑があふれ、さわがしいダウンタウンから離れた格好の憩いの場になっている。

建築設計はハリソン&アブラモビッツとA. C. マーチン設計事務所である。





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UNION BANK OF CALIFORNIA PLAZA
(Union Bank Plaza)
445 South Figueroa Street
Los Angeles
Los Angeles County
California

HALS CA-119
HALS CA-119

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

HISTORIC AMERICAN LANDSCAPES SURVEY
National Park Service
U.S. Department of the Interior
1849 C Street NW
Washington, DC 20240-0001

HISTORIC AMERICAN LANDSCAPES SURVEY

UNION BANK OF CALIFORNIA PLAZA (Union Bank Plaza)

HALS NO. CA-119

Location: Union Bank of California Plaza, or Union Bank Plaza, surrounds the Union Bank Tower, located at 445 S Figueroa Street, in the “Financial District” of downtown Los Angeles, Los Angeles County, California. The complex encompasses a city block, bounded by Fourth Street to the north, Fifth Street to the south, and the CA110 “Harbor” Freeway and Figueroa Street, to the west and east respectively.

34.053, -118.257194 (The front entrance to the Union Bank Tower in the south-southeast quadrant of the plaza, Google Earth, Simple Cylindrical Projection, WGS84.)

Significance: Garrett Eckbo’s Union Bank Plaza represents an important nexus in the history of American Landscape Architecture, American cityscapes, and of downtown Los Angeles, in particular. The Union Bank of California Tower and Plaza are key landmarks characterizing the paradigm shift from construction and design bound by traditional methods, such as the Beaux Arts, to Modernism, that occurred in the architecture of downtown Los Angeles. As with most creative disciplines, a landscape design sensibility reflects the politics, economy, technology - and therefore culture - of that era. The Union Bank Plaza is an intact artifact of the American Modernist movement as interpreted via landscape architecture in an *urban* context specifically, as opposed to the more well-known case studies from the residential realm¹. The plaza is also an excellent and publicly accessible representation of Garrett Eckbo’s thesis on landscape architecture, and his underlying pursuit of a new visual and spatial vocabulary for organizing exterior space.

“The purpose of creative design in any field is to continue the life and the vitality of tradition by developing and expanding it.” - Garrett Eckbo².

Description: **At First Glance**

The Union Bank Plaza is in good condition, is well patronized on business days, with built elements remaining largely as they were when first constructed. Cracks in the concrete are visible, and the wood benches need repainting, but otherwise the materials of the original construction are holding up well to the environment and usage patterns.

The plaza sits at the top of parking levels that serve the Union Bank Tower, two stories above Figueroa Street. The nature of the site itself underscores an

¹Marc Treib, “Church, Eckbo, Halprin, and the Modern Urban Landscape”, in *Preserving Modern Landscape Architecture II: Making Postwar Landscapes Visible* (Washington D.C., Spacemaker Press), 56.

²Garrett Eckbo, *Landscape for Living* (New York: Duell, Sloan, and Pearce, 1950), 10.

important milestone in urban planning and commercial real estate development: the advent of the requirement of parking spaces for commercial projects in cities' downtowns during the mid-twentieth century. The form of the "isolated object-tower atop a parking lot plinth...underscored the impact of a car-centered city."³ In Union Bank Plaza we see the fusion of the plaza, the parking building, and the roof garden⁴ typologies - a heretofore rare concoction.

The northwest corner of the property is the only part of the site that connects to street level at grade. This connection creates a pleasant walkway for office workers on the west side of the CA110 freeway to access services on Figueroa Street and beyond. The site can be entered by pedestrians via stairs on Fifth Street; pedways to the south (above Fifth Street) and east (above Figueroa Street to the Bonaventure Hotel); and from an escalator from Figueroa Street.

As can be seen in Figure 1, today's street-level view of the plaza space, from the north east corner of Figueroa and Fourth Streets, hints at the open space contained above. It is not until one is elevated to the same level of the plaza (Figure 2), or situated above the space that it is clear it is a site available for public use.

The southeast corner off the site has been altered from the original site plan. The area is now highly activated with restaurants at the street and mezzanine levels.

The Program

The program of the 3.6 acre (160,288.6 sq.ft.) site can be roughly divided as:

- one-quarter of the site, roughly the south west quadrant, is occupied by the building footprint of the Union Bank of California Tower;
- one-eighth of the site, at the south east corner, is devoted to retail; and
- five-eighths, or just over half of the lot, is devoted to open space.

Although changes have occurred since initial construction, this distribution of activities across the plaza remains consistent with the Eckbo, Dean, Austin & Williams (EDAW) site plan for the project (Figure 3).

Eckbo on Site Planning

Today, landscape architects are increasingly involved in the siting of a building. In the case of Union Bank Tower, the siting of the building – the blank canvas for Eckbo's design - was likely determined by what was "provided" by the building architect and the structural engineers. This said, the Union Bank Plaza does provide an illustration of Eckbo's thinking on site planning. Eckbo stated that "Site Planning...must be thought of as the organization of the total land area and

³Matthew Au, "A Brief History of Los Angeles' Tallest Buildings", KCET Artbound, February 11, 2014, accessed June 2015, <http://www.kcet.org/arts/artbound/counties/los-angeles/history-of-los-angeles-tallest-buildings-kamau-patton-the-sky-above.html>

⁴Marc Treib, in *Preserving Modern Landscape Architecture II; Making Postwar Landscapes Visible*, 60.

air space of the site for the best use by the people who will occupy it.”⁵ In the case of high-rise buildings, the air space becomes combined with a view of the design from above. Eckbo's graphically bold site plan was likely highly influenced by the evolution of the multi-story glass-walled building, and his understanding that “Never before in history has there been such a contrast between...control over interior climate...and complete transparency to outdoors”⁶. Eckbo was acutely aware that the design for the plaza needed to positively impact those who would experience the space at ground level, and for the many more experiencing the site from above, through their office windows during each work day.

A Study of Contrasts

Imbued in all elements of Eckbo's design sensibility, and therefore the design of Union Bank Plaza, is his desire to further the exploration of the visual and spatial language of landscape design. He was particularly interested in the impact of the interplay and contrast of shapes, forms, and textures, and when looking at the site plan, we can surmise that, from the very inception of the design, Eckbo was looking to explore this via the scheme of the plaza. This is because even a brief examination of the site plan suggests that the parti diagram⁷ for the plaza would likely be a rectangle on one half of the site, and a circle, of similar size on the other (Figure 4). By doing this, Eckbo effectively “sets the tone” for the site – a study of balance and contrast. Contrasts can be interpreted in several instances – the “figure” of the tall building to the flatness of the plaza “ground”; inside and outside; orthogonal and curved; hard versus soft; light versus dark; rough versus smooth; solid versus liquid.

The Grid

A grid is employed as the organizing system for the ground plane. The interplay of the circular and orthogonal forms, particularly when viewed from above, is not accidental. Eckbo states that “Straight lines and free curves lose force by isolation; in juxtaposition each helps the other to stronger expression.”⁸ The relationship between the two opposing forms creates an energy and dynamism on the horizontal ground plane that is even more significant from above, than first experienced on the plaza level.

The east-west grid aligns with the building columns of the International Style tower (Figure 5). The grid lines running north-south are not aligned with the building columns on the north and south building elevations, although an early study of the site (see Figure 6) does show an alignment with what may have been the column layout at an earlier phase of the project.

⁵Garrett Eckbo, *Landscape for Living* (New York: Duell, Sloan, and Pearce, 1950), 237.

⁶Ibid, 37.

⁷ A parti diagram is a simple yet concise sketch of the defining elements of a design.

⁸Garrett Eckbo, *Landscape for Living* (New York: Duell, Sloan, and Pearce, 1950), 48.

The Hardscape

As is inherent in the term “Plaza” the majority of the open space is a hard, walkable surface. The hardscape is concrete with exposed aggregate. Although archives show an intervening gridline detailed in brick (see Figure 7), the material used is an aggregate mix. The grid lines that we see today are further accentuated by their color – the concrete aggregate mix is white - as a contrast to the grey of the grid “cells”. The white material extends the building structure and the rhythm of the vertical building columns down to the horizontal ground plane. It is as if the building rises up stronger, grounded in the roots of the ground plane, supported by the grid below.

Although the Modernist landscapes were thoroughly new and fresh, as compared to the recent history of the naturalistic and romantic English Garden style of landscape design, elements of the Modernist landscape design builds on the past, to leap forward. The grid concept, although well suited to the regularity and repetition being exercised in the new Modernist paradigm of the multi-story building, harks back to significantly older times. For example, the Patio de Los Naranjos (the Court of Oranges) at the Mosque-Cathedral of Cordoba, Spain, built in 785 C.E. (and amended repeatedly throughout the centuries), is a touchstone in landscape architecture history, showcasing the use of the grid as a powerful organizing device.

Also, not unlike the Court of Oranges, as a counterpoint to the orthogonal foundations of both the ground plane and the towering vertical mass of the building above, Eckbo employed circular planters as punctuations to the grid (see Figure 8). The large above-ground planters were likely also a functional move, with the location of the plaza atop parking levels requiring that a vessel with the suitable depth of planting medium, and the heavy mass of that medium and the tree, be situated in a structurally amenable location, and in tandem with the established story heights of the parking garage.

Biomorphs and Anti-Gravity

Whether looking from above, visiting in person, or perusing photos and site plan drawings, the protagonist of the site is without doubt the intertwined water feature and lawn (Figure 9).

When visiting the site today, the water appears as a bright light blue color, with the brightness further contrasted by a black border or “outline” (Figure 10). However, when looking at images of the project from soon after it was first constructed (Figure 11) and in the late 1970s (Figure 12), one can see that the water appears a deep dark green, and the border of the water feature was unpainted concrete.

The difference in impact of the two color approaches is significant. When appearing dark in color, the water body, from certain angles, created a visual puzzle where it was not clear what was lawn or foliage, and what was water. The

darker water body also enabled a mirror effect to occur, reflecting the foliage of the trees around it. Today's light-colored water body is much more an act of boisterous contrast compared to the quiet repose of the continuation of darker hues.

Eckbo's inclusion of water in the plaza design also reflects his thesis on the building blocks of landscape design. In his book *Landscape for Living* ("still the preeminent formulation of comprehensive ideas for landscape architecture in the twentieth century"⁹), Eckbo devotes a chapter to "The Basic Elements of the Landscape – Earth, Rock, Water". His assertion is that these three "gravity materials" express mass and inertia¹⁰ in the three dimensional composition that is a landscape design. These elements provide a visual foundation from which the kinetic, "anti-gravity" elements of a landscape – plants – can act. Eckbo's contention is that the *dynamism* created by plants extending upward while being anchored in the solidity of the earth, creates "the essence of space sensation, one reason for our love and need for plants."¹¹

The freedom granted by evolving construction techniques in the twentieth century meant that elements in the landscape, unconstrained by the needs of the basic shelter requirements of a building, could be expressed in free forms, not bounded by "traditional" geometries. The biomorphic shaped pool or water vessel became an identifier of a Modernist garden.

Eckbo was a prolific designer, and created hundreds of gardens in the period from 1946 to 1960¹², of which many possessed a sculpturally shaped pool. In the Union Bank Plaza we see the crossing over of the modernist pool into an urban setting.

The elevated nature of the plaza, and the scale of the primary, or northern portion, of open space, lends the plaza a feeling of a private garden. The water body also makes sense as a useful cooling device and oasis in the arid climate of downtown Los Angeles. But perhaps most importantly, in the context of this document, the water feature represents Eckbo's advocacy of water as a powerful "bounding or blocking element...because one must walk around it, rather than through it."¹³

Unlike in the residential context, where people can experience the water by swimming in the pool, in the context of the plaza, Eckbo designed a bridge that takes the user across the water plane. The mass of the intertwined water and lawn forms, ensure that people must walk a different course than that of the orthogonal gridded paving design. Again we see Eckbo enjoying the interest created by opposing categories.

⁹Marc Treib, "Church, Eckbo, Halprin, and the Modern Urban Landscape" in *Preserving Modern Landscape Architecture II; Making Postwar Landscapes Visible* (Spacemaker Press, Washington D.C), 59.

¹⁰Garrett Eckbo, *Landscape for Living* (New York: Duell, Sloan, and Pearce, 1950), 79.

¹¹*Ibid*, 93.

¹²Marc Treib, "The Social Art of Landscape Design" in *Garrett Eckbo; Modern Landscapes for Living* (University of California Press, 1997), 77.

¹³Garrett Eckbo, *Landscape for Living* (New York: Duell, Sloan, and Pearce, 1950), 90.

Art, Eckbo and the Union Bank Plaza

Construction technique was not the only progenitor of Eckbo's free form water elements. Modernist landscape architects cannot have escaped the influence of the transformations occurring in the world of fine art. With the advent of photography, the perfect representation of reality, twentieth century art was marked by a move away from realism, and toward an investigation of the elements of art itself – form, texture, composition, materials. Just as painters began to reject the relevance of perspectival space, landscape architects also began to investigate this possibility in three dimensional space, as a welcome counter to the historically dominant forms of the formal axis or “the informal clump.”¹⁴ In particular, parallels can be drawn between Eckbo's compositions and the work of Wassily Kandinsky and Laslo Moholy-Nagy.¹⁵ In terms of Kandinsky, both utilized circles as end points, examples of which are evident in Union Bank Plaza, with Eckbo defining resting points in circular enclosures with benches Figure 13.

For Eckbo, landscape design lies very clearly at the intersection of art and nature. He contended that “the path...to new heights of expression lies, not through the academic choice BETWEEN these two principles [art and nature]...but through resolving their contradictions, over and over again, in endlessly varying proportions and combinations”¹⁶. The three dimensionality of sculpture draws an obvious parallel with landscape design.

Archives from Eckbo's estate reveal studies of different compositions of sculptures for the Union Bank Plaza (Figure 14 - Figure 16). The archives also contain a letter written from Garrett Eckbo to Max Abramovitz of Harrison & Abramovitz Architects (Figure 17). The letter is an insight into the give-and-take nature, between stakeholders, inherent in a design process. The letter contains Eckbo's agreement that a study presented showed too many sculptures, but that “*I feel that the groups are now as they should be. I would like to stand on that....I feel that the sculpture is the piece de resistance of the whole project, and must not be lost.*”¹⁷ We now know that Eckbo did not win the argument to keep the sculpture. However, perhaps this insight into the issue sheds light on the evolution of the highly sculptured nature of the intertwined center lawn and water feature.

Another group of elements that were sculptural in nature, and this time depicted on the site plan, also did not make it to construction. The site plan and 'Preliminary Study #2' (Figure 18), show a number of cube and column forms of varying sizes (see Figure 19 for an enlarged view of the site plan). An elevation of these elements shows Eckbo's intent to create an undulating topography of cubes and columns for plaza users to experience (Figure 20). As the forms were located further away from the building, they morphed, perhaps as if the splinters from the

¹⁴Marc Treib, *Garrett Eckbo; Modern Landscapes for Living* (University of California Press, 1997), 31.

¹⁵*Ibid*, 59-64.

¹⁶Garrett Eckbo, *Landscape for Living* (New York: Duell, Sloan, and Pearce, 1950), 51.

¹⁷Garrett Eckbo, Letter to Mr Max Abramovitz, University of California Berkeley Environmental Design Archives, February 10, 1966.

mass of the building were disintegrating into the open space. However, photos from soon after construction ended shows that these elements of the design were not constructed. Although “the installation of outdoor sculpture according to the reputation of the artist rather than that of the subject depicted is a modernist contribution of landscape design”¹⁸, Garret Eckbo was not successful in realizing a presence of sculpture at the Union Bank Plaza. The sculpture “Aquarius” by Jerome Kirk (see Figure 21) was installed on the site in the 1970s.

Plant Materials

In the ever evolving facades and cityscape of Los Angeles, the mature trees at the Union Bank Plaza leave an impression of stability and permanence. The row of *Erythrina caffra* (“Coast Coral Tree”) trees to the west of the building, create a successful barrier between the freeway and the site. The grid of *Erythrina caffra* to the east of the tower provide ample enclosure and shade for groups to gather (see Figure 22). Tall fifty year old *Eucalyptus leucoxylon* (“White Ironbark”) street trees grace the north west corner of the site, serving as tall sentries at the only street-level entrance to the plaza. The original *Ficus retusa* (“Cuban-Laurel”) planted in the lawn, and in the planters and planted area west of the lawn also remain (see Figure 23). The character of the upright trunks and the intricate branching system of the mature trees is something unable to be replicated by newly grown nursery stock.

When considering the shrubs and groundcover on the site plan, one can see Eckbo’s intent to use these materials to create fields of texture and color. The desired density of ground cover is reinforced in a 1967 photo of the new plantings (see Figure 24), with plugs planted closely. Photos from 1978 (Figure 25 and Figure 26) show the shrubs and ground covers as masses that are voluminous and layered. In contrast, new plantings on the site follow a different aesthetic (Figure 27), with ample spacing between each plant. The plant choices are also significantly different from previously used materials, in that many of them become an individual sculptural item in themselves, rather than creating a field. Over time, the plants will grow and the spacing will be less apparent. However, the new plant choices themselves have an entirely different physicality to the plants we see in the photos from 1978. The new material is more loudly textured, in the case of the agaves, and kinetic, in the case of the grasses.

Modernism, Eckbo, and the New Frontier

At the heart of the Modernist “design revolution”, thanks to the advent of new technologies and materials, was the notion that design no longer needed to be an extraction of the preferences of a wealthy ruling class. Modernist landscape architecture in the USA in the post-World War II era showed “an upheaval of traditional values, beliefs, and artistic forms that have evolved over centuries of the Western world.”¹⁹ Modernist design was inherently socially conscious, and

¹⁸ Elizabeth Barlow Rogers, *Landscape Design; A Cultural and Architectural History* (Harry N. Abrams, 2001), 435.

¹⁹ Peter Walker and Melanie Simo, *Invisible Gardens: The Search for Modernism in the American Landscape* (The MIT

sought a design aesthetic rationally developed in a populist environment. Eckbo, in his book *Landscape for Living*, repeatedly riles against the expectation that landscape design should only mimic nature, and he advocates for designers to continue to develop a paradigm that best suits our modern lifestyle. A small sample of Eckbo's soundbites on this includes:

“landscape design...must be concerned with the realities of the outdoors of Americans, rather than with abstractions about systems of axes, or poetic subjectivities about nature...Our theory must be oriented within the social, as well as the technical and esthetic, potential of the times.”²⁰

“History can be recorded, and it can also be analyzed...We are the heirs of the ages, not their slaves...The purpose of creative design in any field is to continue the life and the vitality of tradition by developing and expanding it.”²¹

“This [landscape design] will be a discipline based on a clear vision of the magnificent continuity of free spatial order we can bring to our world...It will be a discipline oriented toward change and growth, development and expansion, rather than toward any static system, any final paternalistic answers as to what is best for people.”²²

With Eckbo's employment of the grid in place of axial symmetry or naturalistic mimicry, of biomorphic forms, and of the celebration of contrasting elements, Union Bank Plaza is a historically significant landscape site that illustrates an excellent example of a living American Modernist landscape in an urban setting as well as the vigor with which Eckbo pursued a new paradigm for landscape design.

History:

The Landscape before the Landscape

The inception of the Union Bank Plaza can be traced to the Bunker Hill Redevelopment Project (BHRP) formulated by the California Redevelopment Agency.

Until the 1960s, Bunker Hill afforded a view over the Los Angeles Basin. At the end of the nineteenth century it was developed with Victorian mansions and luxury apartments to take advantage of this promontory outlook. By the 1890s, Bunker Hill had become “the city's most fashionable residential district.”²³ However, by the early twentieth century the elite neighborhood had given way to an egalitarian mix of commercial buildings and rented housing for the working class, as the

Press, 1993), 3.

²⁰ Garrett Eckbo, *Landscape for Living*, 59.

²¹ *Ibid*, 10.

²² *Ibid*, 78.

²³ Nathan Masters, “Rediscovering Downtown L.A.'s Lost Neighborhood for Bunker Hill,” KCET SoCal Focus, July 11, 2012, accessed July 17, 2015, February 12, 2012, http://www.kcet.org/updaily/socal_focus/history/la-as-subject/rediscovering-the-lost-neighborhood-of-bunker-hill.html.

wealthy moved outward from downtown to more secluded neighborhoods.

As property developers looked less favorably on the Bunker Hill neighborhood, new construction dwindled. Compounding this was the opinion by downtown civic and business leaders that the advent of the street car had created a disadvantage for downtown Los Angeles businesses. The street cars, while providing greater connectivity to neighboring cities like Hollywood, were unable to scale the steep hills of, for example, Bunker Hill, and by circumnavigating the hills, the street cars created unattractive traffic congestion at the access points into and out of downtown Los Angeles²⁴. Both of these issues contributed to the desire to reinvigorate Bunker Hill and to the creation of the BHRP.

With the BHRP adopted in 1959, the first step, after razing 30 feet of hillside, was to start the construction of the new Bunker Hill, an area that would reflect all that is modern and up-to-date²⁵. With this *tabula rasa*, civic leaders aimed to increase investment, property development, and growth for downtown Los Angeles.

All Modern, All of the Time

The removal of the Victorian architecture and, indeed, the hill of Bunker Hill, was emblematic of a movement that was occurring throughout American cities at this time. Leaps in technology in the fifty plus years since the industrial revolution was changing the face of the modern city.

With the emergence of new and enhanced building practices and materials afforded by the advent of mass production technologies, the gamut of what was possible to build changed exponentially. No longer was it necessary to rely on artisanal work for buildings. No longer were the heights of structures hampered by a restriction in structural tensile strength. A new examination of what was possible was required.

The pursuit of an organized thought relating to the changes in construction came directly from the German Bauhaus school, open from 1919 – 1933. This school of architecture and design was founded to tackle the challenge of developing and articulating an aesthetic that embraced the egalitarian nature of building methods that relied on mass production. This new paradigm was named “Modernism” by the Bauhaus and the notion of exploring a new framework for how to design was an event perhaps not seen since the earlier centuries of the Common Era, in the ancient communities of the Greeks, Romans, Persians, Chinese and more – an observation that was not lost on leaders of America’s mid-20th century landscape design community. A “machine technology” created a “different kind of design beauty.”²⁶ This new paradigm permeated what Eckbo called the “three space-

²⁴ Ibid.

²⁵ Nathan Masters, “Rediscovering Downtown L.A.’s Lost Neighborhood for Bunker Hill,” KCET SoCal Focus, July 11, 2012, accessed July 17, 2015, February 12, 2012, http://www.kcet.org/updaily/socal_focus/history/la-as-subject/rediscovering-the-lost-neighborhood-of-bunker-hill.html.

²⁶ Elizabeth Barlow Rogers, *Landscape Design; A Cultural and Architectural History* (New York: Abrams, 2001), 413.

planning professions” of City Planning, Architecture, and Landscape Architecture.²⁷ The redevelopment plans for downtown Los Angeles were not exempt from this.

The Project

The construction of Union Bank Tower, and subsequently the Union Bank Plaza, started in 1965 and was completed in 1968. The project was developed by the Connecticut General Life Insurance Company and was the first tower built as part of the Bunker Hill Redevelopment Project.

The building was initially designed by the New York firm of Harrison & Abramowitz with the Architect of record for the Union Bank Tower as A.C. Martin and Associates. During this time, Garrett Eckbo was a partner in the firm of Eckbo, Dean, Austin & Williams (“EDAW”, incorporated in 1964) and this is the firm that drew up the Landscape Architecture construction documentation for the “Bunker Hill Square” project.

The building was renovated in 1994 by then owner Equitable-Nissei Figueroa Company, and sold to Hertz Investment Group in 2002. The property then quickly changed hands in a sale to Chicago-based Walton Street Capital. In 2005 the property was purchased by Hines, a Houston-based real estate company and was sold to KBS Real Estate Investment Trust II in 2010 for \$208 million.

The Union Bank Tower continues to be a Class A property and maintains high occupancy levels.

Historian: Hannah Dominick

July 30, 2015

3rd Place Winner - 2015 HALS Challenge: Documenting Modernist Landscapes

²⁷ Garrett Eckbo, *Landscape for Living* (New York: Duell, Sloan, and Pearce, 1950), 242.



Figure 1 Union Bank Plaza, on the right, atop parking levels, as viewed from the north east corner of the Figueroa and Fourth Streets intersection (Hannah Dominick, 2015).



Figure 2 View of Union Bank Plaza from the Figueroa Street pedway (Hannah Dominick, 2015).

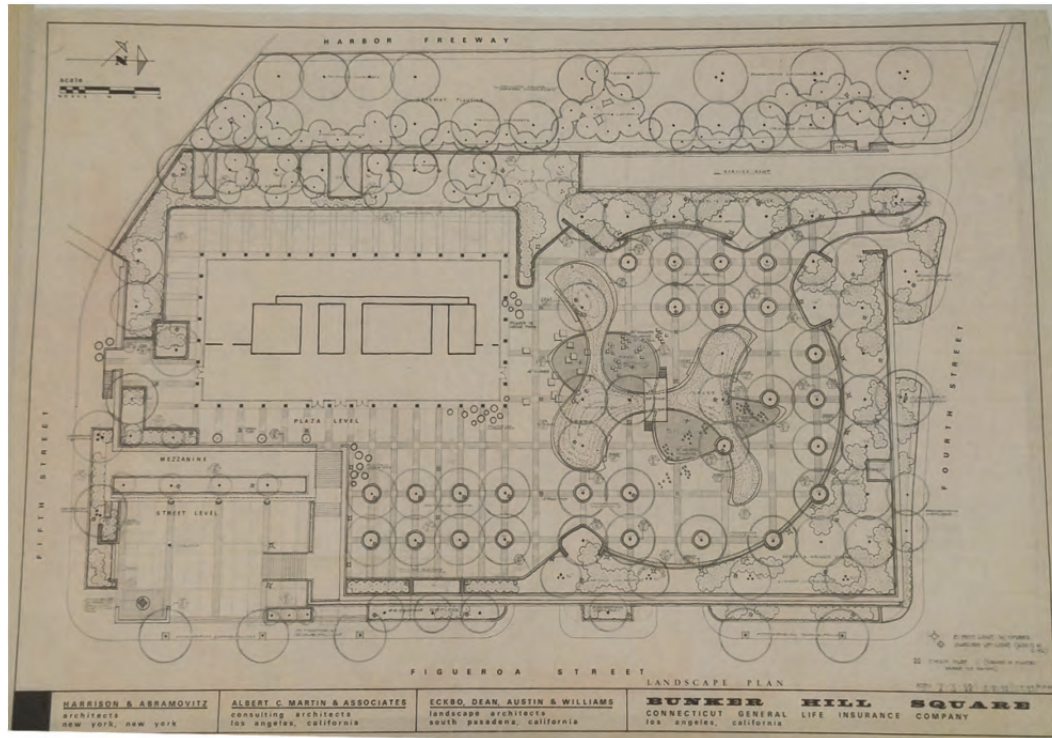


Figure 3 Bunker Hill Square Site Plan, (Garrett Eckbo Collection, Environmental Design Archives, University of California, Berkeley, last revised 1968).

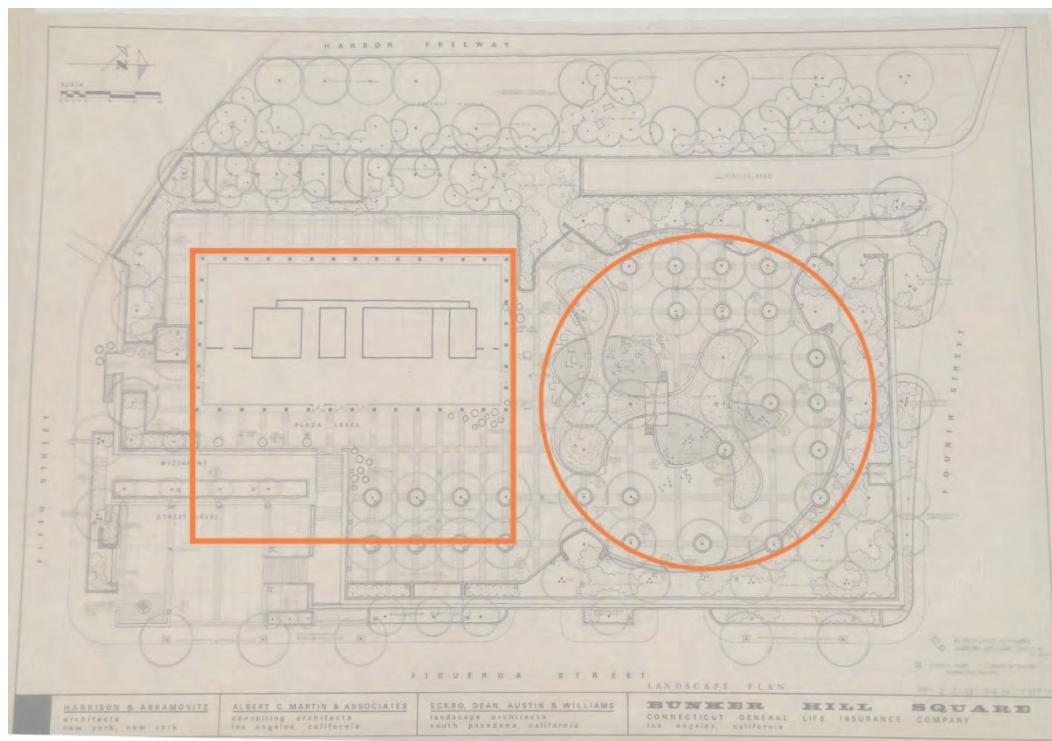


Figure 4 Possible parti diagram for Union Bank Plaza (Garrett Eckbo Collection, Environmental Design Archives, University of California, Berkeley, last revised 1968; Hannah Dominick, 2015).



Figure 5 Ground plane east-west gridlines align with the building columns (Hannah Dominick, 2015).

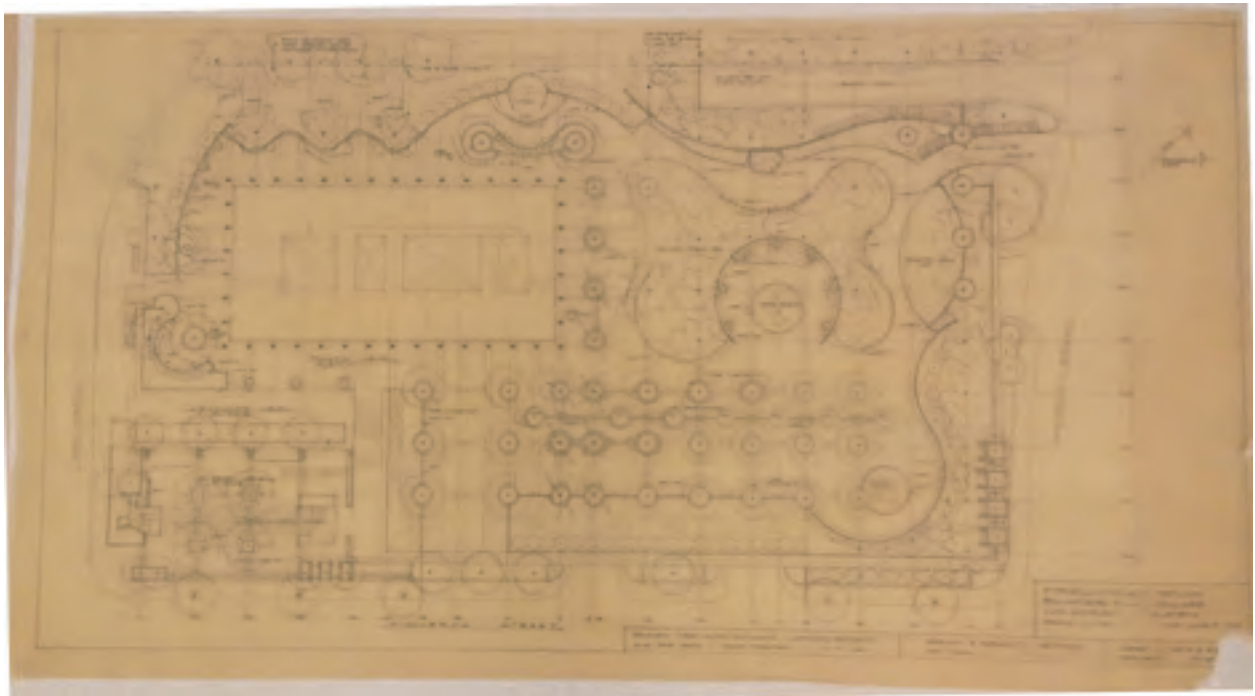


Figure 6 Site plan study (Garett Eckbo Collection, Environmental Design Archives, University of California, Berkeley, 1965).

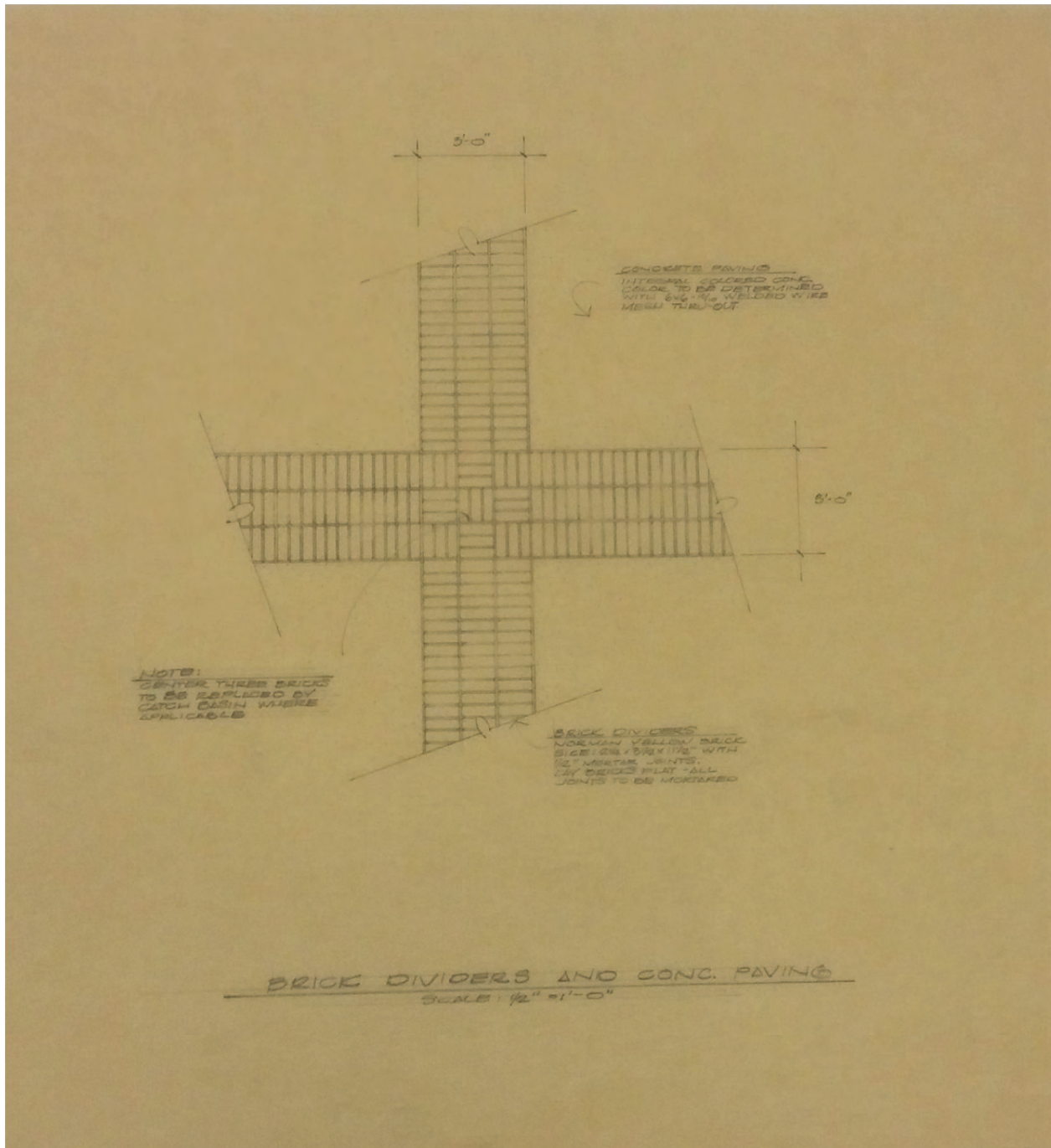


Figure 7 Gridline brick divider detail (Garrett Eckbo Collection, Environmental Design Archives, University of California, Berkeley, date unknown).



Figure 8 Union Bank Plaza's gridded horizontal plane punctuated by circular tree planters (Hannah Dominick, 2015).

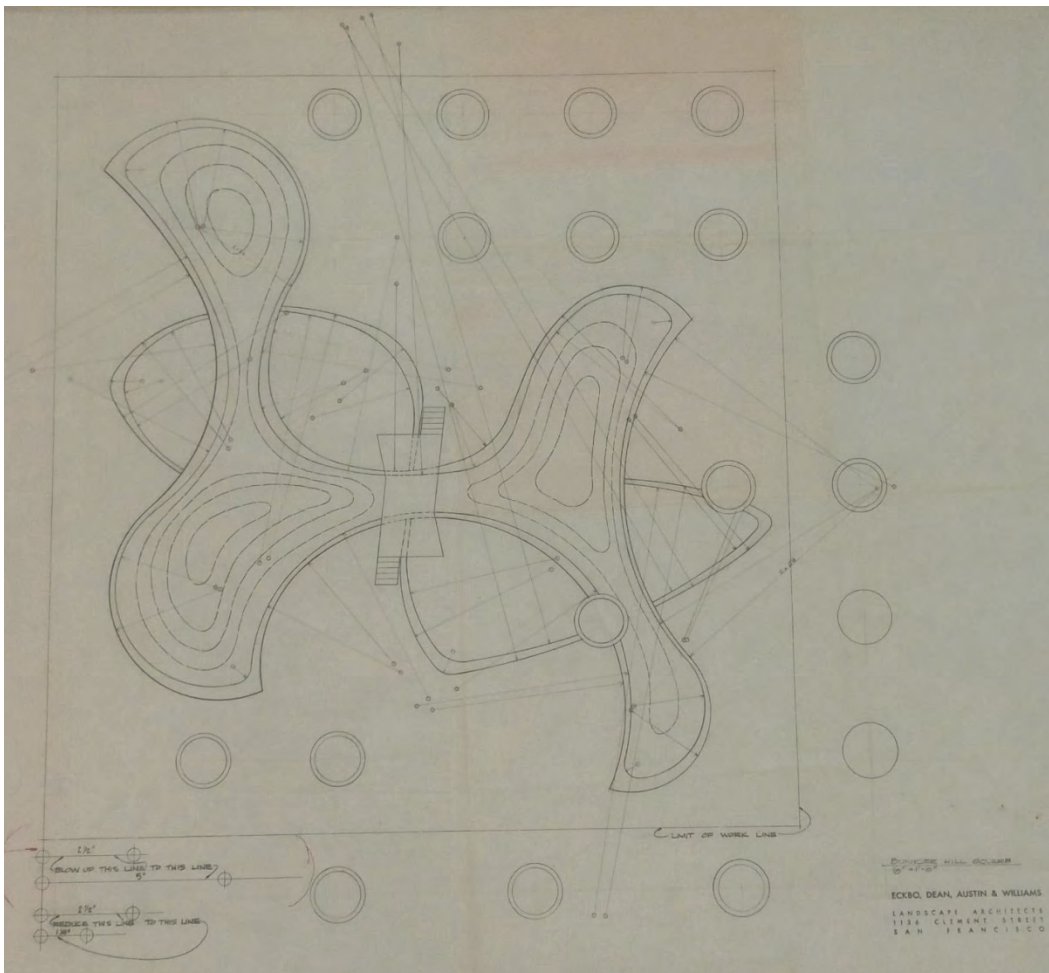


Figure 9 Enlarged plan of the intertwined lawn and water feature (Garett Eckbo Collection, Environmental Design Archives, University of California, Berkeley., circa 1965).



Figure 10 The bodies of water today appear as a bright light blue, with the light color further accentuated by the contrast of the painted black edges of the vessel (Hannah Dominick, 2015).



Figure 11 View of the intertwined lawn and water feature from above (Garett Eckbo Collection, Environmental Design Archives, University of California, Berkeley, date unknown).



Figure 12 The color of the water body still appears as a dark green in 1978 (Garett Eckbo Collection, Environmental Design Archives, University of California, Berkeley, June 1978).



Figure 13 Echoing the art of Wassily Kandinsky, a circular space becomes a terminal point, with the resting area further accentuated by bench seating (Hannah Dominick, June 2015).

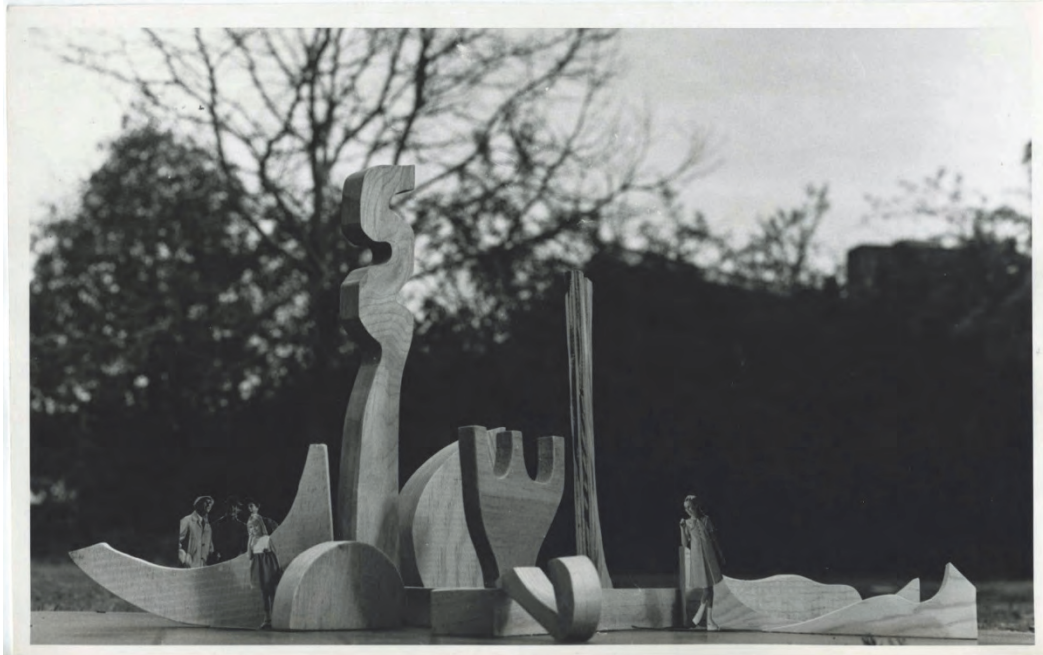


Figure 14 Sculpture study for the Union Bank Plaza (Garett Eckbo Collection, Environmental Design Archives, University of California, Berkeley, date unknown).

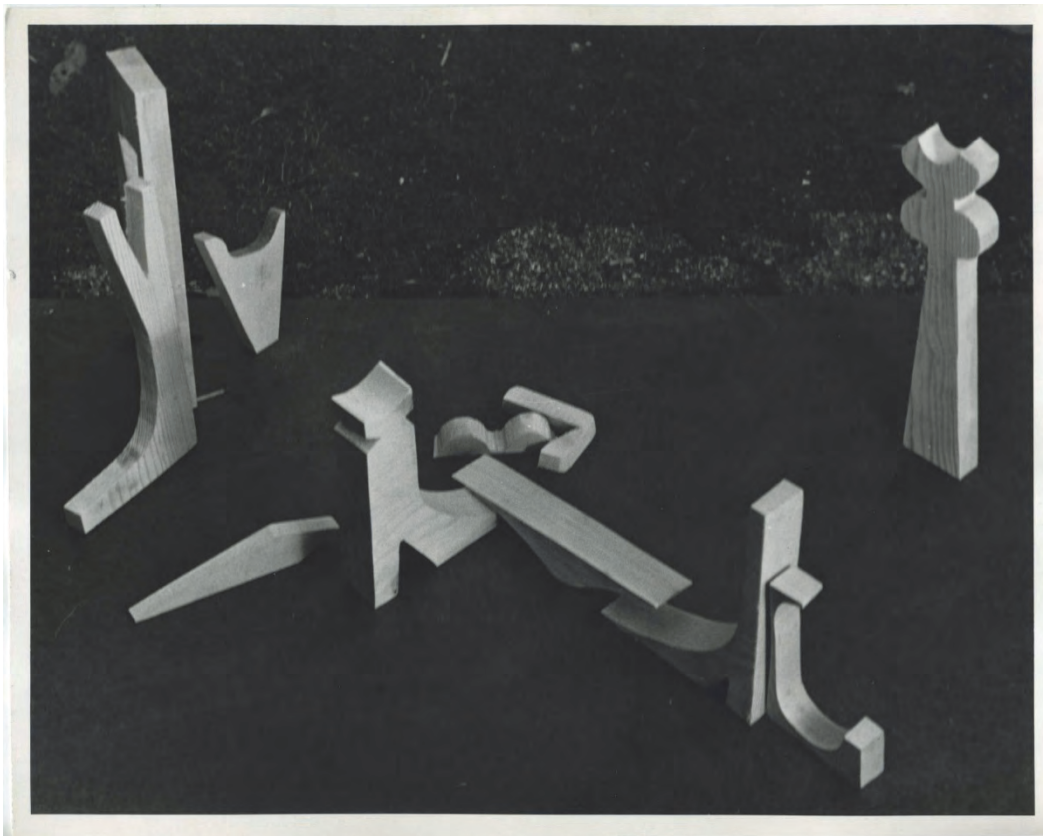


Figure 15 Sculpture study for the Union Bank Plaza (Garett Eckbo Collection, Environmental Design Archives, University of California, Berkeley, date unknown).

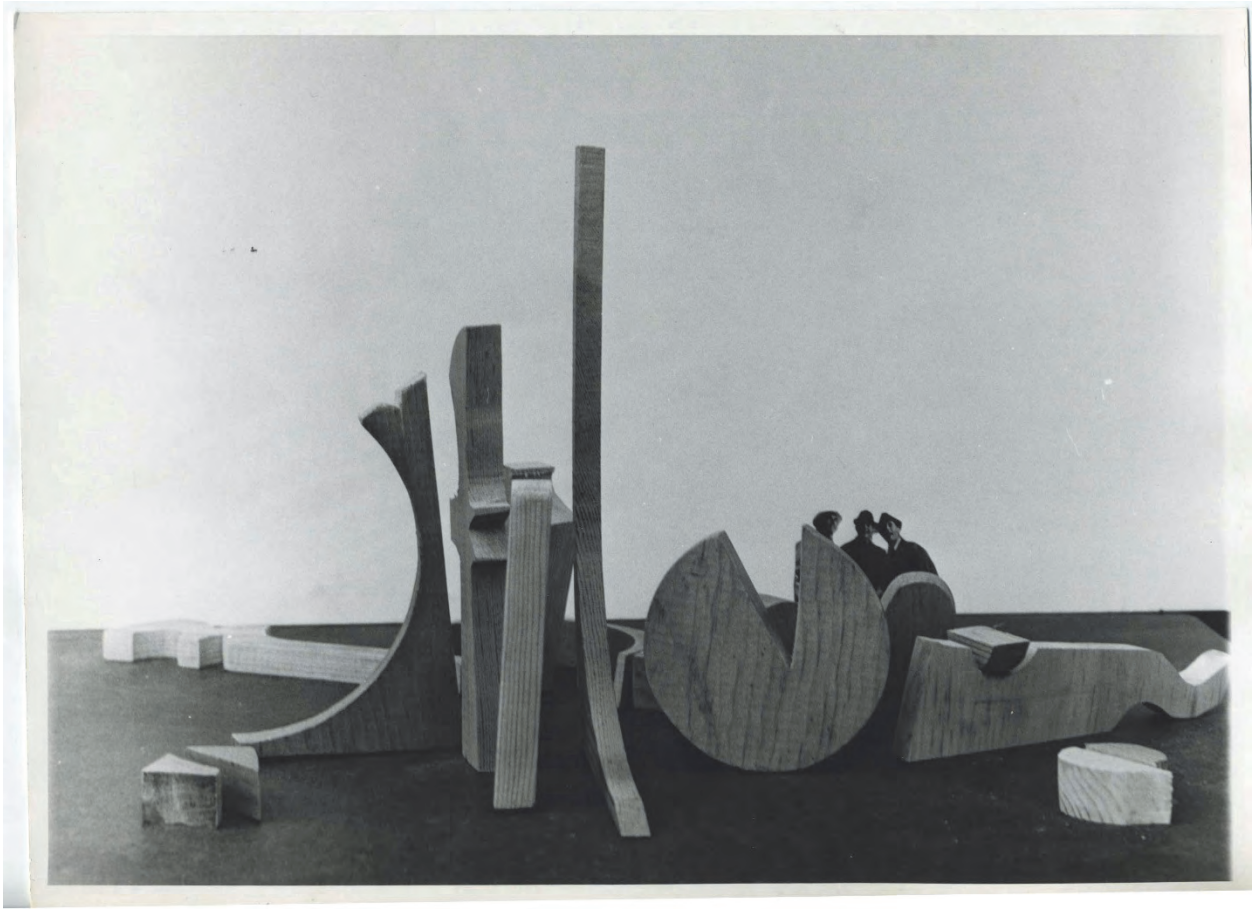


Figure 16 Sculpture study for the Union Bank Plaza (Garett Eckbo Collection, Environmental Design Archives, University of California, Berkeley, date unknown).

February 10, 1966

Mr. Max Abramovitz
Harrison & Abramovitz
Architects
630 - 5th Avenue
New York, New York 10020

Dear Maxi:

As we did not have an opportunity to talk again before I left yesterday I would like to report directly to you on the results of my seance with the model after lunch. I was in agreement with your feeling that there were too many sculptural forms. I removed seven from the two central groups. This is being recorded on the drawings now. I feel that the groups are now as they should be. I would like to stand on that.

I felt that among us we covered the reasons for doing the sculpture as shown quite well. I suppose this discussion can be repeated and improved as it moves up the executive ladder. I gather that Nick Schaus will make a presentation to his people and that you will meet with Peter Ruffin. It's too bad that he was shown the photos first. At any rate I will be available for further meetings as needed. Of course I am very interested and concerned. I feel that the sculpture is the piece de resistance of the whole project, and must not be lost.

On the question of the tree planter at the intersection of pool and lawn island wall, I'm afraid I have to disagree with you. We need the tree there to provide shelter for the nearby seat. Also, I must confess I rather like this particular intersection of forms. It is the only break in the general continuity of the lawn island wall. However if you continue to feel strongly about this I will be glad to study it further.

Very truly yours,

ECKBO, DEAN, AUSTIN and WILLIAMS

GE:mm
cc: J.A. Kingsland
Charles H. Griggs
N. Schaus

Garrett Eckbo

Figure 17 Letter from Garrett Eckbo to building architects regarding the use of sculpture in the plaza (Garrett Eckbo Collection, Environmental Design Archives, University of California, Berkeley, 1966).

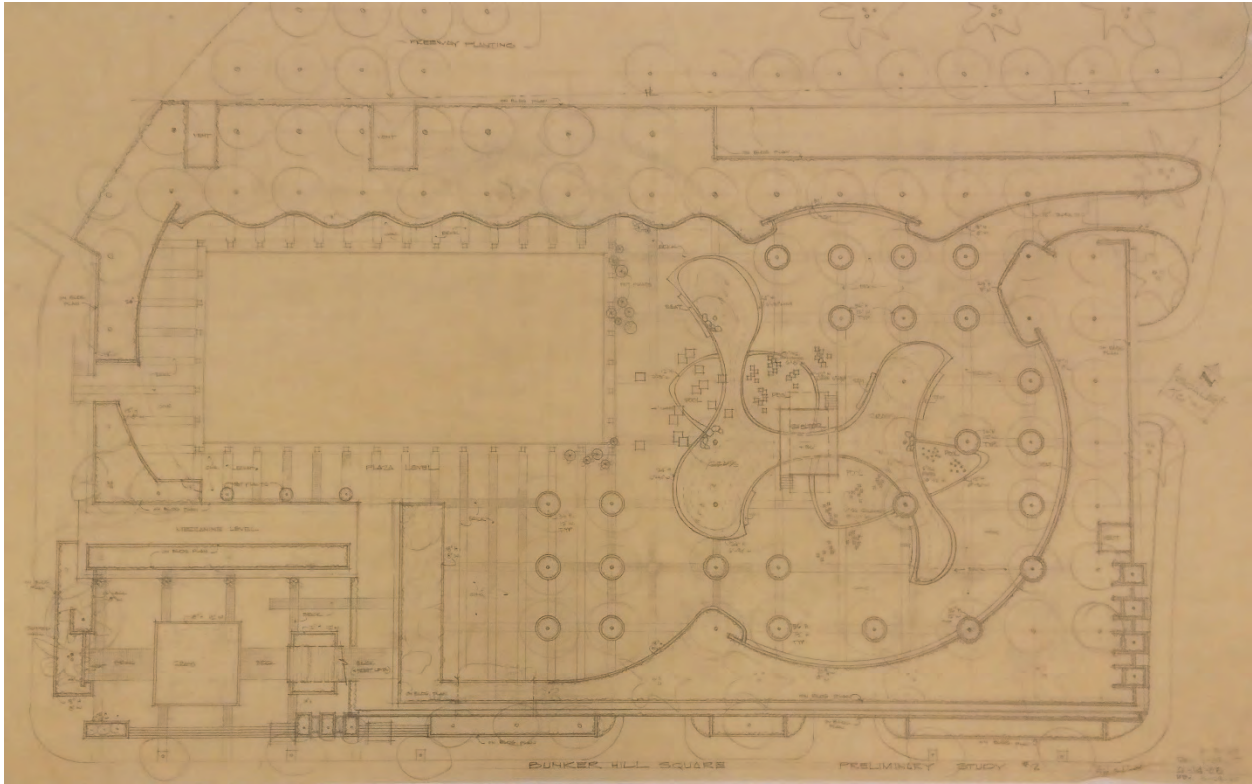


Figure 18 Preliminary Study #2 (Garett Eckbo Collection, Environmental Design Archives, University of California, Berkeley, 1966).

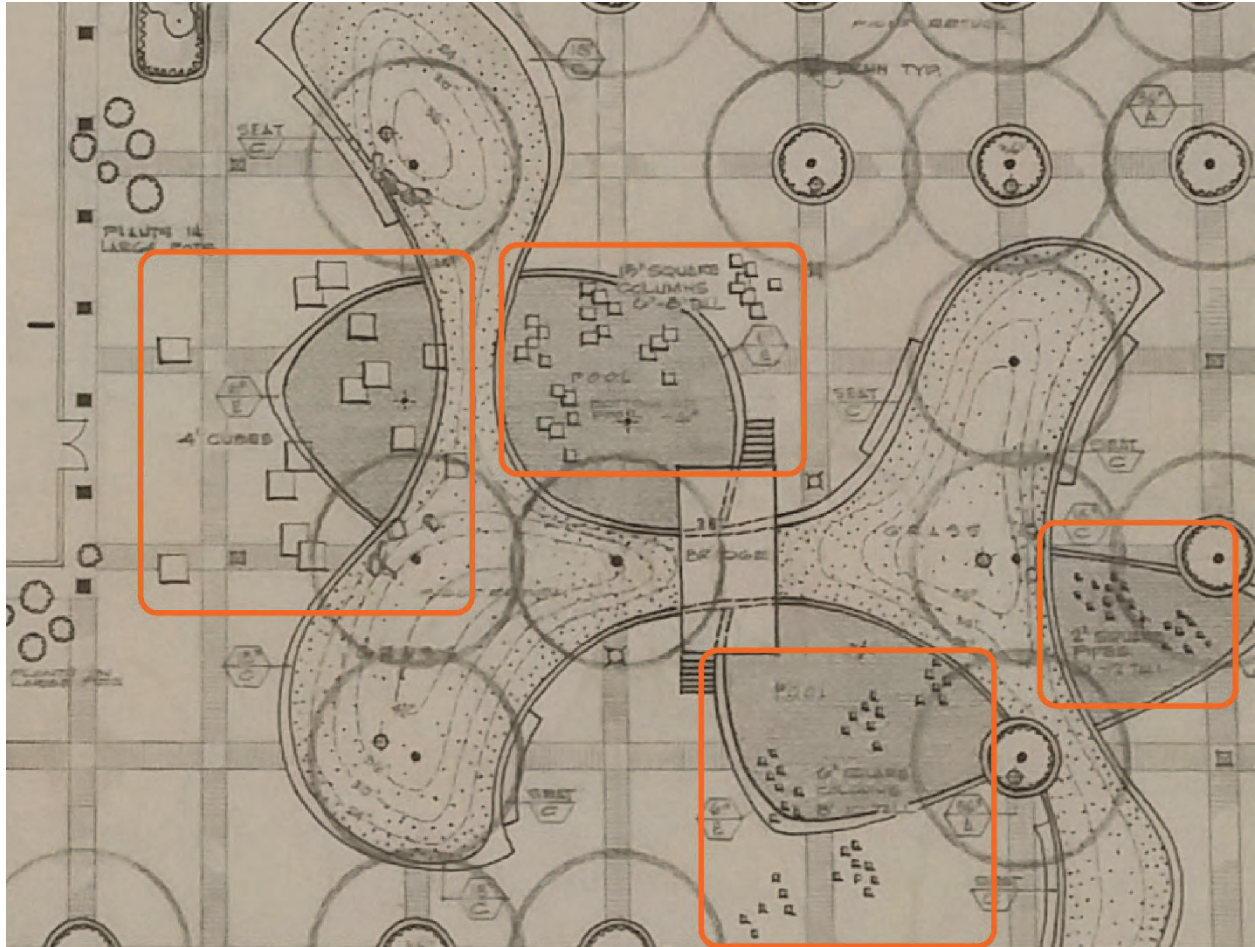


Figure 19 Enlarged plan highlighting cube and column forms on the site plan (Garett Eckbo Collection, Environmental Design Archives, University of California, Berkeley, last revised 1968).

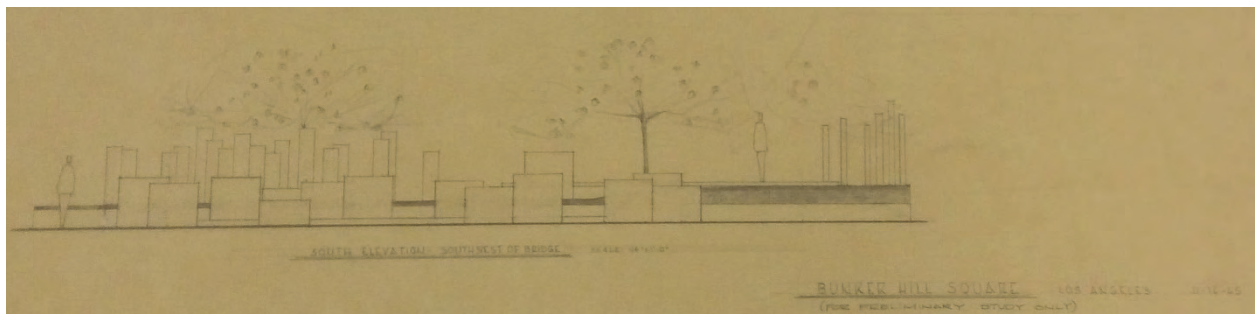


Figure 20 Cube and column forms shown in elevation (Garett Eckbo Collection, Environmental Design Archives, University of California, Berkeley, 1968).



Figure 21 Aquarius sculpture by Jerome Kirk, dedicated in 1970 (Hannah Dominick, 2015).



Figure 22 Mature Erythrina caffra trees (background) provide shade and enclosure close to the building (Hannah Dominick, 2015).



Figure 23 Mature Ficus retusa in the lawn and planters (Hannah Dominick, 2015).



Figure 24 In the foreground of this 1967 photo, small plugs densely planted convey the desired density of the ground cover (Garett Eckbo Collection, Environmental Design Archives, University of California, Berkeley, 1967).



Figure 25 Fields of plant masses (Garett Eckbo Collection, Environmental Design Archives, University of California, Berkeley, 1978).



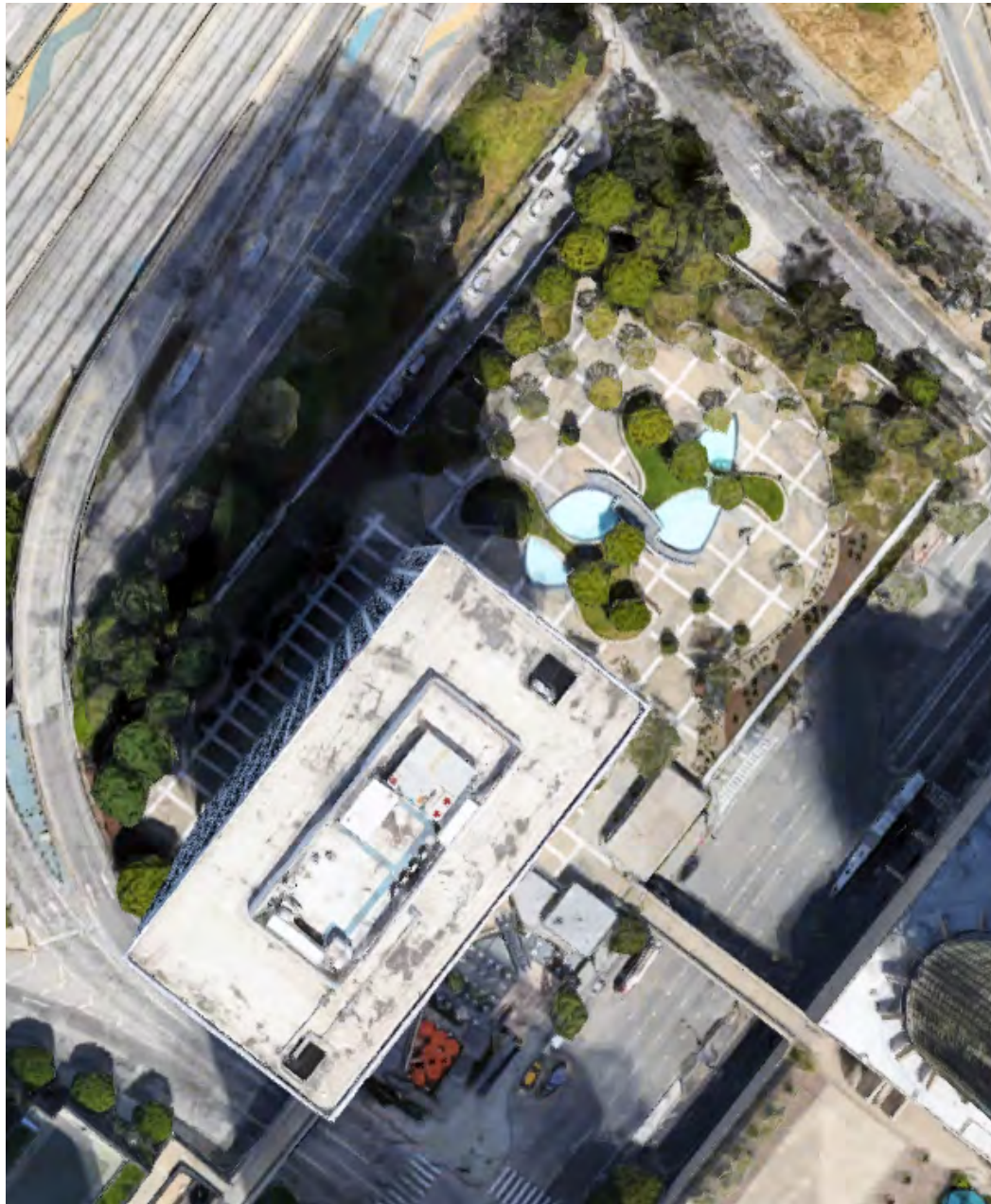
Figure 26 Multiple levels of fields of plant masses give a strong message of volume and weight (Garett Eckbo Collection, Environmental Design Archives, University of California, Berkeley, 1978).



Figure 27 New plants choices and layout follow a different aesthetic from that of the original site plan (Hannah Dominick, 2015).

ADDITIONAL CONTEMPORARY PHOTOS

**Union Bank
Square, 2018.
Google Maps.**



**Parking garage,
view looking
southwest from
South Figueroa
Street.**



**Commercial
court, view
looking
southeast
toward South
Figueroa Street.**



**Office tower,
view looking
southwest.**



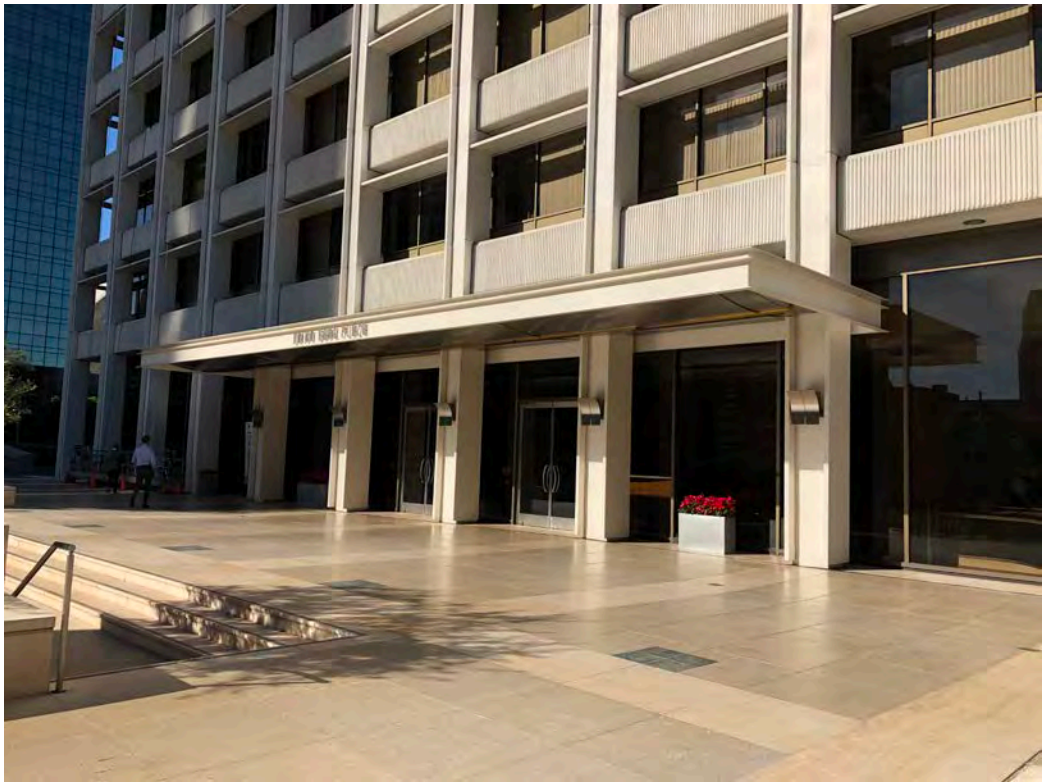
**CITY OF LOS ANGELES
Office of Historic Resources/Cultural Heritage Commission
HISTORIC-CULTURAL MONUMENT
NOMINATION CONTINUATION**

**Façade detail,
east façade, view
looking
northwest.**

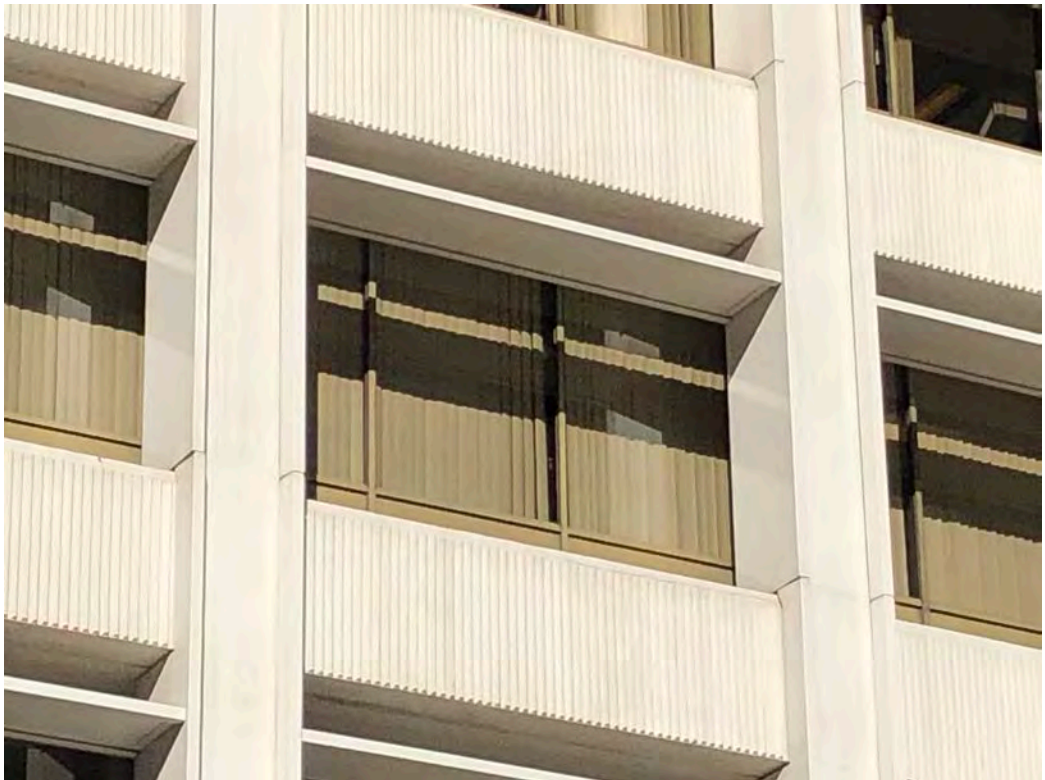


**CITY OF LOS ANGELES
Office of Historic Resources/Cultural Heritage Commission
HISTORIC-CULTURAL MONUMENT
NOMINATION CONTINUATION**

Office tower
primary
entrance, view
looking
southwest.



Office tower
upper-story
fenestration,
east façade.



Office tower
ground-floor
fenestration,
east façade.



CITY OF LOS ANGELES
Office of Historic Resources/Cultural Heritage Commission
HISTORIC-CULTURAL MONUMENT
NOMINATION CONTINUATION

Northern plaza,
view looking
southwest.



Landscape bridge
and water
feature, view
looking
southwest.



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Office of Historic Resources/Cultural Heritage Commission
HISTORIC-CULTURAL MONUMENT
NOMINATION CONTINUATION

**Northern plaza,
view looking
northeast.**



**CITY OF LOS ANGELES
Office of Historic Resources/Cultural Heritage Commission
HISTORIC-CULTURAL MONUMENT
NOMINATION CONTINUATION**

**Northern plaza,
view looking
northeast.**



**CITY OF LOS ANGELES
Office of Historic Resources/Cultural Heritage Commission
HISTORIC-CULTURAL MONUMENT
NOMINATION CONTINUATION**

Northern plaza,
view looking
southwest
toward southern
plaza.



Bench detail and
tree box,
northern plaza,
view looking
west.



**“Aquarius,” by
Jerome Kirk,
northern plaza.**



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Office of Historic Resources/Cultural Heritage Commission
HISTORIC-CULTURAL MONUMENT
NOMINATION CONTINUATION**

**Southern plaza,
view looking
southwest.**



**Tree box with
mature coral
tree, southern
plaza, view
looking west.**



**CITY OF LOS ANGELES
Office of Historic Resources/Cultural Heritage Commission
HISTORIC-CULTURAL MONUMENT
NOMINATION CONTINUATION**

**Southern plaza,
view looking
northeast.**



**CITY OF LOS ANGELES
Office of Historic Resources/Cultural Heritage Commission
HISTORIC-CULTURAL MONUMENT
NOMINATION CONTINUATION**

**Western plaza,
view looking
northwest.**



**Planter detail,
western plaza,
view looking
southeast.**



**Western plaza,
view looking
southwest.**



**CITY OF LOS ANGELES
Office of Historic Resources/Cultural Heritage Commission
HISTORIC-CULTURAL MONUMENT
NOMINATION CONTINUATION**

Sidewalk paving
along South
Figueroa Street,
view looking
northeast.



CITY OF LOS ANGELES
Office of Historic Resources/Cultural Heritage Commission
HISTORIC-CULTURAL MONUMENT
NOMINATION CONTINUATION

Sidewalk paving
along 5th Street,
view looking
southwest.



Staircase leading
from southern
plaza to Fifth
Street, view
looking
southeast.

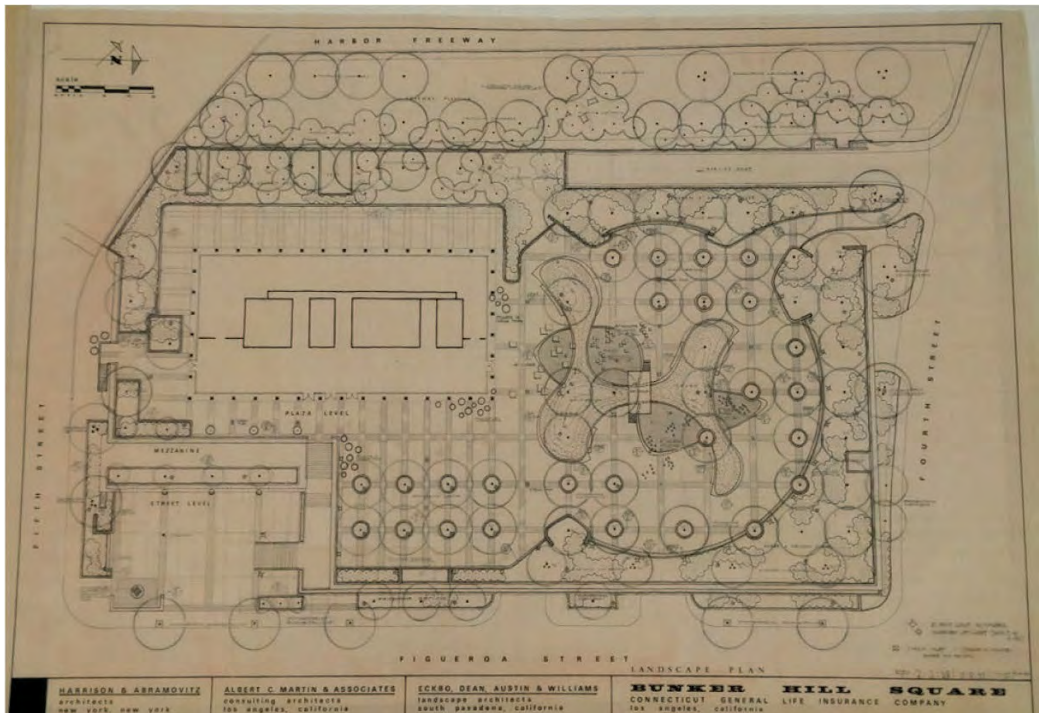


HISTORICAL PHOTOS

**Union Bank
Square, 1971.
Courtesy of the
UCSB Aerial
Photography
Collection.**



Union Bank Square site plan, 1965. Courtesy of the Garrett Eckbo Collection, Environmental Design Archives, University of California, Berkeley.



Presentation drawing of Union Bank Square by Francis Dean of Eckbo, Dean, Austin & Williams, c. 1965. Courtesy of the Francis Dean Archives, California State Polytechnic University, Pomona.



**Councilman
Gilbert Lindsay
and others view
a model of Union
Bank Square,
1965. Courtesy
of the Los
Angeles Public
Library.**



Union Bank
Square, view
looking north,
circa 1967. From
Pinterest.



CITY OF LOS ANGELES
Office of Historic Resources/Cultural Heritage Commission
HISTORIC-CULTURAL MONUMENT
NOMINATION CONTINUATION

**Union Bank
Square, view
looking west.
Photo by Julius
Shulman, 1967.
Courtesy of the
Getty Research
Institute.**



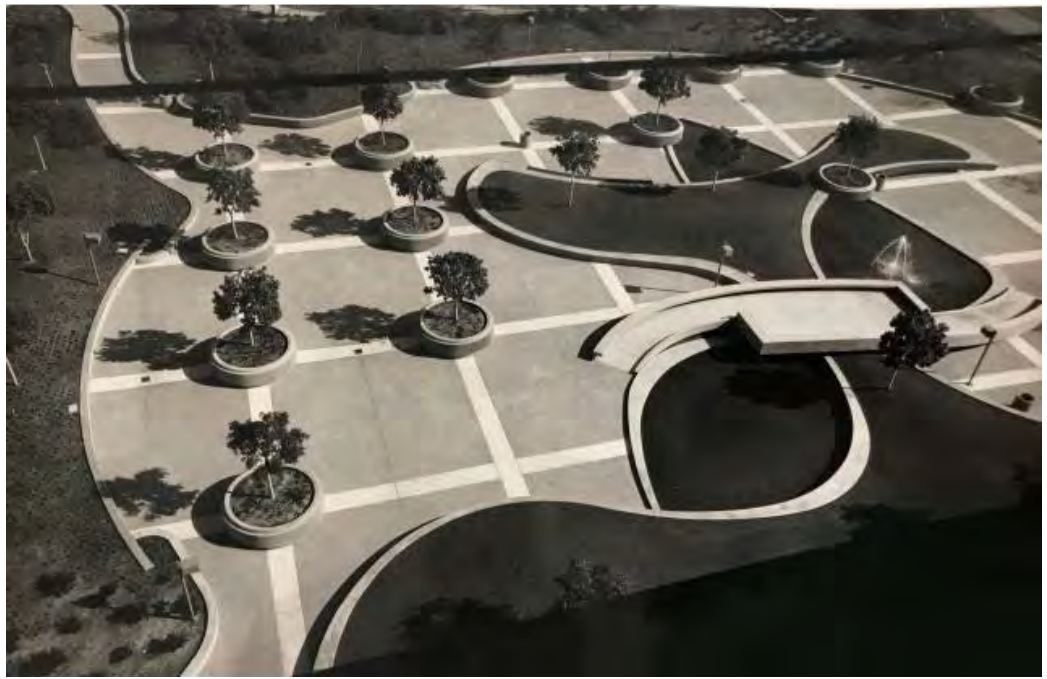
**CITY OF LOS ANGELES
Office of Historic Resources/Cultural Heritage Commission
HISTORIC-CULTURAL MONUMENT
NOMINATION CONTINUATION**

Aerial view of
Union Bank
Square, view
looking
southeast, 1968.
Courtesy of the
University of
Southern
California.



CITY OF LOS ANGELES
Office of Historic Resources/Cultural Heritage Commission
**HISTORIC-CULTURAL MONUMENT
NOMINATION CONTINUATION**

**Union Bank
Square shortly
after installation
of the landscape.
View looking
northeast, c.
1967. Courtesy
of the Francis
Dean Archives,
California State
Polytechnic
University,
Pomona.**



Office tower,
north façade,
view looking
southwest.
Photo by Julius
Shulman, 1971.
Courtesy of the
Getty Research
Institute.



CITY OF LOS ANGELES
Office of Historic Resources/Cultural Heritage Commission
HISTORIC-CULTURAL MONUMENT
NOMINATION CONTINUATION

Northern plaza,
view looking
southwest.
Photo by Julius
Shulman, 1967.
Courtesy of the
Getty Research
Institute.



Northern plaza,
view looking
southwest.
Photo by Julius
Shulman, 1967.
Courtesy of the
Getty Research
Institute.



CITY OF LOS ANGELES
Office of Historic Resources/Cultural Heritage Commission
**HISTORIC-CULTURAL MONUMENT
NOMINATION CONTINUATION**

Northern plaza,
view looking
southwest.
Photo by Julius
Shulman, 1967.
Courtesy of the
Getty Research
Institute.



CITY OF LOS ANGELES
Office of Historic Resources/Cultural Heritage Commission
HISTORIC-CULTURAL MONUMENT
NOMINATION CONTINUATION

Northern plaza,
view looking
northeast from
southern plaza.
Photo by Julius
Shulman, 1971.
Courtesy of the
Getty Research
Institute.



CITY OF LOS ANGELES
Office of Historic Resources/Cultural Heritage Commission
HISTORIC-CULTURAL MONUMENT
NOMINATION CONTINUATION

Northern plaza,
view looking
north. Photo by
Julius Shulman,
1971. Courtesy
of the Getty
Research
Institute.



CITY OF LOS ANGELES
Office of Historic Resources/Cultural Heritage Commission
**HISTORIC-CULTURAL MONUMENT
NOMINATION CONTINUATION**

Northern plaza,
view looking
southeast. Photo
by Julius
Shulman, 1971.
Courtesy of the
Getty Research
Institute.



CITY OF LOS ANGELES
Office of Historic Resources / Cultural Heritage Commission
HISTORIC-CULTURAL MONUMENT
NOMINATION CONTINUATION

Northern plaza,
view looking
southeast. Photo
by Julius
Shulman, 1971.
Courtesy of the
Getty Research
Institute.



CITY OF LOS ANGELES
Office of Historic Resources/Cultural Heritage Commission
HISTORIC-CULTURAL MONUMENT
NOMINATION CONTINUATION

**Northern plaza,
view looking
south. Photo by
Julius Shulman,
1971. Courtesy
of the Getty
Research
Institute.**



**CITY OF LOS ANGELES
Office of Historic Resources/Cultural Heritage Commission
HISTORIC-CULTURAL MONUMENT
NOMINATION CONTINUATION**

Northern plaza,
view looking
southwest
toward southern
plaza. Photo by
Julius Shulman,
1971. Courtesy
of the Getty
Research
Institute.



CITY OF LOS ANGELES
Office of Historic Resources/Cultural Heritage Commission
HISTORIC-CULTURAL MONUMENT
NOMINATION CONTINUATION

Northern plaza,
view looking
southwest
toward southern
plaza. Photo by
Julius Shulman,
1971. Courtesy
of the Getty
Research
Institute.



**Northern plaza,
view looking
southwest
toward southern
plaza. Photo by
Julius Shulman,
1971. Courtesy
of the Getty
Research
Institute.**



**CITY OF LOS ANGELES
Office of Historic Resources/Cultural Heritage Commission
HISTORIC-CULTURAL MONUMENT
NOMINATION CONTINUATION**

G

APPLICATION FOR GRADING PERMIT AND FOR GRADING CERTIFICATE

S&S Form B-100

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Original.

1. LEGAL DESCR. LOT 1 BLK. TRACT Tent. Tr. 28794 ADDRESS APPROVED
2. JOB ADDRESS 445 S. Figueroa St. DIST. MAP 129-B-209
3. BETWEEN CROSS STREETS 4th St. AND 5th St. ZONE C-4-4
4. PURPOSE (60) Grading for office bldg. construction INSIDE KEY /
5. OWNER PHONE CONN. Connecticut General Life Ins. Co. COR. LOT REV. JOR. /
6. OWNER'S ADDRESS P.O. BOX ZONE Hartford, Conn. Zip...06115 LOT SIZE acreage
7. PLANS BY CIVIL ENG. STATE LICENSE PHONE Turner Const. Co. 210639 HU 21210
8. CONTOURS BY LIC'D. SURVEYOR OR CIVIL ENG. STATE LICENSE PHONE Hopen Hedlund & Darby LS 2600 REAR ALLEY SIDE ALLEY / BLDG. LINE
9. FOUNDATION ENGINEER GEOLOGIST STATE LICENSE PHONE L. Crandell & Assoc. 6157 MA 93661 AFFIDAVITS
10. CONTRACTOR STATE LICENSE PHONE Turner Const. Co. 210639 HU 21210
11. CONTRACTOR'S ADDRESS P.O. BOX ZONE 507 S. Bixel St. LA 17

G 445 S. Figueroa St. DISTRICT OFFICE L.A.

12. NUMBER CUBIC YARDS CUT 198,000 FILL 25,000 MAXIMUM CUT OR FILL

13. TYPE OF NATURAL SOIL Shale TYPE OF FILL MATERIAL silty clay YARDAGE APPROVED APPLICATION CHECKED H. Miller jk MAXIMUM SLOPE CUT 1:1 FILL 2:1

14. COMPACTED FILLS YES NO APPROVED SOIL TESTING AGENCY L. Crandall & Assoc. PLANS CHECKED GUY CORRECTIONS VERIFIED FILE WITH

I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation, disability and health and safety provisions of application.

SIGNED [Signature] POSTED 4-20-65 PLANS APPROVED CONT. INSP. INSPECTOR

BOND \$74,600. CASH SURETY This Form When Properly Validated is a Permit to Do the Work Described.

P.C. 170.00 S.P.C. - G.P. 525.00 I.P. /

CASHIER'S USE ONLY Table with columns for Date, Description, Amount, and Status. Includes entries for MAR-19-65, MAY-5-65, and MAY-5-65.

APPLICATION FOR INSPECTION OF NEW BUILDING AND FOR CERTIFICATE OF OCCUPANCY

CITY OF LOS ANGELES DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Card.

1. **LEGAL DESCR.** LAY 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

2. **PURPOSE OF BLDG.** (23) office bldg. - SHORING

3. **JOB ADDRESS** 445 S. Figueroa (TEMPORARY NUMBER)

4. **BETWEEN CROSS STREETS** 4th AND 5th

5. **OWNER'S NAME** Connecticut Life Ins. Co.

6. **OWNER'S ADDRESS** Hartford, Conn. 06115

7. **ARCHITECT OR DESIGNER** Albert G. Martin & Assoc. C 421 481-3800

8. **ENGINEER** Eugene Birnbaum SE 628 NO 39218

9. **CONTRACTOR** Webb & Lipson WE 92177

10. **SIZE OF NEW BLDG.** STORES 1 FLOORS 1 NO. OF EXISTING BUILDINGS ON LOT AND USE

11. **MATERIAL OF CONSTRUCTION** EXT. WALLS ROOF FLOOR

12. **JOB ADDRESS** 445 S. Figueroa St. DISTRICT OFFICE LA

13. **VALUATION TO INCLUDE ALL IMPROVEMENTS TO BE MADE AND USE PROPOSED BUILDING** \$5,000. CHRT. BOOK

PURPOSE OF BUILDING (Office) Shoring only

TYPE SHORING

BLDG. AREA TOTAL

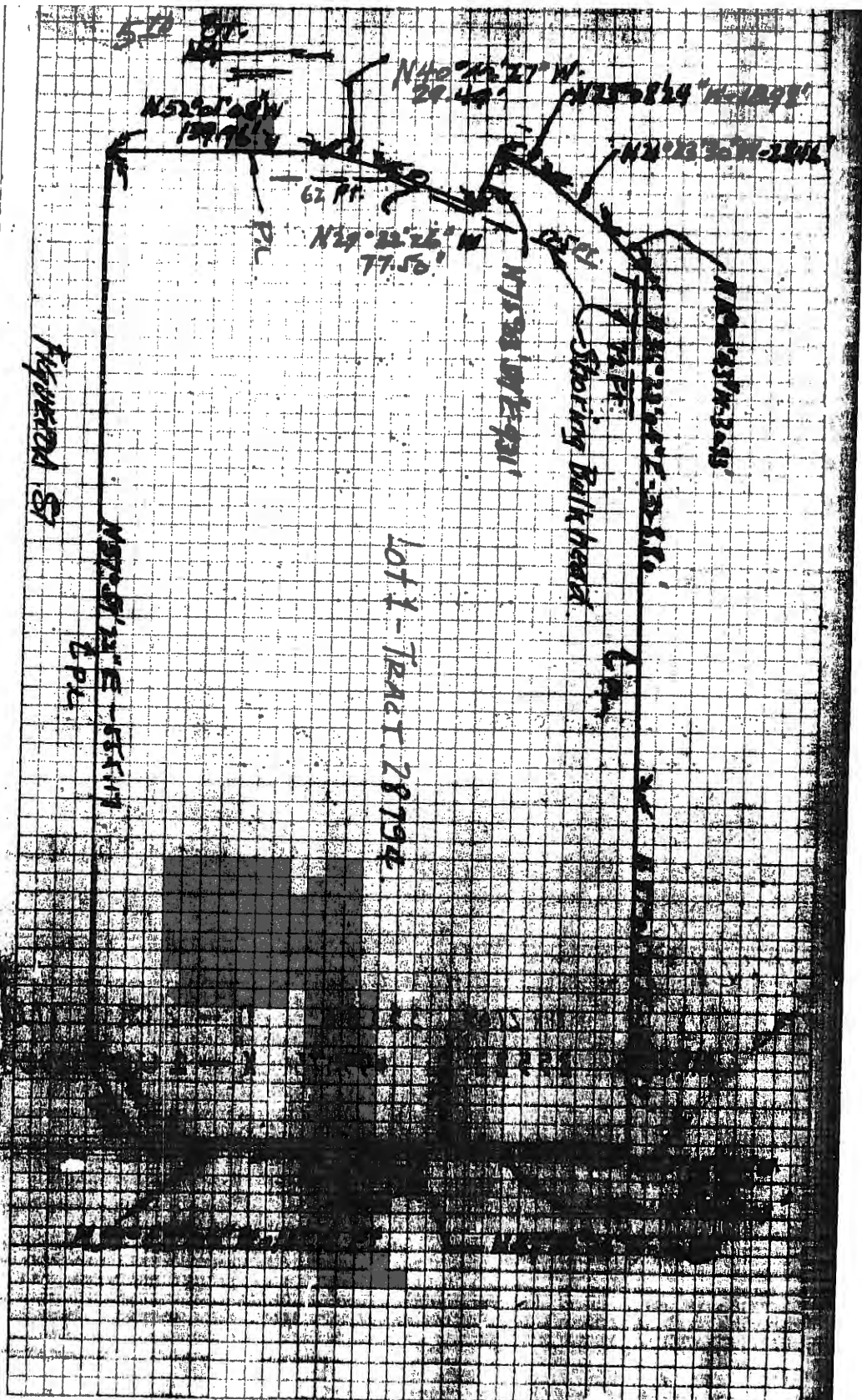
VALUATION APPROVED \$5,000

REMARKS

I certify that the above information is true and correct to the best of my knowledge and belief, and that the building is not an existing building or one which has been previously inspected and approved for occupancy by the Department of Building and Safety of the City of Los Angeles. I further certify that the building is not an existing building or one which has been previously inspected and approved for occupancy by the Department of Building and Safety of the City of Los Angeles. (See Sec. 91.002 L.A.M.C.)

Approved: [Signature]

Bureau of Engineering	APPROVED	
	DESIGN AVAILABLE	
	NOT AVAILABLE	
	CONTRACT APPROVED	
	CONTRACT DENYATION REQUIRED	
	COMPLETED	
Conservation	FLOOD ELEVANCE APPROVED	
	APPROVED FOR ISSUE	
	FILE #	
Plumbing	PERMITS STORAGE DISPOSAL	
	SYSTEMS APPROVED	
Planning	APPROVED UNDER	
	FILE #	
	APPROVED UNDER	
	FILE #	



ON PLOT PLAN SHOW ALL BUILDINGS ON LOT AND USE ON EACH

Figueras St

N 52° 12' 15\"/>

Lot 1 - TRACT 28794

N 75° 38' 10\"/>

Storage Bulkhead

CP

N 102° 30' 00\"/>

570 ST
N 52° 12' 15\"/>

N 40° 26' 27\"/>

62 FT

N 29° 22' 22\"/>

N 20° 30' 00\"/>

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Original.

1. LEGAL DESCR. LOT [] BLK. [] TRACT []

2. PURPOSE OF BUILDING: **Office Building Tower Only permit**

3. JOB ADDRESS: **445 S. Figueroa**

4. BETWEEN CROSS STREETS [] AND []

5. OWNER'S NAME: **Connecticut General Fire Ins. Co.** PHONE []

6. OWNER'S ADDRESS: **Hartford, Conn.** P. O. BOX [] ZONE []

7. ARCHITECT OR DESIGNER: **Albert G. Martin** STATE LICENSE NO. [] PHONE []

8. ENGINEER: **Edward J. Teal** STATE LICENSE NO. [] PHONE []

9. CONTRACTOR: **Turner Const. Co.** STATE LICENSE NO. [] PHONE []

10. SIZE OF NEW BLDG. STORIES: **41** HEIGHT: **109'2"** NO. OF EXISTING BUILDINGS ON LOT AND USE: **None**

11. MATERIAL OF CONSTRUCTION: EXT. WALLS [] ROOF [] FLOOR []

12. JOB ADDRESS: **445 S. Figueroa**

13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. **10,000,000.00 one of Two Totals 27,000,000**

PURPOSE OF BUILDING: **Office Tower Only Permit** VALUATION APPROVED: **Folk**

TYPE: **I** GROUND: **GI/FI** STORIES: **41** PLANS CHECKED: **Folk** FLOOD: **Yes**

BLDG. AREA: **113,150** MAX. OCC. [] TOTAL [] PLANS APPROVED: **Folk** CONS. []

DWELL. UNITS: [] GUEST ROOMS [] SPACES PARKING: **1136** REQ'D PROVIDED: **1136** APPLICATION APPROVED: **Folk** ZONED BY: **Folk**

SPRINKLERS REQ'D SPECIFIED: **Yes** CONT. INSP.: **Conc/Steel wall** FILE WITH []

P.C. No. **T-1924** INSPECTOR []

P.C. [] S.P.C. [] G.P.I. [] B.P. **14417** U.F. [] O.S. [] C/O [] TYPIST **tn**

USE ONLY CASHIER

JAN 19-65 02794 LA . . W-2 CK 7,000.05

~~MAR 30-65 18461 2249 LA 1011 . . X-2 CK 14,017.00~~

14,417.00

STATEMENT OF RESPONSIBILITY

I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.

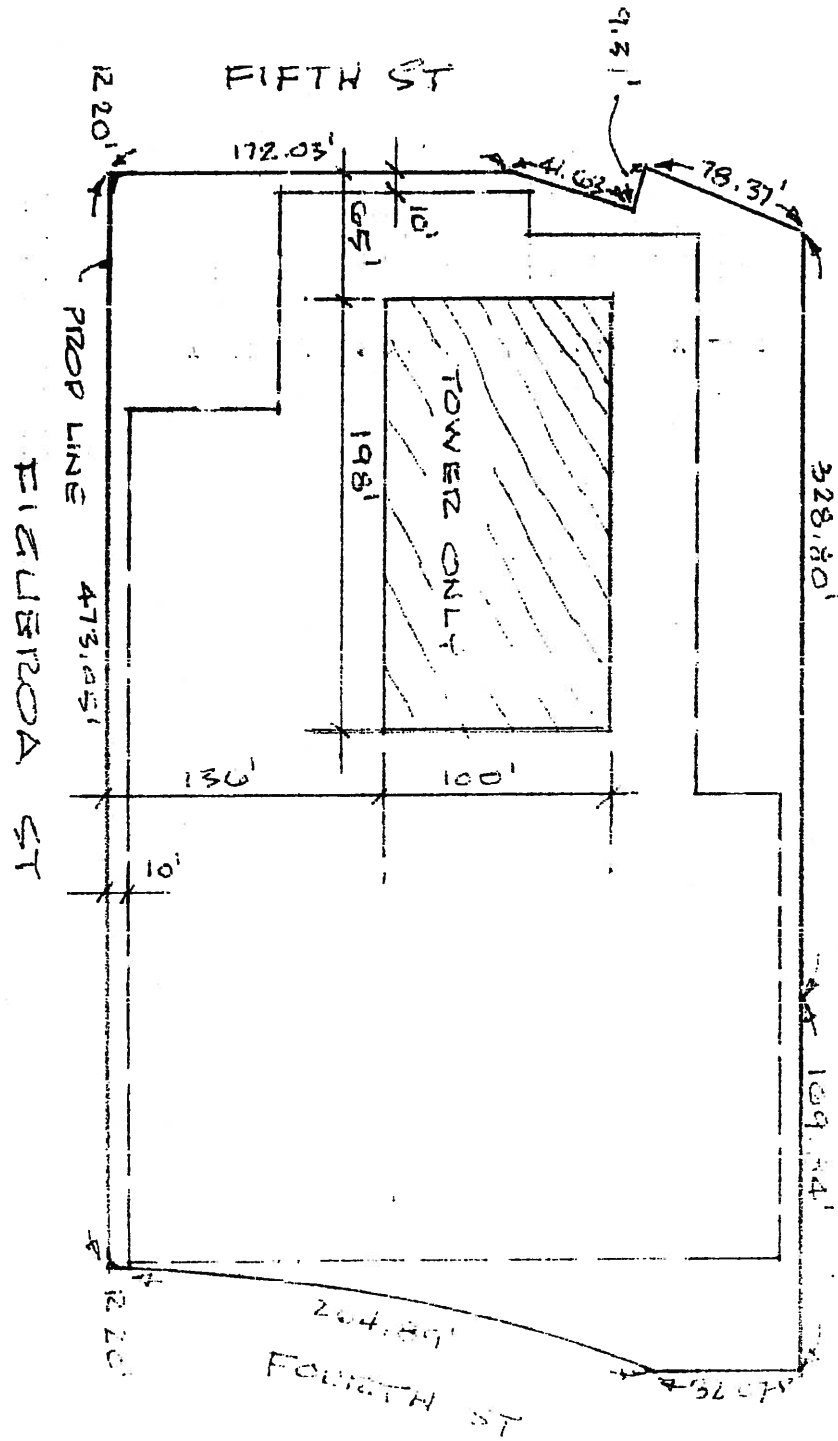
"This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither the City of Los Angeles, nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein, or the condition of the property or soil upon which such work is performed." (See Sec. 91.0202 L.A.M.C.)

Signed: **Robert G. Dratt** (Owner or Agent)

	Name	Date
Bureau of Engineering	W. B. Lauer	7-15-65
Address Approved		
Sewers Available		
Not Available		
Driveway Approved	W. B. Lauer	7-19-65
Highway Dedication Required Completed	Turner Const. Co.	2-8-65
Flood Clearance Approved		
Approved for Issue File #		
Conservation		
Private Sewage Disposal System Approved		
Plumbing		
Approved Under Case #		
Planning		
Approved (Title 29) (L.A.M.C.-8700)	James J. (Lauer)	7/18/65
Fire	Blalock	7/18/65
Traffic		

LOT 1 TRACT 28794 M.B. 738 82/83
LOS ANGELES, CALIFORNIA

Required parking to be provided as specified in
Superintendent Letter dated Jan 24, 1965
Supt. File 650141-3.



↑
N

CITY OF LOS ANGELES
CALIFORNIA

COMMISSIONERS
EARLE R. VAUGHAN
PRESIDENT
ROBERT FENTON CRAIG
VICE-PRESIDENT
FRED E. CASE
ROY G. LEWIS
LEWIS K. OSBORN



SAMUEL WM. YORTY
MAYOR

DEPARTMENT OF
BUILDING AND SAFETY
200 CITY HALL
LOS ANGELES, CALIF. 90012
TELEPHONE 624-5211

J. C. MONNING
GENERAL MANAGER AND
SUPERINTENDENT OF BUILDING

June 22, 1965

Supt. File #550141-S

Connecticut General Life
Insurance Company
c/o Albert G. Martin & Associates
333 South Broadway Avenue
Los Angeles, California 90017

RE: Connecticut General Building Permit

REQUEST:

For a proposed 41-story office and parking structure, the following is requested:

1. That a partial building permit be issued for the lower portion only of the project prior to issuance of the permit for the garage portion of the building, which contains most of the required parking.
2. That permission be granted to extend the time of filing a covenant agreement for off-site parking of 76 automobiles after issuance of the building permit but prior to January 1, 1967.

STAFF RECOMMENDATION:

Items 1 and 2. Approval, provided:

1. This approval of a partial permit is based on the mutual agreement that all code requirements in effect at the time of issuance of the garage permit (including but not limited to the installation of accelerographs) will apply to the entire structure. The fact that a partial permit is being issued will not be a basis to avoid any present or future ordinances affecting any part of the complete building which will be in effect when the final permit for the garage structure is issued.
2. The owner files an affidavit with the Department of Building and Safety prior to the issuance of the partial permit agreeing to install accelerographs as required by Ordinance No. 129,237.

Commissioner General
Building, Permit

-2-

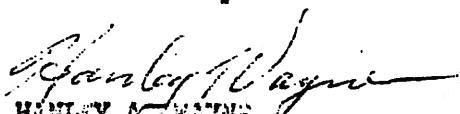
Supt. File #650141-5

3. The tower permit will remain effective provided the following sequence of obtaining building permits and construction operations is followed:
 - a. The building permit for the tower structure is obtained prior to July 1, 1965.
 - b. A building permit is obtained for the parking structure prior to September 1, 1965, and that portion of the work is completed prior to March 1, 1967.
 - c. The owner and the Community Redevelopment Agency submit the "Scope of Development" (see attachment No. 7), and the Community Redevelopment Agency takes the necessary action before January 1, 1967, to provide the required off-site parking for 70 automobiles.
4. A Certificate of Occupancy for the building will not be issued until all portions of the building have been completed and inspected and the required parking is provided.

COMMENTS:

This project is under contract with the Community Redevelopment Agency as approved by City Council action, and it meets all of the United States Government requirements. This provides guarantees that the subject project when completed will comply with all Municipal Code requirements as well as the regulations of those other agencies.

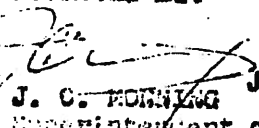
Recommended by:


HANLEY M. WAINS
Chief of Building Bureau

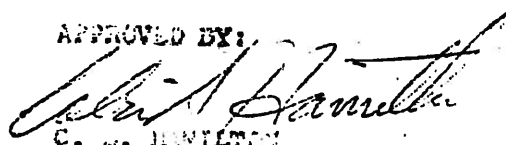
APPROVED BY:


FRED H. SQUIRES, JR.
Executive Director
Community Redevelopment Agency

APPROVED BY:


J. C. FOURNIER
Superintendent of Building
JUN 2 1965

APPROVED BY:


C. S. HAMILTON
Director of Planning

HAW:JMF:ca

XERO
COPY

XERO
COPY

1

APPLICATION FOR INSPECTION OF NEW BUILDING AND FOR CERTIFICATE OF OCCUPANCY

B&S B-1-Rev. 3-64

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Original.

Form with fields for LEGAL DESCR., PURPOSE OF BUILDING, JOB ADDRESS, BETWEEN CROSS STREETS, OWNER'S NAME, OWNER'S ADDRESS, ARCHITECT OR DESIGNER, ENGINEER, CONTRACTOR, SIZE OF NEW BLDG., MATERIAL OF CONSTRUCTION, JOB ADDRESS, VALUATION, PURPOSE OF BUILDING, TYPE, BLDG. AREA, DWELL. UNITS, SPRINKLERS, P.C. No., S.P.C., G.P.I., B.P., I.F., O.S., C/O, TYPYST dn.

CASES USE ONLY. JAN-19-65 02794 E . . W-2ck \$7096.05. MAY 18 65 24949 E . . X-2ck \$5460.00. NE-166 43295 E • 2116 X-1 CK 907.00

STATEMENT OF RESPONSIBILITY

I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance. This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein.

Signed [Signature] (Owner or Agent)

Table with columns for Name and Date, listing approvals from Bureau of Engineering, Conservation, Plumbing, Planning, Fire, and Traffic.

1

Copy 1-9 of book 970

APPLICATION TO CONSTRUCT NEW BUILDING AND FOR CERTIFICATE OF OCCUPANCY

Form B-2

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plat Plan Required on Back of Original.

1. LEGAL DESC. BLK. 13 TRACT 9 DIST. MAP 29-209

JOB ADDRESS 445 S. Figueroa

2. SEVEN CROSS STREETS 4th St. AND 5th St.

3. PURPOSE OF BUILDING (13) Office Building (GARAGE PORTION ONLY)

4. OWNER Connecticut General Life Ins. Co. PHONE 3800

5. OWNER'S ADDRESS Hartford Conn 06115

6. CERT. ARCH. Albert C. Martin STATE LICENSE 9 421 481 3800 PHONE

7. LIC. ENGR. EDWARD J. TEAL STATE LICENSE BE 766 481 3800 PHONE

8. CONTRACTOR Turner Const. Co. 210639 B-1 Hu 21210 STATE LICENSE PHONE

9. CONTRACT ADDRESS 445 S. Figueroa Los Angeles P.C. ZONE

10. SIZE OF EXISTING BLDG. 300 x 500 NO. OF EXISTING BUILDINGS ON LOT AND USE None

11. MATERIALS: WALLS: BRICK, CONCRETE, ROOF: WOOD, STEEL, ASPHALT, CONCRETE, OTHER

12. VALUATION: VALUE FOR ASSESSED TAXES \$27,000,000 VALUE FOR ADDED TAXES \$7,000,000

I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workers' compensation insurance.

This form when properly validated is a permit to do the work.

MAX. DIST. 9/13

APPROVED: [Signature]

AM-19-6	02794 E	•	•	N - 2 CK 7096.00
AM-20-6	24949 E	•	•	X - 2 CK 5460.00
AM-18-6	18941 E	•	•	X - 2 CK 5460.00

SEWER (attached to main sewer) - 12-25-63

VALUATION

APPROVED

APPROVED

APPROVED

APPROVED

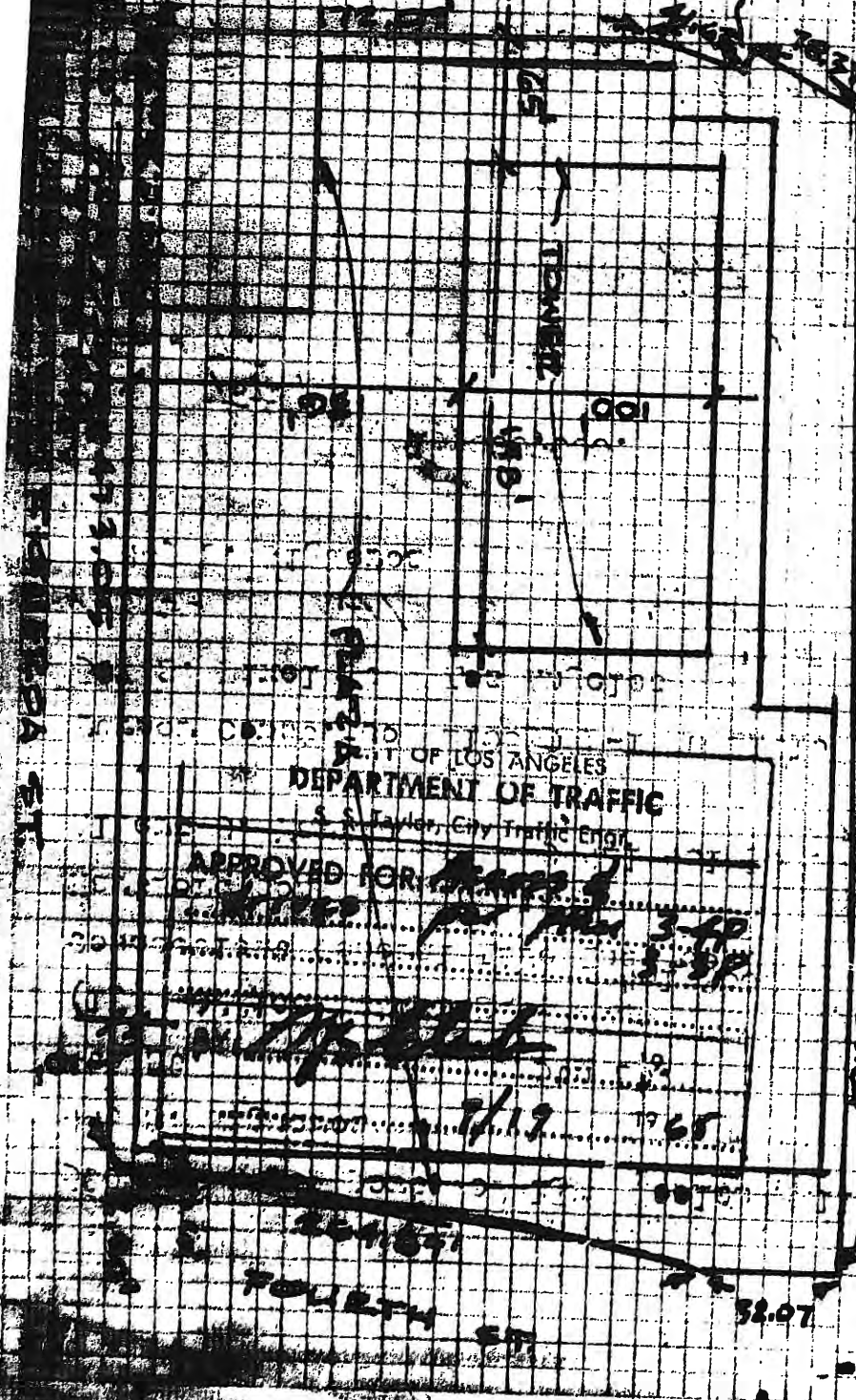
APPROVED

APPROVED

PT. 1 TRACT 28794 M.B. 738-82/03

LOS ANGELES, CALIFORNIA

ON LOT THROUGH BUILDINGS ON LOT AND USE OF



Highway Dedication and/or Improvements REQUIRED
Ordinance with Ordinance No. 120796
BY VAIL A. PARDEE, City Engineer

SIGNED BY OWNER

Highway Dedication and/or Improvements COMPLETED
Ordinance with Ordinance No. 120796

BY VAIL A. PARDEE, City Engineer

CITY OF LOS ANGELES
DEPARTMENT OF TRAFFIC
S. Taylor, City Traffic Engr.

APPROVED FOR TRAFFIC

7/19 '65

FOURTH ST

32.07

THIS PROPERTY IS IN THE BUNKER HILL URBAN RENEWAL AREA

3

APPLICATION TO ALTER - REPAIR - DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

BAS Form B-3

CITY OF LOS ANGELES

DEPT OF BUILDING AND SAFETY

MS-1

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only 2. Plot Plan Required on Back of Original.

Form with fields for LEGAL DESCR., PRESENT USE OF BUILDING, JOB ADDRESS, OWNER'S NAME, ARCHITECT OR DESIGNER, CONTRACTOR, etc.

Table with columns: CASHIER'S USE ONLY, P.C. No., P.C., S.P.C., G.P.I., B.P., I.F., S.S., C/O, TYPIST dn

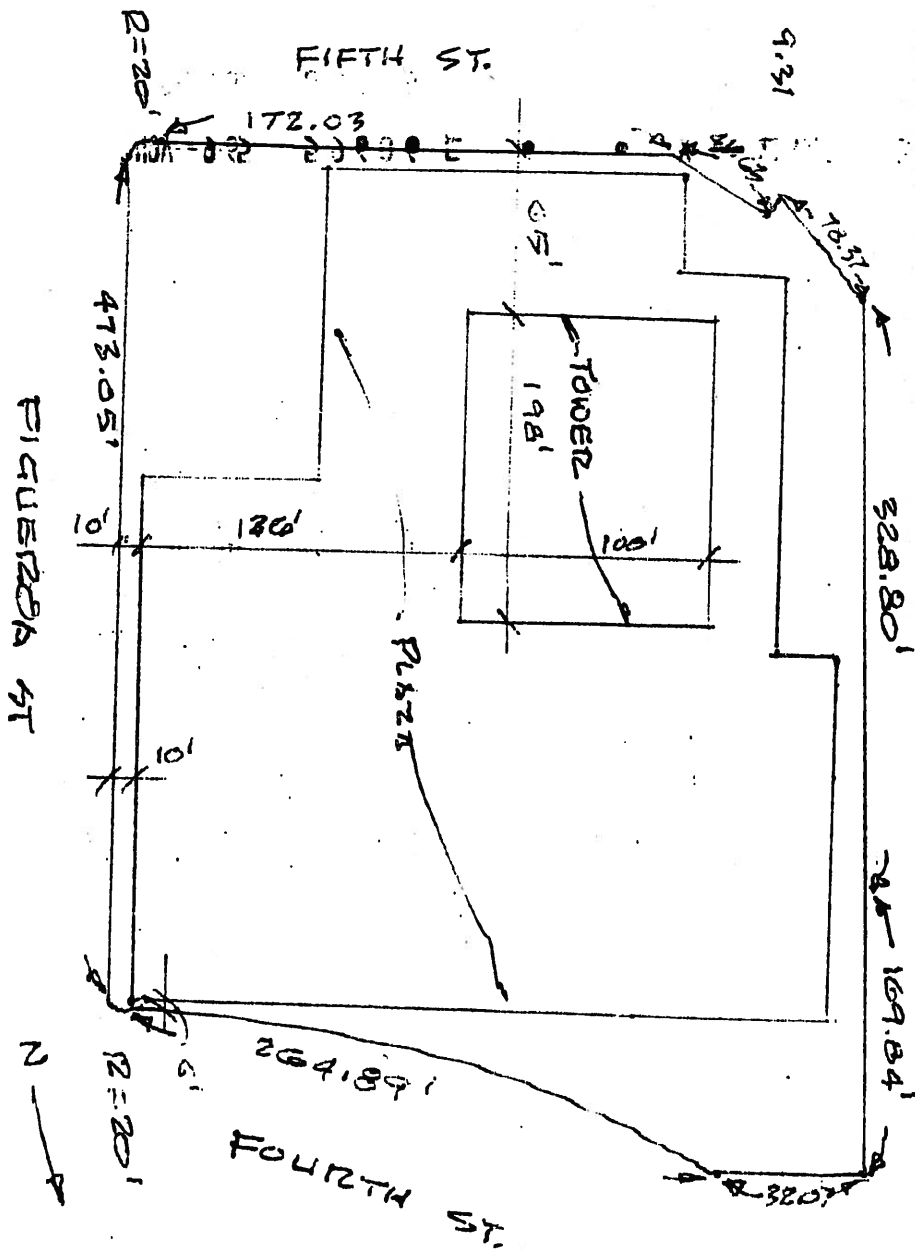
STATEMENT OF RESPONSIBILITY

I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.

Signed: [Signature] (Owner or Agent)

Table with columns: Name, Date and rows for Bureau of Engineering, Conservation, Plumbing, Planning, Fire, Traffic

LOT 1 TRACT 28794 M.B. 138-82/83
LOS ANGELES, CALIF.



3 FNY

APPLICATION TO ALTER - REPAIR - DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

BAS Form B-3

5-2-a

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only 2. Plot Plan Required on Back of Original.

Form with fields for LEGAL DESCR., PRESENT USE OF BUILDING, JOB ADDRESS, OWNER'S NAME, CONTRACTOR, SIZE OF EXISTING BLDG., MATERIAL OF CONSTRUCTION, VALUATION, NEW WORK, NEW USE OF BUILDING, TYPE, BLDG. AREA, DWELL. UNITS, P.C. No., P.C., S.P.C., G.P.I., B.P., O.S., C/O, TYPIS.

Table with columns for CASHIER, date, amount, and other details. Includes entries like '44569 E' and '44570 E'.

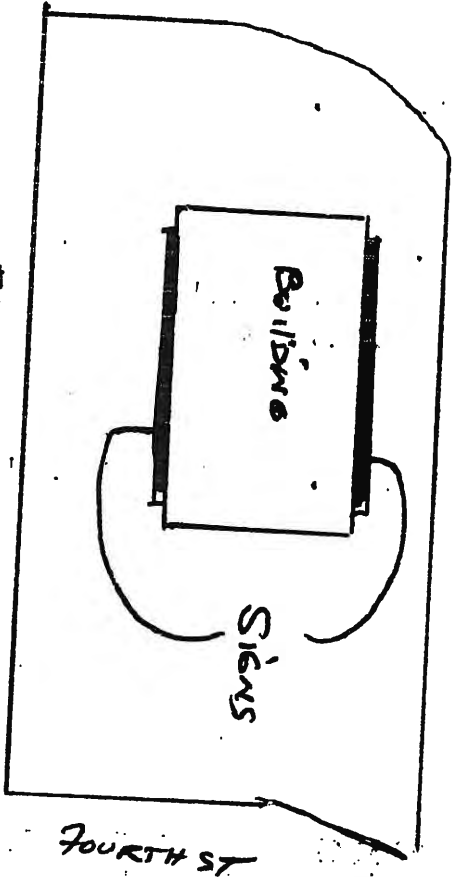
STATEMENT OF RESPONSIBILITY

I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.

"This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither the City of Los Angeles, nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein, or the condition of the property or soil upon which such work is performed." (See Sec. 91.0202 L.A.M.C.)

Signed [Signature] (Owner or Agent)

Approval table with columns for Name and Date, and rows for Bureau of Engineering, Conservation, Plumbing, Planning, Fire, and Traffic.



NO FLASHING LIGHTS
NO MOVING PARTS
NO ANIMATION



3

APPLICATION TO ALTER - REPAIR - DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

B&S Form B-3

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only 2. Plot Plan Required on Back of Original.

Form with fields for LEGAL DESC., PRESENT USE OF BUILDING, JOB ADDRESS, OWNER'S NAME, ARCHITECT OR DESIGNER, ENGINEER, CONTRACTOR, VALUATION, NEW WORK, etc.

Table with columns for CASE NO., S.P.C., G.P.I., B.P., I.F., O.S., C/O, TYPIST. Includes entries for 46248 E and 46466 E.

STATEMENT OF RESPONSIBILITY

I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.

Signed: Robert G. ... (Owner or Agent)

Table with columns for Name and Date, and rows for Bureau of Engineering, Conservation, Plumbing, Planning, Fire, Traffic.

3

APPLICATION TO ALTER - REPAIR - DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

845 Form B-3 AC-26

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only 2. Plot Plan Required on Back of Original

Form with fields for LEGAL DFSCR, LOT, BLK., TRACT, PRESENT USE OF BUILDING, JOB ADDRESS, OWNER'S NAME, ARCHITECT OR DESIGNER, ENGINEER, CONTRACTOR, VALUATION, NEW WORK, etc.

Table with columns: ONLY, SEP-20-66, 49047 E, X-2CK, 10.66; CASE, SEP-20-66, 49579 E, 33880, X-1CK, 16.40

STATEMENT OF RESPONSIBILITY

I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.

Signed: [Signature]

Table with columns: Bureau of Engineering, Conservation, Plumbing, Planning, Fire, Traffic; and rows for ADDRESS APPROVED, SEWERS AVAILABLE, DRIVEWAY APPROVED, etc.

3

APPLICATION TO ALTER - REPAIR - DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

CAS Form B-3

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

AC-1

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only 2. Plot Plan Required on Back of Original.

Form with fields for LEGAL DESCR., PRESENT USE OF BUILDING, JOB ADDRESS, OWNER'S NAME, ARCHITECT OR DESIGNER, ENGINEER, CONT. FACTOR, SIZE OF EXISTING BLDG., MATERIAL OF CONSTRUCTION, JOB ADDRESS, VALUATION, NEW WORK, NEW USE OF BUILDING, TYPE, BLDG. AREA, DWELL. UNITS, P.C. No., S.P.C., G.P.I., B.P., O.S., C/O, TYPIST.

Table with columns for date, cash used, and amounts: SEP-28-66 49049 5, SEP-17-66 49581 5, 33882, X-2CK 48.10, X-1CK 74.00

STATEMENT OF RESPONSIBILITY

I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance. This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein.

Signature: Robert N. ... (Owner or Agent)

Table with columns for Name and Date, and rows for Bureau of Engineering, Conservation, Plumbing, Planning, Fire, Traffic with various approval checkboxes.

3 APPLICATION TO ALTER, REPAIR, REBUILD AND FOR CERTIFICATE OF OCCUPANCY

INSTRUCTIONS: 1. Application to Complete Numbered Items Only
2. Not Plan Required on Book of Original.

1. LOCAL DESCR.	LOT 1	BLK.	TRACT -	28794 EM 738/82/83	DIST. MAP 129 20
2. PRESENT USE OF BUILDING	13 office bldg.			NEW USE OF BUILDING (13) same	ZONING O-4-4
3. JOB ADDRESS	445 S. Figueroa St.				PLAT DIST. 71
4. BETWEEN CROSS STREETS	4th St.		AND	5th St	TABLET COR. LOT KEY REV. COM. LOT SIZE
5. OWNER'S NAME	Connecticut General Life Ins. Co.			PHONE 481 3800	165x140
6. OWNER'S ADDRESS	Hartford Conn. 06115		P.O. BOX ZIP		
7. ARCHITECT OR DESIGNER	Albert C. Martin 0421		STATE LICENSE NO. 481 3800	PHONE	REAR ALLEY SIDE ALLEY BLDG. LINE 10' Fig.
8. ENGINEER	Edward J. Teal SE 766		STATE LICENSE NO. 481 3800	PHONE	AFFIDAVITS /
9. CONTRACTOR	Turner Const. Co. 210639		STATE LICENSE NO. B1 HU 21210	PHONE	
10. SIZE OF EXISTING BLDG.	STORIES 41	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE		
11. MATERIAL OF CONSTRUCTION	EXT. WALLS	ROOF	FLOOR		
12. JOB ADDRESS	445 S. Figueroa St.				DISTRICT OFFICE IA
13. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	P.C. 10000.00 B.P. 200				GRADING yes
14. NEW WORK: (Describe)	revise beam supports on mezz, street & 1st. basement level adj to ramp				CRT. SOIL /
NEW USE OF BUILDING	office bldg.	SIZE OF ADDITION	STORIES	HEIGHT	FLOOD yes
TYPE I	GROUP G-1/F-1	SPRINKLERS REQ'D SPECIFIED	nc	VALUATION APPROVED	CONS. /
BLDG. AREA nc	MAX OCC. nc	TOTAL		PLANS CHECKED	ZONED BY Chu
DWELL UNITS	GUEST ROOMS	SPACES REQ'D PROVIDED	nc	PLANS APPROVED	FILE WITH IA2116/6
P.C. No. U 1460	COMT. INSP. Lic. Fabr. Field work			APPLICATION APPROVED	INSPECTOR
P.C. 22 10	S.P.C.	G.P.I.	B.P. 200	I.F.	O.S.
					C/O

Plan check expires six months after fee is paid. Permit expires one year after fee is paid or six months after fee is paid if construction is not commenced.

52439 7-20K 221
52439 7-10K 221

STATEMENT OF RESPONSIBILITY

I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.

"This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither the City of Los Angeles, nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein, or the condition of the property or soil upon which such work is performed." (See Sec. 91.0202 L.A.M.C.)

Signed Richard A. Belfer
(Owner or Agent)

	Name	Date
Bureau of Engineering	ADDRESS APPROVED	
	SEWERS AVAILABLE	
	NOT AVAILABLE	
	DRIVEWAY APPROVED	
	HIGHWAY DEDICATION REQUIRED COMPLETED	
	FLOOD CLEARANCE APPROVED	
Conservation	APPROVED FOR ISSUE FILE #	
Plumbing	PRIVATE SEWAGE DISPOSAL SYSTEM APPROVED	
Planning	APPROVED UNDER CASE #	
Fire	APPROVED (TITLE 19) L.A.M.C.-57001	
Traffic	APPROVED FOR	

3

APPLICATION TO ALTER - REPAIR - DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

B&S Form B-3

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

AC-1

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only 2. Plot Plan Required on Back of Original.

CENSUS TRACT

Form with fields for LEGAL DESCR., PRESENT USE OF BUILDING, JOB ADDRESS, OWNER'S NAME, ARCHITECT OR DESIGNER, CONTRACTOR, MATERIAL OF CONSTRUCTION, VALUATION, NEW WORK, and various approval checkboxes.

Table with columns for CASHIER'S NO., amount, and date. Includes handwritten entries like 09-16-67, 492875, 54754, and 27.30.

STATEMENT OF RESPONSIBILITY

I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.

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Signed [Signature] (Owner or Agent)

Table with columns for Name and Date, listing various departments: Bureau of Engineering, Conservation, Plumbing, Planning, Fire, and Traffic, with their respective approval statuses.

APPLICATION TO ALTER REPAIR DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY CITY OF LOS ANGELES DEPT. OF BUILDING AND SAFETY **AC-1**

INSTRUCTIONS: 1. Application to Complete Numbered Items Only
2. Plat Plan Required on Back of Original.

1. **LEGAL DESCR.** LOT Lot 1 BLK. TRACT 28794 MB 738-82/83 DIST. MAP 129-209
 2. **PRESENT USE OF BUILDING** (13) Office Building NEW USE OF BUILDING () Office Building ZONE C-4-4
 3. **JOB ADDRESS** 445 S. Figueroa St. - Union Bank Square FIRE DIST. ONE
 4. **BETWEEN CROSS STREETS** 4th Street AND 5th Street KEY FOR LOT
 5. **OWNER'S NAME** Connecticut General Life Insurance Co. LOT SIZE ACREAGE
 6. **OWNER'S ADDRESS** Hartford, Connecticut P.O. BOX ZIP 06115 REAR ALLEY
 7. **ARCHITECT OR DESIGNER** Frank Gehry & Associates STATE LICENSE NO. PHONE C-3757 826 4588 SIDE ALLEY
 8. **ENGINEER** STATE LICENSE NO. PHONE BLDG. LINE 10' Figure
 9. **CONTRACTOR** STATE LICENSE NO. PHONE AFFIDAVIT DK6-3055
 10. **SIZE OF EXISTING BLDGS.** STORIES HEIGHT NO. OF EXISTING BUILDINGS ON LOT AND USE 100' x 200' 42 535' One - Office Building
 11. **MATERIAL OF CONSTRUCTION** Str. EXT. WALLS ROOF FLOOR Steel Glass-Alum Concrete Concrete
 12. **JOB ADDRESS** 445 S. Figueroa St. DISTRICT OFFICE LA
 13. **VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING** 159000 GRADING
 CRIT. SOIL

Plan of Residential Facilities
445 S. Figueroa St.
 HEIGHT FLOOD
 CONS.
 DRAWN BY Miller
 FILE WITH
 INSPECTOR I

WELL UNITS GUEST ROOMS SPACES RECD. NUMBER PLANS APPROVED
 P.C. No. 43574 CONT. INSP. APPLIC. ON APPROVED
 P.C. 202 S.P.C. G.P.C. I.P.C. O.S. C/O TYPIST

Plan check expires six months after fee is paid. Permit expires one year after fee is paid or six months after fee is paid if construction is not commenced.

JUN 17 68 313855 • X - 20K 202.80
DEC 10 68 527495 • 075742 Z - 105 343.20

STATEMENT OF RESPONSIBILITY

I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.

"This permit is on application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither the City of Los Angeles, nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein, or the condition of the property or soil upon which such work is performed." (See Sec. 91.0202 L.A.M.C.)

Signed Joseph R. Ruffin V.P. Name Date 6/17/68
 (Owner of Agent)

Bureau of Engineering	ADDRESS APPROVED	<u> </u>
	SEWERS AVAILABLE	<u> </u>
	MANAGEMENT	<u> </u>
	DRIVEWAY APPROVED	<u> </u>
	HIGHWAY DEDICATION REQUIRED COMPLETED	<u> </u>
Conservation	FLOOD CLEARANCE APPROVED	<u> </u>
	APPROVED FOR ISSUE FILE #	<u> </u>
Plumbing	PRIVATE SEWAGE DISPOSAL SYSTEM APPROVED	<u> </u>
Planning	APPROVED UNDER CASE #	<u> </u>
Fire	APPROVED (TITLE 19) L.A.M.C.-8700	<u>W. Casler</u>
Traffic	APPROVED FOR	<u> </u>

3

APPLICATION TO ADD-ALTER-REPAIR-DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

945.0-7-112-70

CITY OF LOS ANGELES

DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: Applicant to Complete Numbered Items Only.

Form with 15 numbered sections: 1. LEGAL DESCR., 2. PRESENT USE OF BUILDING, 3. JOB ADDRESS, 4. BETWEEN CROSS STREETS, 5. OWNER'S NAME, 6. OWNER'S ADDRESS, 7. ARCHITECT OR DESIGNER, 8. ENGINEER, 9. CONTRACTOR, 10. LENDER, 11. SIZE OF EXISTING BLDG., 12. MATERIAL OF CONSTRUCTION, 13. JOB ADDRESS, 14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT, 15. NEW WORK.

CASHIER'S USE ONLY

APR-27 18970 E ••••• U-6 CS 52.97
MAY-28-72 29016 E •51219 U-1 CK 81.50

STATEMENT OF RESPONSIBILITY

I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.
"This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither the City of Los Angeles, nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein, or the condition of the property or soil upon which such work is performed." (See Sec. 91.0202 L.A.M.C.)

Signature section with fields for Name, Date, and various departmental approvals: Bureau of Engineering, Conservation, Plumbing, Planning, Fire, Traffic.

3 APPLICATION FOR INSPECTION — TO ADD-ALTER-REPAIR-DEMOLISH
 CITY OF LOS ANGELES AND FOR CERTIFICATE OF OCCUPANCY DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: Applicant to Complete Numbered Items Only. **AC-2**

1. LEGAL DESCR.	LOT 1	BLK	TRACT 28794	DIST. MAP 129-209
2. PRESENT USE OF BUILDING	(13) Office		NEW USE OF BUILDING same	CENSUS TRACT 2092.00
3. JOB ADDRESS	445 S. Figueroa			ZONE C4-4
4. BETWEEN CROSS STREETS	4th St AND 5th St.			FIRE DIST. 1
5. OWNER'S NAME	Connecticut Life Ins. Co.			LOT (TYPE) cor/thru
6. OWNER'S ADDRESS	CITY		ZIP	LOT SIZE irreg
7. ENGINEER	ACTIVE STATE LICENSE No.	PHONE	ALLEY /	
8. ARCHITECT OR DESIGNER	ACTIVE STATE LICENSE No.	PHONE	BLDG. LINE 10ft front	
9. CONTRACTOR	ACTIVE STATE LICENSE No.	PHONE	AFFIDAVITS ord 127, 93	
10. BRANCH LENDER	ADDRESS	CITY		
11. SIZE OF EXISTING BLDG.	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE	pk 4230
WIDTH 300 LENGTH 500	42		1 office comm.	pk 3055
12. CONST. MATERIAL OF EXISTING BLDG.	EXT. WALLS	ROOF	FLOOR	DPD/CCPD
	conc	conc	conc	ZT 040
13. JOB ADDRESS	445 S. Figueroa			DIST. OFFICE LA
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$ 1500			CRIT. SOIL /
15. NEW WORK: (Describe)	build west ramp of pedestrian bridge over Figueroa St.			GRADING /
NEW USE OF BUILDING	SIZE OF ADDITION	STORIES	HEIGHT	HIGHWAY DED. yes
SAME (OFFICE)	NONE			FLOOD /
TYPE I	GROUP OCC.	BLDG. AREA	PLANS CHECKED	CONS. /
DWELL UNITS 0	MAX OCC.	TOTAL	PLANS APPROVED	ZONED BY MC
GUEST ROOMS	PARKING REQ'D	PARKING PROVIDED STD. COMP.	APPLICATION APPROVED	FILE WITH
SPRINKLERS REQ'D SPECIFIED -	CONT. INSP.	INSPECTION ACTIVITY		INSPECTOR
		COMB	GEN	MAJ. S
P.C. 1360	S.P.C.	B.F. 1600	T.I.	P.M. 500
			I.F.	G.P.I.
			C/O	D.S.

P.C. No. PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID. PERMIT EXPIRES TWO YEARS AFTER FEE IS PAID OR 180 DAYS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED. TYPYST

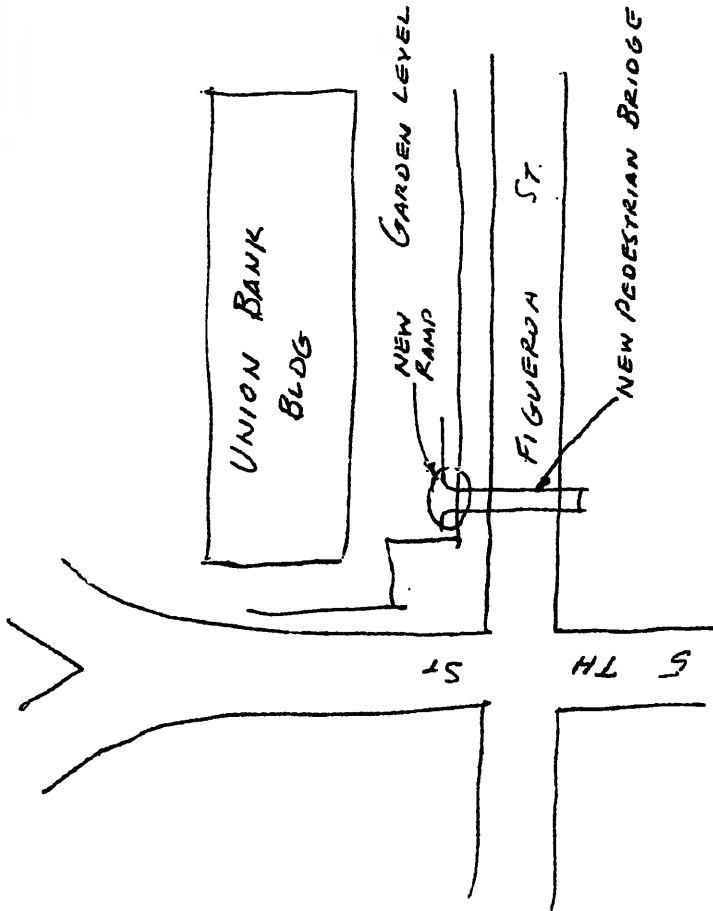
CASHIERS USE ONLY
 MAY-17-76 81653 E :28271 T = 988 2168
 MAY-17-76

STATEMENT OF RESPONSIBILITY

I certify that in doing the work specified herein I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.
 "This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither the City of Los Angeles, nor any board, department, office, or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein, or the condition of the property or soil upon which such work is performed." (See Sec. 91.0202 L.A.M.C.)

Signed: *Walter H. Patterso*
 (Owner or Agent having Property Owner's Consent) Signature/Date

Bureau of Engineering	ADDRESS APPROVED	Patterso: 5-7-76
	DRIVEWAY	
	HIGHWAY DEDICATION	REQUIRED
		COMPLETED
	FLOOD CLEARANCE	
	SEWERS	SEWERS AVAILABLE
		NOT AVAILABLE
	NO SEWER/PLUMBING REQ'D.	SFC PAID
	SFC NOT APPLICABLE	SFC DUE
Conservation	APPROVED FOR ISSUE <input type="checkbox"/>	NO FILE <input type="checkbox"/>
Fire	APPROVED (TITLE 19) (L.A.M.C.-5700)	
Housing	HOUSING AUTHORITY APPROVAL	
Planning	APPROVED UNDER CASE #	
Traffic	APPROVED FOR	



3

APPLICATION FOR INSPECTION — TO ADD-ALTER-REPAIR-DEMOLISH

CITY OF LOS ANGELES

AND FOR CERTIFICATE OF OCCUPANCY

B&S 8-3-R1.76 DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT 1	BLK	TRACT 28794	DIST. MAP 129-209
				CENSUS TRACT 2092.00
2. PRESENT USE OF BUILDING (13) Office	NEW USE OF BUILDING (13) same			ZONE C4-4
3. JOB ADDRESS 445 S. Figueroa				FIRE DIST. 1
4. BETWEEN CROSS STREETS 4th St. AND 5th St.				LOT (TYPE) cor/thru
5. OWNER'S NAME Connecticut Life Ins. Co	PHONE			LOT SIZE irreg
6. OWNER'S ADDRESS Hartford Conn. 06115	CITY ZIP			
7. ENGINEER John Sandberg	ACTIVE STATE LICENSE No. CE17511	PHONE 381-3663		ALLEY /
8. ARCHITECT OR DESIGNER same	ACTIVE STATE LICENSE No.	PHONE		BLDG. LINE
9. CONTRACTOR n/s	ACTIVE STATE LICENSE No.	PHONE		AFFIDAVITS pkg 4230
10. BRANCH LENDER	ADDRESS	CITY		pkg 3055 CCPD/DPD fut. St. see map Banker Hill ZI 940
11. SIZE OF EXISTING BLDG. WIDTH 300 LENGTH 500	STORIES 42	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE 1 office comm.	
12. CONST. MATERIAL OF EXISTING BLDG. conc	EXT. WALLS	ROOF conc	FLOOR conc	
13. JOB ADDRESS 445 S. Figueroa				DIST. OFFICE LA
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING \$ 5,000				CRIT. SOIL /
15. NEW WORK: (Describe) add ramp on 5th St. side of building for a pedestrian bridge				GRADING yes HIGHWAY DED. yes FLOOD /
NEW USE OF BUILDING SAME (OFFICE)	SIZE OF ADDITION NONE	STORIES	HEIGHT	CONS. /
TYPE I	GROUP OCC. N.C.	BLDG. AREA	PLANS CHECKED	ZONED BY PB
DWELL. UNITS 0	MAX OCC.	TOTAL	PLANS APPROVED	FILE WITH
GUEST ROOMS	PARKING REQ'D N.C.	STANDARD	PARKING PROVIDED	INSPECTION ACTIVITY
SPRINKLERS REQ'D SPECIFIED	CONT. INSP. -		COMB GEN MAJ.S. CONS	INSPECTOR M
P.C. 3142	S.P.C.	B.P. 3700	T.I.	P.M. 500
				I.F. G.P.I. C/O O.S.
P.C. No.	PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID. PERMIT EXPIRES TWO YEARS AFTER FEE IS PAID OR 180 DAYS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.			TYPIST

CASHIER'S USE ONLY

JUN-16-76 81168 5 :27852 I = 98K 1316
 JUN-16-76 81168 5 :27852 I = 98K 1316
 m = 142.00

STATEMENT OF RESPONSIBILITY

I certify that in doing the work specified herein I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.

"This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither the City of Los Angeles, nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein, or the condition of the property or soil upon which such work is performed." (See Sec. 91.0202 L.A.M.C.)

Signed: *Howard R. Weston* (Owner or Agent having Property Owner's Consent)

Signature/Date: Patterson 5-14-76

Bureau of Engineering	ADDRESS APPROVED	
	DRIVEWAY	
	HIGHWAY DEDICATION	REQUIRED
		COMPLETED
	FLOOD CLEARANCE	
	SEWERS	SEWERS AVAILABLE
		NOT AVAILABLE
	NO SEWER/PLUMBING REQ'D.	SFC PAID
	SFC NOT APPLICABLE	SFC DUE
Conservation	APPROVED FOR ISSUE <input type="checkbox"/>	NO FILE <input type="checkbox"/>
Fire	APPROVED (TITLE 19) (L.A.M.C.-8700)	
Housing	HOUSING AUTHORITY APPROVAL	
Planning	APPROVED UNDER CASE #	
Traffic	APPROVED FOR	

ACTIONS: 1. Applicant to Complete Numbered Items Only.

1. DESCR.	BLOCK	TRACT	COUNCIL DISTRICT NO.	DIST. MAP
Plat 1		28794	9	129-209
2. PRESENT USE OF BUILDING () Office/Parking	NEW USE OF BUILDING () Same		ZONE 4	
3. JOB ADDRESS 445 S. Figueroa			FIRE DIST. One	
4. BETWEEN CROSS STREETS 4th St. AND 5th St.			LOT TYPE Cor	
5. OWNER'S NAME Cushman Wakefield and Assoc.	PHONE 213-624-5150		LOT SIZE IRR	
6. OWNER'S ADDRESS 445 S. Figueroa	CITY ZIP Los Angeles 90017			
7. ENGINEER Robert D. Sedivy	BUS. LIC. NO. S2471	ACTIVE STATE LIC. NO. 800-235-6915	PHONE	
8. ARCHITECT OR DESIGNER Industrial Structures	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	
9. ARCHITECT OR ENGINEER'S ADDRESS P.O. Box 60	CITY ZIP Capinertia, CA 93013		AFFIDAVITS ZI940	
10. CONTRACTOR Engineered Storage Systems	BUS. LIC. NO. 356011	ACTIVE STATE LIC. NO. 6196	PHONE	
11. SIZE OF EXISTING BLDG. WIDTH 216 LENGTH 318.50	STORIES 50	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE One	
12. CONST. MATERIAL OF EXISTING BLDG. →	EXT. WALLS Conc	ROOF Comp	FLOOR Conc	
13. JOB ADDRESS 445 S. Figueroa			SEE MAP	
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$ 12,000		DISTRICT OFFICE LA	
15. NEW WORK (Describe) Install storage mezzanine in from PA-22 on parking level "A" pre fab steel			GRADING YES	FLOOD
NEW USE OF BUILDING Office/PA (NC)	SIZE OF ADDITION	STORIES	HEIGHT	ZONED BY Meyer
TYPE I	GROUP OCC. G-1	BLDG AREA N/A	PLANS CHECKED	FILE WITH
DWELL UNITS	MAX OCC. 2	TOTAL	APPROVAL APPROVED	TYPIST RG
GUEST ROOMS	PARKING REQ'D N/A	PARKING PROVIDED STD. COMP.	INSPECTION ACTIVITY	
SPRINKLERS (REQ'D) SPEC. Yes	CONT. OF INSUR. With Straight Bolt & Lx. Fab.	INSPECTOR		
P.C. 67.15	P.M. 6.00	CASHIER'S USE ONLY		
S.P.C. 79.00	W.P.E. 6.84	67.15 3-4-83		
G.P.I. 1	67.72	84367 3 08/11/83 67.86 CM??		
DIST. OFFICE LA	ENERGY:	PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID. PERMIT EXPIRES TWO YEARS AFTER FEE IS PAID OR 180 DAYS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.		

DECLARATIONS AND CERTIFICATIONS

LICENSED CONTRACTORS DECLARATION
 16. I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect.
 Date 5/20/83 Lic. Class C-61 Lic. Number 356011 Contractor [Signature]
 (Signature)

OWNER-BUILDER DECLARATION
 17. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code): Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500).
 I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law.)
 I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law.)
 I am exempt under Sec. _____, B. & P. C. for this reason.
 Date _____ Owner's Signature _____

WORKERS' COMPENSATION DECLARATION
 18. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3800, Lab. C.).
 Policy No. 59ck956194 CPA Company Aetna Casualty
 Certified copy is hereby furnished.
 Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety.
 Date 5/20/83 Applicant Engineered Storage Systems
 Applicant's Mailing Address Box 3105 Industry, Ca 91744

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE
 19. I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Workers' Compensation Laws of California.
 Date _____ Applicant _____

CONSTRUCTION LENDING AGENCY
 20. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.).
 Lender's Name _____ Lender's Address _____

21. I certify that I have read this application and state that the above information is correct. I agree to comply with all city

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR	LOT	BLOCK	TRACT	COUNCIL DISTRICT NO	DIST MAP
	1		28794	9	129-209 CENSUS TRACT 2076
2. PRESENT USE OF BUILDING	NEW USE OF BUILDING			ZONE	
(3) Offices & Restaurant	Same			C4-4	
3. JOB ADDRESS	445 S. Figueroa St.				FIRE DIST
	4th St. AND 5th St.				two
4. BETWEEN CROSS STREETS	LOT TYPE				LOT SIZE
	Int.				
5. OWNER'S NAME	PHONE			LOT SIZE	
Ron Salisbury	(213)734-2773			Irreg.	
6. OWNER'S ADDRESS	CITY		PHONE		
1121 Western Ave.	L.A.		90006		
7. ENGINEER	BUS LIC NO	ACTIVE STATE LIC NO	PHONE		ALLEY
					--
8. ARCHITECT OR DESIGNER	BUS LIC NO	ACTIVE STATE LIC NO	PHONE		BLOC. LINE
Roslyn Smith			976-6321		--
9. ARCHITECT OR ENGINEER'S ADDRESS	CITY		ZIP		
12150 Sunset Blvd.	Los Angeles		90049		
10. CONTRACTOR	BUS LIC NO	ACTIVE STATE LIC NO	PHONE		AFFIDAVITS
Owner Port of Mike's Enterprises	339843	735-5268			CCPD ORD 127938 PC No
11. SIZE OF EXISTING BLDG.	STORIES	HEIGHT	NO OF EXISTING BUILDINGS ON LOT AND USE		
WIDTH LENGTH	42				
12. CONST. MATERIAL OF EXISTING BLDG.	EXT. WALLS	ROOF	FLOOR		
	CONC.	CONC.	CONC.		
13. JOB ADDRESS	445 S. Figueroa St.				DISTRICT OFFICE
					LA
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$100,000				SEISMIC STUDY ZONE
					--
15. NEW WORK (Describe)	remodel restaurant, new floor, glass front, paneling (interior rest walls)				GRADING
					FLOOD
					HWY. DED.
					CONS.
					yes
NEW USE OF BUILDING	SIZE OF ADDITION		STORIES	HEIGHT	ZONED BY
Office & Restaurant					Combine
TYPE	GROUP OCC.	FLOOR AREA	PLANS CHECKED		FILE WITH
I	N/C	N/C	John Hurray		
DWELL UNITS	MAX OCC	TOTAL	APPLICATION APPROVED		TYPIST
	N/C		John Hurray		lr
GUEST ROOMS	PARKING REQ'D	PARKING PROVIDED	INSPECTION ACTIVITY		
	N/C		COMB GEN MAJ.S COMS.		
PC 385.90	GPI	CONT INSP	CASHIERS USE ONLY		
S.P.C.	PM		B & SB-3 (R+5)		
BP 454.00	E:	Claims for refund of fees paid on permits must be filed: 1. Within one year from date of payment of fee; or 2. Within one year from date of expiration of extension for building or grading permits granted by the Dept. of B & S SECTIONS 22.12 & 22.13 LAMC.	C 366.90 B-P		
IF 6.72	O.S.S.		C 6.72 OSS		
DS 13.67	S.G.S.		E7807 2-08/23/85 392.62 CHTD		
DIST. OFFICE LA	CIG	SPRINKLER REQ'D SPEC.	C 13.62 OSS		
P.C. NO. 21050	R.H.	ENERGY	C 20.00 FIRE		
	220.00		C 454.00 BP-3		
			C 200.12 DLW1		
			47796 8-10/24/85 594.68 CHTD		

DECLARATIONS AND CERTIFICATIONS

LICENSED CONTRACTORS DECLARATION
 I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect.
 Date 10-1-85 Lic Class B1 Lic Number 339843 Contractor Port of Mike's Enterprises (Signature)

OWNER-BUILDER DECLARATION
 I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code): Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500).
 I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code). The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale.
 I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code). The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law.
 I am exempt under Sec. _____ B. & P. C. for this reason _____
 Date _____ Owner's Signature _____

WORKERS' COMPENSATION DECLARATION
 I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or certified copy thereof (Sec. 3800, Lab. C).
 Policy No. WF 87015568 Insurance Company: FRB MONT
 Certified copy is hereby furnished.
 Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety.
 Date 10-1-85 Applicant's Signature Port of Mike's Enterprises
 Applicant's Mailing Address 2731 CALIF AVE NORWOOD CA 91760

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE
 I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Workers' Compensation Laws of California.
 Date _____ Applicant's Signature _____

CONSTRUCTION LENDING AGENCY
 I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.)
 Lender's Name _____ Lender's Address _____

3

FOR INSPECTION

QUESTIONS AND ANSWERS
SPEC. 2 1

REPAIR AND FOR CERTIFICATE OF OCCUPANCY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LOT	BLOCK	TRACT	28794	COUNCIL DISTRICT NO.	129-780
LEGAL DESCR.	1	MAPS	78B-82/453		2176-100
2. PRESENT USE OF BUILDING (13)	OFFICE	NEW USE OF BUILDING	13	OFFICE	
3. JOB ADDRESS	445 SOUTH FIGUEROA STREET				ONE
4. BETWEEN CROSS STREETS	FOURTH STREET AND FIFTH STREET				CORNER
5. OWNER'S NAME	EQUITABLE REAL ESTATE				IRREG.
6. OWNER'S ADDRESS	445 South Figueroa Street, Los Angeles, 90017				ALLEY
7. ENGINEER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE		SIDE LINE
8. ARCHITECT OR DESIGNER	ALBERT C. MARTIN AND ASSOCIATED 421 683-1900				
9. ARCHITECT OR ENGINEER'S ADDRESS	811 WEST SEVENTH STREET, L.A. 90017				SUB SURFACE FUNNELL ZA 14075
10. CONTRACTOR	NOT SELECTED				ZA 14496 OVR
11. SIZE OF EXISTING BLDG.	STORYES	WIDTH	LENGTH	NO. OF EXISTING BUILDINGS ON LOT AND USE	P.G. REQ'D
	40	480		ONE-OFFICE	NO (D)
12. CONST. MATERIAL OF EXISTING BLDG.	EXT. WALLS	ROOF	STREET CURB		DESIGN OFFICE
	WINDOW WALL	CONCRETE	CONCRETE		STREET CURB
13. JOB ADDRESS	445 SOUTH FIGUEROA STREET				
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$48,000.00				
15. NEW WORK (Describe)	FIRE DAMAGE REPAIR TO EXTERIOR WINDOW WALL, SOFFIT & COL. CLADDING 034TH FLOOR				YES
NEW USE OF BUILDING	SIZE OF ADDITION	STORIES	RECENT		YES
OFFICE / PARKING	0				
TYPE	GROUP OCC.	FLOOR AREA	PLANS CHECKED	APPLICABLE	INSPECTOR
I	B2/B1	N/C			E. SANTANA
WELL QUITS	MAX OCC.	TOTAL	INSPECTION ACTIVITY		INSPECTOR
	N/C				
CREST REPAIRS	PARKING REQ'D	PARKING PROVIDED	COND.	GEN.	MAINT.
	N/C	STD-N/C COMP.			
← PC	E.P.I.	COINT. RESP.			
← E.P.C.	P.R.				
← A.P.	E.I.				
← I.P.	F.R.				
← S.S.	O.S.S.				
← S.P.C.E.	S.O.S.S.				
← P.C. NO.	CO	ENERGY			
		YES			

CASHIER'S USE ONLY

250.10 G-PC
 250.00 BP-9
 5.00 PL-7A
 7.20 ET-1
 10.85 OSS
 91.76 0001
 58919 3 08731/00 553.15 ENTU

LA 9/14

3

APPLICATION FOR INSPECTION

CITY OF LOS ANGELES DEPT OF BUILDINGS AND SAFETY

100500371

TO ADD, ALTER, REPAIR-DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT 1	BLOCK	TRACT 28794 Mps. 738-82/83	COUNCIL DISTRICT NO 9	DIST MAP 129-209 CENSUS TRACT 2076
2. PRESENT USE OF BUILDING	NEW USE OF BUILDING			ZONE	
(13) Office	(13) Office			C4-4	
3. JOB ADDRESS	445 So. Figueroa St.			FIRE DIST. One	
4. BETWEEN CROSS STREETS	4th St. AND 5th St.			LOT TYPE Cor/thru	
5. OWNER'S NAME	Equitable Real Estate			PHONE (213) 620-7410	LOT SIZE Irreg
6. OWNER'S ADDRESS	445 So. Figueroa St. LA			CITY ZIP 90017	ALLEY
7. ENGINEER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	BLDG. LINE	
Albert C. Martin & Assoc.	2026	(213) 683-1900			
8. ARCHITECT OR DESIGNER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	BLDG. LINE	
Albert C. Martin & Assoc.	C421	683-1900			
9. ARCHITECT OR ENGINEER'S ADDRESS	811 W. Seventh St. LA			CITY ZIP 90017	AFF. SVTTS D.D. Pd
10. CONTRACTOR	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	F.C. RECD	
M/S DIMMICK CONSTRUCTION	9072	482-1900		Yes	
11. SIZE OF EXISTING BLDG.	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE		
WIDTH 302' LENGTH 509'	0	480	(1) Office		
12. CONST. MATERIAL OF EXISTING BLDG.	EXT. WALLS	ROOF	FLOOR	STREET GUIDE	
3	Curtain Wall	Conc.	Conc.	DISTRICT OFFICE LA	
13. JOB ADDRESS	445 S. Figueroa St.			SEISMIC STUDY ZONE	
14. VALUATION TO INCLUDE ALL FURNITURE, EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$42,000			60000	
15. NEW WORK (Description)	Concrete equipment pad and columns to support new fire water tank.			GRADING	FLOOD
NEW USE OF BUILDING	SIZE OF ADDITION	STORIES	HEIGHT	ZONED BY M. TAVVAZ	
Office				FILE WITH	
16. FLOOR AREA	PLANS CHECKED	APPLICANT'S SIGNATURE		TYPIST	
198.05				Inspector	
17. PARKING REQ'D	PARKING PROVIDED	INSPECTION ACTIVITY		INSPECTOR	
0	0			Inspector	
18. G.P.L.	CONV. FEE	CITY OF LOS ANGELES		1988-3092/07	
198.05		CITY OF LOS ANGELES		1988-3092/07	
19. ASSESSOR'S OFFICE	ASSESSOR'S OFFICE	ASSESSOR'S OFFICE		ASSESSOR'S OFFICE	
LA 14017	LA 14017	LA 14017		LA 14017	

LA 14017

3

APPLICATION FOR INSPECTION

CITY OF LOS ANGELES
FOR: 1100550200

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT 1	BLOCK	TRACT 28794 MPS. 738-82/83	COUNCIL DISTRICT NO 9	DIST MAP 129-209 TRACT 2078
2. PRESENT USE OF BUILDING (13)	OFFICE		NEW USE OF BUILDING ()		SAME
3. JOB ADDRESS	445 SO. FIGUEROA ST.				
4. BETWEEN CROSS STREETS	4TH ST.		AND	5TH ST.	
5. OWNER'S NAME	EQUITABLE REAL ESTATE				PHONE 213-620-0410
6. OWNER'S ADDRESS	445 SO. FIGUEROA ST.		CITY L.A.	ZIP 90017	
7. ENGINEER	ALBERT C. MARTIN & ASSOC.		BUS. LIC. NO. 2026	ACTIVE STATE LIC. NO. 213-683-1900	PHONE
8. ARCHITECT OR DESIGNER	ALBERT C. MARTIN & ASSOC.		BUS. LIC. NO. C421	ACTIVE STATE LIC. NO. 683-1900	PHONE
9. ARCHITECT OR ENGINEER'S ADDRESS	811 W. SEVENTH ST. L.A. 90017				
10. CONTRACTOR	N/S DINWIDDIE CANT.		BUS. LIC. NO.	ACTIVE STATE LIC. NO. 9072	PHONE 482-1900
11. SIZE OF EXISTING BLDG.	WIDTH 302'	LENGTH 509'	STORIES 40	HEIGHT 480	NO. OF EXISTING BUILDINGS ON LOT AND USE (1) OFFICE
12. CONST MATERIAL OF EXISTING BLDG.	EXT. WALLS CURTAIN WALL	ROOF CONC.	FLOOR CONC.	STREET GUIDE	
13. JOB ADDRESS	445 S. FIGUEROA ST.				
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$ 2,000.00				20,000
15. NEW WORK (Describe)	PUMP ROOM ADDITION				

3

NEW USE OF BUILDING		OFFICE		SIZE OF ADDITION	120x10	STORIES	1	HEIGHT	16'	ZONED BY	M. TAYYAR
TYPE	I	GROUP OCC.	B-2	FLOOR AREA	1250	PLANS CHECKED	E. STUART		FILE WITH		
SMALL UNITS		MAX OCC.	N/A	TOTAL		APPROVED	[Signature]		TYPIST	E. SANTANA	
GUEST ROOMS	N/A	PARKING REQ'D	N/A	PARKING PROVIDED		INSPECTION ACTIVITY			INSPECTOR		
PC	112	B.P.I.		CONT. RES.		COMB ()	MA'S	CONC.	E.G.		

1340	EL	300	Claims for refund of fees paid on permits must be filed: 1. Within one year from date of payment of fee, or 2. Within one year from date of expiration of extension for building or grading permits issued by D-7 Dept. of B. & S. SECTION 22.12 & 22.13 LAMC. SPECIALTY ROAD SPEC.
1340	PH		
NO	OS	54	
LA	SOSS		
PC NO	C/O		ENERGY

CASHIER'S USE ONLY

113.00 B+PC
134.00 B+P+R
6.00 PL-M
3.00 E1-E
5.74 OSS
21408 0001
3 01/13/89 26200

Unless a shorter period of time has been established by an official action, plan check approval expires one year after the fee is paid and this permit expires two years after the fee is paid or 180 days after the fee is paid if construction is not commenced

LA 21408

3

APPLICATION

CITY OF LOS ANGELES DEPT OF BUILDING AND SAFETY

FOR INSPECTION 2 6 6 0 0 4 0 0 1 6 4

TO ADD-ALTER REPAIR-DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. PERMIT USE OF BUILDING	Fr 1	BLOCK	TRACT	COUNTY REF. NO.	DIST. MAP
		--	28794	MP738-82/83	129 209
2. PROPOSED USE OF BUILDING	Bank/office		NEW USE OF BUILDING	SAME	
3. ADDRESS	445 S. Figueroa Street		ZONE	C4-4D	
4. CONTACT ENGINEER'S NAME	Union Bank		PERM. DIST. COUNTY	2 9	
5. CONTACT ENGINEER'S ADDRESS	2221 S. Norwalk Bl. Norwalk, 90651		LOT WITH CITY BLOCK	17reg	
6. ENGINEER'S ADDRESS	Davidson Arch		APPROPRIATE	aff 61462	
7. ARCHITECT OR DESIGNER	S. Mission Street		ALLEY		
8. ARCHITECT OR ENGINEER'S ADDRESS	S. Pasadena		BLDG. LINE		
9. ESTIMATE OF COST TO OPERATE THE PROPOSED BUILDING	\$ 10,000		ADDITIVES	21 17	
10. ADDITIONAL NOTES	add ATM @ bank		GRADING	SEMIC	

11. TYPE OF BUILDING	SAME		SIZE OF ADDITION	STORIES	HEIGHT
12. FLOOR AREA	N/C		N/A		
13. TOTAL FLOOR AREA	N/C				
14. PARKING PROVIDED	N/C				
15. CONT. RESP.	6.00				
16. ENERGY	NO				

17. PERMIT FEE	6.00	
18. PLAN FEE	1.50	
19. INSPECTION FEE	0.50	
20. SIGNAGE FEE	1.38	
21. ENERGY FEE	1.78	
22. TOTAL	11.16	

23. SUBTOTAL 11.16
 24. TAXES 79.68
 25. TOTAL 90.84

26. CITY OF LOS ANGELES DEPARTMENT OF BUILDING AND SAFETY
 27. PERMIT NO. 47679

3 APPLICATION FOR INSPECTION

CITY OF LOS ANGELES DEPT OF BUILDING AND SAFETY

TO ADD-ALTER-REPAIR-DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only

1. LEGAL DESCR	LOT 1	BLOCK	TRACT 28794	COUNTY REF NO MP738-82/83	DIST MAP 129-209
2. PRESENT USE OF BUILDING	OFFICE/RETAIL		NEW USE OF BUILDING	SAME	
3. JOB ADDRESS	445 S. FIGUEROA STREET LOS ANGELES, CA				
4. BETWEEN CROSS STREETS	AND FIFTH STREET & FOURTH STREET				LOT TYPE CORN/THRU
5. OWNER'S NAME	EQUABLE NISSEI FIGUEROA CO.				LOT SIZE IRREG.
6. OWNER'S ADDRESS	19800 MAC ARTHUR BLVD, LOS ANGELES, CA 90013				ALLEY
7. ENGINEER	ENGIEKIRK & HART				BLDG LINE
8. ARCHITECT OR DESIGNER	ROTHENBERG SAWASY ARCHITECTS				AFFIDAVITS
9. ARCHITECT OR ENGINEER'S ADDRESS	953 3RD. STREET LOS ANGELES, CA 90013				ZI 17
10. CONTRACTOR	N/S				CCPD, DPD
11. SIZE OF EXISTING BLDG.	WIDTH 70	LENGTH 180	STORIES 40	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE 1-OFFICE & RETAIL.
12. FRAMING MATERIAL OF EXISTING BLDG.	CONC		ROOF CONC	FLOOR CONC	AFF61462
13. JOB ADDRESS	445 S. FIGUEROA STREET LOS ANGELES				ZA85-0642
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$ 1,000,000.00				PKG4230/305
15. NEW WORK (Describe)	8000SF RETAIL ADDITION, 5,000 SF RETAIL TO PLAZA AT BASE OF TOWER				DIST. OFF LA
NEW USE OF BUILDING	Retail/Office		SIZE OF ADDITION	STORIES 3	WEIGHT
TYPE I	GROUP OCC. B-2	FLOOR AREA 8075	PLANS CHECKED	TYPED BY REYES	
DWELL UNITS -	MAX OCC. +102	+102 RETAIL	APPLICATION APPROVED	TYPIST	
GUEST ROOMS	PARKING REQ'D 8	PARKING PROVIDED	INSPECTION ACTIVITY	INSPECTOR	
2656.08	40	CONTR RESP	CB	GEN	MAJ S
B.P.C	8M	Weekly	EQ.		

Unless a shorter period of time has been established by an official action, plan check approval expires one year after the fee is paid and the permit expires two years after the fee is paid or 180 days after the fee is paid if construction is not commenced

CAMIERS USE ONLY

4/24/90 03:06:00 PM	LA 05 7-053	0.00
BLD PER COMMERCIAL		3,189.90
ET COMMERCIAL		150.00
FIRE HYDRANT		200.00
ONE STOP		110.80
SCHOOL - 10000		2,080.00
TOTAL		7,730.70
CHECK		7,730.70

7730.70

90LA 55099

3

APPLICATION FOR INSPECTION

CITY OF LOS ANGELES DEPT. OF BUILDING AND SAFETY

TO ADD-ALTER-REPAIR-DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

152.64

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

130-5A209

1. LEGAL DESCR.	LOT 1	BLOCK --	TRACT 28794	COUNTY REF. NO. Mp 738-82/83	DIST. MAP 420-209
2. PRESENT USE OF BUILDING (13) Office	NEW USE OF BUILDING 13 same			CENSUS TRACT 2075.00	
3. JOB ADDRESS 445 S Figueroa St	4th St AND 5th St			ZONE CA-4B	
4. BETWEEN CROSS STREETS	LOT TYPE block			FIRE DIST. I COUN. DIST. 9	
5. OWNER'S NAME Equitable Nissei Figueroa Co	LOT SIZE irreg			PHONE 213-620-0410	
6. OWNER'S ADDRESS 445 S Figueroa St	CITY LA			ZIP 90071	
7. ENGINEER Edmon Badmagharian	BUS. LIC. NO. SE 2610			ACTIVE STATE LIC. NO. 213-278-8133	
8. ARCHITECT OR DESIGNER James Luckman	BUS. LIC. NO. C4506			ACTIVE STATE LIC. NO. 213-274-7755	
9. ARCHITECT OR ENGINEER'S ADDRESS 9220 Sunset Blvd	CITY LA			ZIP 90069	
10. CONTRACTOR D/S WALTER	BUS. LIC. NO. 46677			ACTIVE STATE LIC. NO. 244600	
11. SIZE OF EXISTING BLDG. WIDTH 00 LENGTH 200	STORIES 34		HEIGHT 500		NO. OF EXISTING BUILDINGS ON LOT AND USE 1-office
12. FRAMING MATERIAL OF EXISTING BLDG. →	EXT. WALLS CONC		ROOF CONC		FLOOR CONC
13. JOB ADDRESS 445 S Figueroa St	STREET GUIDE			AFFIDAVITS ZI 940	
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	59,000.00			25,000.00	
15. NEW WORK (Describe) To comply w/ Fire Safety Order - Partially construction of emergency generator room, fire pump room, new exhaust areaway & Fuel storage tank room.	DIST. OFF. LA			P.C. RECD. --	
NEW USE OF BUILDING (13) Office (same)	SIZE OF ADDITION NC		STORIES NC		HEIGHT NC
TYPE I	GROUP OCC. B1/B2		FLOOR AREA NC		PLANS CHECKED P. Sanchez
SMALL SHEETS --	MAX OCC. NC		TOTAL NC		APPLICATION APPROVED P. Sanchez
EXIST. DRIVE --	PARKING REQ'D NC		PARKING PROVIDED STD. COMP.		INSPECTION ACTIVITY CS GEN. (MAJ. S) EO.
P.C. 149.65	G.P.I. P.M. 7.00		CONT. INSP. Field Welds H.S. bolts Hanco Group		8 & S B-3 (R.7/88)
E.P. 29.00	E.I. 7.50		Claims for refund of fees paid on permits must be filed: 1 Within one year from date of payment of fee, or 2 Within one year from date of expiration of extension for building grading permits granted by the Dept. of B. & S. SECTIONS 22 12 & 22 13 LAMC		CASHIER'S USE ONLY
ED. NA	O.S.S. 2.99		SPRINKLERS REQ'D SPEC.		SEE OVER
DIS. OFF. LA	S.O.S.S. 9.43		ENERGY		DAS
P.C. NO. AA9371	C/O		ENERGY		DAS

Unless a shorter period of time has been established by an official action, plan check fees shall expire one year after the fee is paid and this permit expires two years after the fee is paid or 180 days after the fee is paid if construction is not commenced.

480 93

06/27/90 10:39:55AM LA05 T-7108 C 09

BUILD PLAN ONE	79.00
BLO PER CONNER	269.00
PLAN MAINTEN"	4.00
EI COMMERCIAL	7.50
FIRE HYDRANT I	110.00
ONE STOP	9.43
TOTAL	480.93
CHECK	480.93

90LA 58756

445 S Figueroa St , Flr 2- - Flr 39



Permit #:
Plan Check =
Event Code:

98026 - 10000 - 00044

Reference #:

Nonbldg-Alter Repair
Commercial
Counter Plan Check
City of Los Angeles - Department of Building and Safety
APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY
Status: Ready to Issue
Status Date: 04-15-98
Printed on: 04-15-98 07:35:04

Table with 6 columns: TRACT, BLOCK, LOT(s), ARE, MAP REF., PARCEL ID # (PIN), BOOK/PAGE/PARCEL. Row 1: TR 28744, LT 1, M B 738-8283, 130-5A209 15, 5151-020-006

1. PARCEL INFORMATION
BAS Branch Office - LA
Council District - 9
Census Tract - 2075.000
Energy Zone - 9
Zone: C4-4D
Hillside Grading Area - YES
Hillside Ordinance - YES
Lot Size - ACREAGE
Lot Type - BLOCK THRU
Parking Dist - CCPD
Parking Dist - DPD
Thomas Brothers Map Grid - b34

4. DOCUMENTS
SEE MAP - 1
ZI - 17
ZI - 1120
PRKG - 4230
PRKG - 4231

5. CHECKLIST ITEMS
Special Inspect - Structural Observation

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION
Landlord: Equitable Nissei Figueroa Co
Tenant:
Address: 445 Figueroa St
City: LOS ANGELES CA 90071
Agent: Mpm (714) 692-2700

7. EXISTING USE: 23 Miscellaneous Bldg/Struct
8. DESCRIPTION OF WORK: INSTALL OSHA EQUIPMENT (CABLE FALL ARREST SYSTEM- OSHA AND STATE APPROVED)

9. Bldg on Site & Use: HIGHRISE OFFICE
For Cashier's Use Only
W O #: 82600044

10. APPLICATION PROCESSING INFORMATION
BLDG. PC By: Salem Garawi
OK for Cashier: Salem Garawi
Signature: [Signature] Date: 4/10/98
DAS PC By:
Coord. OK:

Fee schedule table with columns for item name and amount. Items include PLAN MAINTENANCE, COMMERCIAL, etc.

11. PROJECT VALUATION & FEE INFORMATION
Permit Valuation: \$32,000
PC Valuation:
FINAL TOTAL Nonbldg-Alter/Rep: 425.17
Perma. Fee Subtotal Nonbldg-Alter: 362.00
Handicapped Access: 0.00
Supp. Plan Check: 10.00
Plan Maintenance: 6.72
Fire Hydrant Refuse-To-Pay: 7.57
E.Q. Instrumentation: 22.72
Supp. OS Surcharge: 5.00
Supp. Sys Surcharge: 11.16
Planning Surcharge Misc Fee: 0.00
Supp. Planning Surcharge: 0.00
Permit Issuing Fee:

Sewer Cap ID:
Bond Payment Amt:

12. ATTACHMENTS
Plot Plan: [Signature]

98LA 73866

445 S Figueroa St, Flr 2- - Flr 39

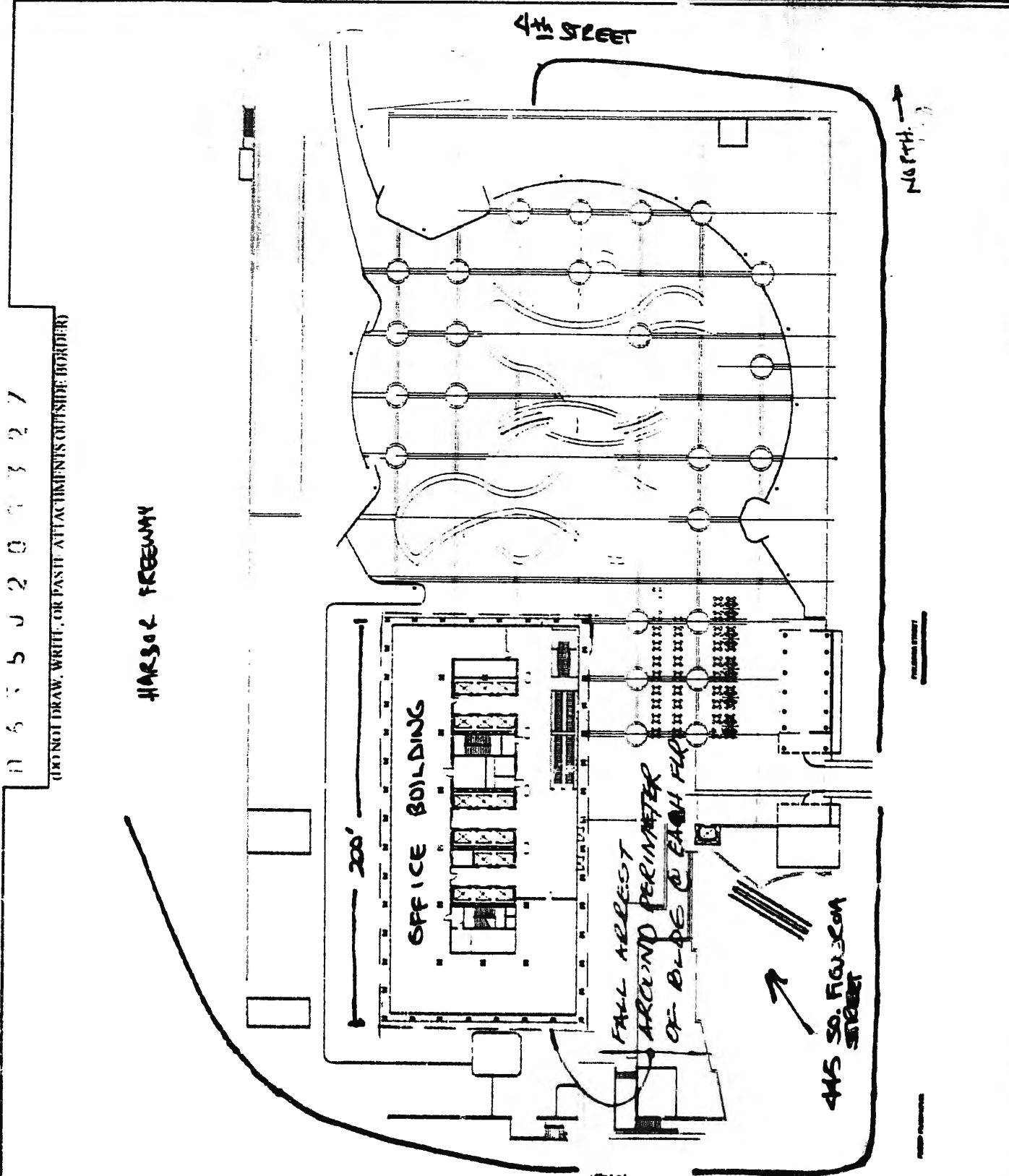
Permit Application #: 98026 - 10000 - 00044

Nonb'ldg-Aker/Repair
Commercial
Counter Plan Check

City of Los Angeles - Department of Building and Safety

Plan Check #:
Initiating Office: METKO
Printed on: 04/15/98 07:35:39

PLOT PLAN ATTACHMENT



11 6 5 5 0 9 3 2 7
(DO NOT DRAW, WRITE, OR PASTE ATTACHMENTS OUTSIDE BORDERS)

COUNCIL DISTRICT: 9

PLOT PLAN ATTACHMENT

445 S Figueroa St



Permit #: 90016 - 10000 - 19587
Plan Check #: Reference #:
Event Code:

Bldg--Alter/Repair
Commercial
Over the Counter Permit
City of Los Angeles - Department of Building and Safety
**APPLICATION FOR BUILDING PERMIT
AND CERTIFICATE OF OCCUPANCY**
Status: Ready to Issue
Status Date: 10/02/98
Printed on: 10/02/98 16:14:35

1. TRACT	BLOCK	LOTID	ARB	MAP REF #	PARCEL ID # (PIN)	2. BOOK/PAGE/PARCEL
TR 28794		LT 1		M B 738-82/83	130-5A209 15	5151 - 020 - 006

3. PARCEL INFORMATION
 No-Zone Permi. - District Map - 130-5A209
 BAS Branch Office - LA Energy Zone - 9
 Council District - 9 Fire District - 1
 Census Tract - 2075.000 Hillside Grading Area - YES
 Hillside Ordinance - YES
 Highway Dedication - YES
 Lot Size - IRR
 Lot Type - Corner
 ZONE(S): C4-4, D/

4. DOCUMENTS
CRA - ZI 17 BUNKER HILL

5. CHECKLIST ITEMS

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION
 Owner(s)
 Equitable Nissei Figueroa Co 445 Figueroa St LOS ANGELES CA 90071
 Tenant
 Applicant (Relationship Architect):

7. EXISTING USE 13 Office
PROPOSED USE

8. DESCRIPTION OF WORK
 REPLACE EXISTING DAMAGED GRANITE TILES AND NON-STRUCTURAL TOPPING SLAB AT GROUND LEVEL AND GRANITE TILES AT MEZZ. FLOOR LEVEL. ALL FLOORING MATERIAL TO BE SLIP RESISTANT PER DISABLED ACCESS REQUIREMENTS.

9. # Bldgs on Site & Use:

10. APPLICATION PROCESSING INFORMATION
 BLDG. PC By: Syed Ali DAS PC By:
 OK for Cashier: Jenny Ayala Coord. OK:
 Signature: *[Signature]* Date: 10/2/98

For information and/or inspection requests originating within LA County, call toll-free (888)-LA4BUILD; outside LA County, call (213)-977-6941.
 For Cashier's Use Only W/O #: 81619587

11. PROJECT VALUATION & FEE INFORMATION (Final Fee Period)

Permit Valuation: \$250,000	PC Valuation:
FINAL TOTAL Bldg--Alter/Repair	3,074.94
Permit Fee Subtotal Bldg--Alter/Rep	1,428.75
Handicapped Access	
Plan Check Subtotal Bldg--Alter/Rep	1,285.88
Fire Hydrant Refuse-To-Pay	
E.Q. Instrumentation	52.50
O.S. Surcharge	55.34
Sys. Surcharge	166.03
Planning Surcharge	81.44
Planning Surcharge Misc Fee	5.00
Permit Issuing Fee	0.00

Sewer Cap ID: Total Bond(s) Due:

10/02/98 02:21:30PM LA04 T-0306 C D6
 BLDG PERMIT CO 1,428.75
 INVOICE # 000000 PP
 BLDG PLAN CHC 1,285.88
 ET COMMERCIAL 52.50
 ONE STOP 55.34
 SYS DEV 166.03
 MISCELLANEOUS 5.00
 CITY PLAN SURC 81.44
 TOTAL 3,074.94
 CHECK 3,074.94

12. ATTACHMENTS
 Plot Plan *[Signature]*

98LA 79611

05700500230

Bldg--Alter/Repair
Commercial
Counter Plan Check

City of Los Angeles - Department of Building and Safety
**APPLICATION FOR BUILDING PERMIT
AND CERTIFICATE OF OCCUPANCY**

Ready to Issue
Issue Date: 06/22/99
Printed on: 06/22/99 11:19:19

PROJECT: TR 28794
LOT(S): T 1
APP MAP REF: M B 738-82/83
PERMIT NO: 130-5A209 15
APPLICANT: 5151 - 020 - 006

3. PARCEL INFORMATION
BAS Branch Office - LA
Council District - 9
Census Tract - 2075.000
District Map - 130-5A209
ZONE(S): C4-4, D/

Energy Zone - 9
Hillside Grading Area - YES
Hillside Ordinance - YES
Highway Dedication - YES

Lot Size - ACREAGE
Lot Type - Corner
Parking Dist. - CCPD
Parking Dist. - DPD

4. DOCUMENTS
Z1 - 1441 SMAP - SEE MAP CPC - 16755
ZA - 85-0642 ORD - 111411 AFF - 94-190912
ZA - 91-1007 CRA - Z117 BUNKER HILL

5. CHECKLIST ITEMS

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION

Owner(s)
Equitable Nissei Figueroa Co 445 Figueroa St LOS ANGELES CA 90071
Tenant
Applicant (Relationship Agent for Owner)
Alfredo Alvarez - 953 E 3rd St LOS ANGELES, CA 90013 (213) 680-1421

7. EXISTING USE
7 Garage - Private
13 Office
17 Restaurant
16 Retail

PROPOSED USE

8. DESCRIPTION OF WORK

REMOVAL AND REPLACEMENT OF STONE VENEER @ GROUND LEVEL.
ESCALATOR REPLACEMENT OF (E) SHEET METAL PAN UNDER
ESCALATOR TRUSS. F/W 98LA79611 (98016-10000-19587).

9. # Bldgs on Site & Use: OFF/RET/REST/GAR

For information and/or inspection requests originating within LA County, call toll-free (888)-LA4BL11.D, outside LA County, call (213)-977-6941.

10. APPLICATION PROCESSING INFORMATION

BLDG. PC By: Dave Takata DAS PC By:
OK for Cashier: Abram Bass Coord. OK: *OK*
Signature: *J. Kins...* Date: 6/22/99

For Cashier's Use Only

W/O #: 91609534

11. PROJECT VALUATION & FEE INFORMATION Final Fee Period

Permit Valuation: \$20,000 PC Valuation:
FINAL TOTAL Bldg--Alter/Repair 331.43
Permit Fee Subtotal Bldg--Alter/Rep 290.00
Fire Hydrant Refuse-To-Pay
E.Q. Instrumentation 4.20
Supp. O.S. Surcharge 5.88
Supp. Sys. Surcharge 17.65
Planning Surcharge Misc Fee 5.00
Supp. Planning Surcharge 8.70

06/22/99 11:19:19 - QAM LA06 7-7407 0 14
BLDG PERMIT CD 290.00
INVOICE 4 06/0004 FF
FEE COMMERCIAL 4.20
FEE SIGN 5.88
FEE DEV 17.65
MISCELLANEOUS 5.00
SITE PLAN SURF 8.70
TOTAL 331.43
JOB# 06042701
DUPLICATE 331.43

99LA 37808

Sewer Cap ID.

Total Bond(s) Due:

12. ATTACHMENTS

Plot Plan *Jhr*

1533770107



City of Los Angeles Department of City Planning

7/22/2019 PARCEL PROFILE REPORT

PROPERTY ADDRESSES

930 W 4TH ST
445 S FIGUEROA ST
929 W 5TH ST
459 S FIGUEROA ST

ZIP CODES

90071

RECENT ACTIVITY

ADM-2019-2627-OVR
ADM-2019-3694-OVR
ADM-2019-642-OVR
CHC-2019-4334-HCM
CPC-2011-653-SP-ZC-CA
ENV-2012-2911-ND
ENV-2019-4335-CE

CASE NUMBERS

CPC-2017-432-CPU-CA
CPC-2011-654-SP
CPC-2011-653-SP-ZC-CA
CPC-2008-4502-GPA
CPC-2005-361-CA
CPC-2005-1124-CA
CPC-2005-1122-CA
CPC-19XX-16755
CPC-1986-606-GPC
CPC-1952-4026
CPC-1951-3595
ORD-73261
ORD-182576
ORD-164307-SA1020
ORD-137036
ORD-135901
ORD-129944
ORD-129279
ORD-127938
ZA-2016-717-CUB
ZA-2002-887-CU
ZA-1991-1007-CUB
ZA-1985-1337-SM
ZA-1957-14496
ZA-1956-14075
ZA-14073
ENV-2017-433-EIR
ENV-2016-718-CE

Address/Legal Information

PIN Number	130-5A209 15
Lot/Parcel Area (Calculated)	160,288.6 (sq ft)
Thomas Brothers Grid	PAGE 634 - GRID E3 PAGE 634 - GRID E4
Assessor Parcel No. (APN)	5151020006
Tract	TR 28794
Map Reference	M B 738-82/83
Block	None
Lot	FR LT 1
Arb (Lot Cut Reference)	None
Map Sheet	130-5A209 132A209

Jurisdictional Information

Community Plan Area	Central City
Area Planning Commission	Central
Neighborhood Council	Downtown Los Angeles
Council District	CD 14 - José Huizar
Census Tract #	2075.02
LADBS District Office	Los Angeles Metro

Planning and Zoning Information

Special Notes	None
Zoning	C4-4D
Zoning Information (ZI)	ZI-17 ZI-940 ZI-2427 Freeway Adjacent Advisory Notice for Sensitive Uses ZI-2385 Greater Downtown Housing Incentive Area ZI-2452 Transit Priority Area in the City of Los Angeles ZI-2374 LOS ANGELES STATE ENTERPRISE ZONE
General Plan Land Use	Regional Center Commercial
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	No
Specific Plan Area	Bunker Hill
Subarea	D
Special Land Use / Zoning	None
Design Review Board	No
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
CDO: Community Design Overlay	None
CPIO: Community Plan Imp. Overlay	None
Subarea	None
CUGU: Clean Up-Green Up	None
HCR: Hillside Construction Regulation	No
NSO: Neighborhood Stabilization Overlay	No

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ENV-2013-3392-CE	POD: Pedestrian Oriented Districts	None
ENV-2008-4505-ND	RFA: Residential Floor Area District	None
ENV-2005-362-CE	RIO: River Implementation Overlay	No
ENV-2005-1125-CE	SN: Sign District	No
ENV-2005-1123-CE	Streetscape	No
ENV-2002-888-CE	Adaptive Reuse Incentive Area	Adaptive Reuse Incentive Areas
ND-85-311-CUZ	Affordable Housing Linkage Fee	
PKG-4230	Residential Market Area	Medium-High
PKG-3056	Non-Residential Market Area	High
AFF-61462	Transit Oriented Communities (TOC)	Tier 3
	CRA - Community Redevelopment Agency	None
	Central City Parking	Yes
	Downtown Parking	Yes
	Building Line	None
	500 Ft School Zone	Active: Ednovate: USC Hybrid High School
	500 Ft Park Zone	No
Assessor Information		
	Assessor Parcel No. (APN)	5151020006
	Ownership (Assessor)	
	Owner1	KBSII 445 SOUTH FIGUEROA LLC C/O C/O THOMSON REUTERS
	Address	0 PO BOX 28270 SANTA ANA CA 92799
	Ownership (Bureau of Engineering, Land Records)	
	Owner	KBSII 445 SOUTH FIGUEROA LLC C/O KBS CAPITAL ADVISORS LLC
	Address	620 NEWPORT CENTER DR STE 1300 NEWPORT BEACH CA 92660
	APN Area (Co. Public Works)*	3.660 (ac)
	Use Code	1709 - Commercial - Office Building - Other Improvements Only
	Assessed Land Val.	\$54,898,518
	Assessed Improvement Val.	\$183,990,438
	Last Owner Change	09/16/2010
	Last Sale Amount	\$208,002,080
	Tax Rate Area	5
	Deed Ref No. (City Clerk)	973070 924236 6666605 4-975 2457650 1310666 130053
	Building 1	
	Year Built	1966
	Building Class	AX
	Number of Units	0
	Number of Bedrooms	0
	Number of Bathrooms	0
	Building Square Footage	737,598.0 (sq ft)
	Building 2	No data for building 2
	Building 3	No data for building 3
	Building 4	No data for building 4
	Building 5	No data for building 5
Additional Information		
	Airport Hazard	None
	Coastal Zone	None

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Farmland	Area Not Mapped
Urban Agriculture Incentive Zone	YES
Very High Fire Hazard Severity Zone	No
Fire District No. 1	Yes
Flood Zone	None
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	None
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	Yes
Oil Wells	None

Seismic Hazards

Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	1.32773928
Nearest Fault (Name)	Puente Hills Blind Thrust
Region	Los Angeles Blind Thrusts
Fault Type	B
Slip Rate (mm/year)	0.70000000
Slip Geometry	Reverse
Slip Type	Moderately / Poorly Constrained
Down Dip Width (km)	19.00000000
Rupture Top	5.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	25.00000000
Maximum Magnitude	7.10000000
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	Yes
Preliminary Fault Rupture Study Area	No
Tsunami Inundation Zone	No

Economic Development Areas

Business Improvement District	DOWNTOWN CENTER
Hubzone	Qualified
Opportunity Zone	No
Promise Zone	None
State Enterprise Zone	LOS ANGELES STATE ENTERPRISE ZONE

Housing

Direct all Inquiries to	Housing+Community Investment Department
Telephone	(866) 557-7368
Website	http://hcidla.lacity.org
Rent Stabilization Ordinance (RSO)	No
Ellis Act Property	No

Public Safety

Police Information	
Bureau	Central
Division / Station	Central
Reporting District	141
Fire Information	
Bureau	Central
Batallion	1
District / Fire Station	3
Red Flag Restricted Parking	No

CASE SUMMARIES

Note: Information for case summaries is retrieved from the Planning Department's Plan Case Tracking System (PCTS) database.

Case Number:	CPC-2017-432-CPU-CA
Required Action(s):	CA-CODE AMENDMENT CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	COMMUNITY PLAN UPDATE
Case Number:	CPC-2011-654-SP
Required Action(s):	SP-SPECIFIC PLAN (INCLUDING AMENDMENTS)
Project Descriptions(s):	SPECIFIC PLAN TO ENABLE CONTINUED DESIGN REVIEW BY CITY PLANNING IN BUNKER HILL CRA AREA, WHICH WILL EXPIRE ON JAN 1, 2012
Case Number:	CPC-2011-653-SP-ZC-CA
Required Action(s):	SP-SPECIFIC PLAN (INCLUDING AMENDMENTS) CA-CODE AMENDMENT ZC-ZONE CHANGE
Project Descriptions(s):	SPECIFIC PLAN TO ADDRESS ALLOCATION OF FLOOR AREA IN BUNKER HILL CRA AREA, WHICH WILL EXPIRE ON JAN 1, 2013
Case Number:	CPC-2008-4502-GPA
Required Action(s):	GPA-GENERAL PLAN AMENDMENT
Project Descriptions(s):	CENTRAL CITY PLAN AMENDMENT FOR URBAN DESIGN STANDARDS AND GUIDELINES AND MODIFIED STREETS, CODE CLARIFICATIONS
Case Number:	CPC-2005-361-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	CODE AMENDMENT TO UPDATE RESIDENTIAL STANDARDS AND INCENTIVIZE HOUSING IN THE CENTRAL CITY AREA.
Case Number:	CPC-2005-1124-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	TO REQUIRE PROJECTS IN THE CENTRAL CITY COMMUNITY PLAN TO COMPLY WITH DESIGN AND STREETScape GUIDELINES
Case Number:	CPC-2005-1122-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	INCENTIVES FOR HTE PRODUCTION OF AFFORDABLE AND WORKFORCE HOUSING IN THE CENTRAL CITY PLAN AREA
Case Number:	CPC-19XX-16755
Required Action(s):	Data Not Available
Project Descriptions(s):	
Case Number:	CPC-1986-606-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	GENERAL PLAN/ZONE CONCSISTENCY - CENTRAL CITY AREA - COMMUNITYWIDE ZONE CHANGES AND COMMUNITY PLAN CHNAGES TO BRING THE ZONING INTO CONSISTENCY WITH THE COMMUNITY PLAN. INCLUDING CHANGESOF HEIGHT AS NEEDED
Case Number:	CPC-1952-4026
Required Action(s):	Data Not Available
Project Descriptions(s):	
Case Number:	CPC-1951-3595
Required Action(s):	Data Not Available
Project Descriptions(s):	
Case Number:	ZA-2016-717-CUB
Required Action(s):	CUB-CONDITIONAL USE BEVERAGE-ALCOHOLI
Project Descriptions(s):	PURSUANT TO LAMC 12.24-W,1 A CONDITIONAL USE PERMIT TO ALLOW THE SALE AND DISPENSING OF A FULL LINE OF ALCOHOLIC BEVERAGES FOR ON-SITE CONSUMPTION WITH A PROPOSED 2678 SQ-FT RESTAURANT WITH HOURS FROM 7AM TO 2AM DAILY.
Case Number:	ZA-2002-887-CU
Required Action(s):	CU-CONDITIONAL USE
Project Descriptions(s):	TO PERMIT A TELECOMMUNICATIONS FACILITY CONSISTING OF 3 SETS OF ANTENNAS (1-2 ANTENNAS EACH SECTOR) TO BE HOUSED INSIDE CYLINDRICAL SCREENING ON THE ROOFTOP TO THE FRONT OF THE BUILDING.
Case Number:	ZA-1991-1007-CUB
Required Action(s):	CUB-CONDITIONAL USE BEVERAGE-ALCOHOLI
Project Descriptions(s):	CONDITIONAL USE FOR ON-SITE SALE OF BEER AND WINE IN CONJUNCTION WITH FOOD SERVICES FOR 28 PATRONS IN THE C4-4D ZONE.
Case Number:	ZA-1985-1337-SM

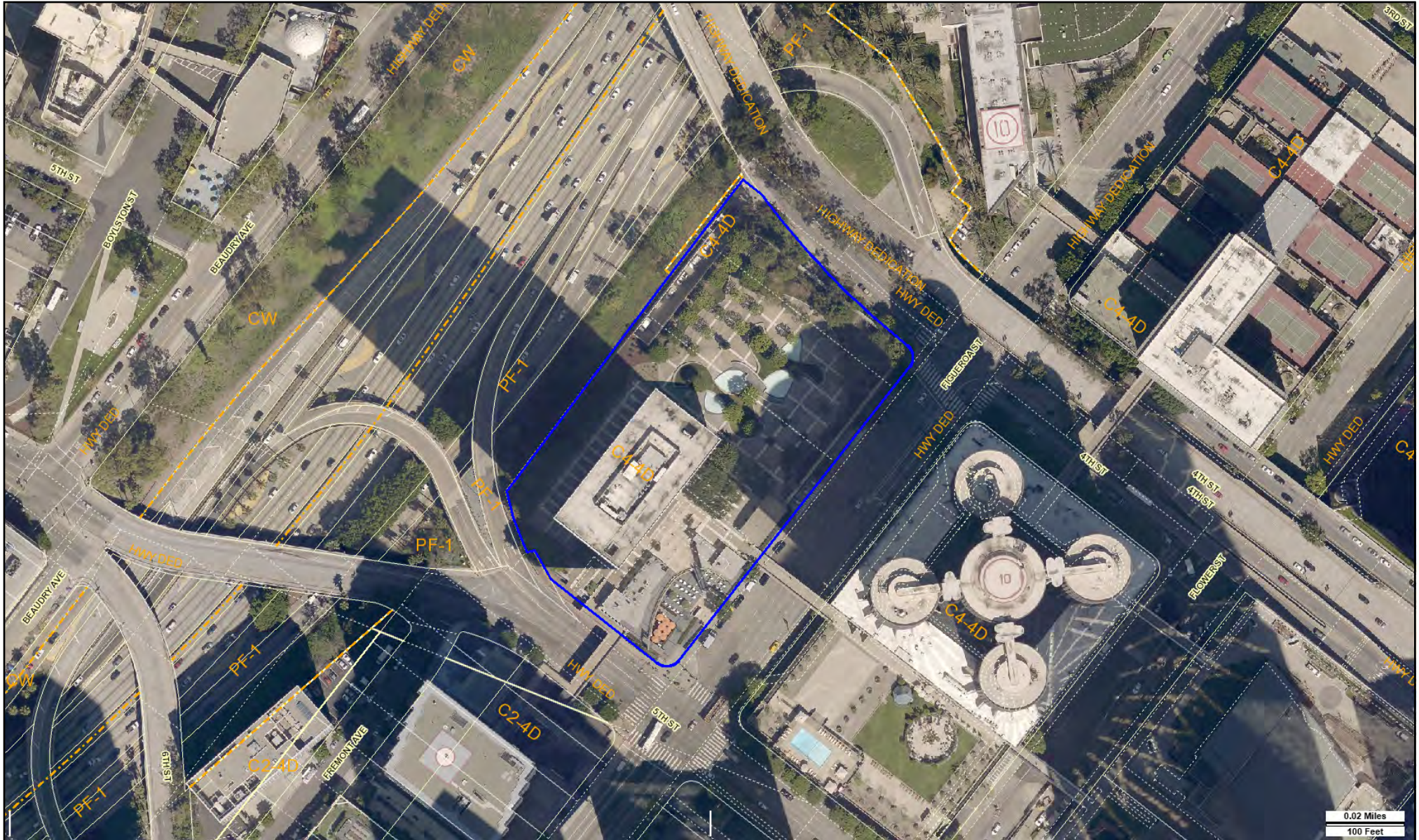
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Required Action(s):	SM-SLIGHT MODIFICATIONS
Project Descriptions(s):	TO PERMIT THE CONSTRUCTION, USE AND MAINTENANCE OF A THREE STORY APARTMENT STRUCTURE ON A R4-2 ZONED SITE WITH SAID STRUCTURE OBSERVING A REDUCED SIDE YARD SET-BACK ALONG 9TH STREET OF 4 FEET 10 INCHES IN LIEU OF THE 6 FEET REQUIRED.
Case Number:	ZA-1957-14496
Required Action(s):	Data Not Available
Project Descriptions(s):	
Case Number:	ZA-1956-14075
Required Action(s):	Data Not Available
Project Descriptions(s):	
Case Number:	ENV-2017-433-EIR
Required Action(s):	EIR-ENVIRONMENTAL IMPACT REPORT
Project Descriptions(s):	COMMUNITY PLAN UPDATE
Case Number:	ENV-2016-718-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	PURSUANT TO LAMC 12.24-W, 1 A CONDITIONAL USE PERMIT TO ALLOW THE SALE AND DISPENSING OF A FULL LINE OF ALCOHOLIC BEVERAGES FOR ON-SITE CONSUMPTION WITH A PROPOSED 2678 SQ-FT RESTAURANT WITH HOURS FROM 7AM TO 2AM DAILY.
Case Number:	ENV-2013-3392-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	THE PROPOSED ORDINANCE MODIFIES SECTION 22.119 OF THE LOS ANGELES ADMINISTRATIVE CODE TO ALLOW ORIGINAL ART MURALS ON LOTS DEVELOPED WITH ONLY ONE SINGLE-FAMILY RESIDENTIAL STRUCTURE AND THAT ARE LOCATED WITHIN COUNCIL DISTRICTS 1, 9, AND 14.
Case Number:	ENV-2008-4505-ND
Required Action(s):	ND-NEGATIVE DECLARATION
Project Descriptions(s):	CENTRAL CITY PLAN AMENDMENT FOR URBAN DESIGN STANDARDS AND GUIDELINES AND MODIFIED STREETS, CODE CLARIFICATIONS
Case Number:	ENV-2005-362-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	CODE AMENDMENT TO UPDATE RESIDENTIAL STANDARDS AND INCENTIVIZE HOUSING IN THE CENTRAL CITY AREA.
Case Number:	ENV-2005-1125-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	TO REQUIRE PROJECTS IN THE CENTRAL CITY COMMUNITY PLAN TO COMPLY WITH DESIGN AND STREETScape GUIDELINES
Case Number:	ENV-2005-1123-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	INCENTIVES FOR HTE PRODUCTION OF AFFORDABLE AND WORKFORCE HOUSING IN THE CENTRAL CITY PLAN AREA
Case Number:	ENV-2002-888-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	TO PERMIT A TELECOMMUNICATIONS FACILITY CONSISTING OF 3 SETS OF ANTENNAS (1-2 ANTENNAS EACH SECTOR) TO BE HOUSED INSIDE CYLINDRICAL SCREENING ON THE ROOFTOP TO THE FRONT OF THE BUILDING.
Case Number:	ND-85-311-CUZ
Required Action(s):	CUZ-ALL OTHER CONDITIONAL USE CASES
Project Descriptions(s):	Data Not Available

DATA NOT AVAILABLE

ORD-73261
 ORD-182576
 ORD-164307-SA1020
 ORD-137036
 ORD-135901
 ORD-129944
 ORD-129279
 ORD-127938
 ZA-14073
 PKG-4230
 PKG-3056

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Address: 445 S FIGUEROA ST
 APN: 5151020006
 PIN #: 130-5A209 15

Tract: TR 28794
 Block: None
 Lot: FR LT 1
 Arb: None

Zoning: C4-4D
 General Plan: Regional Center Commercial



To: City of Los Angeles Cultural Heritage
Commission

From: Adrian Scott Fine, Los Angeles Conservancy

Adrian Scott Fine

Heather Goers, HRG

Re: Amendment to Historic-Cultural
Monument Nomination for Union Bank
Plaza

Date: November 19, 2019

INTRODUCTION

On behalf of the Los Angeles Conservancy, Historic Resources Group (HRG) is submitting this amendment to the Union Bank Plaza Historic-Cultural Monument Nomination for review and approval by the City of Los Angeles Cultural Heritage Commission. This supplemental memo outlines the additions proposed by the property owner's consultant (Chattel, Inc.) to the existing nomination already under consideration.

The proposed amendment includes revisions to three aspects of the existing nomination, each of which is discussed in detail below; the Los Angeles Conservancy has no objections to the proposed amendments. These revisions include:

- **Additional Alteration Documentation:** Additional narrative text has been submitted to HRG by Chattel, Inc. detailing the extent of alterations included as part of the construction work undertaken on the property in 1990-1992. The

SUPPLEMENTAL MEMO

Union Bank Historic-Cultural Monument Nomination

HISTORIC RESOURCES GROUP

scope of this work, which is noted in the existing nomination,¹ is described in detail below.

- **Expanded Statement of Significance:** The statement of significance for the property has been expanded to include an analysis of the property under Criterion 1, in addition to the existing analysis under Criterion 3. This section includes a discussion of the property's significance under Criterion 1.
- **Additional Photographic Documentation:** Additional photographic documentation has been compiled and supplied by Chattel, Inc. to further illustrate the construction work undertaken on the property in 1990-1992 that resulted in alterations to the commercial court and landscaped plaza. These images are included in the appendix to this memo.

Additional Alteration Documentation²

In addition to permits, files provided by ownership also document alterations. Notably, ownership files detail the 1990 work completed by Rothenberg Sawasy Architects (permit 1990LA55099) and 1992 work completed by Johnson Fain and Pereira Associates (not available through online permits). In 2014, ownership files also document that the expansion joint to the north of the tower was replaced, and planters and landscape near the northwest corner of the Tower were redesigned.

The 1990 work by Rothenberg Sawasy Architects included an 8,000 sq ft addition at the street level (commercial court) and 5000 sq ft of alterations at the south plaza level near base of tower (southern plaza). The 8000 sq ft addition altered the southwest portion of the original parking garage and significantly altered the original ground level plaza. Two pairs of escalators replaced stairs leading from the ground level to plaza level. A postmodern *tempietto* was added at the top of the escalators near the tower lobby entrance and a conference center addition was constructed in southern plaza.

The installation of the *tempietto* resulted in loss of original paving of exposed gray aggregate paving accented with white aggregate gridlines at plaza level. At this time, four of the eight original reeded round tree box planters (planters) at the southern plaza were removed and three new planters were constructed. The original planters were originally oriented parallel to the south elevation of the tower in two rows of four planters. The new scheme added a new row of three planters closest to the tower. The dimensions of the opening slightly differentiate the new planters from original. The new planters are filled

¹ Please refer to pages 3 and 7 of the existing Nomination Continuation document.

² The following narrative text has been compiled by Chattel, Inc. and submitted to HRG for inclusion in this amendment.

SUPPLEMENTAL MEMO

Union Bank Historic-Cultural Monument Nomination

HISTORIC RESOURCES GROUP

with relocated coral trees from three original removed planters. The new scheme also removed the southernmost planter from the original first row from tower and retained the northernmost planter from the original third row. The original paving in and immediately adjacent to the footprint of the new conference center was removed and infilled with concrete. The paving to the south of the single original planter was all removed.³

The 1992 work by Johnson Fain and Pereira Associates further altered the ground level commercial plaza and southern plaza. At the ground level commercial plaza, the commercial addition and hardscape were altered. At the southern plaza, the *tempietto* was removed, three sets of stairs were added to replace the upper escalator, swaths of limestone replaced original paving, and a canopy was added to lobby entrance.⁴

Expanded Statement of Significance

Union Bank Square at 445 South Figueroa Street meets the following criteria for designation as a City of Los Angeles Historic-Cultural Monument:

- *It is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community*

Union Bank Square is significant under this criterion for its association with the redevelopment of Bunker Hill and represents the first building to be constructed as part of the Bunker Hill Urban Renewal Project. In the late 1940s, the City of Los Angeles acquired the legal authority to implement plans to raze Bunker Hill, a once-wealthy residential neighborhood in downtown Los Angeles now in decline that was believed to be impeding the progress of urban planning. A controversial plan known as the Bunker Hill Urban Renewal Project was adopted in 1954 to acquire Bunker Hill properties through eminent domain and then redevelop the area through private enterprise. The Bunker Hill Urban Renewal Project was the first of its kind in Los Angeles; it served as a catalyst for the westward expansion of commercial activity in downtown Los Angeles and marked the beginning of a new wave of high-density commercial development that transformed the city's skyline with high-rise office towers. In 1964, the Connecticut General Life Insurance Company became the first landowner and also the first redeveloper of the Bunker Hill Urban Renewal Project when the company announced plans for Union Bank Square. The forty-story office tower was the first such high-rise to be erected in the Bunker Hill redevelopment area and only the second downtown building to exceed the height of City Hall; it also

³ Please refer to the last page of the appendix.

⁴ Please refer to the last page of the appendix.

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became the tallest building in Los Angeles upon its completion in 1967. In addition, as the first building to be completed as part of the Bunker Hill redevelopment plan, Union Bank Square represents one of the earliest examples of the Corporate International style applied to a high-rise commercial tower in downtown Los Angeles, and its design set the tone for the character and identity of downtown commercial development in Los Angeles throughout the 1960s and 1970s. The period of significance for the property under this criterion is 1967, when the property's initial construction as part of the Bunker Hill Urban Renewal Project was completed.

SUPPLEMENTAL MEMO

**Union Bank
Historic-Cultural Monument Nomination**

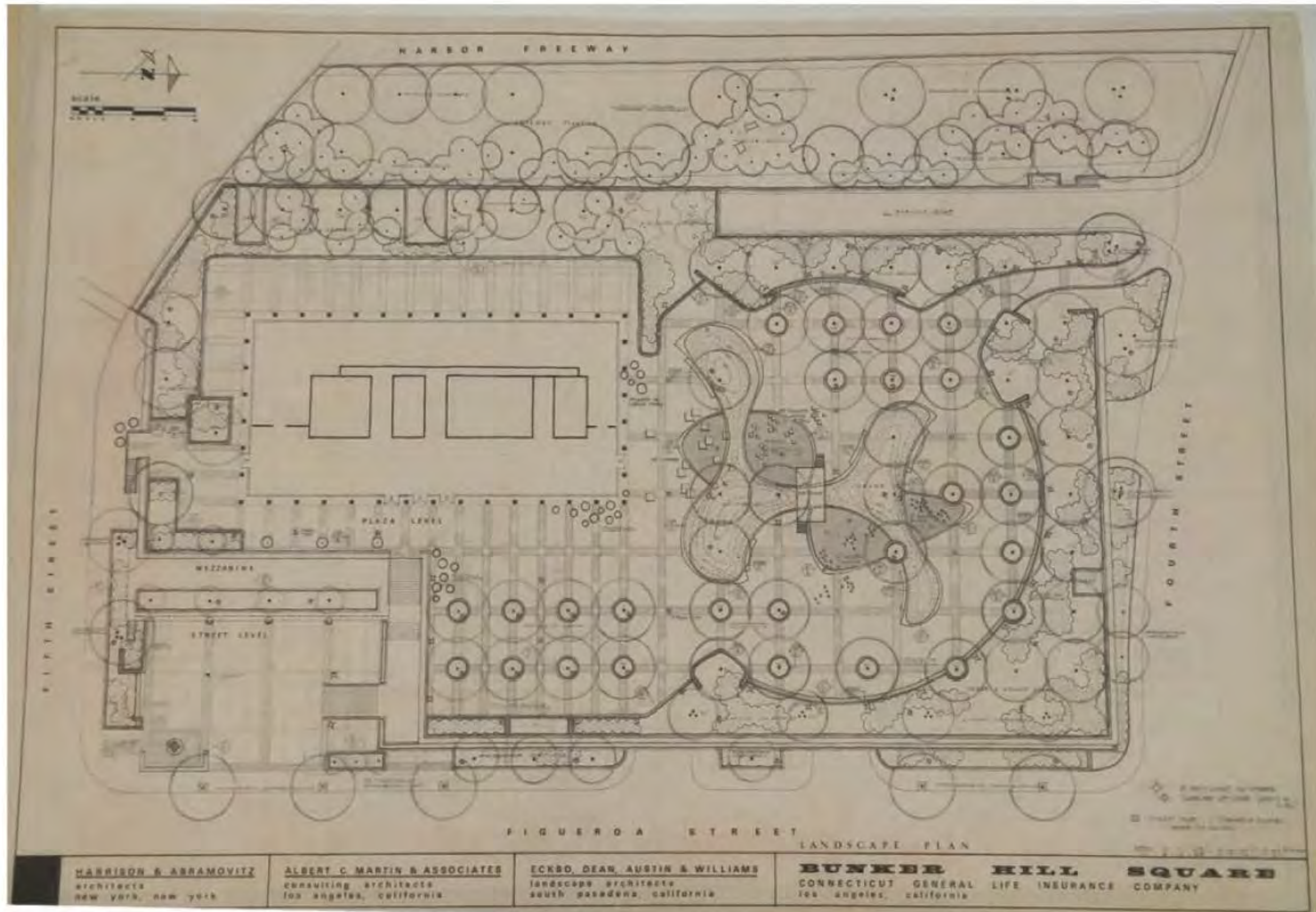
HISTORIC RESOURCES GROUP

The following additional documentation has been compiled by Chattel, Inc. in reference to the construction work undertaken on the property in 1990-1992 that resulted in alterations to the commercial court and landscaped plaza. Unless sources are otherwise noted, all images are derived from the Union Bank building archives and appear courtesy of Union Bank.

SUPPLEMENTAL MEMO

Union Bank Historic-Cultural Monument Nomination

HISTORIC RESOURCES GROUP



HARRISON & ABRAMOVITZ
 architects
 new york, new york

ALBERT C. MARTIN & ASSOCIATES
 consulting architects
 los angeles, california

ECKBO, DEAN, AUSTIN & WILLIAMS
 landscape architects
 south pasadena, california

BUNKER HILL SQUARE
 CONNECTICUT GENERAL LIFE INSURANCE COMPANY
 los angeles, california

(1968, HCM nomination)



c.1967 (undated, Union Bank)



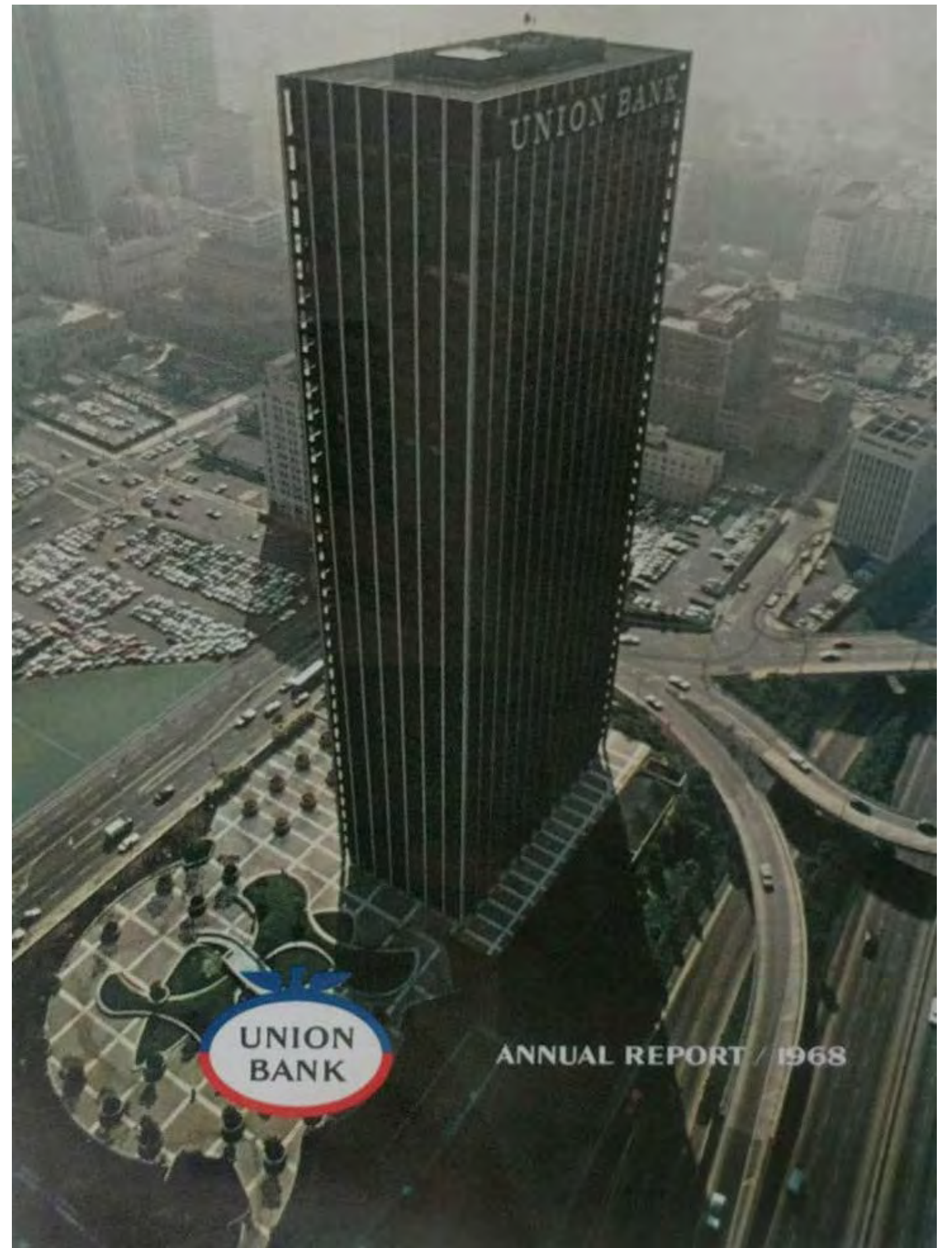
c.1967 (HCM nomination)



c.1968 (undated, HCM nomination)



c.1967 (undated, HCM nomination)



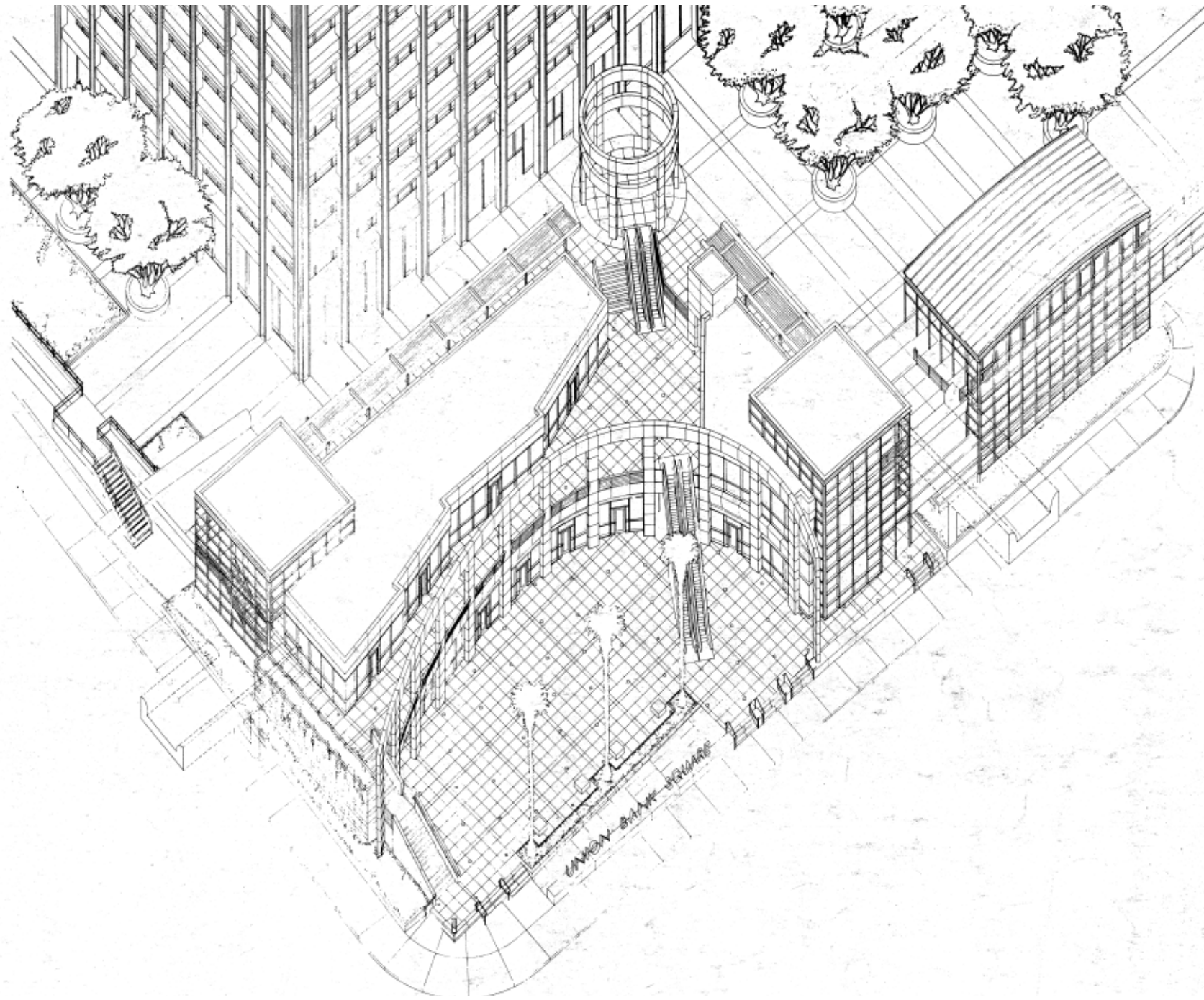
(c.1968, Union Bank)



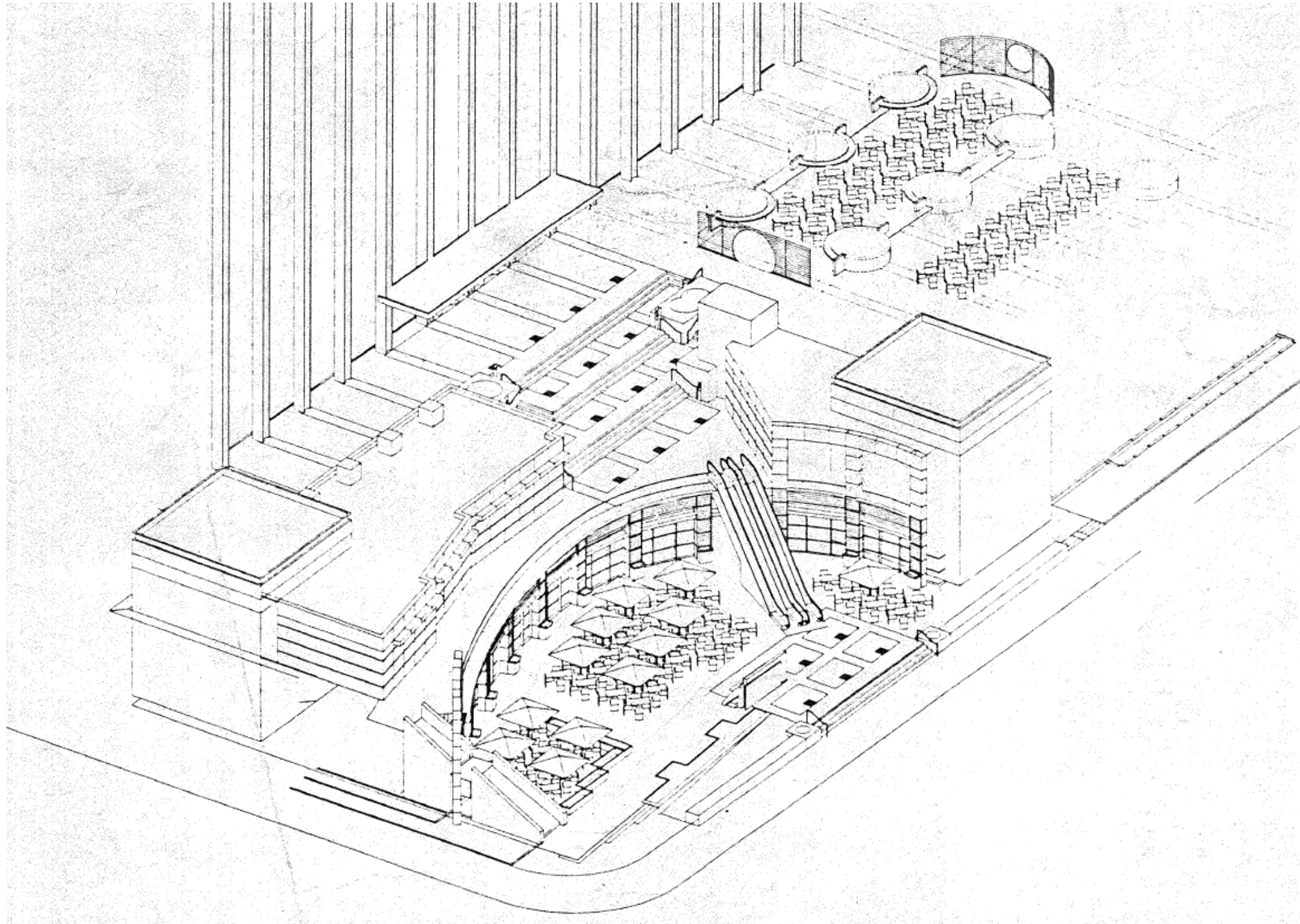
c.1971 (HCM nomination)



1971 (HCM nomination)



1990, Rothenberg Sawasy Architects



1992-93, Johnson Fain and Pereira Associates



c1990, BEFORE Johnson Fain and Pereira Associates work



c1990, BEFORE Johnson Fain and Pereira Associates work



c1990, BEFORE Johnson Fain and Pereira Associates work



c1990, BEFORE Johnson Fain and Pereira Associates work



c1990, BEFORE Johnson Fain and Pereira Associates work



c1990, BEFORE Johnson Fain and Pereira Associates work



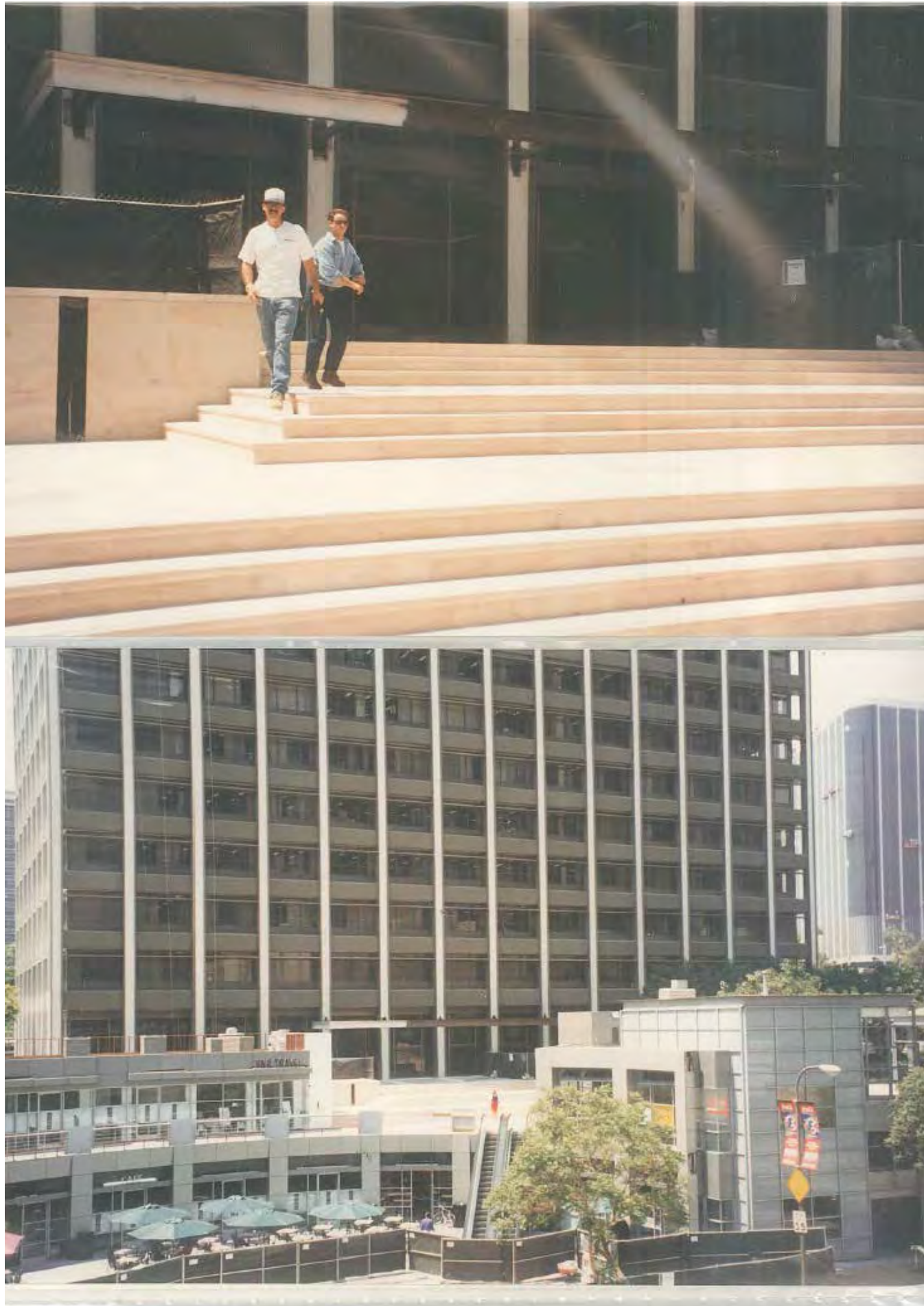
c1990, BEFORE Johnson Fain and Pereira Associates work



1992, BEFORE Johnson Fain and Pereira Associates work



1992, BEFORE Johnson Fain and Pereira Associates work



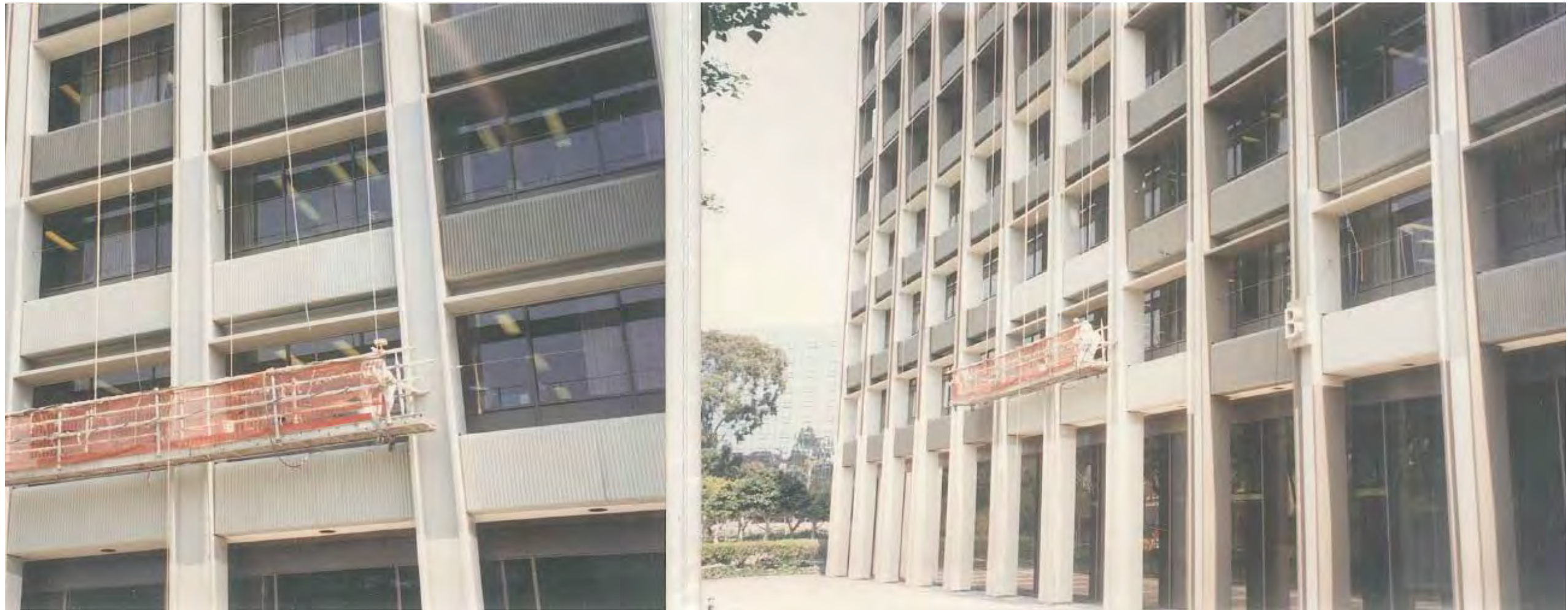
1992, DURING Johnson Fain and Pereira Associates work



1992, DURING Johnson Fain and Pereira Associates work



1992, DURING Johnson Fain and Pereira Associates work



1992, DURING Johnson Fain and Pereira Associates



1992, AFTER Johnson Fain and Pereira Associates work



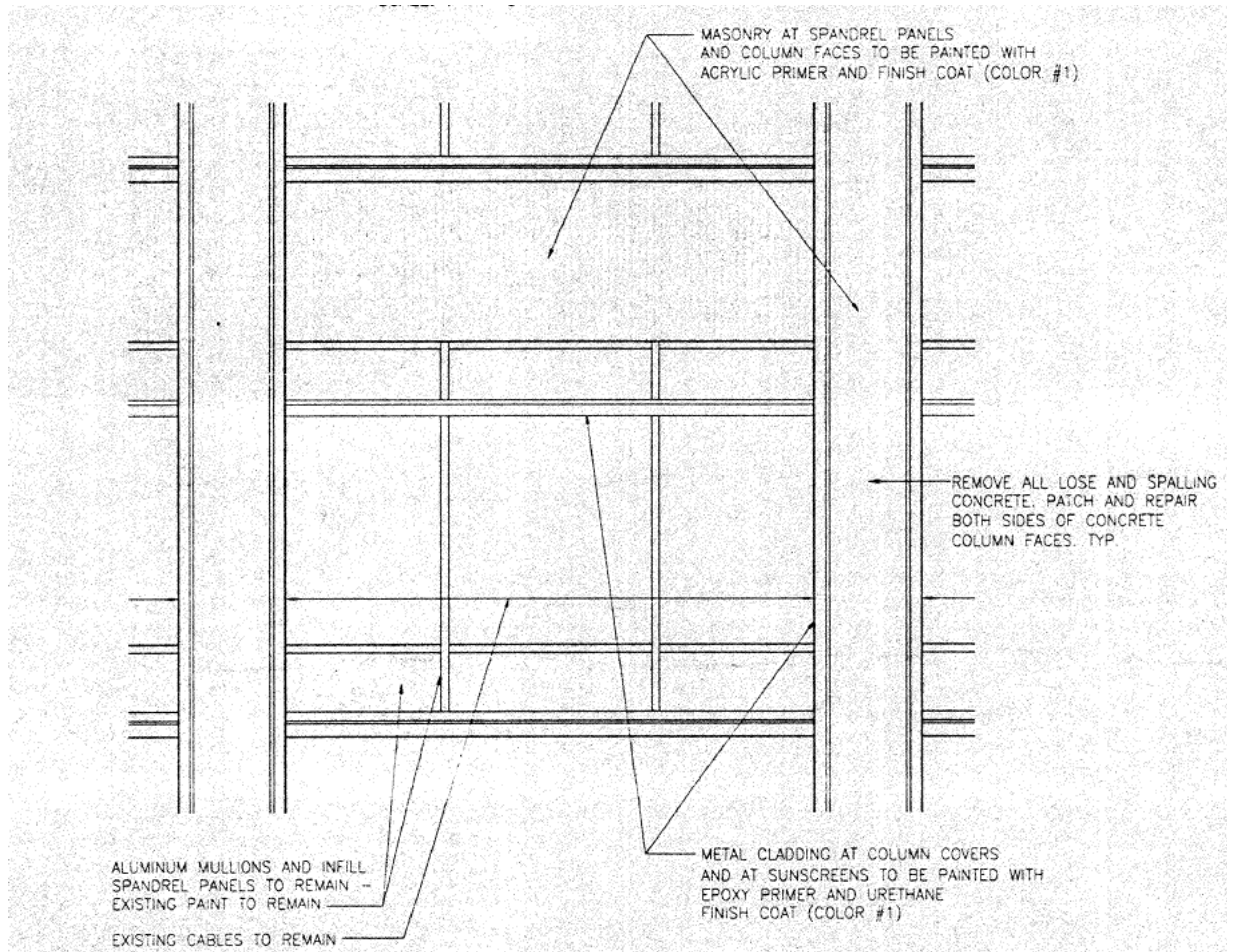
1992, BEFORE Johnson Fain and Pereira Associates work

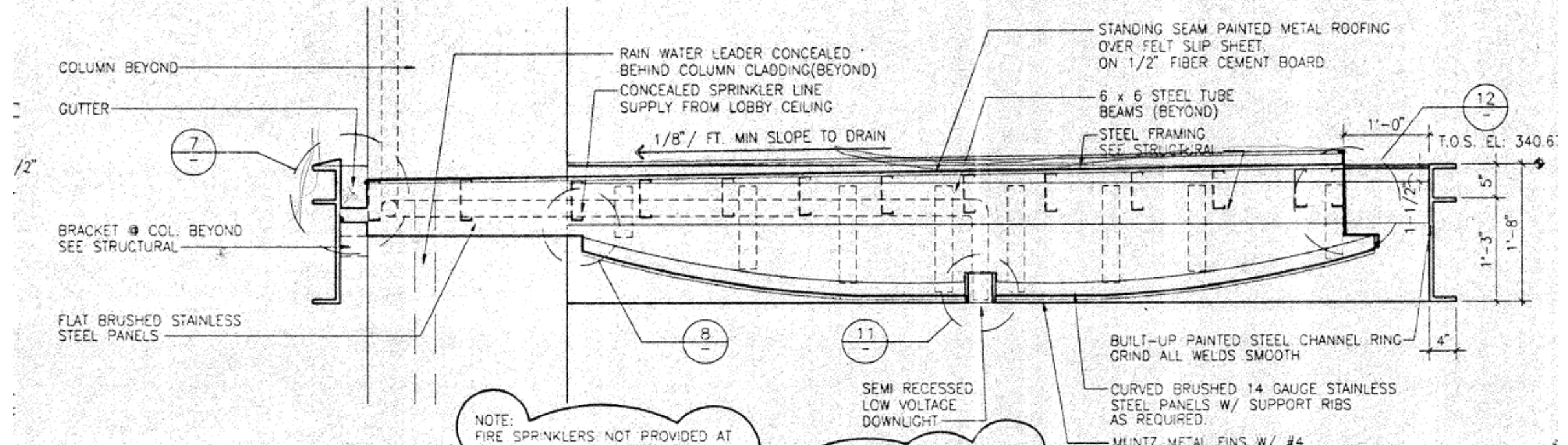


1992, BEFORE Johnson Fain and Pereira Associates work



1992, BEFORE Johnson Fain and Pereira Associates work



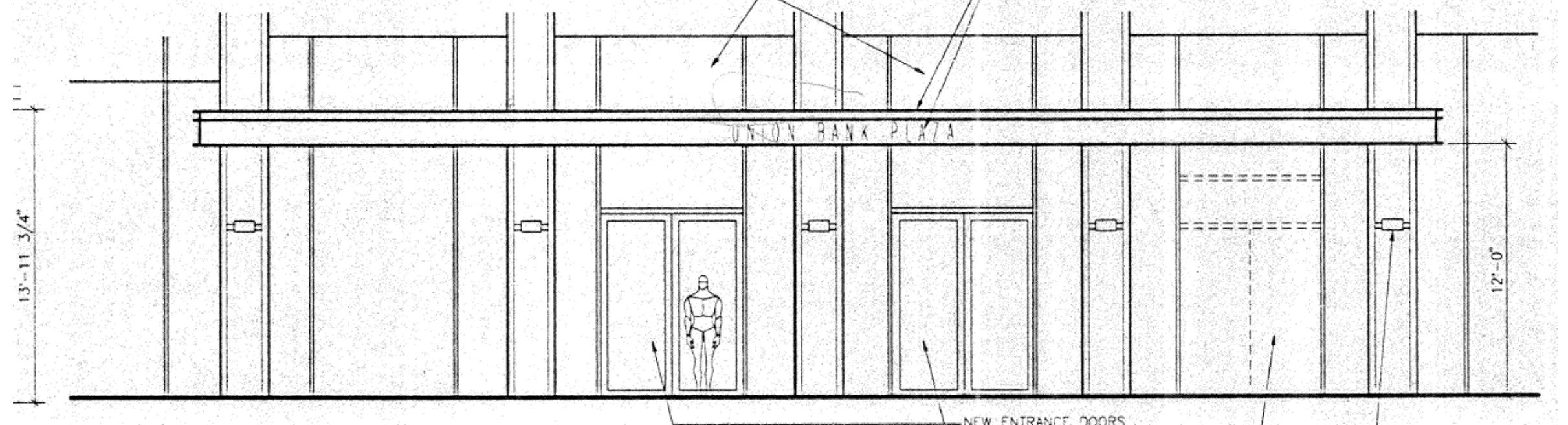


2 STEEL AWNING SECTION
SCALE: 1" = 1'-0"

NOTE:
FIRE SPRINKLERS NOT PROVIDED AT CANOPY PER L.A. CITY MODIFICATION PROVIDE WATER CURTAIN AT INSIDE OF LOBBY GLASS ALONG CANOPY.

NEW TEMPERED GLASS TRANSOM.
GLASS TO MATCH EXISTING LOBBY GLASS COLOR AND THICKNESS. TYP.

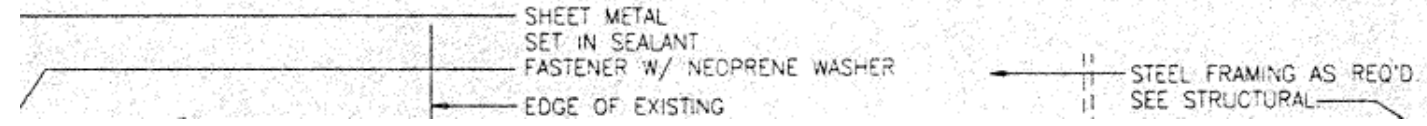
PAINT STEEL CHANNEL AND EXPOSED PORTIONS OF STEEL TUBE SECTIONS AND OTHER EXPOSED STRUCT. STEEL WITH SPRAY APPLIED DUPONT IMRON 5000 LOW-VOC SINGLE STAGE SYSTEM. CUSTOM COLOR.



4 ENTRANCE ELEVATION
SCALE: 1/4" = 1'-0"

NEW ENTRANCE DOORS
EXISTING GLASS DOOR & TRANSOM TO BE REMOVED. REPLACE W/ NEW FULL HEIGHT TEMPERED GLASS. MATCH EXISTING

UPLIGHT MOUNTED ON PAINTED SHEET METAL ENCLOSURE IN COLUMN





1995