



LOS ANGELES CONSERVANCY NEWS



Jan/Feb 2020 · Volume 42 Number 1



The 1976 Bonaventure Hotel is an iconic 1970s building in downtown L.A. Photo by Architectural Resources Group.

The '70s Turn 50: Celebrating the Decade that Broke the Mold

by Sarah Lann

The Los Angeles Conservancy celebrates the 1970s' golden anniversary with The '70s Turn 50, an exciting initiative exploring the decade's lasting imprint on L.A. County's built environment. This yearlong campaign will raise public awareness and educate Angelenos about 1970s architectural and cultural heritage sites in Los Angeles.

Why Fifty Years?

The fifty-year mark is significant in historic preservation. One of the criteria for designation on the National Register of Historic Places states that properties under the age of fifty should not be considered eligible unless they are of "exceptional importance." While there is no age limit in Los Angeles for local landmark designation, the fifty-year rule remains a benchmark for examining buildings and structures from a period not yet long-gone. It serves as a rallying cry for preservationists anxious to spotlight places that may be at risk.

In 2010, the Conservancy leveraged the 1960s' fiftieth birthday to shine a light on the growing number of lost or threatened buildings from that decade. Increasing public awareness and pressure helped spare some threatened '60s buildings.

The 1966 Fairmont Century Plaza (formerly, the Century Plaza Hotel), which had faced potential demolition, was successfully saved thanks to massive public support and a sensitive redevelopment plan brokered by the Conservancy and the National Trust for Historic Preservation.

Instilling value for structures not yet in our collective consciousness is half the battle when it comes to preserving them. However, those most in need of attention are in constant

Please see '70s TURN 50 on page 6

The '70s Turn 50 Special Events

Walking Tour

Don't Call Me Ugly! A Fresh Look at Modernism
Saturday, February 15, 22, and 29; 2 p.m.

Get ready to critique some of downtown L.A.'s toughest-to-love buildings on this interactive walking tour. By looking deeply at these places, perhaps you'll *really* see them for the first time.

Tour + Discussion Series

Children of the '70s: Preservation on the Rise
Saturday, March 21, 1 p.m.

ArtCenter College of Design

Malls, Shag, and Sunken Living Rooms: Locating '70s Pop Culture

Thursday, May 21, 6 p.m.

Pacific Design Center

California in the '70s—The Mindset, the Materials, the Architects

Wednesday, July 22, 6 p.m.

Westin Bonaventure Hotel & Suites

Where It All Went Down: Movements of the '70s

Saturday, September 19, 1 p.m.

ArtCenter College of Design

The '70s and Beyond—Looking Forward

Thursday, November 19, 6 p.m.

Pacific Design Center

Visit laconservancy.org/70s-events

for event details and to register. We will announce additional tours and events in the coming months. •

In This Issue

In Memoriam	2
2019 Year-in-Review	3
Protecting 1970s Landmarks	4
Member Spotlight	7

The Los Angeles Conservancy is a nonprofit membership organization that works through education and advocacy to recognize, preserve, and revitalize the historic architectural and cultural resources of Los Angeles County.



@laconservancy | laconservancy.org | laconservancy.tumblr.com

Board of Directors

Alice Carr, *Chair of the Board*
Eric Needleman, *Secretary*
Mike Deasy, *Treasurer*
Linda Brettler, *Chair of the Advocacy Committee*
Joy Forbes, *Chair of the Development Committee*
Barbara Bestor, FAIA; David Cocke, S.E.;
Jared Franz, PhD; Luis Hoyos; Roella Hsieh Louie;
Anna Jacobson; Diane Keaton; David Kopple;
Galina Krivitsky; Kevin Lane; Jingbo Lou; Steven McCall;
Sophia Nardin; Raymond Rindone; Bill E. Roschen, FAIA;
Michiko Shepherd

Advisory Council

Charmaine Atherton; Margaret Bach; Sally S. Beaudette;
Bruce Corwin; Tim Disney; George A. V. Dunning;
Amy Forbes; Douglas J. Gardner; Albert Greenstein;
Greg Harless; Robert S. Harris, FAIA;
Hernan Hernandez; Mary Kay Hight;
Dr. Thomas S. Hines; Kathryn Welch Howe;
Stephanie Kingsnorth, AIA, LEED AP; Michael LaFetra;
Brenda Levin, FAIA; Ronald S. Lushing;
Robert F. Maguire III; Christy McAvoy; Thomas R. Miller;
Wesley Phoa, PhD; Frank Romero; Jack Rubens;
Alan Sieroty; Alison Silver; Joel Wachs;
John H. Welborne; Roland A. Wiley, AIA; Ken Williams

Lifetime Cornerstone

George A. V. Dunning
Connie Humberger
Stephen and Christy McAvoy
John H. and Martha L. Welborne

Staff

Linda Dishman, *President and CEO*
Sana Ahmed, *Education Specialist*
Kate Andersen, *Operations Manager*
Lisett B. Chavarela, *Director of Communications*
Adrian Scott Fine, *Director of Advocacy*
Jessica Hodgdon, *Digital Communications Manager*
Helen Huang, *Administrative Assistant*
Alex Inshishian, *Program Coordinator*
Sarah Lann, *Director of Education*
Liz Leshin, *Director of Development*
Gabriela Philo, *Development Manager*
M. Rosalind Sagara, *Neighborhood Outreach Coordinator*
Bruce Scottow, *Volunteer and Program Coordinator*
Eric Solomon, *Development Associate*
Erik Van Breene, *Preservation Coordinator*
Marcello Vavalà, *Preservation Associate*

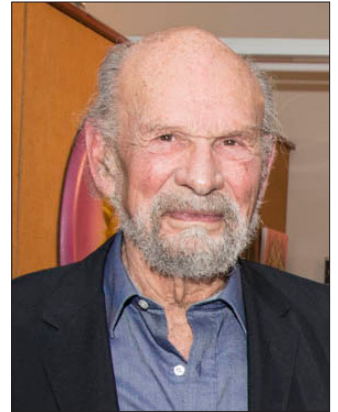
Major funding for the Los Angeles Conservancy's programs is provided by the LaFetra Foundation and the Kenneth T. and Eileen L. Norris Foundation.

In Memoriam

Last November marked the end of a Modern era in Los Angeles following the loss of Ray Kappe, FAIA, and Dion Neutra. May their legacies persist and inspire future generations to come.

Ray Kappe (1927-2019)

The late Ray Kappe, FAIA, was one of the most influential figures in Modern architecture. An architect, urban planner, and educator, Kappe never settled for the status quo. After graduating with honors from the University of California, Berkeley in the early 1950s, he moved to Los Angeles and started experimenting with housing. Kappe designed Modern homes with wood instead of steel and masterfully connected them to their landscape. He was one of the earliest to use sustainable materials and understand environmental sensitivity. His own home in Pacific Palisades, completed in 1967 and delicately embedded on a steep slope of Rustic Canyon, is widely regarded as one of the most beautiful and inviting Modern houses in the United States. His portfolio included multi-family, prefabricated, educational, public, industrial, and commercial buildings. However, he is best known for his one hundred custom residences.



Ray Kappe in 2014, when he received the L.A. Conservancy Modern Committee's Modern Masters Award. Photo by Larry Underhill.

In the early 1970s, Kappe transformed Los Angeles' design community when he co-founded the progressive architecture school, Southern California Institute of Architecture (SCI-Arc). The avant-garde institution centers on design, urban planning, and creative dialogue, and has become one of the top architecture schools in the country.

Dion Neutra (1926-2019)

Dion Neutra, son and longtime partner of Modernist architect Richard Neutra, made it his life's work to preserve his family's architectural legacy. An accomplished architect, the younger Neutra started collaborating with his father when he was only seventeen years old. He went on to study architecture at the University of Southern California and graduated in 1950. He immediately went to work for his father. For nearly a century, Neutra and his father, individually and in collaboration, worked on hundreds of houses and civic projects throughout Los Angeles and the country. Their distinct, sleek design style became the epitome of Southern California's indoor-outdoor lifestyle. The younger Neutra continued to practice after his father's death in 1970. The 1975 Huntington Beach Central Library and Cultural Center is considered his most significant project.



Dion Neutra in 2010, when he received the L.A. Conservancy Modern Committee's Modern Masters Award. Photo by Larry Underhill.

When concerned Neutra structures would be remodeled or demolished, Dion Neutra became an aggressive advocate on behalf of his family's legacy. His last project was a house in Honduras for one of his two sons, completed in 2018.

YEAR-IN-REVIEW 2019

PRESERVATION HIGHS & LOWS

Tom Bergin's named an official landmark by the City of L.A. after a joint nomination effort by the Conservancy and the Miracle Mile Residential Association.

The City of L.A. approved the Sakai-Kozawa Residence/Tokio Florist and Pole Sign for landmark status after a joint nomination effort by the Little Tokyo Historical Society and the Conservancy (learn more on page 5).

Thanks to leadership by the California Preservation Foundation and hundreds of letters of support, Governor Newsom signed the California historic rehabilitation tax credit (SB 451) into law, creating an important new economic incentive for rehabilitating historic buildings.

The Star Theatre in La Puente was demolished in June 2019 after a multi-year advocacy effort led by the Conservancy and the L.A. Historic Theatre Foundation. The structure, designed by master architect S. Charles Lee, was significant for its lamella roof design.

Despite strong advocacy efforts by the Conservancy and Boyle Heights residents, the Los Angeles Unified School District demolished almost all of Roosevelt High School's historic buildings. Roosevelt was one of the five schools that took part in the East L.A. Chicano Student Walkouts (Blowouts) of 1968.

69

ADVOCACY
ISSUES



Your membership dollars fund countless hours of advocating for the preservation of our built environment.

1,200

YOUNG
PRESERVATIONISTS



Your membership support made it possible for over 1,200 children ages 8-18 to participate in our youth programs and learn about L.A. history.

6

LOCAL
GOVERNMENTS



Thanks to you, 6 local governments received direct assistance on creating or updating preservation programs and policies.

21,000

EVENT
ATTENDEES



We host events throughout the year, including our walking tours, Last Remaining Seats series, and more. Members made up 46% of the total event attendee count.

28

LEGACY
BUSINESSES



Your membership supports a new microsite that shines a light on 28 legacy businesses in L.A. County. We'll add more businesses to the site in 2020.

302

DEDICATED
VOLUNTEERS



Our incredible volunteers—many of whom are members—make our work possible by sharing their time, energy, and knowledge with the Conservancy.



The 1972 Federal Aviation Administration Building (FAA) in Hawthorne is protected by an easement held by the Conservancy. Photo by Adrian Scott Fine/L.A. Conservancy.

Protecting 1970s Landmarks

by Adrian Scott Fine

The phrase “everything old is new again” is fitting for historic preservation work. Through the passage of time, places that once might have been derided and misunderstood come into their own and are “rediscovered.”

It happened with Victorian homes, for example, which were considered past their prime in the 1950s and ‘60s, and many were demolished in this time period. But those that remained came to be appreciated again by the 1970s and ‘80s. A similar storyline has followed Art Deco, Craftsman, and numerous other architectural styles. We generally lose a lot of these kinds of places as we wait for the public’s appreciation for them to catch up.

Often it is a younger generation that sees value in these “newer” buildings that are just emerging as the historic landmarks of the future. Now that the 1970s-era built environment is crossing the fifty-year threshold, enough time has passed to start understanding, recognizing, and protecting these places too.

Our Newest Conservation Easement

With the launch of our new The ‘70s Turn 50 initiative (learn more on page 1), this is a perfect time to share the news about our latest conservation easement, which happens to be a significant 1970s building.

The Federal Aviation Administration Building (FAA) in Hawthorne is one of the nation’s most significant examples of 1970s Late Modernism. It is now protected through a conservation easement held by the Conservancy. As an easement-holder, we ensure that any proposed changes to the exterior of the building and landscape conform to the Secretary of the Interior’s Standards for Rehabilitation (nationally recognized preservation standards).

When the FAA was completed in 1972, the nation was in the middle of a presidential scandal, the first-ever digital watch made its debut, and NASA’s Space Shuttle Program officially launched. The FAA and similar buildings from this time period represented a stark

architectural departure, with a rounded, taut glass-and-aluminum-skinned façade. It looked more like a piece of monumental sculpture than a building intended to house federal office workers. From certain angles, the reflective glass building appears to hover above the ground as if an experimental aircraft. This design is fitting given Los Angeles County’s role in the early aerospace industry.

Despite its eventual construction in the 1970s, the design for the FAA dates to 1966, by architects César Pelli and Anthony J. Lumsden of Daniel Mann Johnson & Mendenhall (DMJM). Considered the first-designed Southern California building to have a mirrored skin, the FAA was not the first built. Pelli and Lumsden collaborated on experimental developments with new types of exterior cladding or “skin.” The idea was to wrap a building’s structural frame in a glass curtain wall façade that appeared as one continuous, uniform surface.

In 1976, *Progressive Architecture* magazine quoted Lumsden saying the FAA was

“the first building in the country, I believe, that tried to do a lightweight sculptural surface, where the building goes over the top... under the bottom, and also around the corner.” The article also describes the FAA as an “anti-gravitational mass, not unlike a dirigible airship.” Its progressive design represented a significant step in the evolution of continuous, flexible membrane facades, leading to numerous examples built throughout the U.S. and world.

Anyone driving past the FAA and its busy intersection at 15000 Aviation Boulevard likely notices how this building stands out from others. It is set back from the corner with a vast open landscape and sited as if a “machine in the garden.” It is thoroughly futuristic, even today, nearly fifty

years later. In 2010, Lumsden noted how important and integral the open landscape was to the design of the building. It frames the FAA with flat open lawn areas and undulating earthen berms intended to extend the sculptural effects of the building, and serve a practical purpose of concealing surface parking. The Conservancy’s conservation easement protects both the FAA building and its landscape setting.

In 2015, at age 43, the FAA was officially listed in the National Register of Historic Places. Its contribution to the field of architecture is more than worthy of this level of recognition. Though still relatively young, the FAA was in need of a significant seismic retrofit and reinvestment. After considering its options, the General Services Administration (GSA), who manages the FAA and a massive portfolio of buildings owned by the federal government, ultimately decided to close and sell the building. Due to its status as a historic building, the planned sale prompted a federal historic review process called Section 106,

established as part of the National Historic Preservation Act. This affords any significant historic building passing from federal to private ownership adequate, long-term protection. In this case, the best tool to accomplish this goal is a conservation easement.

The federal government officially closed the building in 2018, relocating its office workers and leaving the building empty. For more than a year, the Conservancy worked closely with the GSA to put in place the necessary provisions before the sale of the FAA could proceed. This included valuable assistance from the National Trust for Historic Preservation and the Advisory Council on Historic Preservation. On May 3, 2019, the GSA issued bids for the purchase of the FAA, with an online auction beginning on June 3 and ending on July 9.

In late November 2019, ownership of the FAA transferred to the winning bidder, Worthe Real Estate Group, based in Santa Monica. They plan to rehabilitate the FAA building and retain its original use as an office building. The conservation easement was officially placed on the building as a condition of the sale.

The Conservancy is already working closely with Worthe as they begin planning for tenant improvements, restoration of the glass skin of the building, and necessary upgrades. We are very excited to see this building rehabilitated and put back into its original use, demonstrating how old can indeed become new again. This easement also marks the Conservancy’s first postwar historic building, let alone from the 1970s, to join our growing portfolio of conservation easements!

To learn more about the Conservancy’s easement program, visit laconservancy.org/easements.



The FAA building features a rounded, taut glass-and-aluminum-skinned façade. Photo by Adrian Scott Fine/L.A. Conservancy.

Preservation Snapshots

In December 2019, the Cultural Heritage Commission (CHC) voted in full support to recommend the designation of **Union Bank Square** as a Historic-Cultural Monument (HCM). If ultimately designated by the L.A. City Council, Union Bank Square will be the first skyscraper in Los Angeles to gain HCM status.

The Conservancy submitted an HCM nomination for Union Bank Square last July. Completed in 1967, Union Bank Square was the first skyscraper constructed within the Bunker Hill Urban Renewal area. The site is significant for its Corporate International style office tower and its surrounding three-acre Modernist plaza designed by nationally renowned landscape architect Garrett Eckbo.

A planned \$20 million renovation by owner KBS initially sparked concerns about the future of Union Bank Square, especially Eckbo’s cultural landscape. We are working closely with KBS and have resolved any potential conflicts. The renovation is moving forward and will result in the restoration of some landscape features that were altered in a renovation in the early-1990s.

Great news! In November 2019, the L.A. City Council unanimously approved the designation of the **Sakai-Kozawa Residence/Tokio Florist and Pole Sign** as an HCM. The Conservancy worked closely with the Little Tokyo Historical Society throughout the landmark process. The Silver Lake home and grounds are significant for their association with the Sakai-Kozawa family and Tokio Florist, their floral business, which operated at this location from 1960 to 2006.

The property is currently for sale. We are very hopeful that a preservation-minded buyer will restore the site and celebrate its rich heritage even as it takes on a new use. •

Stay up to date on all of our issues by subscribing to our email list at laconservancy.org/subscribe

'70s Turn 50 continued from page 1

flux, moving targets based on the time and changing trends.

Threats to the '70s

In the decade since the Conservancy launched its efforts to preserve resources from the 1960s, structures from the 1970s have moved increasingly into the cross-hairs—especially those made with faltering building materials.

Gasoline shortages caused by the 1973 oil embargo quickly curtailed the postwar housing explosion in the United States, a boom that had resulted in the construction of roughly six million housing units in California. Construction shrank as 'stagflation,' a term coined in the '70s to describe the simultaneous occurrence of slow economic growth and high rates of inflation, gripped the country. The subsequent emphasis on cheap construction materials resulted in buildings that were difficult and expensive to maintain.

1970s buildings also face an increased threat due to a lack of enthusiasm for the aesthetics of the era. The design features and fads iconic to it (shag carpet, faux wood-grain paneling, platform shoes, and macramé) tend to be polarizing ones, and its architecture may be equally difficult for many to embrace.

A Time of Experimentation

Yet in Southern California, the '70s marked a time of unprecedented architectural exploration, and the structures left in its wake are some of the finest examples of that creative spirit. Large architectural firms expanded beyond the plain International Style glass box with a variety of building shapes and experimented with glass-skinned exteriors that gave their corporate commissions a simple yet beautiful aesthetic.

The Westin Bonaventure Hotel (John Portman, 1976), the colorful Pacific Design Center (Pelli and Gruen Associates, 1975), and the Federal Aviation Administration Headquarters (César Pelli, Anthony J. Lumsden, DMJM, 1972) exemplify the originality of the decade.

Simultaneously, schools of architecture, such as the newly formed Graduate School of Architecture and Urban Planning at UCLA; the School of Environmental Design at California State Polytechnic University, Pomona; and

geles through the efforts of new organizations like TreePeople and the California Conservation Corps.

Begun in the '60s, the battle for civil rights continued, now in tandem with and alongside anti-Vietnam War marches and protests. The Chicano Moratorium took place in 1970, imprinting East Los Angeles with the memories of its message, marchers, and casualties. In the following years, both the women's and LGBTQ+ liberation movements would make their presence known across Southern California, as well. Despite Tom Wolf's descriptor of the 1970s as the "Me" decade, Los Angeles retained strong elements of civic engagement and activism.



The colorful Pacific Design Center's first building, the Blue Building, rose at the corner of Melrose Avenue and San Vicente Boulevard in West Hollywood in 1975. Photo by Adrian Scott Fine/L.A. Conservancy.

the radical Southern California Institute of Architecture (SCI-Arc), joined the ranks of the University of Southern California's established architecture school in producing many of the leading architects of the time. Craig Hodgetts, Robert Mangurian, Thom Mayne, Michael Rotondi, Eric Owen Moss, Eugene Kupper, and Frederick Fisher all taught at these institutions, which provided them the means to experiment despite limited budgets.

Frank Gehry's 1978 re-design of his Santa Monica residence using cheap and accessible materials was the first project to bring him significant attention. It catapulted the Los Angeles Deconstructivism movement onto the national stage.

Movers and Shakers

On the social and cultural front, the '70s were a crucible for movements. The Los Angeles Conservancy, Whittier Conservancy, Pasadena Heritage, and many other preservation and heritage groups were founded in the 1970s in response to the demolition and threatened destruction of historic sites across the County.

Similarly, the environmental movement, which gained national attention with landmark legislation, such as the National Environmental Protection Act, the Clean Water Act, and the Endangered Species Act, solidified in Los An-

Celebrating the '70s

The Conservancy will explore all of this and much more through The '70s Turn 50 initiative. Throughout 2020, we will tell the stories and explore the legacies of the 1970s in a variety of ways, including:

- Holding a yearlong tour and discussion series at significant '70s buildings across the County.
- Hosting special tours of buildings and sites of architectural and cultural importance.
- Nominating structures from the decade for landmark designations.
- Launching a social media campaign and a new '70s-centered microsite.

Most importantly, we will build a coalition of fellow organizations eager to join us in this enterprise. We hope that Conservancy members and citizens of Los Angeles County will create a force for valuing and preserving the rich heritage and unique culture of the 1970s.

See page 1 for a list of some of our upcoming The '70s Turn 50 events, and visit our microsite at laconservancy.org/70sTurn50 to learn more about this initiative and our programming partners. We will add more content and announce additional events throughout 2020. •

OCTOBER 15 / DECEMBER 15 MEMBERSHIP REPORT

The Los Angeles Conservancy would like to acknowledge the generous contributions of our new or upgrading Supporting members, and the new and renewing members of our Sustaining, Benefactor, and Cornerstone groups.

TRAVERTINE

(\$10,000)
Pearlman Geller Family
Foundation

MARBLE

(\$5,000 - \$9,999)
Jerry and Linda Bruckheimer
Leland Ettinger
Sophia Nardin and Luke Wood

GRANITE

(\$2,500 - \$4,999)
Architectural Resources Group
Capital Hall Partners
CommonWealth Partners
The David Schwartz Foundation
Ivanhoé Cambridge
Thomas Miller
Watling Foundation, Inc.

LIMESTONE

(\$1,000 - \$2,499)
Tim Barber Ltd.
Bielski Specialty Services
Olga Eysymontt
Michael Hanel and
Steven Linder
Elizabeth Edwards Harris
Hernan Hernandez and
Karen Van der Burgh
Luis Hoyos and Ivan Rukavina
Elyse Kaiser
David and Robin Kopple
Kenneth Korman
Marmol Radziner
and Associates
Doug and Susan Gardner
James McClintock and
Richard Graves
Sarah McElroy
Catherine Meyler
Page & Turnbull
Robhana Group
David Saffer
David Silvas
Andree Valdry
Robert Vogt and
Joel Richardson

BENEFACTOR

(\$500 - \$999)
Ellen and Don Castleman
Perla Eston
Steven Fader and
Nalsey Tinberg
Barbara and Douglas Hadsell
Steve Glenn and Jake Hogge
Theodore Kotzin
Walter Marks
Mark and Carol Neumann

Ken Pelletier and Amanda Lao
Bob Stiefel
David K. and
Elizabeth S. Thompson
Dexter Williams

SUSTAINING

(\$250 - \$499)
Patricia Ahmann
Alice Allen
James Auld
Barbara Blake
Leo and Dorothy Braudy
Mayer and Sandy Brenner
George Budd and
Jan Donsbach
Janet and Jay Cohen
Madeline Cripe
Patty Dryden
Matt Dubin and Robin Routh
Fimie and Jack Estridge
Christyann Evans
Laney Filuk
Anthony and
Elisabeth Freinberg
Bruce Gainsley
Alexis G. Hoen
Liz and Ryan Hawkins
Patricia Keating and
Bruce Hayes
Alice and Nahum Lainer
Victoria Lautman
Edward Levin
Judith Levitt and Walter Koenig
Thomas and Anne McKerr
Gordon McWilliams
Peg Meehan
S.J. Mulholland, Inc.
Lauren Nakasuji
Jay W. Nickels
Sharon Oxborough
Peter and Janet Pettler
Vivian Pine-White and
John White
Michelle Post
Michael Ritter
Bradley Roe
James and Sylvia Rothman
Lee Sadja
Kevin Sharkey
Richard Stanley
Evelyn Stern
Susan Tittle
Richard W. Titus
John Trautmann
Elinor Turner
Bevanne and Jeffrey Upperman
Martin and Helen P. Wachs
Eldridge Walker
Suzanne Wallander

Steven Warheit and
Jean Christensen
Tom Weinberg
Ben and Rose Weinstein
Marcia Williams and
Gene Lucero
Lorinda Wong and Rick Miller
Elaine Zarett

SUPPORTING

(\$100 - \$249)
Teresa Austin
Elizabeth Bertrand
Marnie Bodek
Alan and Laurel Burks
Elaine Carbrey
Mark and Susan Drozdowski
Cuc Du and Scott Ethington
Linda Elliot and Ray Johnson
Jed and Katherine Elinoff
Cornelia Emerson
Johanna Felder
Bill Field
Charles Flippen
Erica Fox
Cathleen and Rich Foye
Barbara Goldberg
Phyllis L. Gottlieb
Stephanie Greger
Eric Handt and Jeri Ulberg
Mary Harley
Francine M. Harvey
Sheri and Michael Hirschfeld
Ken Hixon
Nhung Mong Ho
Judith Hyman
David Jacot and Francis Diaz
Zachary and Lyndsey Kier
Brian Kuhar and
Elizabeth Thinner
Kathryn Kutsch
Anita Landecker
M.A. Leonard and
Frannie Hemmelgarn
Jane and Eddie Lorin
Elizabeth Mahoney
Marian Manzer
Daniel and Monique Melendez
Norman M. Morrill
Delia Reyes
Christine Z. Rose
Diane Sherwood
Timothy Shugrue and
Kevin Hale
Steven C. Smith
Andrea Spatz
Katie and Zach Taylor
Douglas Williams and
Thomas Renzi
Joanne Wright
David Zoraster

Member Spotlight: Daniel Paul

Longtime Conservancy member **Daniel Paul** is an expert in L.A. Late-Modern architecture (1970-1990). Director of Development **Liz Leshin** asked Daniel to tell us about his area of expertise and why he joined the Conservancy. To read the full interview, visit our blog at laconservancy.tumblr.com.



Liz Leshin: Why did you join the Conservancy in 1996? What were the main issues of concern then?

Daniel Paul: I immediately joined the Los Angeles Conservancy's Modern Committee. We had a slew of preservation issues at hand. It was exciting, a home of sorts, to meet and be among so many others with similar loves.

LL: Why do you think it's important to remain a member of the Conservancy?

DP: The Conservancy is virtually one-of-a-kind in terms of its scale and what it is willing to go after. Additionally, the Conservancy seems to have sort of a feel for, and ear of, local politics.

LL: In 2020, the Conservancy is exploring the 1970s turning 50. One of your specialties is glass-skin buildings, which were built starting in the 1970s. What is the allure of these buildings?

DP: I find the work compelling because it frequently possesses moments of beauty that are unexpected for large scale business architecture.

LL: What is the challenge in preserving them?

DP: Their scale, the value of their land, preserving the very few and subtle character-defining features that they possess, as well as changing tastes.

LL: What do you say to people who describe them as "ugly" or "soulless"?

DP: Enjoy their bold, sculptural presence from afar, enjoy their surfaces close-in. Just because they are large-scale projects, know their design work was often done on minuscule time and budget allocations, by architects trying to do something very interesting with very little. •



Los Angeles Conservancy
 523 West Sixth Street, Suite 826
 Los Angeles, CA 90014

Nonprofit Organization
US Postage Paid
 Santa Barbara, CA
 Permit #553

TIME VALUE

ADDRESS SERVICE REQUESTED



Members/Youth: \$10
General: \$15
One of several member perks!

weekly walking tours

DETAILS AND RESERVATIONS AT
laconservancy.org/tours

ANGELINO HEIGHTS
 first Saturday of the
 month, 9:45 a.m.

**BROADWAY THEATRE
 DISTRICT**
 Saturdays, 10 a.m.

**MILLENNIUM
 BILTMORE HOTEL**
 Sundays, 2 p.m.

ART DECO
 Thursdays, 11 a.m.
 Saturdays, 10 a.m.

HISTORIC DOWNTOWN
 Wednesdays, 11 a.m.
 Saturdays, 10 a.m.

UNION STATION
 Saturdays, 10 a.m.

CUSTOMIZED GROUP TOURS AVAILABLE BY SPECIAL ARRANGEMENT