



Other Listings  
Review Code

Reviewer

Date

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\*Resource Name or #: UCLA Faculty Center

P1. Other Identifier: None

\*P2. Location:  Not for Publication  Unrestricted

\*a. County: Los Angeles

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

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

c. Address: 480 Charles E. Young Drive East

City: Los Angeles

Zip: 90095

d. UTM: Zone: 10 ; mE/ mN (G.P.S.)

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

Assessor Parcel Number: 4363-001-903

**\*P3a. Description:**

The UCLA Faculty Center is located at the intersection of Charles E. Young Drive East, Westholme Avenue, and Hilgard Avenue and the property overlooks Hilgard Avenue and the residential subdivision below. Located within the Modern addition to the UCLA campus, directly south of the Administrative Building, the Faculty Center is positioned along the eastern border of the campus, south of the main east-west axis, at the southeast corner of Dickson Court and Young Drive East.

The Faculty Center is largely H-shaped, although additions and enclosures have made the plan more irregular than in its original configuration. The building has an intersecting gable roof and a concrete foundation. The Faculty Center is constructed with both post-and-beam and stud-wall construction. The exterior is sheathed in board and batten siding which is painted rustic red. Wood partitions and wing walls also covered with board and batten define the outdoor eating spaces and have attached decorative wood planters. The roof has wide overhanging eaves and exposed roof framing. The attenuated rafters extend over the garden courts and patios. The original primary spaces feature exposed roof framing while smaller secondary rooms and hallways have low ceilings.

(See continuation sheet)

\*P3b. Resource Attributes: HP39. Other - Institutional, HP15. Educational building

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



P5b. Description of Photo:

Primary Elevation, View Southeast

\*P6. Date Constructed/Age and

Sources:  Historic

Prehistoric  Both

1959

\*P7. Owner and Address:

Regents of the University of California

Office of the President

c/o Real Estate Services Group

Attn: Gordon Schanck, Director

1111 Franklin Street, 6th Floor

Oakland, CA 94607

\*P8. Recorded by:

Margarita Jerabek Wuellner, Ph.D.

Jon Wilson, M.A., M.Arch.

Amanda Kainer, M.S.

PCR Services, 201 Santa Monica Blvd,

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\*P9. Date Recorded:

August 2015

\*P10. Survey Type:

None

\*P11. Report Citation: None

\*Attachments:  NONE  Location Map  Sketch Map  Continuation Sheet  Building, Structure, and Object Record  
 Archaeological Record  District Record  Linear Feature Record  Milling Station Record  Rock Art Record  
 Artifact Record  Photograph Record  Other (List): Color Prints and CD

DPR 523A (1/95)

\*Required information

**BUILDING, STRUCTURE, AND OBJECT RECORD**

\*Resource Name or # UCLA Faculty Center

- B1. Historic Name: UCLA Faculty Center (Faculty Club)
- B2. Common Name: UCLA Faculty Center or Faculty Center
- B3. Original Use: Faculty Center
- B4. Present Use: Same

\*B5. Architectural Style: Ranch Style

\*B6. Construction History:

Constructed in 1959, see the continuation sheets for additional discussion about the construction history and alterations.

\*B7. Moved?  No  Yes  Unknown Date: Original Location:

\*B8. Related Features:

B9a. Architect: Welton Becket & Associates (Supervising Architects); Austin, Field & Fry (Executive Architects); Ralph Cornell (Landscape Architect); Coulson Tough (UCLA Project Architect)  
b. Builder: Robert B. Tebbe, Inc.

\*B10. Significance: Theme: See below

Area: Los Angeles

Period of Significance: 1959

Property Type: Institutional/Faculty Club

Applicable Criteria: 3

The UCLA Faculty Center is the only extant Ranch style faculty center on a university campus in the City of Los Angeles and is a rare example in California and the United States. The UCLA Faculty Center appears eligible for listing in the California Register under Criterion 3 at the local level of significance. Located within the Modern addition to the UCLA campus, the Faculty Center was designed between 1950 and 1959 by Austin, Field, and Fry with a preliminary concept design by Edward H. Fickett under the oversight of the campus master plan architect, Welton Becket and Associates, with landscape designed by Ralph Cornell. Designed in an architectural style distinct from any other building on the UCLA campus, the one-story Ranch style Faculty Center is a bridge between the residential neighborhood to the east and the institutional architecture of the UCLA campus. The Ranch style design of the UCLA Faculty Center reflects the Postwar transformation of the UCLA campus aesthetic, directed by Welton Becket and Associates, the master planners of UCLA. The Faculty Center is an outstanding example of the Modern Ranch style applied to the university faculty club property type. Additionally it is a rare example of the Ranch style in Welton Becket's career, and an outstanding example of Becket's close creative partnership with Austin, Field & Fry, architect Edward H. Fickett, and landscape architect Ralph Cornell. A detailed narrative statement of significance under Criterion 3 and appropriate historic context statements are included on the continuation sheets.

B11. Additional Resource Attributes: HP39, HP15

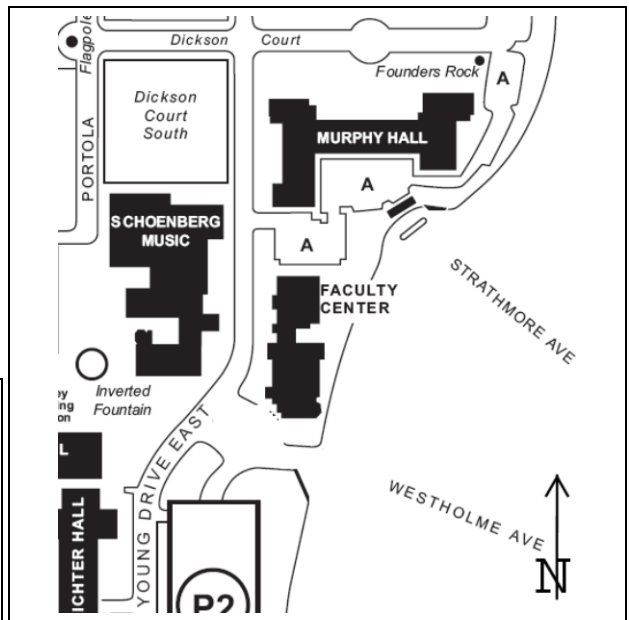
\*B12. References: (See Continuation Sheet)

B13. Remarks:

\*B14. Evaluator: Margarita Jerabek, Ph.D., Amanda Kainer, M.S., and Jon Wilson, M.A., M.Arch., PCR Services, 201 Santa Monica Boulevard, Suite 500, Santa Monica, CA 90401

\*Date of Evaluation: August 2015

(This space reserved for official comments.)



**CONTINUATION SHEET**

\*Recorded by: PCR Services

\*Date: August 2015

Continuation

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**B10. Significance (continued)**

Under Criterion 3, the Faculty Center is an outstanding example of the Modern Ranch style applied to the university faculty club property type, is a rare example of the Ranch style in Welton Becket's career, and is an outstanding example of Becket's close creative partnerships with Austin, Field & Fry, architect Edward H. Fickett, and landscape architect Ralph Cornell. The period of significance identified under Criterion 3 is 1959, when the construction of the Faculty Center was completed.

The architects and landscape architects of record for the Faculty Center include the following: the UCLA project architect was Coulson Tough; the executive architects were Austin, Field and Fry; the landscape architect was Ralph Cornell; and the supervising architect was Welton Becket and Associates. The Faculty Center became part of the larger UCLA campus plan devised with Welton Becket & Associates as Supervising Architects. While the architecture of UCLA constructed under the direction of Welton Becket & Associates is dictated by its specific program, the Ralph Cornell designed landscape surrounding the Faculty Center is connected with the larger postwar sections of the campus landscape creating a seamless design interconnected by its cohesive landscaping. The architecture of Becket's UCLA master plan had a general theme of Postwar Modern Architecture, however, the design of each individual building was dictated by its function. Overall, Becket's master plan included a unifying landscape with individual Postwar Modern buildings designed for their respective functions. By using a largely residential architectural variant of Postwar Modern, the one-story Ranch style Faculty Center (Plates 1-3) was designed as a place for UCLA faculty and staff to take a break from the institutional setting of the campus within a home-like setting.

The Faculty Center represents a distinctive and rare interpretation of the Ranch style applied to an institutional building. The purposeful informality of the Ranch style is intact and the property still conveys the original design intent of the architects and the Faculty Center Association. The integration of the Ranch style Faculty Center into the surrounding campus setting, the California garden court atmosphere brought indoors, and the seamlessly transparent indoor-outdoor relationships with carefully framed views makes the Faculty Center a truly unique and distinctive example of Modern Ranch style institutional architecture in Los Angeles and in California.

The design of the Faculty Center is a part of the larger UCLA campus plan devised by Welton Becket and Associates. Beginning in 1949, Welton Becket and Associates completed almost forty buildings on the UCLA campus. Also, the firm oversaw the construction of campus buildings designed by other prominent architects, including Neutra & Alexander; Austin, Field & Fry; William Pereira & Associates; Risley & Gould; Stanton & Stockwell; and Paul R. Williams. Becket's firm was involved in master planning projects from the late 1950s and 1960s onward as part of their "Total Design" approach including the Los Angeles International Airport (in concert with Paul Williams and William Pereira), the Center for Health Sciences at the University of California, Los Angeles (UCLA), as well as Century City. Becket and Associates used their expertise in Total Design to fit the Faculty Center within the Modern expanded campus.

Edward H. Fickett, F.A.I.A., developed the preliminary design of the Faculty Center. Fickett was a notable architect who popularized and defined Ranch-style architecture in Postwar America. During Fickett's career, he designed more than 60,000 homes, housing tracts, and institutional and commercial buildings in Southern California. He is best known for his innovative "Fickett Homes" with such advanced and new features as an open floor plan, fourteen-foot cathedral ceilings, skylights, an open kitchen/family room, floor-to-ceiling windows, colorful exteriors and interiors, sliding closet doors, textured interior and partial walls that allowed one room to flow naturally into the next, and the use of native materials such as wood and natural stone. Many of these features are clearly evident in the Faculty Center's design. Fickett's main criteria for all of his designs, whether residential or commercial was to "bring the outside in," which he achieved with a seamless indoor-outdoor design typified in the Faculty Center.

The executive architects, Austin, Field and Fry, are best known for specializing in the design of large-scale civic, educational and ecclesiastical architecture that followed trends in architecture. They used this expertise to design four buildings at UCLA, including Dodd Hall (1948), Campbell Hall (1954), Rolfe Hall (1956) (received an Award Citation from Progressive Architecture journal), and the Faculty Center (1959). The Faculty Center is a rare Ranch style project within their body of work and represents their unique ability to adapt their designs for the architectural program requested by the client.

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**B10. Significance (continued)**

Ralph D. Cornell, FASLA, was the supervising landscape architect for UCLA between 1937 and 1972. He was responsible for all the Postwar UCLA landscape design and had frequently collaborated with Welton Becket and Associates. Amongst his notable works include the landscape design for Pomona College (1937-39), the master plan for Griffith Park (1939-1940), and the Carmelitos Housing Project in Long Beach (1939-40). The Ralph Cornell designed landscape connects the Faculty Center to the larger Postwar sections of the campus landscape.

During the conceptual design phase, the Faculty Association and Women's Faculty Club required that the design of the Faculty Center be conducive to potential expansion in the future. After the faculty members accrued sufficient funds, they hired the original architects, Austin, Field, and Fry, to design an addition onto the south elevation of the Faculty Center to accommodate events, meetings, and growing membership. Completed in 1977, the Ranch style addition consists of six private dining rooms and a basement lounge with bar that features a carved panel wall, "*Castles*," completed circa 1964 by the designer Evelyn Ackerman. The design of the addition compliments the original building and the location of the addition on the southern end of the original building is not visible from the public right-of-way, therefore the addition does not detract from the integrity of the original design. Provided as Plate 46 is an aerial of the Faculty Center that shows the location of the 1977 addition on the north elevation of the original building.

Therefore, the Faculty Center is eligible under California Register Criterion 3 both because it is a notable work of master architects Welton Becket and Associates, Austin Field and Fry, Edward Fickett, and landscape architect Ralph Cornell, and it is an outstanding example of the Ranch Style.

## CONTINUATION SHEET

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### P3a. Architectural Description (continued)

The garden wall and west elevation of the Faculty Center serve as a visual border for the campus while also providing for private outdoor courtyards along the west elevation of the Center; additional courtyards or outdoor patios are integrated into the building's H-plan; the eastern elevation of the Faculty Center overlooks the residential neighborhood to the east and incorporates distant views to the northeast along Strathmore Avenue.

The Main Dining Room (Plates 4-5) is located south of the primary entrance. It is defined on the exterior by a projecting front gable. The expansive dining room has a high open-beamed ceiling and features a large fireplace set against a backdrop of Bouquet Canyon flagstone veneer on the south wall (Plate 6). The front gabled volume has floor-to-ceiling glazing to allow for views of the Modern style landscape designed by Ralph Cornell (Plate 7) which is located in the shaded patio between the building and the outer yellow brick garden wall that runs along the south side of the property, parallel to Charles E. Young Drive. The garden includes volcanic rocks and decorative exotic plantings characteristic of Cornell's design and a metal bird bath with a green patina that appears designed for the garden. The north and east walls of the dining room are glazed floor-to-ceiling. The glass walls are divided by wood mullions and supported by embedded structural posts, with several glass doors providing egress to the adjoining Main Courtyard Patio.

The seamless transparency created by the expansive use of glass throughout the building creates the distinctive indoor-outdoor relationship characteristic of Becket and Cornell's creative partnership. In this project they were able to bring the California garden courtyard atmosphere into the building, providing carefully framed views of the exterior patio spaces from within the interior dining areas and meeting spaces (Plate 8). At the same time, the courtyards and patios function as outdoor rooms, further enhancing the indoor/outdoor spatial relationships and celebrating the local Mediterranean-like climate.

The main entrance (Plates 9-10) to the Faculty Center is located north of the Main Dining Room, recessed from the west elevation of the tall front gable. Conference rooms and private dining rooms are located in the northern half of the building. The Playa Lounge (Plates 11-12), California Room, Billiard Room, Hacienda Room, Sierra Room (Plate 15), and Men's and Women's restrooms are accessed from the main central north-south hallway. The hallway (Plate 16) has built-in storage closets and telephone rooms on the west wall. The Playa Lounge is the first room off the hallway, after the door to the Main Courtyard Patio. The Playa Lounge was remodeled with a coffee bar and features a double fireplace with Bouquet Canyon flagstone veneer on the north wall. The double fireplace has a hearth on the other side of the wall in the California Room. There are two private patios (Plates 17-18) along the west elevation of the building, and there are three patios along the east elevation: the California Room Patio (Plates 19-20); the Main Courtyard Patio (Plates 21-22); and the Coral Patio (Plate 23).

Private dining rooms, a patio court, and the kitchen and food services (Plate 24) are located south of the main dining room. Access to the private dining rooms is provided by a north-south hallway (Plate 25) along the west elevation. There is a central outdoor patio court (Plate 26) bordered by the dining rooms. The patio is shaded by tall pine trees in brick planters. The Coral Patio (Plate 23) mentioned earlier extends southward from the Main Courtyard Patio along the western elevation of the building. The Sequoia Patio (Plate 27) is located along the south elevation and features Elaine Krown Klein's bronze sculpture, "Serenade," and a rose garden. Sequoia Rooms 1, 2, and 3 (Plate 28) are accessed from an east-west hall and are bordered on the building's south elevation by the Sequoia Patio. The Sequoia Rooms and patio was an addition from 1977, the addition is shown on the diagram presented in Plate 46. The original patio along the west elevation of the building contains the Cornell-designed garden (Plate 7) discussed above, and a patio area off the hall.

Beneath the Kitchen and accessible from stairs located in the 1977 addition, is the downstairs basement (Plate 30) designed by Austin, Field and Fry and completed in 1977; the addition is shown on the diagram presented in Figure 46. The fully finished basement contains a bar (addition) and the interior has been updated over the years to accommodate its use for faculty receptions, lectures and other gatherings. The basement is finished with a wood veneer wainscot, and the ceiling has exposed decorative beams. Behind the bar is a twenty-foot-long carved panel wall, "Castles," completed circa 1964 by the prominent designer, Evelyn Ackerman (Plate 31). *Castles* is comprised of repetitive, deeply carved red wood panels with an abstract owl design motif. The glazed wall along the east side of the basement opens onto a patio court (Plate 32) featuring a decorative Modern rock waterfall.

**CONTINUATION SHEET**

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**P3a. Architectural Description (continued)**

The interior of the Faculty Center has been remodeled over the years. The comparison photographs provided in “Photo Comparison for Integrity Evaluation” on the continuation sheet (pages 51 to 53) demonstrate the subtle alterations that have taken place. The light fixtures, floor and window treatments, and some of the hardware and doors were removed and replaced throughout the building, as demonstrated in the photographs of the Main Dining Room in 1959 compared to the existing conditions. Originally, the Main Dining Room had a rubber tile flooring, natural wood paneling covering the walls, glass light fixtures, no window treatments, and simple Mid-Century Modern furnishings. Many of the walls are now covered with Gypsum board and decorative molding has been applied to some rooms and hallways. Likewise, the California Room, originally had a Mid-Century Modern appearance during the 1960s; it did not have decorative trim moldings, elaborate chandeliers, brightly painted walls, or patterned floor coverings which are later alterations, as demonstrated in the comparison photographs.

**B10. Significance (continued)**

**1.0 Property History**

**1.1 History of the University of California, Los Angeles**

The University of California, Los Angeles was originally the Los Angeles branch of the State Normal School, established in 1881 on a five-acre site in downtown Los Angeles.<sup>1</sup> The State Normal School consisted of a Victorian building designed by S.H. Kent, superintendent of construction, of San Francisco.<sup>2</sup> A gymnasium was built in 1890 and another major addition was designed by the architects Jasper N. Preston and Seymour E. Locke in 1893. The School gradually outgrew the downtown campus and relocated to a second location, a site at Vermont and Heliotrope Avenues, in 1914.<sup>3</sup> The buildings on the twenty-five acre campus were designed by the architecture firm of Allison and Allison and George W. Kelham in the Romanesque Revival style and “reminiscent of the Lombardy brick architecture found in northern Italy.”<sup>4</sup> In 1919, an act of legislation made the State Normal School part of the University of California. Governor William D. Stephens signed the bill creating the “southern branch” of the University of California on July 24, 1919.<sup>5</sup>

As the University’s enrollment increased, the Board of Regents began their search for a new site during the mid-1920s. The Board of Regents conducted a new campus search at seventeen sites between Ventura County and San Diego County. In 1925, the site in Westwood was selected, and the cities of Los Angeles, Beverly Hills, Santa Monica, and Venice approved bonds to purchase the land. The new campus was an element in the Janss Corporation Westwood development and was planned to be surrounded by single-family residences and some apartments on the east, north, and west, and a commercial district, Westwood Village, on the south.<sup>6</sup>

In 1911, Harold Janss purchased 3,300 acres in Westwood from the Letts family after he married the daughter of Arthur Letts, the Broadway Department Store founder.<sup>7</sup> After the Westwood land purchase, the Janss family advocated for the construction of a westside University of California campus on their newly acquired property. In 1925, the Janss Investment Company sold 325 acres of their property to the cities of Los Angeles, Santa Monica and Beverly Hills for \$1.2 million. The cities passed bond measures to pay for the property, and resold the property to the State of California for the construction of the future home of the University of California at Los Angeles. After the construction of the campus began in 1927, the Janss brothers developed the surrounding neighborhoods and commercial district. Westwood Village became known for its Spanish Colonial and Mediterranean architecture.

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**1.1 History of the University of California, Los Angeles (continued)**

In 1925, San Francisco architect George W. Kelham, the University of California's supervising architect, was hired to design a master plan for the Westwood campus, and was assisted by David Allison of the Los Angeles architecture firm, Allison and Allison.<sup>8</sup> John W. Greg, a popular Bay Area landscape architect, was also hired to assist Kelham. The site plan considered three factors: site planning and disposition of buildings to take advantage of the topography; orientation for environmental options such as sunlight, shadow, and sea breeze; and opportunities for expansion once the first buildings were completed.<sup>9</sup> The architects developed a cross axial Beaux-Arts site plan with terraces and steps cutting into the hilly site. The main axis ran east to west from Hilgard to Westwood Boulevard. Kelham designed a bridge, one of the first structures erected on the campus, set in an English Romantic garden over a small arroyo, to facilitate the transportation of materials to the site of buildings.<sup>10</sup> The Italian Romanesque Revival style, fashionable for educational buildings throughout the 1920s, was chosen as the dominant style for the campus architecture. This style was used previously for the Vermont Avenue campus. The first four buildings completed on campus constituted the main quadrangle: College Library, Royce Hall, Physics/Biology Buildings, and Chemistry Building.<sup>11</sup> During the early 1930s, other buildings were constructed around the main quadrangle: Education Building, Kaufman Hall, Kerckhoff Hall, Men's Gymnasium, Women's Gymnasium, Mira Hershey Hall, and Administration Building.<sup>12</sup>

During the Great Depression, construction on the UCLA campus slowed. George W. Kelham acted as the supervising architect until his death in 1935, when he was replaced by Allison and Allison. With increased enrollment at UCLA as a result of the introduction of the G.I. Bill in 1944, campus expansion and new construction was necessary to address a growing student body. Post World War II, the original Kelham site plan was revised and expanded by David C. Allison and landscape architect Ralph D. Cornell. In 1947, the expansion site plan filled in the arroyo, now the current site of Dickson Court and Plaza, to create additional space for campus expansion. The architects moved the Health Science (Medical School) to the southern side of the campus and decided future buildings should be designed as moderate high-rise buildings to accommodate the projected future growth of the students.

The substantial Postwar growth complicated the University's policy of one central authority headquartered at Berkeley making the major administrative decisions. Regent Dickinson saw this as an inadequacy and appointed a committee in 1949 to recommend a reorganization plan. Under this new plan, each branch of the University would be governed by a Chancellor rather than a Provost. The new plan, adopted in 1951, gave UCLA independent authority on all matters of operation on their campus. The Chancellor was authorized to attend meetings of The Regents for the first time and be directly informed on all matters relating to his campus. This policy change had great bearings on UCLA's future building program.<sup>13</sup>

In 1948, the firm of Wurdeman and Becket were appointed master planners of UCLA.<sup>14</sup> After the death of Walter Wurdeman in 1949, Welton Becket and Associates were appointed supervising architect for the UCLA campus and continued as consulting architects through 1968. The principal architect for UCLA was Carl E. McElvy, who headed the UCLA Office of Architects and Engineers, which maintained a full-time staff of 71, including 12 licensed architects.<sup>15</sup> The role of Welton Becket was "to aid in devising the master plan for the campus and guide the many architects who design buildings on matters of site, mood, and aesthetic quality on campus" and the role of his firm, Welton Becket and Associates, served as executive architects for some of the buildings.<sup>16</sup> Welton Becket and Associates abandoned the past historicist architecture for a clean, Modern style; a new contemporary and functional style which would embody the inherent aesthetic values of the existing buildings. Welton Becket expressed this design philosophy,

We had to get away from Romanesque because the ornamental facades were too expensive and the towers and cupolas of that style are very inefficient and space wasting. Though we are continuing with the same basic building materials, they are being used in a completely different modern way – except in the older portion, where harmony is being preserved by the use of tile roofs and more traditional architectural statements. It's interesting to note, that certain elements of the original buildings have been re-used by recent architects – arches, porticos, arcades, patios, and screens. It's this kind of adaptation which permits a smooth transition from old to new.<sup>17</sup>

**CONTINUATION SHEET**

\*Recorded by: PCR Services

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**1.1 History of the University of California, Los Angeles (continued)**

The Master Plan for the campus included the clustering of building by function, with the Western portion for residential use, the Central for recreational use, and the Eastern for academic uses.<sup>18</sup> An integral aspect of the plan was the incorporation of open and green space, including patios, courts, walks, and plantings to complement the varied architectural styles. Automobile traffic was routed to the periphery of the campus and parking structures were constructed along the outer access roads to relieve parking issues.

Beginning in 1949, Welton Becket and Associates completed almost forty buildings on campus. The first building the firm worked on was the Health Science (Medical School) Building, the basic unit of the hospital and medical school. The firm would continue to add wings to the original structure and new buildings to the complex. In connection with the health center, the firm was responsible for the Neuropsychiatric Institute, School of Dentistry, School of Public Health, the Marion Davies Children's Clinic, the Jules Stein Eye Institute, the Mental Retardation Unit, Rehabilitation Center, and the Reed Neurological Research Center. In addition, the firm's other campus building included the Music Building, Student Union, the Pauley Pavilion, and a number of dormitories and parking structures. The firm also oversaw the construction of buildings on campus designed by other prominent architects, including Neutra & Alexander; Austin, Field & Fry; William Pereira & Associates; Risley & Gould; Stanton & Stockwell; and Paul R. Williams.

Since the mid-1970s, another group of buildings were constructed on the campus by prominent Post-Modern and contemporary architects. These buildings include: Frank O. Gehry and Associates' Student Planning Center (1976-1977); Daniel L. Dworsky and Associates' UCLA Parking Structure (1979-80); and Venturi, Scott-Brown Associates' (with Payette Associates') Gordon and Virginia MacDonald Medical Research Libraries (1991-1992).<sup>19</sup>

In 1991, the firm of Hodgetts and Fung Design Associates did a master plan for the new UCLA Gateway, located at Westwood Boulevard and Le Conte Avenue, and then instituted the first phase of entrance kiosks, a pavilion, pool, and landscaping.



**CONTINUATION SHEET**

\*Recorded by: PCR Services

\*Date: August 2015

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**1.2 History of the UCLA Faculty Center (1928-1959)**

In 1928, one year before UCLA moved to its current location in Westwood, the UCLA Faculty Men's Club was established.<sup>20</sup> As soon as the Faculty Men's Club moved to UCLA, the club began to petition UC President Robert G. Sproul for a loan from the Regents to construct a new facility. The Regents declined their loan request until they could find someone to guarantee the loan. Without a positive response from the Regents, the Faculty Club began meeting at a local country club. In 1929, the Faculty Men's Club was collecting initiation fees from 140 members. The Faculty Wives' Club (Faculty Women's Club) rented rooms at an off-campus Westwood building, the University Religious Center building. After Kerckhoff Hall, the student union, was constructed in 1931, a room was dedicated to the faculty and they were given permission to use the dining facilities in Kerckhoff Hall. Ultimately, the faculty was dissatisfied by the inadequate space provided in Kerckhoff Hall and sharing dining facilities with students.

Following increased student enrollment after World War II, the Men's Faculty Club once again petitioned the Regents for their own freestanding facility, however financial problems and disputes over the site location, delayed the project until 1959. Dr. Leo P. Delsasso, the President of the UCLA Faculty Center in 1959, described their need for their new center, "We needed some retreat where we could hold meetings as well as official social functions. And we longed for a place where we could relax between lectures and experiments, and perhaps even grab a bite."<sup>21</sup>

Between 1943 and 1959, the University and Men's Faculty Club considered a number of relocation alternatives and building designs. Included in the meeting minutes of the Regents on February 26, 1943, President Sproul received a proposal to relocate the residence building from the grounds of the William Clark Library located in West Adams to the Westwood campus for the Men's Faculty Club's use.<sup>22</sup> However, this proposal was later abandoned. As early as 1945, the Men's Faculty Club preferred "a separate building of a domestic type of architecture that can be built of reasonable cost" and had a specific programmatic requirements.<sup>23</sup> After being confined within one room of the student union, Kerckhoff Hall, since 1931, the Faculty clearly wanted their own retreat away from the students and their new building to feel like a "home." Additionally, it appears the Faculty members and the UCLA campus architects toured the UC Berkeley Men's Faculty Club and were inspired by the spaces and "informality of the structure, and its perfect setting."<sup>24</sup>

On October 18, 1946, the Regents approved the designation of Royce Hall as the site for the "Faculty House," and authorized the architectural firm of Hunt and Chambers to prepare a conceptual plan for the facility; although funds had to be raised before the contract was awarded.<sup>25</sup> On March 12, 1947, the UCLA Faculty Men's Club asked Harold Chambers of Hunt and Chambers to prepare a conceptual plan for the Faculty Center. The architectural designs were not authorized by the UC Office of the President or by the Regents; the fees were paid by the Faculty Men's Club and Faculty Women's Club. On November 17, 1947, the Faculty Men's Club presented the conceptual plans at a Regents meeting with the project valued at \$400,000.

On May 6, 1949, President Sproul appropriated money to each University Faculty Club. The President authorized the appropriation of one third of the construction of facilities not to exceed \$200,000 in capital expenditures to UCLA and \$2,500 in annual expenditures.

In 1950, the Men's Faculty Club wanted to change the architects from Harrison Chambers to Welton Becket & Associates. According to a letter dated February 16, 1950, the firm of Wurdeman and Becket<sup>26</sup> prepared tentative sketch plans dated December 1949; the plans included the Faculty Center's minimum needs and a small presidential apartment.<sup>27</sup> Wurdeman and Becket recommended a budget of \$380,000, but the Men's Faculty Club preferred a budget of \$350,000. The cost of the President's apartment was approximately at \$35,000, leading the Men's Faculty Club to consider removing the apartment from the project. A letter written by Carl C. McElvy, UCLA Principal Architect, stated "the main value of the sketches prepared by Mr. Becket is in establishing the location of the structure on the revised site, and the change of the general character of the building."<sup>28</sup>

**CONTINUATION SHEET**

\*Recorded by: PCR Services

\*Date: August 2015

Continuation

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**1.2 History of the UCLA Faculty Center (1928-1959) (continued)**

As a result of University protocol, the Regents selected Welton Becket as the executive architect of the Faculty Club, however Becket declined the commission because of his firm's busy schedule.<sup>29</sup> Welton Becket and Associates were the supervising architects of the UCLA master plan; as such they managed the executive architects of the Faculty Club and had the final input on designs. The architectural firm of Austin, Field, and Fry, the architects of the Home Economics Building, were recommended instead.<sup>30</sup> At the December 15, 1950 Regent's meeting, Austin, Field and Fry was appointed executive architects of the Faculty Center building, rescinding the 1946 appointment of the firm of Hunt and Chambers. Preliminary drawings prepared by Austin, Field and Fry, with changes recommended by the supervising architect Welton Becket, were presented to the Regents in December 1952. Since the Faculty Center was still in the process of fundraising, they could not move forward with working drawings. The official Architect's Agreement wasn't prepared until November 29, 1954.<sup>31</sup> The Regents discussed the new designs submitted by Austin, Field and Fry and the resulting increased construction costs at the November 2, 1956 meeting.<sup>32</sup> The Regents agreed the single-story, Ranch style Faculty Center made the building distinctive from other campus buildings, as the Faculty Center is the only building on the UCLA campus designed in the Ranch style, and the swimming pool and apartment for the UC President were eliminated from the plans. Additionally, the rambling nature of the Ranch style would easily accommodate future additions to the Faculty Center.

On December 1, 1954, a non-profit organization, the UCLA Faculty Club, was formed and the constitution and bylaws were drafted. The Faculty Club was created as a separate entity from the UCLA Faculty Men's Club, UCLA Faculty Women's Club, and Association of Academic Women. The purpose of the new non-profit was "to build and maintain a faculty club building on the UCLA campus, and to govern the use of the club building and facilities."<sup>33</sup>

In May 1957, there was still ongoing discussion over the location of the Faculty Center. There were three alternative plans for the construction of the Faculty Center: a new, freestanding Faculty Center to be completed upon plans by Austin, Field & Fry; a Faculty Center incorporated into the top floor of the Student Union Building; or the Faculty Center as a portion of the existing Kerckhoff Hall.<sup>34</sup> After in-depth discussion, and various letters of support for a new building written by the Women's Club,<sup>35</sup> the construction of a new, freestanding building was adopted. On July 18, 1957, there was an increase in the appropriation amount from \$150,000 to \$200,000, and an increase in Regent's loan from \$100,000 to \$385,000.<sup>36</sup>

It appears that during this initial conceptual phase the Faculty Association and Faculty Women's Club named a number of requirements for their future building. One of the most important was a design that could be expanded in the future. In the Faculty Women's Club requirements from 1955, the notes stated, "It has been suggested the plans include an excavated area which could subsequently be finished for use. We visualize our space needs as growing with faculty growth." In another instance, a Faculty Association letter from 1954 indicates "that the building must be planned in such a way that space allocated to any of its major functions can be expanded substantially at any time and at reasonable cost." Therefore, it appears that during the early planning stages the Faculty Center was being designed with the ability to be expanded in the future.

The construction contract was awarded (UCLA project no. 82610) to Robert B. Tebbe, Inc. on November 25, 1957.<sup>37</sup> The other items included in the project budget were utilities, furniture and equipment, landscaping, roads and walks, fees, supervision and inspection, plans, specifications and advertising, and contingency. At the Board of Regents meeting on July 19, 1957, the Board approved a maximum of project cost of \$600,000. The financing was given on the basis of a \$200,000 gift not to exceed one-third of the project cost, a \$358,000 loan or as much as may be necessary and \$42,000 cash on hand with the Faculty Club. The base contract amount initiated on December 13, 1957 was \$364,216, and was followed by a total of twenty-six change orders eventually adding an additional \$21,981 to the contract.<sup>38</sup>

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\*Resource Name or # UCLA Faculty Center, 480 Charles E. Young Drive East

\*Recorded by: PCR Services

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Update

### **1.3 UCLA Faculty Center Construction History**

The moment the UCLA Men's Club moved to UCLA in 1928, the organization started to petition the UC Regents for their own separate facility. However, the UC Regents only began to seriously consider the Men's Faculty Club's request following World War II. The design of the Faculty Center evolved over a sixteen year period, beginning in 1943. Initially, the architectural firm of Hunt and Chambers were hired to design conceptual plans in 1946, yet the design continued to evolve for thirteen years due to budgetary and scheduling issues. Ultimately the architectural firm of Austin, Field and Fry were selected as the executive architects of the Faculty Center in 1950.

Touted as the "Waldorf Astoria," the construction of the Faculty Center evolved over a period of sixteen years and was finally completed in February 1959 (Plates 37 and 38). Located directly south of the Administrative Building, the UCLA project architect was Coulson Tough; the executive architects were Austin, Field and Fry; the landscape architect was Ralph Cornell; and the supervising architect was Welton Becket and Associates.<sup>39</sup> According to oral history and a project inventory compiled by Edward Fickett of his completed projects, architect Edward H. Fickett contributed to the Ranch style design, however Fickett's name is not listed as contributing architect in primary periodical sources, as described in Section 1.4 below. The \$375,000 Faculty Center was financed by loans, gifts from the University Board of Regents, and faculty donations.<sup>40</sup> Officially opened on February 21, 1959 (Plates 33-36), the Ranch-style Faculty Center covered approximately 20,000 square feet of floor space and the major feature was a large dining room seating approximately 200 persons separated from a general lounge by a sliding partition.<sup>41</sup> There were six private dining rooms (A through F), general lounges, men's and women's faculty lounges, and exterior terraces. The all-you-can-eat lunch buffet was only ninety cents.<sup>42</sup> The Faculty Center was designed to accommodate faculty meetings and conferences, administrative purposes, and official functions.<sup>43</sup> The Faculty Center was restricted to the use of faculty members and some non-academic staff members. In the 1959 to 1960 academic year there were approximately 884 members of the Faculty Club.

*The Daily Bruin*, the student run UCLA newspaper, described the features of the Faculty Center:

A major feature of the new structure is a large dining room separated from a big general lounge by a sliding partition which, when opened, gives the room the capacity to accommodate large banquets. There are also several small dining rooms for conference luncheons. Lounges for meetings and individual faculty use are further provisions of the center. Exterior terraces greatly enhance the appearance of the building. Covering 20,000 square feet of floor space, the building has a wood frame, exterior siding of redwood boards, and a wood shake roof.<sup>44</sup>

The landscape was designed by Ralph Cornell. On August 14, 1958, Ralph Cornell presented his preliminary plans for landscaping for the Faculty Center, "Explaining that the plans make use of existing landscaping in the area, including acacia, magnolia trees and eucalyptus trees. Certain materials will be added to the cover of acacia on the slop facing Hilgard Avenue and some tropical plants will be placed around the building. The plans fall within the budget of approximately \$14,000."<sup>45</sup>

The square footage of the Faculty Center was enlarged in 1977 with a dining room expansion project to the south side of the building designed by the architectural firm of Austin, Field, and Fry. Although this addition is outside the Faculty Center's period of significance, it features a compatible design utilizing similar building materials as the original construction, and the 1959 Faculty Center retains its eligibility for listing in the California Register. The 1977 expansion can be reevaluated once it reaches fifty years of age.

## CONTINUATION SHEET

\*Recorded by: PCR Services

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Update

### **1.4 UCLA Faculty Center Historic Appearance**

The Faculty Center is the only building on the UCLA campus designed in the Ranch style. Traditionally the Ranch style was applied to residential architecture and rarely used for institutional buildings. Intended as a “home” for the faculty, the Ranch style was selected to endow warmth and informality. The Faculty Center is located on a parcel overlooking the residential district to the east (Plate 38); during the initial planning phases the site of the Faculty Center was carefully considered and the building was oriented on corner lot to maximize views. The architecture acts as transition between the UCLA campus and the residential district; and given the characteristic “rambling” floor plan of the Ranch style, additions to the Faculty Center could be easily undertaken in the future. The Ranch style of the Faculty Center attributed to Edward Fickett also attempted to bring the outdoors inside by having large picture windows and sliding glass doors. The design included arranging rooms in a linear fashion, keeping the primary elevation asymmetrical, and having low wings that emanated from the dining room at the rectangular center of the plan (Plate 37). The design of the Faculty Center also clearly embraced supervising architect Welton Becket’s “Total Design” philosophy; the interior, landscape, architectural, and interior design of the Faculty Center was designed and tailored to the Faculty Club’s programmatic requests and articulates the Faculty’s character and needs.

According to oral history, Edward H. Fickett, F.A.I.A., an architect who popularized Postwar Ranch-style architecture, developed the preliminary design of the Faculty Center between 1950 and 1951 with his Ranch-style conceptual, schematic, preliminary, and working drawings, but was not given credit for his work.<sup>46</sup> The yearly project inventory of Edward Fickett compiled by Edward Fickett notes the Faculty Center as job number 5113 (project number 13 in the year 1951).<sup>47</sup> According to his wife, Joycie Fickett, the UCLA Faculty was expected to pay for the Faculty Center with no financial obligation from the Regents. As the faculty was unable to raise the money, the project was put on hold and resumed five years later when the Regents agreed to assist financially. The date of 1951 correlates to the time frame Austin, Field, and Fry submitted preliminary sketches to the Regents, however the final drawings were completed between 1956 and 1958 and construction of the Faculty Center was finished in 1959. Comparison of the Faculty Center to other residential and resort projects Fickett designed suggests there are many design similarities. The residences and resort in Plates 39 to 44 exhibit similar design features Fickett employed in the Faculty Center, such as post and beam construction; intersecting gables; prominent front gables; cathedral ceilings; clerestory windows; walls of glass; board and batten siding; rafters extending over entrances, courtyards and paths; bringing the outside in with block walls extending from the interior to exterior; courtyards and patios functioning as outdoor rooms; open interior floor plans, exposed beams in interior spaces, and natural stone fireplaces. An excellent example of a Ranch style residence designed by Fickett that shares many similarities to the Faculty Center is the Jacobson House (Plate 44), a City of Los Angeles Historic Cultural Monument (Number 674), which retains many of the characteristic Fickett spaces and features described above.

The Faculty Center’s floor plan was anchored by the Main Dining Room; the social hub of the Center. The finishes, hardware and furniture of the Main Dining Room were designed for the space and were restrained and simple. Originally the Main Dining Room floor was covered with rubber tile flooring,<sup>48</sup> the wood surfaces of the ceiling and exposed beams were painted, attached to the exposed beams were rows of five pendant lights, the walls were covered with natural wood paneling, and there was a fireplace with a Bouquet Canyon Stone veneer (Plates 33-36). To the south of the dining room were six private dining rooms and the kitchen. To the north of the dining room were four conference rooms, restrooms, storage closets, and built-in telephone booths. Patios were integrated into the design; there was the central courtyard patio, two private patios accessed from conference rooms, and an outside patio in front of the main dining room. The flooring throughout the remainder of the Faculty Center was stained cement.<sup>49</sup> The outdoor spaces created intimate private areas of retreat for the Faculty members.

## CONTINUATION SHEET

\*Recorded by: PCR Services

\*Date: August 2015

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Update

### 1.5 Use of Faculty Center

Since their inception, the Faculty Center Association and the Faculty Center have been tied, as the Association and its Board of Governors would oversee operations at the Faculty Center. One of the Faculty Center's unique qualities is this continuous history of operation and governance as a separate organization from UCLA, as well as the special relationship with the founding entities, such as the Faculty Women's club and the Emeriti (retired professors).

In terms of its importance to UCLA history, the Center is first and foremost the dining club for the faculty. For over 55 years the Faculty Center has played the unique role as a community gathering center for UCLA Faculty. Every faculty member since 1959, including John Wooden, Nobel laureates like Julian Schwinger, and scores of visiting dignitaries, have eaten lunch at the Faculty Center. With features like a pool table and informal meeting rooms, the Faculty Center has provided an additional "social club" for the faculty- the only such institution on or off campus. For many faculty, the Faculty Center is the only private club to which they belong, and many have also used the venue for weddings, bar mitzvahs, confirmations, birthdays, and memorial services.

There are also eight meeting rooms with sizes varying from intimate meeting (eight to ten people) to large gathering (300 or more). The rooms have been used for department meetings, academic meetings, public talks, and lectures by significant persons, and official university business such as meetings of the UC Regents. They have also been used for private events, weddings, memorial services, and the celebration of similar milestones. At various times in its history, there has been a range of social events offered, including dances and parties. At one time, the California room was set up in a similar format to a living room in a home.

Captured in images from the 50th anniversary events at the Center provides context for the social history, including events with "play" gambling and dances, that occurred at the Center in the 1960s. While the Faculty Center does not hold a master list of speakers and events, many visiting lecturers were hosted there and announcements were often published in the *Los Angeles Times*. A sampling of the lectures and events held at the Faculty Center that were announced or covered in the Los Angeles include:

- Design Lecture by Charles Eames, Meeting of UCLA Faculty Women's Club, April 1961<sup>50</sup>
- Members of the National Committee of Sponsors for the Proposed Memorial Activities Center, Alumni included Arjay Miller (president of Ford Motor Company) and Robert S. Bell (president of Packard-Bell Electronic Corporation), October 1963<sup>51</sup>
- Carles Speroni, professor of Italian at UCLA, addressed Affiliates' Fall Meeting, October 1963<sup>52</sup>
- Lecture by Ed Ainsworth, Times Columnist, October 1964<sup>53</sup>
- 50<sup>th</sup> Anniversary Wedding Celebration for Joseph Murdoch, UCLA professor emeritus of geology, and Mrs. Murdoch, former president of UCLA Faculty Women's Club, December 1964<sup>54</sup>
- Reception and Tea Honoring the Summer Sessions, in attendance Dr. Charles Speroni (dean of summer sessions), Chancellor Franklin D. Murphy, William G. Young, Foster Sherwood, Charles E. Young, William Melnitz, and Robert Vosper, Visiting Faculty, July 1964<sup>55</sup>
- Hanna Kiep (first women's affairs secretary of the German Embassy in Washington, DC) honored at a tea by the United Nations Association of Los Angeles, March 1965<sup>56</sup>
- Dr. Stafford L. Warren (founding dean of the UCLA Center for the Health Sciences) guest of honor at 10<sup>th</sup> Anniversary Celebration of the UCLA Medical Center Auxiliary<sup>57</sup>
- R. Carnadi (consul general of Indonesia) and UCLA Chancellor Franklin D. Murray honored at commemorate end of a 10-year project between the UCLA department of engineering and the Gadjah Mada University in Indonesia conference and social hour, September 1965<sup>58</sup>
- 5<sup>th</sup> Annual Dinner Dance of UCLA Faculty Association, November 1966<sup>59</sup>
- 6<sup>th</sup> Annual Fall Dance of the Faculty Center Association, The Buckingham Dance, October 1967<sup>60</sup>
- 7<sup>th</sup> Annual dinner dance, "Le Bal de Bordeaux," hosted by the Association of faculty Women, the Faculty Women's Club, and the Men's Faculty Club, October 1968<sup>61</sup>
- Symposium on "The Role of Public Relations in the Urban Crisis," sponsored by the UCLA Extension and Public Relations Society of America in cooperation with the UCLA journalism department, September 1968<sup>62</sup>
- Kenneth L. Peters (Superintendent of the Beverly Hills Unified School District) features speaker at a dinner meeting of the West Los Angeles area chapter of Delta Kappa Gamma, October 1969<sup>63</sup>
-

**CONTINUATION SHEET**

\*Recorded by: PCR Services

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Update

**1.5 Use of Faculty Center (continued)**

- Graduation program for veterans who earned certificates from the first college preparatory program in the US, June 1969<sup>64</sup>
- West wood Village Rotary Anns' Annual Valentine Dinner Dance, February 1970<sup>65</sup>
- Mrs. Charles J. Hitch (wife of UC President) honored at UCLA Faculty Women's Club Tea, February 1970<sup>66</sup>
- "Unisex? No!" lecture by Caroline Leonetti Ahmanson sponsored by the Faculty Women's Club, UCLA Affiliated and Gold Shield, February 1970<sup>67</sup>
- UCLA Opera Workshop presented opera vignettes at the annual scholarship benefit presented by the Women's Buin Club, April 1971<sup>68</sup>
- Memorial Services for professor Arnold Kaufman (UCLA Philosopher), June 1971<sup>69</sup>
- Lecture series sponsored by the UCLA Graduate School of Management and International Telephone and Telegraph Corporation, October 1973<sup>70</sup>
- One day conference on land-use policies, speakers included Dr. Edgar Wayburn (Chairman, People for the Golden Gate National Recreation Area), Howard H. Chapman (Director, Western Region of the National Park Service), David Calkins (Regional Chief or Program Planning, Air and Water Division of the Federal Environmental Protection Agency), Prof Garrett Eckbo (Professor of Landscape and Architecture, UC Berkeley), Dr. Fred Case (Chairman, Los Angeles City Planning Commission) and Larry Moss (Sierra Club Southern California Representative), sponsored by the Friends of the Santa Monica Mountains, Parks and Seashore, with the Institute of Evolutionary and Environmental Biology, UCLA and the Sierra Club, UCLA Chapter), October 1973<sup>71</sup>
- Art exhibit displaying art work by emeritus professors of UCLA and their spouses in the California Room, December 1974<sup>72</sup>
- Candlelight dinners hosted at Faculty Center before select concerts at held Schoenberg Hall on Sundays, February 1975<sup>73</sup>
- Robert G. Abernethy (TV News Correspondent) presented at UCLA Faculty Women's Club, October 1976<sup>74</sup>
- Dr. Orson L. Anderson and Dr. Alfred Y. Wong presented the use of thermonuclear fusion, geothermal power, coal power, nuclear power, breeder reactors and dangers and safeguards, UCLA Affiliates, March 1976<sup>75</sup>
- Memorial Service for Dr. Max S. Dunn (Pioneer UCLA Biochemist), August 1976<sup>76</sup>
- Two Day Colloquy titled "The Provocative Arts" for the Taper Theater's 10<sup>th</sup> Anniversary Celebration, March 1977<sup>77</sup>
- Goldwyn Writing Awards announced at luncheon, May 1977<sup>78</sup>
- Graduate Women of the Year Awards held in California Room, June 1977<sup>79</sup>
- American Women for International Understanding Business Session, June 1977<sup>80</sup>

Furthermore, over 150 articles accessible through Google Scholar have references to the UCLA Faculty Center or UCLA Faculty Club as a meeting place where academic conferences, symposiums, and lunches were held.<sup>81</sup> The Faculty Center has been the principle venue for faculty gatherings since its inception. Today, the Faculty Center continues to follow in this legacy and serves lunch to roughly 600 guests daily.

*UC Regents Meetings*

During the first fifteen years of operation, the Faculty Center was closely tied to the UCLA administration. The chief financial or business affairs officer of the UCLA administration served as Secretary and/or Treasurer of the Faculty Center Association. The tradition was first established by George Underhill and his successors included George Taylor, Paul Hannum, and Robert Rogers. Also, the Office of the Chancellor held positions within the Faculty Center Association. William G. Young, Vice Chancellor of Planning and Professor of Chemistry, was the President of the Faculty Center Association between 1955 and 1956 and Charles E. Young, Vice Chancellor of Administration, was a member of the Faculty Center board until he was appointed Chancellor in 1968. Chancellor Franklin Murphy, who held the position between 1960 and 1968, frequented the Faculty Center.

Between the opening of the Faculty Center in 1959 and 1976, the Faculty Center was also a meeting place for the Regents. Meetings held at the Faculty Center during this time period are described below.

**CONTINUATION SHEET**

\*Recorded by: PCR Services

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At a Regents meeting held on August 31, 1967 at the UCLA Faculty Center, the proposal of increasing tuition was hotly debated. Governor Ronald Reagan, as a member of The Regents, proposed a \$250 tuition charge at the university.<sup>82</sup> The newly formed Master Plan ensured all Californians a tuition free education; therefore The Regents were hesitant in enacting additional tuition increases. State Assembly Speaker Jesse Unruh argued that the implementation of "tuition" would disproportionately affect the middle class. After a three-hour discussion over the issues the Regents adjourned without making a decision. They reconvened the next morning and the Regents defeated Governor Reagan's tuition plan at a five-hour session at the Faculty Center, but agreed to a new registration fee to fund student services.<sup>83</sup> The argument about increasing student fees was heard again at one of two special Regents committee meeting in October 1967 where student, faculty, administrative staff, and public points of view were encouraged at the Faculty Center.<sup>84</sup> Leading up to this discussion, were a number of Regent meetings and over Governor Reagan's proposed budget cuts.

In January 1967, Regent Norton Simon lead a discussion of proposed budget cuts at a Regents meeting held at the Faculty Center in front of an audience of 250.<sup>85</sup>

Just a week before Charles E. Young's inauguration as Chancellor, the Regents held their meeting at the Faculty Center on May 15 and 16, 1969. Governor Reagan attended the meeting. On May 16 students demonstrated in front of the Faculty Center in reaction to events at the demonstrations held at People's Park, a designated free speech area three blocks away from the UC Berkeley campus. On May 15, 1969, a major altercation occurred between students, police, and National Guardsman over occupation of People's Park. A community member was shot and would later die from the inflicted gun wounds. Governor Reagan, who opposed the creation of People's Park, was openly critical of the UC system for allowing the demonstrations and overruled Chancellor Roger W. Heyns by sending forces to halt the People's Park protest. The following day, approximately 550 UCLA students interrupted a Board of Regents meeting with Reagan in attendance at the UCLA Faculty Center. The students wanted the ROTC removed from all university campuses and also wanted off-campus police to be banned from suppressing future student demonstrations. The students stormed into the Faculty Center shouting profanities and would not be quieted when Young asked them to save their comments for the end of the meeting. As a result, Young ordered all the protestors to clear the room. Outside the protestors began climbing on cars and the Faculty Center roof causing physical damage to the Faculty Center, destroying patio furniture, and breaking windows. Ensuing student demonstrations outside blocked the entrance to the Faculty Center and the use of the roadway and parking lots next to the building, thereby impeding all regular use of the Faculty Center by members during the meeting of The Regents.<sup>86</sup> Campus and City police dispersed the students and arrested two of the protestors. The following day the protests continued with a sit-in at Murphy Hall where students openly discussed disrupting Young's inauguration. Because of this and the continued protests at People's Park, the inauguration ceremony was scaled down.<sup>87</sup> The University's self-insurance program paid \$1,105 for the damage to the Faculty Center building caused by the activities in and around the Faculty Center in May, 1969.

By letter of June 3, 1969, Professor Don Handy, as President of the Faculty Center Association, wrote to Chancellor Young:

The Board of Governors of the Faculty Center met last week. You may recall that I discussed with you several months ago their feeling concerning the Regents meeting in the Faculty Center and that we agreed that nothing would be said until the second meeting scheduled for this academic year had taken place. At this last meeting, I was directed to contact you and to state that since it is clear, from the occurrences on the 15th and 16th of May, that the Faculty Center is vulnerable to irresponsible groups, that the Board of Governors is very strongly opposed to any further use of the Faculty Center by The Regents for their formal meetings."<sup>88</sup>

Thereafter, most of the two to three meetings per year the Regents held in Los Angeles during the 1970s were located at the Los Angeles Convention Center in downtown Los Angeles. Only one subsequent meeting of The Regents was held at the Faculty Center California Room in November 1976 for a special presentation regarding the proposed expansion of the UCLA student housing known as the Residential Suites project. Beginning in approximately 1980, the meetings of the Regents scheduled for Los Angeles began to be held in the James E. West Alumni Center, until the meetings were relocated to Covell Commons in 1992.<sup>89</sup>

In 1976, at a closed session meeting of the Regents held at the Faculty Center, the Regents reaffirmed an earlier decision to appeal a controversial minority admissions case to the US Supreme court. The decision was described by UC President Saxon as one of the most "difficult and complex" that the regents had to make.<sup>90</sup>

The UCLA Faculty Center has continued to play an important role on campus, with notable events taking place throughout the following decades.

**CONTINUATION SHEET**

\*Recorded by: PCR Services

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***Protests***

As the central gathering place for UCLA staff, faculty and administration, protestors have often targeted the Faculty Center as a symbolic place to stage protests for important school issues.

*Protests for the Development of the César E. Chávez Department of Chicana and Chicano Studies Department*

On May 11, 1993, a peaceful rally was organized by students and members of the UCLA community in front of the Faculty Center to challenge Chancellor Young's announcement that UCLA would not create a separate Chicano studies department. More than 150 protestors occupied the UCLA Faculty Center until the administration agreed with their demands, the police were sent in and the tension in the Faculty Center escalated and the peaceful rally turned violent. Protestors threw a stone ashtray through an eight-foot window, ripped up a painting, and caused damage estimated at \$27,000.<sup>91</sup> The Executive Vice Chancellor Andrea Rich called in the Los Angeles Police Department and over 200 officers, some in riot gear, in addition to university police cleared out the protestors.

Almost 100 individuals were arrested and 83 were charged with suspicion of felony vandalism and held in jail on a \$10,000 bond until UCLA officials requested they be released.<sup>92</sup> A participant in the protest, senior Pablo Palacios described the importance of the rally held at the Faculty Center, "This is a way to make the students visible because often the university makes us invisible."<sup>93</sup> The protests and a hunger strike led to a compromise, as the César Chávez Chicano Studies Center was formed in 1993, which eventually merged into the César E. Chávez Department of Chicana and Chicano Studies in 2007.

A year after the protest, UCLA accepted two artworks valued collectively between \$22,000 and \$25,000 in order to have charges dropped against student protestors: *The Mug*, a painting by Chicano artist Gronk, and another painting created by Chicano artist Elo.<sup>94</sup> Both paintings were hung in the Faculty Center and appear to be extant.



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\*Recorded by: PCR Services

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Update

### 1.6 Alterations

There were a number of small improvements made to the Faculty Center five years after the building was completed. In the summer of 1961, \$3,400 was allocated for new patio furniture. In May 1963, \$400 was allocated for acoustical treatment in the main dining room, and one year later \$1,500 was allocated to improve the private dining rooms.<sup>95</sup>

In 1966, the kitchen was expanded; the project was named the Kitchen expansion project and assigned the project number 940980. James Mount was the designer and Robert L. Reese Construction Company of Santa Monica was the contractor. The kitchen expansion project was completed for \$97,000.<sup>96</sup>

In March 1977, the architectural firm of Austin, Field, and Fry was hired to expand the Faculty Center. The expansion included the addition of six new dining rooms, including the Executive Dining Room, Redwood (4 and 5) Rooms, and Sequoia (1, 2 and 3) Rooms; patios on the south side of the Sequoia Rooms; and a lower level lounge with bar.<sup>97</sup> A significant interior feature included in the addition was the twenty-foot long carved panel wall, “*Castles*,” completed circa 1964 by the designer Evelyn Ackerman, installed in the downstairs bar (Plate 45).<sup>98</sup> The dining room expansion project (Project Number 9400800) was awarded to the contractor Ray V. Anderson Company Los Angeles. The location of the 1977 is shown on the diagram presented in Plate 46.

In 1978, the UCLA Office of Campus Architects and Engineers contracted Cannell and Chaffin Commercial Interiors to design a new food service area.<sup>99</sup> The new design eliminated three of six original private dining rooms (Rooms A, B, and C) and the original buffet-line system in the main dining room. Three private dining rooms were converted into one room located off of the main dining room dedicated to food service and the sliding doors along the east wall of the Southern Hallway were removed. Construction began between February and June 1979 with the equipment provided by the Kitcor Corporation and the construction lead by the Dinwiddle Construction Company. The comparison photographs provided in “Photo Comparison for Integrity Evaluation” section below demonstrate the alterations that occurred to the Southern Hallway in pages 51 to 53.

In 1982, the California room patio with an outdoor bar facility was completed.<sup>100</sup> Before the Summer Olympics of 1984 held in Los Angeles, there were major renovations to the main meeting rooms to attract corporate sponsors and National Olympic committees.<sup>101</sup> A new air conditioning system was installed between December 1987 and July 1988.<sup>102</sup> A hamburger grill was constructed in the patio area in 1988.<sup>103</sup> New dining room tables and chairs were purchased in 1989.<sup>104</sup>

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### 2.0 Architects

#### 2.1 Coulson Tough

Coulson Tough was the project architect of the Faculty Center, in addition to other building projects on the UCLA campus between 1955 and 1962. He graduated from Cass Technical High School in Detroit, Michigan, and received a five-year Bachelor of Architecture degree from the University of Michigan, Ann Arbor, Michigan.<sup>105</sup> Mr. Tough worked at the University of California, Los Angeles, as a project architect between 1955 and 1962, and in 1962 he was Project Architect of the newly established University of California, Irvine campus for six years.<sup>106</sup> In 1973, he was recruited by the University of Houston, Texas and later worked for The Woodlands Development Company, where he supervised the master planning of the Woodlands community.<sup>107</sup> Coulson Tough Elementary School in Woodlands, Texas, is named after him.<sup>108</sup> Mr. Tough was a member of The American Institute of Architects between 1962 and 1969 and a Fellow of The American Institute of Architects (FAIA) between 1973 and 1998.<sup>109</sup>

#### 2.2 Austin, Field, and Fry, Architects and Engineers

The architectural and engineering firm of Austin, Field, and Fry were the executive architects of the Faculty Center. The firm was comprised of John Corneby Wilson Austin (1870-1963), Robert Alexander Field, Jr. (1902-1984), and Charles Eugene Fry (1906-1998).<sup>110</sup>

John Corneby Wilson Austin (1870-1963) was born in Oxfordshire, England, educated at English schools, and apprenticed under the architect William Sampson Barwick. He immigrated to the United States from England in 1888. For three years, he lived in San Francisco, until 1895 when he moved to Los Angeles where he became a renowned architect and community leader. He is known to have worked briefly for the firm of Morgan and Walls before opening his own office. He worked alone and in partnership with Chauncey F. Skilling, W.C. Pennell, Frederick M. Ashley, and after the Second World War with Robert Field and Charles Fry. He was president of the first State Planning Board, member of the State Board of Architectural Examiners, president and on the board of directors of the Chamber of Commerce, member of the Royal Society of Arts in Great Britain, and fellow of the American Institute of Architects. John C. Austin died in Los Angeles on September 3, 1963.

John C. Austin, a master architect of his period, specialized in the design of large-scale civic, educational, and ecclesiastical architecture that followed the trends in architecture. He is known as one of the most important architects practicing in the Los Angeles and Southern California region during the first quarter of the 20th century. A consummate professional and interpreter of several architectural styles, Austin pledged no allegiance to any particular style. As his architectural career spanned approximately 68 years, he adapted his designs to the changing styles and attitudes in architecture. His extant ecclesiastical projects include the Gothic Revival Holliston Avenue United Methodist Church (ca. 1899), located at the northwest corner of Holliston Avenue and Colorado Boulevard, Pasadena; the shingled Gothic Grace Methodist Episcopal Church (ca. 1906) at 200 N. Saint Louis Avenue, Boyle Heights; and he collaborated with A. M. Edelman, and G. Albert Lansburgh in the design of the Moorish Revival style Shrine Auditorium, also known as the Al Malaikah Temple at 665 W Jefferson Boulevard, Los Angeles (ca. 1920-26).<sup>111</sup>

John C. Austin's civic projects include the Griffith Park Observatory and Planetarium (ca. 1935), and Pico Gardens Public Housing (ca. 1941-42). His educational projects include the Frank Wiggins Trade School, Los Angeles High School, Monrovia High School (ca. 1928), the Administration Building at Hamilton High School (ca. 1931), the Administration Building at John Muir Middle School (ca. 1922), Venice High School (ca. 1913-1914), Walter Reed Middle School (1939), San Fernando Middle School (ca. 1916), and the Florence Nightingale Junior High School (ca. 1937-1939). Austin was associated with Frederic Morse Ashley (1870-1960), his partner in the firm Austin and Ashley, Architects, between 1929 and 1935.<sup>112</sup> Following World War II, John C. Austin formed Austin, Field & Fry, an architecture and engineering firm, with Robert Field and Charles Fry in 1946.<sup>113</sup> Robert Field was born in Chicago, Illinois in 1902, later attended Manual Art High School, Los Angeles, and graduated from University of Southern California in 1940. Charles Eugene Fry was born in Los Angeles in 1906 and later attended Manual Art High School and received his B.S. in architecture at University of Southern California. In 1930, he began an apprenticeship with John C. Austin and F.M. Ashley, Architects as an Architectural Draftsman until World War II. During World War II he was in charge of airport design, construction, repairs and utilities for the United States Army Air Corps and obtained the rank of Colonel.

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### **2.2 Austin, Field, and Fry, Architects and Engineers (continued)**

Located at 2311 West 3rd Street, Austin, Field, and Fry planned and designed large-scale institutional and commercial projects including hospitals, college buildings, and industrial and business centers throughout Southern California. Notable projects include the Humanities Building (Rolfe Hall), University of California, Los Angeles (1956); St. Vincent's Hospital (original 1927, additions in 1952, 1956); Compton College (1953, and subsequent additions); North American Aviation, Inc. (1957); Superior Court of California, County of Los Angeles, Courthouse #4 (1958); California Electric Power Company (1958); First Federal Savings and Loan Association of Hollywood (1959); Western and Southern Life Insurance Company (1960); Thiokol Chemical Corporation (1960); Shell Development Company (initial 1957, second unit 1962); Josten Manufacturing Plant (1957); Mt. San Antonio College (1963); and Alhambra High School (1964).<sup>114</sup>

Austin, Field and Fry designed four buildings at the University of California, Los Angeles, including Dodd Hall (1948), Campbell Hall (1954), Rolfe Hall (1956), and Faculty Center (1959). Charles Eugene Fry described the firm's involvement at the University of California, Los Angeles, in his AIA membership application:

Buildings are in harmony with the general overall program of the Campus Master Plan. The Humanities Building (Rolfe Hall) has a "U" shape plan allowing for expansion of both three and five story wings. An "Award Citation" in the category of Education was received in the Design Award Program of 1954 by Progressive Architecture for this building.<sup>115</sup>

### **2.3 Welton Becket and Associates**

Welton Davis Becket, FAIA (b. Seattle, Washington, 1902; d. 1969) studied architecture at the University of Washington and did a year of graduate study at the École-des-Beaux-Arts in Paris. He arrived in Los Angeles in 1931 and in 1933 launched a practice that was to become one of the most influential in the development of the City, and one of the nation's largest architectural firms.<sup>116</sup> Along with his classmate, Walter Wurdeman, Becket formed a partnership with an older established Los Angeles architect, Charles F. Plummer. They worked for six years with Plummer, a solid commercial architect of shops, cafeterias, drive-in restaurants, and markets. But even in the difficult days of the Great Depression, Wurdeman and Becket were planning tomorrow's city. This progressive vision won them the design competition that put them on the architectural map: the Pan Pacific Auditorium in 1935 (now demolished). The Pan Pacific was a vivid interpretation of the Moderne, of progress, of all that was new and hopeful. Its effortlessly fluid pylons became an iconic image of the Streamline Moderne architectural style, and of futuristic Los Angeles.<sup>117</sup>

After Plummer's death in 1939, the firm incorporated as Wurdeman and Becket. They continued to design projects that would become iconic, including the Prudential Center (1948) on Wilshire Boulevard and the General Petroleum (1949) building in downtown Los Angeles. Wurdeman died unexpectedly in 1949 and Becket bought out his partner's heirs, assuming sole leadership of the firm that then became known as Welton Becket and Associates.<sup>118</sup>

Around 1940, Wurdeman and Becket embraced a philosophy of "Total Design," a concept that became integral to their work about this time and would guide the firm for years to come. Welton Becket and Associates was headquartered in Los Angeles, with offices in San Francisco, New York, Houston, and Chicago. Welton Becket's success is attributed to both his design sense and his business mentality. He was able to estimate projects accurately and this brought him repeat clients. His philosophy of Total Design allowed him to offer a broader range of services than other architects. He adjusted his designs to each client's needs and taste, and his approach provided total control over the design process and execution, including planning, engineering, architecture, interior design, furnishings, and landscape. With this formula, the firm grew to be one of the largest in the world with more than 400 employees. In 1950, Welton Becket was presented with the Honor Award of the VIIth Pan American Congress of Architects for the design and execution of Prudential Square (with his partner W. Wurdeman), and in 1952 he was made Fellow of the American Institute of Architects (AIA) for excellence in design (*Architectural Record* 1969).<sup>119</sup> Following his death in 1969, the firm continued for 20 years before being purchased by Minneapolis-based Ellerbe Architects and becoming part of the renamed firm, Ellerbe-Becket, which continues as a nationally recognized architectural firm.<sup>120</sup>

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**2.3 Welton Becket and Associates (continued)**

The firm was involved with all types of projects including commercial, institutional, and residential. One of Wurdeman and Becket's first large projects in Los Angeles was a commission to design the Bullock's Pasadena department store in 1946. The store was to identify the suburbs as the new center of urban gravity and the new informality of post-World War II life. Subsequently, the General Petroleum Building in downtown Los Angeles and Prudential Square on Wilshire Boulevard designed by the firm between 1947 and 1949, respectively, explored different solutions to the workplace and the need for flexibility. A few years later, in 1953, what was described as Los Angeles' first "glass skyscraper," Becket's nine story Standard Federal Savings and Loan Association office building, was constructed on Wilshire Boulevard at Grand Avenue in downtown Los Angeles.<sup>121</sup>

Becket's firm was also involved in master planning projects including the Los Angeles International Airport (in concert with Paul Williams and William Pereira), the Center for Health Sciences at the University of California, Los Angeles (UCLA), as well as Century City.<sup>122</sup> Although little has been published specifically focusing on the firm's master planning work, a review of the published record on the firm's architectural work shows that master planning was consistently and widely incorporated into the firm's practice from the late 1950s and 1960s onward as part of their "Total Design" approach.

William Hunt's corporate history of Welton Becket and Associates, *Total Design*, provides a full resume of the firm's projects. Public plazas and designed urban landscapes were consistently incorporated into their projects from the 1940s through the 1960s. Examples of the incorporation of Modern designed landscapes by Welton Becket and Associates in Los Angeles include the Bullock's, Inc., department stores in Pasadena (1947), Westwood (1950), Sherman Oaks (1963), Lakewood (1965), and La Habra (1969); Prudential Square (1948); the Los Angeles Memorial Sports Arena (1959); the Center for Health Sciences (1961-1970) at the University of California, Los Angeles; Security Pacific Bank Building (Tishman Airport Center) (1963); and the Equitable Life Building (1969).<sup>123</sup>

In addition to the large number of generally undistinguished office and commercial projects, the firm also completed a significant number of regionally and nationally notable projects including: Hollywood's circular Capitol Records office tower, the nearby Cineramadome movie theater, downtown Los Angeles' Music Center complex (including the Dorothy Chandler Pavilion, Mark Taper Forum, and Ahmanson Theatre), Santa Monica's Civic Auditorium, and the Beverly Hilton Hotel in Beverly Hills.

In the retail arena, Bullock's Pasadena was followed by a succession of shopping centers evolving the type: Bullock's Westwood and Northridge in Los Angeles, Seibu Department Store on Wilshire Boulevard (now the Peterson Museum), malls such as Fashion Island in Newport Beach (substantially altered in 1989 by the Jerde Partnership and SWA Group), and dozens of others. Fashion Island (1967) featured landscaped outdoor pedestrian plazas and was one of the first shopping centers in the United States to do away with the vast areas of asphalt considered unacceptable aesthetically and no longer economically justifiable in a time of soaring land values. This new era of regional shopping center design was part of a trend aimed at revitalizing and strengthening downtown cores as well as new towns in metropolitan regions, to be served by improved transportation and enhanced by pedestrian areas.<sup>124</sup>

As master planner for UCLA, Welton Becket and Associates designed much of the UCLA Medical Center (1954-1989), several dormitory and classroom buildings. The buildings at UCLA included Schoenberg Music Building (1955), Dykstra Hall (1959), Sproul Hall (1960), Sunset/Westwood Parking Structure 5 (1961), Ackerman Union (1961), Kerckhoff Hall (1962), Rieber Hall (1963), Hedrick Hall (1964), Acosta Training Center (1965, 1967), Morgan Athletic Center (1965), Pauley Pavilion (1965), LeConte/Tiverton Parking Structure E (1967), and the off-campus Wilshire Center (1981).<sup>125</sup> Other notable master planning projects included the Music Center complex, emblematic of the modern era, which proved that Los Angeles had arrived as a major cultural capital. As an example of the multi-nodal city, Century City turned the old movie studio back lot into a new type of downtown.<sup>126</sup>

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**2.3 Welton Becket and Associates (continued)**

Becket's long career took his firm overseas to design an embassy in Warsaw; Hilton Hotels in Havana, Cairo and Manila; towers for the Riviera Hotel in Las Vegas; pavilions for Ford and General Electric at the 1964 New York World's Fair; the Contemporary and Polynesian hotels at Walt Disney World; and office buildings and shopping centers throughout the United States and abroad. Although the precise total number of structures designed by Welton Becket and Associates is not known, it probably ranges into the thousands with well over one hundred projects having sufficient notability to be recognized in the published literature. To accomplish this level of productivity, Becket had to reorganize a traditional architecture office on a new corporate footing. As Welton Becket and Associates grew into the nation's largest architecture office in the 1960s, Becket developed the methods for the architecture profession to address the larger scale and complexity of commercial and institutional projects. The new era demanded a new sophistication in the organizational scope of an office, the services it provided, which Becket pioneered through the means of "Total Design," mobilizing his firm to deliver a consistent architectural product to the growing U.S. economy.<sup>127</sup>

As Alan Hess characterizes Becket's career, "Yet for all the national and international scope of his work, Becket remained a Los Angeles architect. From the beginning of his career he was designing the City of Tomorrow."<sup>128</sup> Los Angeles was shaped by the forces of technology, commerce and popular culture; Becket understood them and welded them into a popular product. Without the pressure or aspiration to high art, such a designer was not likely to excite the interest of most critics of the time. He did not invent and promote a theory of design or planning so much as recognize the trends at work in society, business and technology and respond to them with pragmatism and innovative thinking. Since Welton Becket's death in 1969, his contributions to the Los Angeles region have become recognized for their primary role in defining the character and fabric of the region during the Modern period.<sup>129</sup>

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**2.4 Edward H. Fickett, FAIA**

Edward H. Fickett (1916-1999) designed more than 60,000 homes, in addition to the hundreds of institutional, commercial, and industrial buildings and master planned communities during a career spanning more than six decades. Born into a family of contractors, both his father and grandfather were contractors, and he spent his childhood summers assisting his family with carpentry. His contractor lineages led him to successfully bridge the gap between contractors and architects. Fickett studied under the architect Sumner Spaulding (1895-1952) who encouraged him to become an architect. He graduated with a B.A. in architecture from the University of Southern California in 1937 and also studied at the Art Center of Design. After three years with the Navy's Civil Engineering Corps, Fickett established a practice with architect Frances Joseph Heusel for approximately two years (1944-1946) and went out on his own circa 1946.

Fickett saw an unexploited niche for architect-designed home subdivisions in the demand for Postwar housing, so he convinced builders his home designs would improve the quality and desirability of their product. Between 1947 and 1953 he designed 18,000 houses for dozens of builders. Fickett would prepare a site plan locating each house and infrastructure, gain FHA and VA approval, coordinate with subcontractors, create full-working drawings for each model, supervise the construction of the first few houses, coordinate colors, elect furnishings, and research new materials and buildings methods.<sup>130</sup> Examples of Fickett's subdivisions include Sherman Park, a typical Fickett tract developed for Ray Hommes, San Fernando Valley (1953); Meadowlark Park, San Fernando Valley (1952); Sherwood Park, Bel Air/Sherman Oaks (1953); Rollingwood Estates Homes, Palos Verdes (1955); Sherman Park, Reseda (1950); Tech-Bilt Houses, La Jolla (1961); master plan for 220-acre Pacific Island Village, a mixed use residential and commercial community, Laguna Niguel (1963); and University Park, Moorpark (1964).<sup>131</sup>

"Fickett Homes" were known for their innovative features, such as floor-to-ceiling windows, clerestory windows, vaulted ceilings, skylights, open kitchens connected to dining rooms, plentiful wood, brick and glass, concrete mixed with color, sunken bathtubs, sunken conversation spaces in the living room in front of a fireplace, room partitions, hallways with custom wood paneling hiding enormous closet spaces, abundance of cupboards and closets with sliding closet, and landscaping surrounding the entire house to create a seamless cohesion between the interior and exterior. He designed palatial homes for the middle class by designing residences with soaring cathedral ceilings at heights of twelve to fourteen feet that enlarged the feel of his interiors as compared to residences with average eight to ten feet ceiling heights.

Some of his other notable designs include West Hollywood Library and Community Center, West Hollywood (1959); Edwards Air Force Base, Lancaster (1960); La Jolla Fashion Center, La Jolla (1960); American Presidential Lines, Cargo Terminal, Los Angeles (1961); Port of Los Angeles Passenger and Cargo Terminals, San Pedro (1962); La Costa Resort and Spa, Carlsbad (1964); Naval Air Station at Los Alamitos, Master Plan; Murphy Canyon Heights Naval Base, San Diego; the original Sands Hotel, Las Vegas; Dodger Stadium Club, Los Angeles; Mammoth Mountain Inn, Mammoth; and the extension of the Nethercutt Antique Car Museum, Sylmar.<sup>132</sup>

He served as the president of the AIA Southern California and California chapters, an advisor to President Dwight D. Eisenhower and the Federal Government on Postwar housing in which he helped write the specifications for FHA and HUD, and the architectural commissioner of the City of Beverly Hills between 1977 and 1986. He established the "AIA University Lecture Series" and assembled a team of five prominent architects, including Richard Neutra, Rudolph Schindler, Buckminster Fuller, A. Quincy Jones, and Frank Lloyd Wright, who together with Fickett lectured at universities throughout the United States to stimulate student interest in the field of architecture. When he was named a fellow of the American Institute of Architects in 1969, he was cited for his "excellence of design, proportion and scale and the use of regional materials, redwood, adobe brick and handmade flooring tiles" and for his "continuity of detail and expression of structural elements." Also, he was the recipient of many prestigious awards from the AIA, National Association of Home Builders, American House magazine, and the cities of Los Angeles, Beverly Hills, Reno, and Seattle. After his passing in 1999, he was recognized with the Presidential Merit of Honor Award, the only architect to gain such recognition.<sup>133</sup>

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**2.5 Ralph D. Cornell**

Ralph D. Cornell, FASLA (b. Holdrege, Nebraska, 1890, d. 1972), was a partner in the Los Angeles firm of Cornell, Bridgers, Troller and Hazlett, landscape architects and environmental planners (founded in 1928, and continuing today as Troller Mayer Associates) and was responsible for the landscape plan of Century City. A graduate of Pomona College (Phi Beta Kappa), he completed his graduate work in landscape architecture at Harvard University where he graduated with a Master's degree in 1917. Cornell ran an active practice in Los Angeles from 1934, specializing in landscape of parks, grounds of public buildings and college campuses in Los Angeles and elsewhere. He was supervising landscape architect for UCLA from 1937 until 1972. He was one of the very few landscape architects in continuing professional practice during the Great Depression and World War II<sup>134</sup>, and was a Fellow of the American Society of Landscape Architects (FASLA). A prolific designer of fine gardens, he also conceived master plans for such major projects as Elysian Park and Griffith Park in Los Angeles, the Torrey Pines Reserve in San Diego, Beverly Gardens in Beverly Hills, and the community park in Claremont, for which he won a national award. He developed or redesigned parks for seventeen cities in southern California. Two of his major contracts were for the Atomic Energy Commission at Los Alamos, New Mexico, and the Ford Motor Company Office Building in Dearborn, Michigan. With Theodore Payne, Cornell developed Torrey Pines Park, the native plantings at Pomona College, grounds of Occidental College and a number of parks and residences.<sup>135</sup> Cornell's friend, Theodore Payne, was among the first of the California nursery persons to propagate native plants for gardens. As a result of his horticultural interests, Cornell published *Conspicuous California Plants, with Notes on their Garden Uses* (1938).<sup>136</sup>

Cornell was particularly well known as a landscape architect of college campuses, including the University of California at Los Angeles, where he was supervising landscape architect from 1937-72.<sup>137</sup> Cornell's frequent collaboration with Welton Becket first came about when Becket was named master planner for UCLA in 1948. Ralph Cornell was largely responsible for all of the Postwar UCLA landscape and described his responsibility at the UCLA Campus in his oral history, "We do everything on the campus from grading, sprinklers, storm drains, paving, walls, lighting, practically everything that isn't, as I say, under a building roof."<sup>138</sup> At UCLA, Welton Becket worked closely with Cornell, and they also collaborated on a number of other projects, such as the Pomona Civic Center and the Ford Motor Co. in Dearborn. Cornell's notable works include the landscape design for Pomona College, 1937-1939<sup>139</sup>; the Carmelitos Housing Project, a community living project in Long Beach, 1939-1940<sup>140</sup>; and the master plan for Griffith Park, completed for the City of Los Angeles Parks and Recreation Department, 1939-1940.<sup>141</sup> On the Pueblo del Rio housing project in Los Angeles (completed 1942), which is now eligible for listing on the National Register of Historic Places, Cornell collaborated with some of the most prominent and influential architects of their time in Los Angeles, including Southeast Housing Architects, Associated: Paul R. Williams, chief architect; Richard J. Neutra, Adrian Wilson, Walter Wurdeman, Welton Becket and George B. Kaufmann.<sup>142</sup>

Cornell's work is characterized by his effective use of a wide-ranging variety of species from desert to tropical.<sup>143</sup> The manner in which he incorporated sculpture as well as natural materials including boulders and pebbles into the gardens at Parker Center seems to have been influenced by the work of Japanese sculptor Isamu Noguchi, while his approach to the urban landscape was most likely derived from Garrett Eckbo, who wrote and lectured widely on the topic and was professor and chair of the Department of Landscape Architecture at the University of California Berkeley<sup>144</sup>

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**3.0 Artists and Designers**

**3.1 Evelyn Lipton Ackerman (1948-2012) and Jerome Ackerman (b. 1920)**

Evelyn and Jerome Ackerman were a husband and wife artist/designer team notable for creating a distinct aesthetic of California mid-century modernism between 1952 and 2012. The designers established their first Los Angeles based company, Jenev Design Studio, in 1952, which would later become ERA Industries. Both Evelyn and Jerome Ackerman received their MFA degree from Wayne University, Detroit, Michigan. Over the course of their 50-year design partnership, Evelyn and Jerome Ackerman designed and created ceramics, tiles, wood carvings, textiles, and other design items for the home.<sup>145</sup> They strove to create beautiful, affordable, and accessible designs for homes and offices.

One of Evelyn Ackerman's specialties was the design of modular carved wood panels for architectural applications. Teaming with Sherill Broudy, the Ackermans formed the company Panelcarve later renamed Forms+Surfaces. During the early 1960's, Evelyn Ackerman designed a modular wood panel with tongue-and-groove detail for Panelcarve, so they could be assembled easily for diverse architectural and interior design applications. Designers would purchase the modular panels from Panelcarve and then have the flexibility to install the panels in configurations suitable for their project. The panels were used extensively in residential design for doors and walls and occasionally the panels were used in hotels, restaurants, office buildings, and schools. One of Evelyn's most popular carved wood designs was the *Ucello* series.<sup>146</sup> A notable commercial application of the *Ucello* series was designed for the landmark Alan Ladd building in Palm Springs in 1971. The same year, Evelyn designed a series of Animal Woodblocks that were carved in thick redwood. These woodblocks were included in the "California Design XI" exhibition and the book *California Design*. Later, the Ackermans commercialized the woodblock designs, creating house numbers, plant holders, and gourmet kitchen accessories for the mass market.<sup>147</sup>

The UCLA Faculty Center's carved panel wall *Castles* (1964) is located in the downstairs bar and is said to be one of the earlier, larger, and more interesting examples of a Panelcarve project (Plate 45).<sup>148</sup> Originally installed in the basement in 1977 to conceal a large closet behind the bar, *Castles* demonstrates the flexibility and diverse application of Panelcarve products. After reviewing the extant installations of Evelyn's carved panels it appears *Castles* is a rare and large installation of Evelyn's Panelcarve designs in an institutional building.<sup>149</sup> Installed over ten years after its creation, it likely *Castles* was custom fitted to the new location. One of the beauties of the handcrafted modular panel system was its flexibility which allowed for the panels to fit into a variety of configurations.

**3.2 Elaine Krown Klein**

A native of Los Angeles, Elaine Krown Klein is an artist whose work includes sculpture, painting, and drawing. She studied with Keith Finch at the Kann Art Institute; Richard Boyce, Martin Lubner, and James Foolin at the University of California, Los Angeles; Joe Martinek at the Otis Institute; Leonard Schwartz; Mt. St. Mary's College; Frederic Taubes; and privately with William Earl Singer.<sup>150</sup>

Klein's artwork has been included in juried exhibitions, including the Los Angeles County Museum of Art, the San Bernardino Museums, and the Los Angeles-Santa Diego Juried Multiple Venue Exhibition (1993). Also, her artwork has been shown at a number of prominent galleries, including the Dale Gardner Galerie in Rancho Santa Fe; the Steve Chase Gallery in Palm Springs; the Westwood Art Association; and a one-person show at the Montiverdi-Young gallery. Additionally, the National Museum of Women in the Arts, Washington, D.C., has accepted slides of her sculptures for their archives. In 1999, she won a prestigious commission for a large bronze sculpture for the Public Sculpture Garden of the Vista Del Mar Child and Family Services Center in Los Angeles.

In 2007, her six-foot tall bronze sculpture, "*Serenade*," was awarded the honor of permanent placement in the Sequoia Patio rose garden of the Faculty Center (Plate 27). The placement of the sculpture was reviewed by the UCLA Campus Sculpture Committee, The Board of Governors, and the General Manager of the UCLA Faculty Center.



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### 4.0 Architecture

#### 4.1 Mid-Century Modern Master Planning

With the population boom following the Second World War, residential and commercial developers began experimenting with master planned communities that were larger and more comprehensive in their scope than the projects attempted prior to 1945. In Southern California, successful apartment housing projects based upon garden city principles included a commercial component on the project's periphery. Additionally, the promoters of large scale single-family housing developments such as Westchester (1941-43) incorporated commercial strips. But it was not until such projects as Lakewood, California (1950), which the contemporary concept of a thoroughly planned community began to be realized. In Lakewood, in addition to thousands of homes, the project included recreational parks, schools, and a large shopping center as part of the overall "master plan" for the community.

As the 1950s progressed, the definition of a master planned community evolved to be understood as a self-contained unit of business, recreation, and housing for residents and the community at large; in essence, a "mini-city." From the late 1950s through the 1970s, numerous master planned developments, or "new communities" appeared throughout the United States. Outside of California, these communities included Columbia, Maryland; Reston, Virginia; The Woodlands, Texas; and Schaumburg, Illinois. In Southern California, examples included Irvine, Warner Center, and Century City. Ranging in population from about 10,000 to 500,000, the best of these new communities were planned to be phased, coordinated, socially balanced, environmentally sensitive, and economically efficient. Interestingly, Coulson Tough, the Faculty Center Project Architect, was involved with the master plans of UC Irvine and The Woodlands after he left UCLA. By avoiding many of the problems of unplanned incremental growth, developers imagined both improving urban areas and creating products that would sell.<sup>151</sup>

The architectural firm of Welton Becket & Associates was the most prominent Postwar master planners of Los Angeles and in-effect gave the landscape of Southern California its Modern appearance. The firm's philosophy was "Total Design," which embraced all requirements demanded of an architectural problem: preliminary research, site selection, economic analysis, traffic surveys, and the actual design of the building or complex of buildings, for which Becket employed his own team of architects, mechanical and electrical engineers, landscape architects, and interior designers. True to its name, "Total Design" attempts to control every detail of a commission that concerns design. The versatile designs of this firm are not identified with a particular style, but instead to articulate each client's character and needs.<sup>152</sup>

For example, Century City was to be a master planned "city within a city" of office buildings, a shopping center, apartment buildings, hotels, landscaped boulevards, and recreational facilities, all within 180 acres developed by Welton Becket & Associates. Situated in the upscale Beverly Hills/West Los Angeles area, Century City was planned to be a glamorous new metropolitan center of daring Modern architecture, spectacular office towers, high-end shopping, first-class hotels, and luxurious apartments connected via both a new freeway and rail transit to the rest of the city<sup>153</sup>. In contrast with most master planned communities, Century City's residential focus was limited. In fact, Century City was primarily designed to be an upscale commercial center with a relatively isolated residential sector occupying less than one-quarter of its total acreage. Additionally, unlike other master planned communities of the period that were constructed on the periphery of a major metropolitan area, Century City was built amidst the urban fabric of Los Angeles. As a consequence, Century City's appeal was not based upon a desire to retreat from the urban area or existing municipalities, but upon its mix of modern offices, shopping, and entertainment that created a new "downtown" and was desirable to adjacent and nearby residential communities.

During the Post-World War II boom period, universities experienced a drastic enrollment increase, due in part by the G.I. Bill of 1944, which provided soldiers returning from World War II a college education among other benefits, and later as the "baby boom" generation that came of college age during the 1960s. The typical university faced real urban problems, such as high-population densities, conflicting land-use patterns, traffic congestion, and opposing interests in different segments of the population. These and other changes in academics made the task of campus planning more difficult than ever before, and necessitated new approaches to the planning process. By 1962 *Architectural Record* was reported nearly two thousand higher education institutions in America had plans for expansion and two hundred entirely new campuses were being planned or were under construction.<sup>154</sup>

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**4.1 Mid-Century Modern Master Planning (continued)**

Modern architecture, with its rejection of historical tradition and its frequent emphasis on functionalism and flexibility of planning, was well qualified to tackle many of these new problems of campus planning. Richard Dober, the author of *Campus Planning* (1963), the classic handbook of academic design, championed the systems approach for campus planning;

The analysis of physical need, the translation of that need into space requirements, and the creation of systematic building programs to satisfy those requirements. Architecturally, the approach aimed to bring “systems” building components to allow universities to build large amounts of flexible space inexpensively and gather it into “planning modules” with distinct buildings for each teaching or administrative unit.<sup>155</sup>

Richard Dover concentrated on the process of planning with each building as a singular component of an overall system. Master planners rejected the traditionally adopted Beaux-Arts ideals and instead adopted the “tower in the park model” with separate buildings in large open spaces. The architectural variety expressed the originality and the diversity of the Postwar university.

The University of California’s primary tool for dealing with the student population increase was Modern design and planning. Guidelines for the plan maintained buildings should cover only 25 percent of the overall campus area, rejected arbitrary height limits, and argued that buildings should be grouped according to functional requirements.<sup>156</sup> In order to preserve the value of open space, the acquisition of nearby acres were required for expansion. The UC Regents adopted the Strayer report in 1948 to prepare for the enrollment growth and make higher education less complicated by breaking it down into smaller units; the liberal arts college system was replaced with a three-tier system of junior colleges, state colleges, and universities. In 1957, the State of California Legislature voted to create four new state colleges and three new branches of the state university, San Diego, Santa Cruz, and Irvine.<sup>157</sup>

Before the war, the University of California campus planning was handled by a single architect from the Architecture Department. In 1949, the University created the Office of Architects and Engineers, overseen by the regents and the Dean of Architecture, and also relied upon outside planning professionals and institutions.<sup>158</sup> The Office of Architects and Engineers directed the construction of new buildings of modernist design across the University of California campuses in the 1950s and 1960. During this period the UC Campuses underwent expansions and adopted modern master plans. Preservation and designed landscape were as integral to the master plan as architecture. A discussion about UCLA’s Postwar master planning and building campaign is provided under the theme “History of the University of California, Los Angeles.”

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### 4.2 Ranch Style (as variant of Modernism)

The Ranch style became the dominant style throughout the United States during the decades of the '40s, '50s, and '60s. After World War II, simple, economical Ranch style houses were mass-produced to meet the growing housing demands of returning soldiers and their families. The replacement of streetcars with automobiles following World War II created an ease of travel, and ultimately led to the growth of suburbs outside the traditional city centers where homeowners were able to buy large, cheap lots.<sup>159</sup> Larger lots meant bigger homes so the sprawling house, or the Ranch style, was born. The Ranch home was the ultimate symbol of the Postwar American dream: a large affordable home promising efficiency, safety, and casual living. The Ranch style was widely adopted for the suburbs. This was due in part to twentieth century media, including magazines, television, and film media. The Ranch style was promoted in magazines like *Sunset*, *Better Homes and Gardens*, *American Home*, and *House Beautiful* and television shows and movies with Buffalo Bill, Will Rogers, and Gene Autry.<sup>160</sup>

The Ranch style is loosely based on early Spanish Colonial precedents of the American Southwest, modified by influences borrowed from Craftsman or Bungalow styles and Prairie modernism pioneered by Frank Lloyd Wright in the early 20th century.<sup>161</sup> Cliff May is among the first designers credited with building Ranch-style homes. In 1931, the May designed his first ranch style house in San Diego, a faux-adobe hacienda sprawling around a backyard patio, with wide doors providing easy access to the outdoors. He attributed the inspiration for his designs to the extant California hacienda dwelling he had known as a child in San Diego, and described the style as, "To me, the ranch [house], with cross-ventilation and rooms spread out and around courtyards, basic old California plan, seemed to be a much better way to live."<sup>162</sup> Cliff May's modern homes epitomize the indoor-outdoor lifestyle, fusing the open plan/open living philosophy with the traditional ranch house. His long, low designs managed to be both modern and traditional, celebrating a casually elegant, indoor-outdoor lifestyle, and drawing inspiration from California's Spanish Mexican ranchos while embracing the latest technological gadgetry. With their low profile, large carports and garages, patios, and expansive horizontality, May's modern ranch houses became synonymous with the nascent California lifestyle and were enthusiastically promoted by the popular *Sunset* magazine throughout the United States.<sup>163</sup>

Noted for his Ranch style residential tracts, the architect Edward Fickett promoted architect-designed home models and subdivisions. Between 1947 and 1953, Fickett designed approximately 18,000 houses for dozens of builders.<sup>164</sup> Hallmarks of his designs include simple forms and clean lines keeping in mind economics, rectangular forms with distinctive entries and porches and post and beam construction. Often Fickett worked with the developer Ray Hommes to design large residential subdivisions. One of Fickett's most notable tracts is the 1,000-home Sherman Park subdivision in the San Fernando Valley (1953).<sup>165</sup>

Other architects important in creating the popularity of the Ranch style are William Wurster, Chris Choate, Palmer and Krisel, and A. Quincy Jones. Equally as important are the developers, including Henry J. Kaiser, Fritz Burns, David Bohannon, and John F. Long responsible for developing Rolling Hills, San Lorenzo Village, and Panorama City.<sup>166</sup>

Alan Hess describes "The Ranch House" as follows,

From sprawling ramblers under cedar-shake roofs to the minimal ranches of mass-produced housing tracks; from sleek contemporary varieties to middle class ranches on quarter acre lots with board-and-batten siding, diamond window mullions, and dovescotes over the garage; from Colonial, Spanish, and French Country ranches to the open-plan ranch of family rooms and sliding glass doors – the ranch is the primary housing type from a period of American national expansion. It's the face of the suburb, whether beloved or reviled.<sup>167</sup>

Ranch style houses are typically one-story with an L or U-shaped plan and feature a low-pitched gabled or hipped roof with a moderate or wide eave overhang, large windows, and an attached garage. The houses have general asymmetry and strong horizontal influence. The exteriors are typically clad in natural, locally found materials, such as wood siding, stone or brick. The interior features a simple, open floor plan blending functional spaces with sliding glass doors that provide direct access to the patio from the living area, wood work, open trusses, and unpainted brick walls. Ribbon windows are common, as well as large picture windows in the living room. Partially enclosed courtyards and patios, borrowed from Spanish houses, are common features. The house plan is often rambling and suggestive of wings or additions.<sup>168</sup>

The popularity of the Ranch style in residential architecture influenced the design of other building types, including commercial architecture. The Ranch style was typically applied to residential architecture, but was also applied to other building types such as restaurants, showrooms, and grocery stores. Examples of extant Ranch style commercial buildings in Southern California include Vicente Foods grocery in Brentwood (1960) and the Chula Vista model for Bob's Big Boy restaurants.

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**4.3 Modern Garden Design**

Garden design in California from the late 1930s to the mid-1960s was dominated by modernist ideals and forms. Modernist designers rejected historical forms and adopted new technologies and materials, including plastics, asbestos, cement, aluminum, and lightweight steel. With its strong tradition of outdoor living, California became a major center of landscape design during this period. The influence of the private California garden on public landscape designers both within the state and across the country was significant, and was directly reflected in the design of shopping centers, university campuses, and suburban office complexes. Californian designers first began to embrace modernism in the late 1930s, when the lavish garden-making practiced in the 1920s became prohibitively expensive due to the social and economic circumstances of the Depression.<sup>169</sup>

This transition from lavish eclectic gardens to Modern garden design can be traced to the work of Florence Yoch and Thomas Church during the late 1930s. Yoch turned away from her earlier eclecticism toward a less historically derivative, more abstract approach in her design for the Hollywood film director George Cukor in 1936. Thomas Church, like Yoch, was trained in the Beaux-Arts tradition of the 1920s, which required a mastery of historical styles. His first work of abstract modernism was a model for a swimming-pool garden (never built) that was included in the Exhibition of Mural Conceptualism held at the San Francisco Museum of Art, 1938. Although they were not aware of each other's work, there is a striking similarity between Church's Mural Conceptualism garden design and the radical modernist work then being developed by Garrett Eckbo and James Rose as students at Harvard. The appearance of these designs by Yoch, Church, and Eckbo marked the beginning of treating the California garden as an abstract space.<sup>170</sup>

Younger garden designers of the time, such as Eckbo, Lawrence Halprin, and Robert Royston, were influenced by Christopher Tunnard's book *Gardens in the Modern Landscape* (1938) and sought to take his reconsideration of art, nature, and society as the basis for restructuring land-use practices for the entire environment. Their new, invigorated garden designs united indoor and outdoor space, and for the first time in the century, gardens were fully used as outdoor rooms. The success of this merger depended on the collaboration of architect and landscape architect. Such collaboration also involved the client and other artists, especially sculptors. In the 1940s, landscape architects collaborated as never before with artists, who were inspired to use new materials such as sheet steel, extruded metal, and transparent plastic, as well as more traditional materials. Southland nurseries continued to introduce new varieties of plants such as hibiscus, bougainvilleas, acacias, erythras, grevilleas, callistemons, and bromeliads such as billbergias, hardy orchids, and fuchsias. The treeless and arid character of the area still led to the planting of rapidly growing trees and subtropical plants. Gardens by professional designers exerted considerable influence on popular taste, and work by landscape architects such as Douglas Baylis, Thomas Church, Garrett Eckbo, Lawrence Halprin, Theodore Osmundson, Robert Royston, and Geraldine Knight Scott and by architects Richard Neutra and William Wurster appeared in magazines such as *California Arts and Architecture*, *House Beautiful*, *House and Home*, and *Sunset*.<sup>171</sup>

By the 1950s, recognizable tendencies in garden design derived from avant-garde Constructivism in both the ground plane and the juxtaposition of materials had become apparent in the garden designs of Church, as well as Eckbo, Williams, and Royston. Garden elements were adapted from works of art. Piet Mondrian paintings of the 1920s and 1930s, with their delicate balance of line, form, and color, as well as the paintings and sculptures of Wassily Kandinsky, Naum Gabo, Laszlo Moholy-Nagy, Alvar Aalto, Juan Miró, and Hans Arp were all sources of inspiration for the gardens designs of the early 1950s. Traditional gardening and references to agriculture were eliminated, while sculpture and artful detailing became more prominent.<sup>172</sup>

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**4.4 Faculty Center Property Type**

The history of the Faculty Center property type is associated with the history of the university in the United States. The early seventeenth century American University was based on the designs and ideals of medieval English universities where students and teachers lived and studied together in small, tightly regulated colleges. But American Universities also developed in their own distinct ways and often diverged from traditional English university planning, for example American universities were located in the country, were miniature self-contained cities, and the campus was comprised of separate buildings rather than linked structures of English colleges. The earliest universities in America were founded in the seventeenth and eighteenth centuries and include Harvard, William and Mary, Yale, Princeton, Columbia, Brown, Rutgers, and Dartmouth.<sup>173</sup>

With the advent of the American University, faculty wanted a separate central gathering place to meet, eat, host social functions, and most importantly, escape students. Often the mission of Faculty Clubs was to promote the “intellectual, cultural and social interaction” among faculty and staff members. Princeton’s Prospect House, an Italianate Victorian mansion built circa 1850 by the American architect, John Notman, was converted for use as a Faculty Club in 1968, and an addition was constructed.<sup>174</sup> The Harvard Faculty Club was constructed in 1931 to provide meeting place, dining, and comfortable beds.<sup>175</sup> However, it appears that some prestigious Universities still do not have separate Faculty Clubs, for example the Columbia faculty Club is located on the fourth floor of the Physicians and Surgeons building.<sup>176</sup>

*Faculty Centers in California*

The first University of California Faculty Club was located on the Berkeley campus. Constructed in 1902, the Craftsman style Faculty Club was designed by Bernard Maybeck and features carved beams, fireplaces, and stained glass windows.<sup>177</sup> It is notable that the Craftsman style, like the Ranch style, is primarily a residential form of architecture. The Berkeley Faculty Club served as a retreat, luncheon club, meeting place, tavern hotel, and party facility for faculty, administrative personnel, staff, alumni, and community. While the UCLA faculty members were planning for their new facility during the 1950s, they used the Berkeley Faculty Club as a programmatic model.

Other University of California faculty clubs included the Irvine Faculty Club, established in 1967. The organization began operating in the Dorothy Grannis Sullivan Memorial University Club Building at UC Irvine in 1993.<sup>178</sup> The San Diego Faculty Club was established in 1969. The UC Davis Faculty Club featured two primary rooms, clubroom and lounge, kitchen; after the lunchtime faculty diners dwindled, the university changed the club’s name and opened its doors to the entire campus. After revenues continued to decline, the club stopped serving daily lunches and focused more on conferences and events in the late 1990s. The UC Santa Barbara Faculty Club, designed by Charles Moore, was completed in June 1968, and features conference rooms, restaurant, and guest rooms.<sup>179</sup>

The Stanford University Club was designed by the architect Edward Page with landscape contributions by the landscape architect Thomas Church in 1965.<sup>180</sup> Located near the student activity center, the Faculty Club is a two-story wood-framed building with outdoor patios ringed by suites of dining rooms and a main dining hall. It also has Stanford’s only on-campus hotel rooms. Church received a design award for his landscape plan.

The University of Southern California Faculty Club was located in the fourth floor of the Student Union until 1961 when the Faculty Club obtained their own freestanding Mid-Century Modern style building designed by A. Quincy Jones & Frederick Emmons.<sup>181</sup>

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<sup>2</sup> D.L., "UCLA's Landscape and Architecture," *UCLA Librarian* XXXVIII, no. 3 (March 1985): 1.

<sup>3</sup> Andrew Hamilton and John B. Jackson, *UCLA on the Move: During Fifty Golden Years 1919-1969* (Los Angeles, Ca: The Ward Ritchie Press, 1969): 5.

<sup>4</sup> D.L., "UCLA's Landscape and Architecture," *UCLA Librarian* XXXVIII, no. 3 (March 1985): 18.

<sup>5</sup> "Plush Faculty Center to Open This Spring," *Daily Bruin* (February 19, 1959): 1.

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<sup>6</sup> Andrew Hamilton and John B. Jackson, 31.

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<sup>8</sup> UCLA Alumni Association, 53.

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<sup>10</sup> Andrew Hamilton and John B. Jackson, 33.

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<sup>12</sup> UCLA Alumni Association, 70.

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<sup>20</sup> John Sandbrook, *The UCLA Faculty Center and the UCLA Faculty Center Association, Inc: Background Report* (Los Angeles: University of California at Los Angeles, 2004): 1.

<sup>21</sup> "Plush Faculty Center to Open This Spring," *Daily Bruin* (February 19, 1959): 1.

<sup>22</sup> John Sandbrook, 1.

<sup>23</sup> "Salient Features of the Proposed Faculty Building Project – Summary Statement as of May 1945," Inventory of the Project Files of the Campus Architects & Engineers, 1945-1980, University of California, Los Angeles, Library, Department of Special Collections, University Archives, Box 81 Project Number: 946037 Faculty Center Site Development.

<sup>24</sup> Carl C. McElvy, UCLA Principal Architect, Addressed to Robert S. Hilpert, Chairman of the Men's Faculty Club Committee, "Men's Faculty Club at Berkeley – Facilities," April 23, 1945, Inventory of the Project Files of the Campus Architects & Engineers, 1945-1980, University of California, Los Angeles, Library, Department of Special Collections, University Archives, Box 81 Project Number: 946037 Faculty Center Site Development.

<sup>25</sup> John Sandbrook, 2.

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<sup>28</sup> Carl C. McElvy, UCLA Principal Architect, Addressed to Professor Brainerd Dryer, "Faculty Club Estimate of Cost," March 23, 1950.

<sup>29</sup> Carl C. McElvy, UCLA Principal Architect, Addressed to Mr. R.J. Evans, "Appointment of Architect for the Faculty Club, Los Angeles Campus," October 27, 1950.

<sup>30</sup> Ibid.

<sup>31</sup> R.A. Weaver University Engineer, Letter addressed to Mr. J.U. Calkins, "Faculty Club – Los Angeles," November 29, 2010.

<sup>32</sup> John Sandbrook, 9.

<sup>33</sup> John Sandbrook, 8.

<sup>34</sup> Harry Harmon, Letter addressed to Mr. R.J. Evans, Chief Architect, "Faculty Center – Los Angeles – Project No. 82610," May 13, 1957.

<sup>35</sup> Ada B. Nisbet President of UCLA Faculty Women, Letter addressed to Mr. William F Brown Chairman of the UCLA faculty Club Committee, May 14, 1957.

<sup>36</sup> John Sandbrook, 9.

<sup>37</sup> John Sandbrook, 10.

Ada B. Nisbet President of UCLA Faculty Women, Letter addressed to Chancellor Raymond B. Allen, "Faculty Center - Los Angeles," May 14, 1957.

<sup>38</sup> John Sandbrook, 11.

<sup>39</sup> "Architects Announce Plans For Faculty Center Opening," *Daily Bruin* (February 9, 1959): 10.

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<sup>42</sup> John Sandbrook, 11.

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<sup>45</sup> Minutes of Committee on Grounds & Buildings, August 14, 1958.

<sup>46</sup> Oral Interview with Joycie Fickett, widow of Edward Fickett, May 8, 2012.

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<sup>48</sup> Coulson Tough, Letter to Chancellor Raymond B. Allen, "Faculty Center – Los Angeles \_ Project No. 82610," November 11, 1957.

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<sup>53</sup> "Columnist to Speak at UCLA Event," *Los Angeles Times* (October 3, 1964): B1.

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<sup>119</sup> Ibid.

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<sup>121</sup> "Downtown Facility Sold to Empire Life," *Los Angeles Times* (May 6, 1966), B17.

<sup>122</sup> Hunt, 1972.

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<sup>137</sup> Padilla 1961: 116

<sup>138</sup> Ralph Cornell, *Half a Century as a Southern California Architect Oral History Transcript*, by James V. Mink, Enid H Douglass, Richard Kent Nystorm (Los Angeles, CA: Oral History Program, University of California, Los Angeles, 1970): 253.

<sup>139</sup> "Pomona College: its Golden Anniversary," *California Arts and Architecture* 52 (November 1937): 33

"Some Gardens in the Pacific Coast Region," *Landscape Architecture* 29 (January 1939): 52-71

<sup>140</sup> "A New Project for Community Living: Carmelitos Housing Project, Long Beach, architects Kenneth S. Wing and Cecil A. Schilling, landscape architect Ralph D. Cornell, engineer C. Arthur Schilling," *California Arts and Architecture* 57 (October 1940): 32-33.

<sup>141</sup> "A Master Plan for Griffith Park," *Parks and Recreation* 24 (November 1940): 71-74

<sup>142</sup> Frederick W. Jones, "Pueblo del Rio: Los Angeles' most recent housing project," *Architect and Engineer* 150 (September 1942): 11-21.

<sup>143</sup> "The Moon Garden of Mr. Richard C. Tongg in Honolulu, Hawaii, as Described by Ralph D. Cornell," *California Arts and Architecture* 54 (August 1954): 14-15; Ralph D. Cornell, "Desert Gardens," *Landscape Architecture* 51 (April 1961): 178-182.

<sup>144</sup> Garrett Eckbo, *Urban Landscape Design* (New York, Toronto and London: McGraw-Hill Book Company, 1964): 156-158, 163-164, 178-181; Marc Treib and Dorothee Imbert, *Garrett Eckbo: Modern Landscapes for Living* (Los Angeles, and London: University of California Press, Berkeley, 1997).

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<sup>146</sup> The Mid-Century Modern Works of Jerome and Evelyn Ackerman, "Wood Carvings,"

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<sup>147</sup> Ibid.

<sup>148</sup> Save the Faculty Center, Ackerman Carved Paneled Wall, <https://sites.google.com/site/savefca/>, accessed January 25, 2012.

<sup>149</sup> Oral interview with Jerome Ackerman, October 12, 2012.

<sup>150</sup> Elaine Krown Klein Curriculum Vitae, University of California, Los Angeles UCLA Arts.

<sup>151</sup> Ann Forsyth, "Planning Lessons From Three U.S. New Towns of the 1960s and 1970s: Irvine, Columbia and the Woodlands," *Journal of the American Planning Association*, 68, no. 4 (Autumn 2002): 387-416.

<sup>152</sup> Ibid. See William Dudley Hunt, Jr., *Total Design: Architecture of Welton Becket and Associates* (New York: McGraw-Hill Book Company, 1972).

<sup>153</sup> Reference to original Planning Commission approval in: Doug Smith, "Developers Angered by Century City Plan" *Los Angeles Times* (July 16, 1972): WS1.

<sup>154</sup> Pail Venable Turner, *Campus: An American Planning Tradition* (Cambridge, Mass.: MIT P, 1984): 249-250.

<sup>155</sup> Peter Allen, "The End of Modernism? People's Park, Urban Renewal, and Community," *Journal of the Society of Architectural Historians* 70, no. 3 (September 2011): 358.

<sup>156</sup> Peter Allen, 359.

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<sup>161</sup> Virginia McAlester and Lee McAlester, 479.

<sup>162</sup> John Mack Faragher, "Bungalow and Ranch House: The Architectural Backwash of California," *The Western Historical Quarterly* 32, 2 (Summer, 2001): 165.

<sup>163</sup> Allan Hess, 33.

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<sup>169</sup> David C. Sreatfield, *California Gardens: Creating a New Eden* (New York, London and Paris: Abbeville Press Publishers, 1994): 190.

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<sup>172</sup> Peter Walker and Melanie Simo, *Invisible Gardens: The Search for Modernism in the American Landscape* (Cambridge, Massachusetts, and London, England The MIT Press, 1994): 135-138.

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**Photographs**



Plate 1. Primary (West) Elevation, View to East (PCR 2011)



Plate 2. Primary (West) Elevation, View to Southeast (PCR 2011)



Plate 3. Primary (West) Elevation, View to Southeast (PCR 2011)



Plate 4. Main Dining Room, View to Northeast (PCR 2011)



Plate 5. Main Dining Room, View to East (PCR 2011)



Plate 6. Main Dining Room, View to Southwest (PCR 2011)

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**Photographs**



Plate 7. Ralph Cornell Designed Garden to the West of Main Dining Room, View to Southwest (PCR 2011)



Plate 8. View from Playa Lounge to the Courtyard and Main Dining Room, View to South (PCR 2011)



Plate 9. Entrance, View to East (PCR 2011)



Plate 10. Entrance Lobby, Faculty Center Main Office to Right, View to West



Plate 11. Playa Lounge, View to West (PCR 2011)



Plate 12. Playa Lounge, View to North (PCR 2011)

\*Recorded by: PCR Services

\*Date: August 2015

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**Photographs**



Plate 13. California Room, View to North (PCR 2011)



Plate 14. California Room, View to South (PCR 2011)



Plate 15. Sierra Room, View to South (PCR 2011)



Plate 16. Main Center North-South Hallway, View to South (PCR 2011)



Plate 17. Private Garden off of Hacienda Room, View to South (PCR 2011)

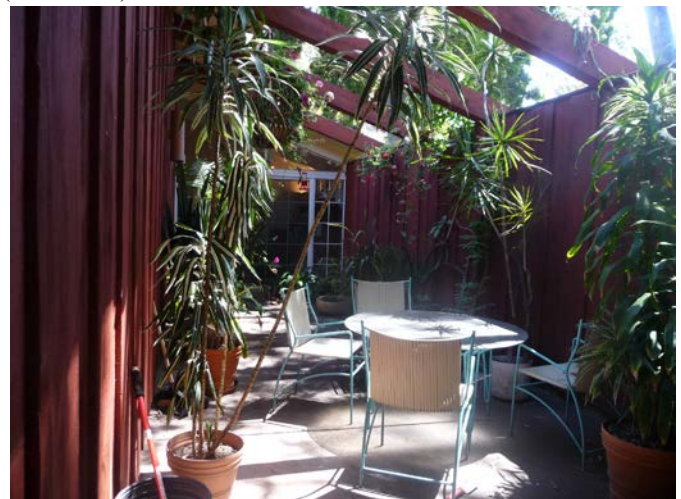


Plate 18. Private Patio off of Sierra Room and Main Office, View to South (PCR 2011)

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**Photographs**



Plate 19. California Room Patio, View to Southeast (PCR 2011)



Plate 20. California Room Patio, View to Southwest (PCR 2011)



Plate 21. Main Courtyard Patio, View to Southwest (PCR 2011)



Plate 22. Main Courtyard Patio, View to West (PCR 2011)



Plate 23. Coral Patio, View to South (PCR 2011)



Plate 24. Food Services Room, View to South (PCR 2011)

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Plate 25. South Hallway accessed from Main Dining Room, View to South (PCR 2011)



Plate 26. Outside Patio, Between Food Services Room to the Left and Executive and Redwood 4 & 5 to the Right, View to East (PCR 2011)



Plate 27. Sequoia Patio Rose Garden, *Serenade*, Sculpture by Elaine Krown Klein, Gift of Salome Ramras Arkatov, 2007 (PCR 2011)



Plate 28. Sequoia Room, View to Southeast (PCR 2011)



Plate 29. Outside Patio, Accessed from South Hallway, View to North (PCR 2011)



Plate 30. Basement, View to West (PCR 2011)

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Plate 31. Basement, Bar Area, Carved panel wall "Castles" completed circa 1964 by the designer Evelyn Ackerman, View to North (PCR 2011)



Plate 32. Basement Outdoor Patio, View to East (PCR 2011)



Plate 33. Opening Day, Main Dining Room, February 16, 1959 (Save the Faculty Center, <https://sites.google.com/site/savefca/>, accessed September 14, 2011)



Plate 34. Opening Day, Main Dining Room, February 16, 1959 (Save the Faculty Center, <https://sites.google.com/site/savefca/>, accessed September 14, 2011)



Plate 35. Opening Day, Main Dining Room, February 16, 1959 (Save the Faculty Center, <https://sites.google.com/site/savefca/>, accessed September 14, 2011)



Plate 36. Opening Day, Main Dining Room, February 16, 1959 (Save the Faculty Center, <https://sites.google.com/site/savefca/>, accessed September 14, 2011)

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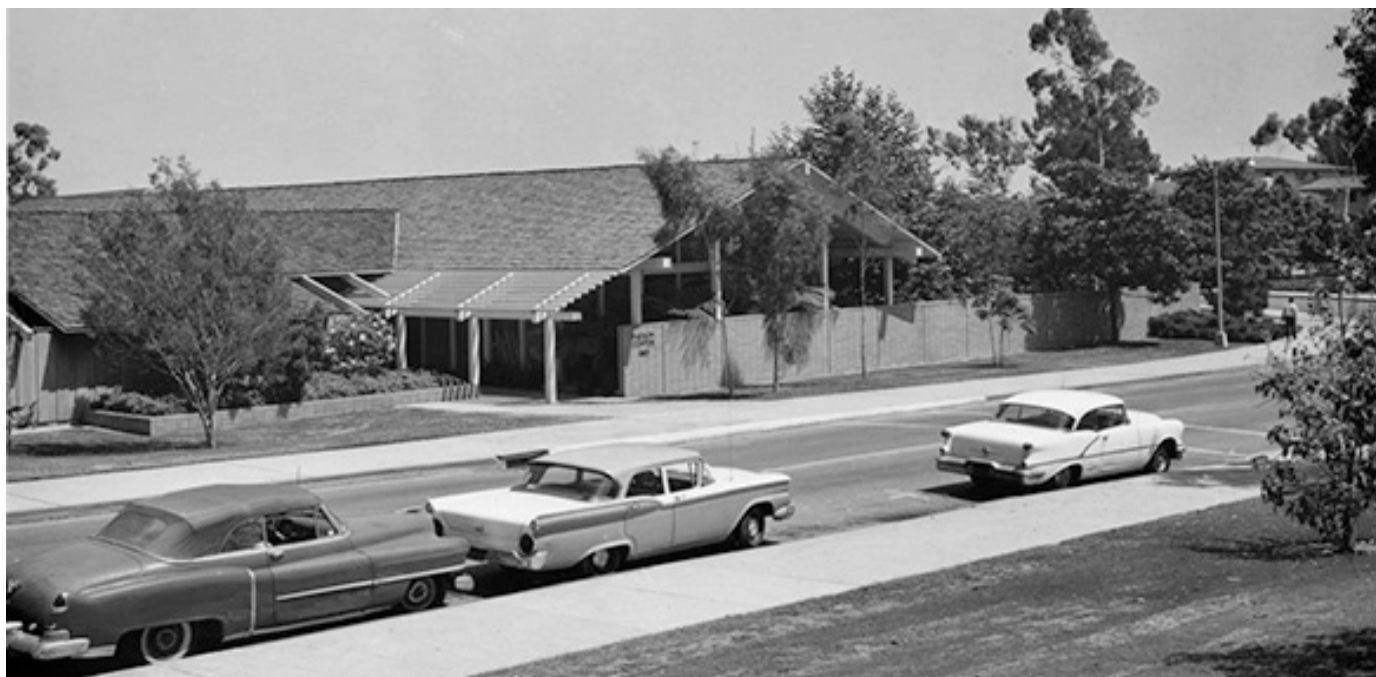


Plate 37. Faculty Center Exterior, 1959 (Save the Faculty Center, <https://sites.google.com/site/savefca/>, accessed September 14, 2011)

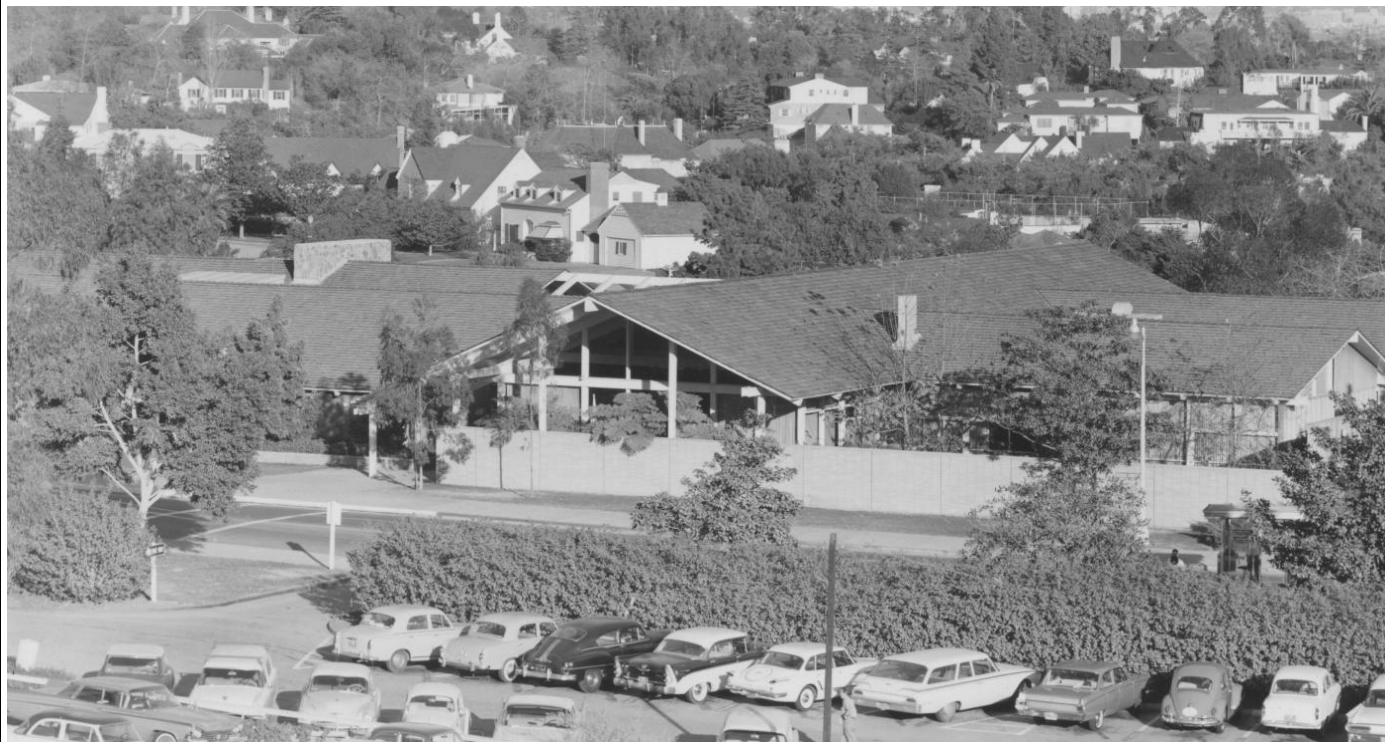


Plate 38. Faculty Center, Circa 1959 (Michael Rich Archives)

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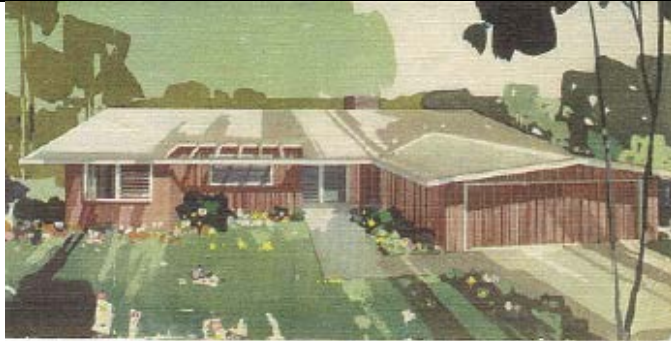


Plate 39. Meadowlark Park, Northridge, California, Edward Fickett architect, 1952 (LA Conservancy)



Plate 40. Edward Fickett designed Home, 1955 (LA Conservancy)

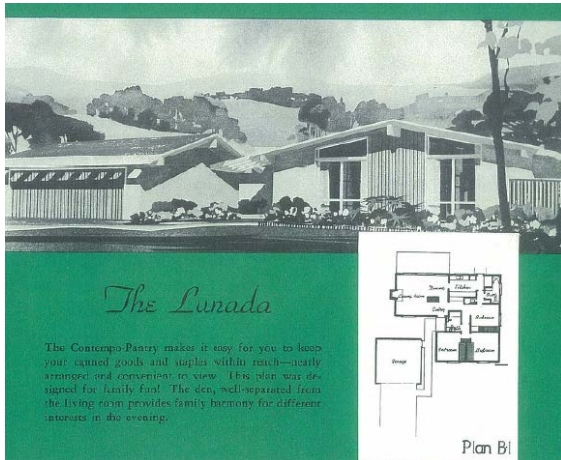


Plate 41. Rollingwood Estates Homes, The Lunada, California, Edward Fickett architect, 1955 (LA Conservancy)



Plate 42. Located on Sunset Boulevard, Brentwood, Designed for Mexican Architect Fernando Parra and his wife, Edward Fickett architect, 1963 (Progressive Architecture, LA Conservancy)



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**Photographs**



Plate 43. Stallion Springs Resort, Equestrian Center/Tehachapi Mountain Ranches, California, Edward Fickett architect, 1972 (LA Conservancy)



Plate 44. Living Room of George and Miriam Jacobson House #2, Circa 1966 (Alan Hess and Alan Weintraub, *Forgotten Modern*, p. 97)



Plate 45. Evelyn and Jerome Ackerman in front of the Paneled Wall, "Castles," Evelyn designed in 1964, Downstairs Basement Bar, date unknown

(Joe Fletcher, Save the Faculty Center,

<https://sites.google.com/site/savefca/>, accessed September 14, 2011)

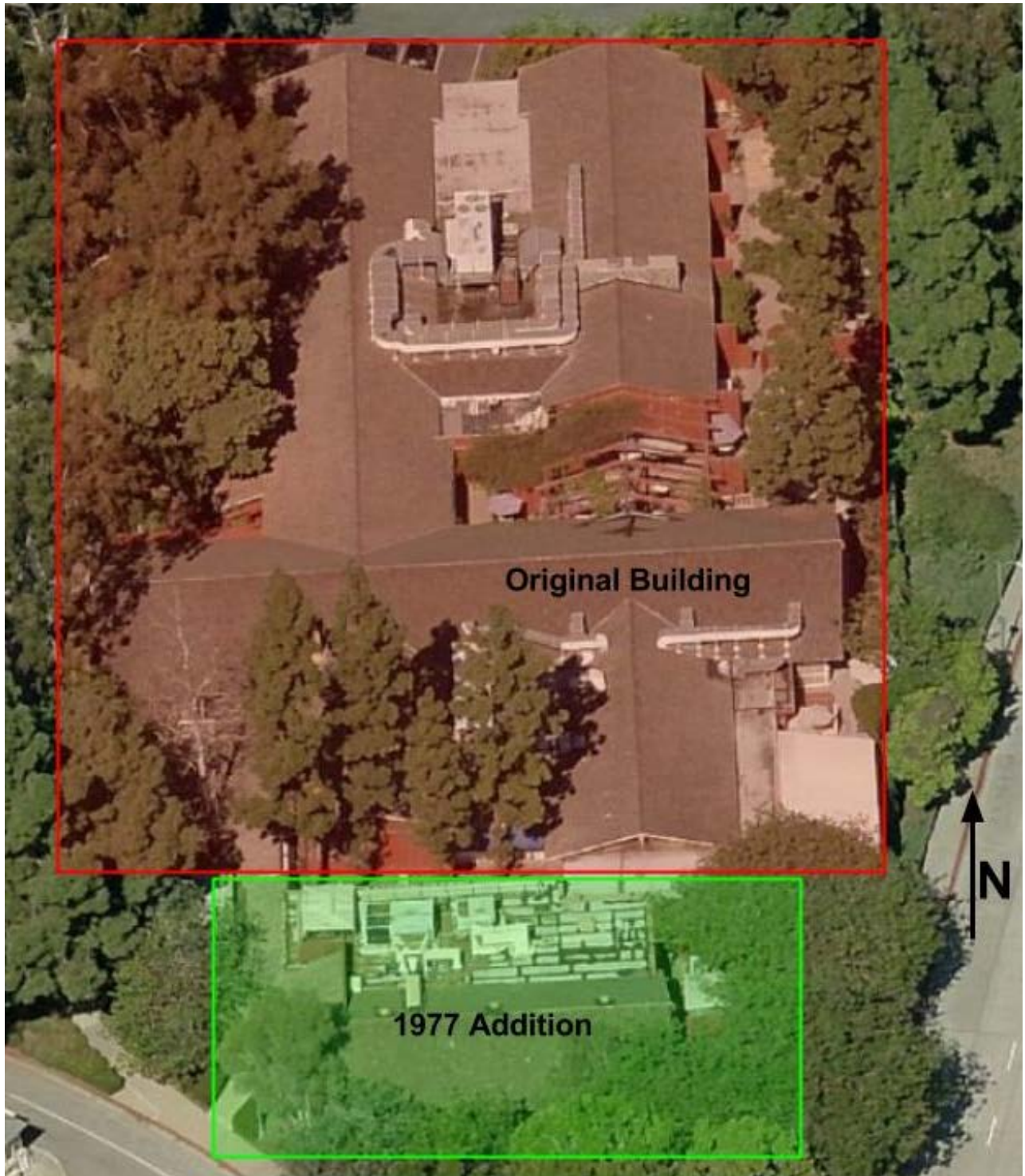


Plate 46. Diagram Showing the Original Building and 1977 Addition (PCR 2015)

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**Photo Comparison for Integrity Evaluation**



Main Dining Room, February 16, 1959



Main Dining Room, 2011



Main Dining Room, February 16, 1959



Main Dining Room, 2011



Main Dining Room, February 16, 1959



Main Dining Room, 2011

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\*Date: August 2015

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**Photo Comparison for Integrity Evaluation**



Main Dining Room, circa late 1960s



Main Dining Room, 2011



Southern Hallway, circa 1960s



Southern Hallway, 2011



California Room, circa 1960s



California Room, 2011

**Photo Comparison for Integrity Evaluation**



Courtyard, view towards Playa Lounge, 1970s



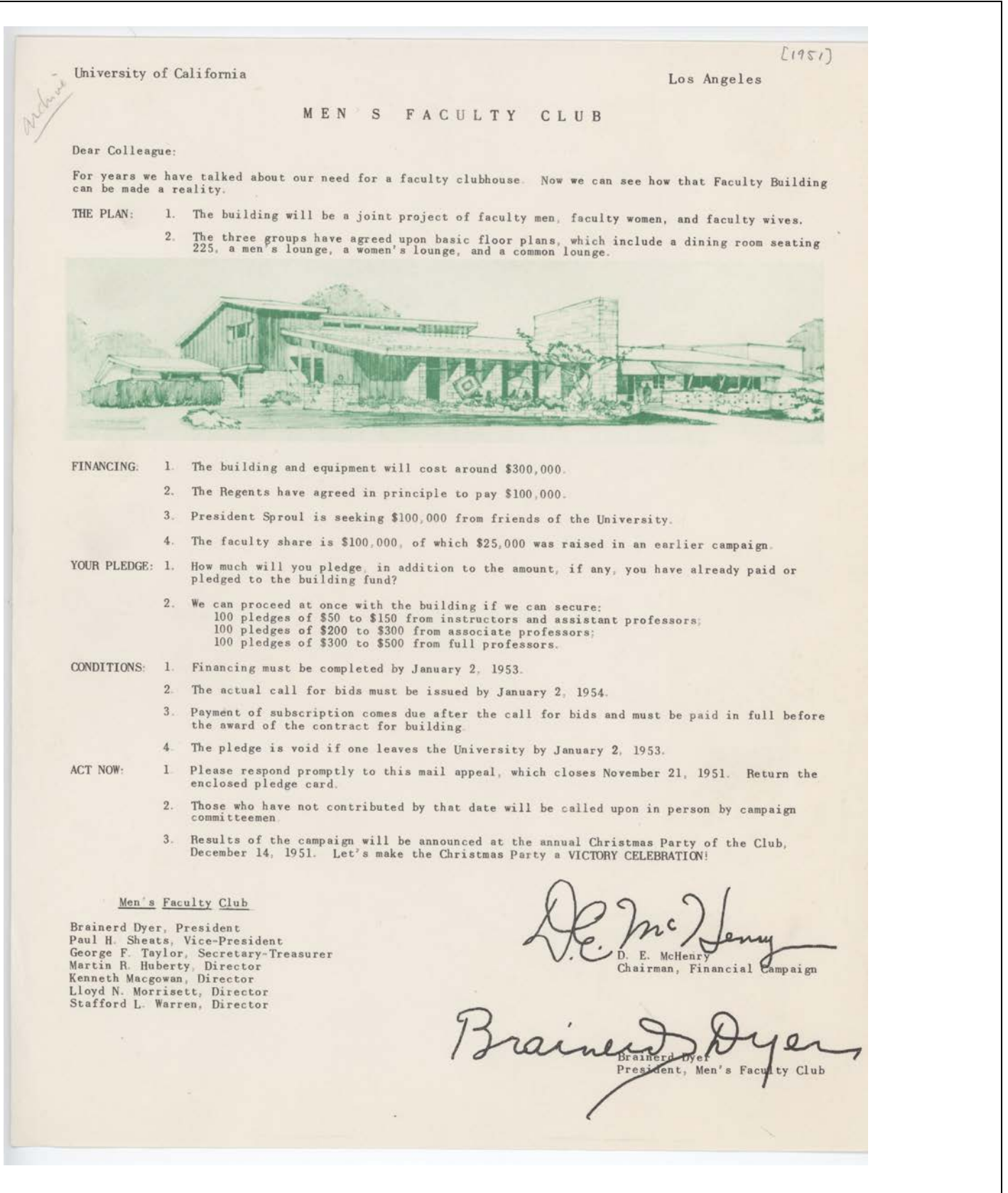
Courtyard, view towards Playa Lounge, 2011

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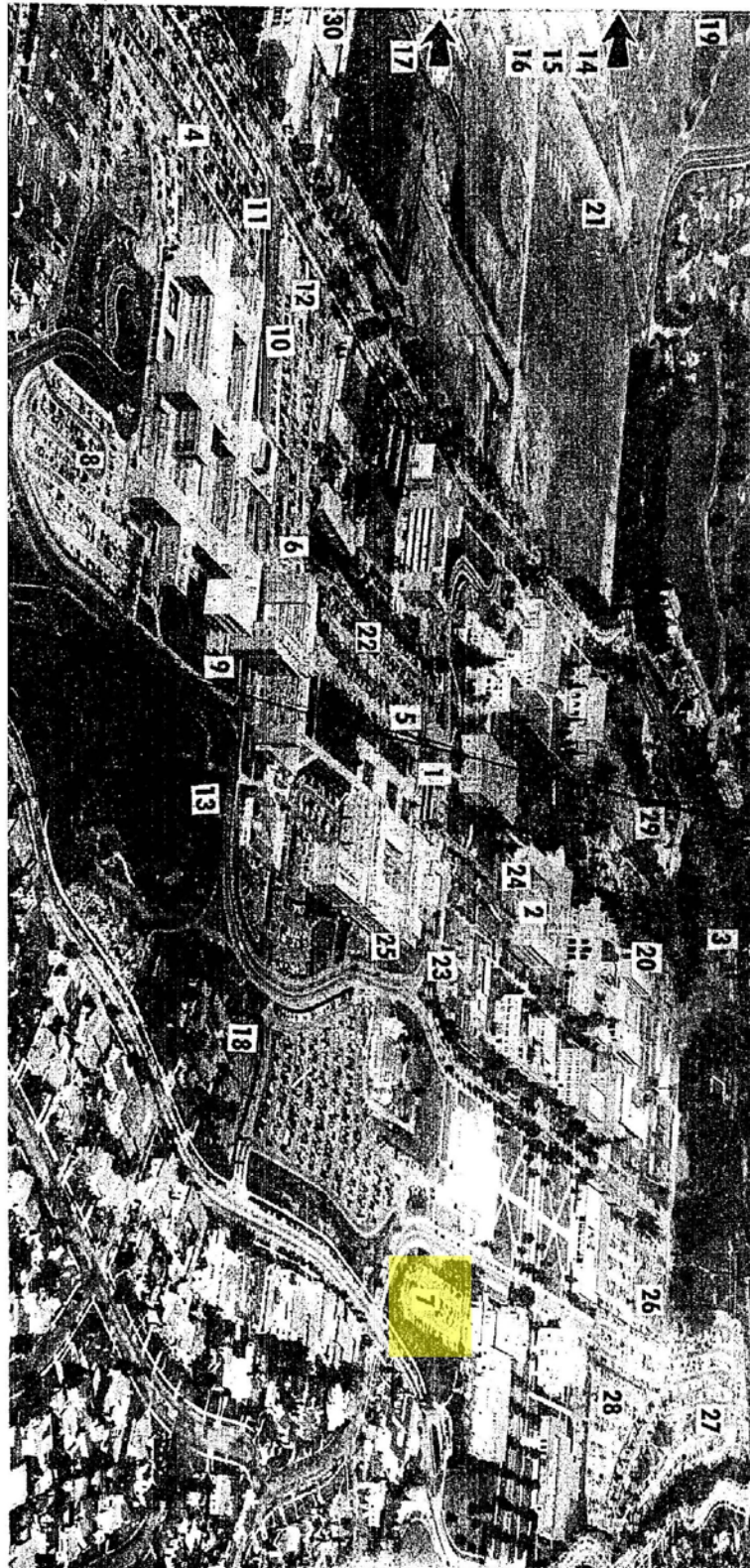
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**\$40,000,000 Five-Year Building Program Told**  
*Los Angeles Times (1923-Current File); Oct 14, 1956;*  
 ProQuest Historical Newspapers Los Angeles Times (1881 - 1987)  
 pg. F1



**HUGE EXPANSION PLAN**—The great \$40,000,000, five-year program for increase of facilities at the University of California at Los Angeles is identified by numbers on above aerial view of UCLA's extensive Westwood campus. It is intended to prepare for expanded enrollment of 11,000 students in the projected enrollment of 11,000 students in the new building, (2) Library stack addition, (3) Psychology

**\$40,000,000 Five-Year Building Program Told**

A \$40,000,000 five-year building program which will add 32 new buildings to the UCLA campus to serve an anticipated student enrollment of 24,000 by 1961 was announced yesterday.

Cost of the expansion program will be financed with State, Federal and university funds. Some of the buildings planned will not be

architect of the university's ten-year program, which directs the UCLA building program, will be under the review of the architect and engineer, supervising the preparation of preliminary drawings for the proposed structures.

Plans will be developed for the construction of new facilities will be aided. It was pointed out, if Proposition 3, the \$200,000,000 bond issue for construction of new facilities will be passed by the State's colleges, the \$40,000,000 building program will be passed by the State's colleges.

Turn to Page 12, Column 1

Clinic School; (4) Neuropsychiatric Wing; (5) Unit No. 2 of Engineering-Physical Sciences Building; (6) Life Sciences Building addition; (7) Faculty Center; (8) Physical Rehabilitation Wing; (9) School of Nursing Wing; (10) Public Health and Occupational Health Wing; (11) Atomic Energy Wing; (12) Plant Science Wing; (13) Irrigation and Soils Building Field Buildings; (15) Irrigation and Soils Building; (16) Ornamental Horticulture Buildings; (17) Dyvost Memorial Residence Hall; (18) Addition to Mira Hershey Hall; (19) Residence Hall No. 2; (20) Parking structure A; (21) Parking structure B; (22) Unit 3 addition to Engineering Building; (23) Psychology addition to Franz Hall; (24) New Library wing; (25) Graduate Library; (26) Theater Arts Building; (27) Graduate

School of Business Administration Building; (28) Social Welfare and Journalism Building; (29) completion of University Elementary School; (30) Expansion of service yard. No sites have been assigned for the University Extension Building and the Physical Education and Military Science Building. Steps have been taken to prepare preliminary drawings of the proposed structures. If Proposition 3 is passed by the State's colleges, the \$40,000,000 building program will be passed by the State's colleges.

# CAMPUS PROJECTS

## Continued from First Page

voters at the November election.

Seven of the new UCLA buildings are already funded and, in several cases, construction has begun. Now being built are a Mathematical Sciences Building, a 500,000-volume stack addition to the library, and a Psychology Clinic School, all scheduled for completion in 1957.

### Planned

Also funded by previous appropriations but not yet under construction are a neuropsychiatric wing on the Medical Center, Unit No. 2 of the Engineering-Physical Sciences Building, a graduate instruction unit attached to the Life Sciences Building and completion of the University Elementary School. A faculty center is being financed with non-State funds. Remodeling projects in three existing buildings — Royce Hall, Moore Hall and the Physics Building — are also under way.

Building plans for UCLA, as set forth in the State Building Construction Program report prepared by the State Department of Finance, would greatly enlarge the Westwood campus' instructional and research capacity in medicine, engineering, the physical, biological and social sciences, applied arts and agriculture.

To UCLA's huge Medical Center will be added a physical rehabilitation wing, a school of nursing wing, a public health and occupational health wing, and a Federally-financed atomic energy wing.

### Addition

Agriculture will benefit with addition of a Plant Science Building, a Botany Building, Agricultural Field Buildings, an Irrigation and Soils Building and enlarged facilities for Ornamental Horticulture.

The five-year building plan will also bring about something lacking for years at UCLA—student housing on

campus. Now in the final planning stages are Dykstra Memorial Residence Hall, with a capacity for 800 men, and a new wing to be added to Mira Hershey Hall, enlarging its capacity to house 333 women. A third residence hall contemplated in the building plan will raise the capacity of university-operated housing and dining facilities to 1929 students.

### Parking Units

Campus parking, which becomes scarcer each year, will be enlarged by two multi-level parking structures to be financed with non-State funds. The parking garages will be amortized over a period of years with income from parking fees charged students and faculty members, it was explained.

Other facilities included in the five-year plan include a third addition to the Engineering Building, a psychology addition to Franz Hall, a new wing on the library, an addition for geophysics to be connected to the existing Chemistry-Geology Building and a University Extension Building.



\*Recorded by: PCR Services

\*Date: August 2015

Continuation

Update

P. 7, 1737

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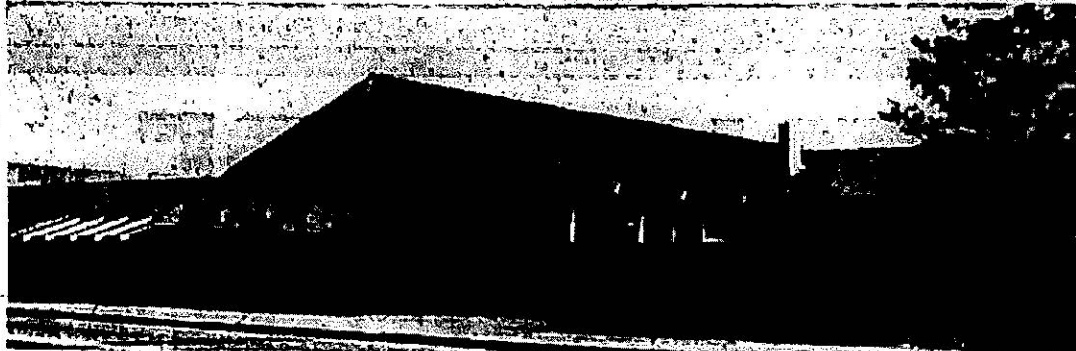
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FACULTY CENTER  
Plush Surroundings for Our Faculty

## Architects Announce Plans For Faculty Center Opening

"General construction on the faculty center building will be completed sometime this week with the opening date planned for the middle of February," stated project architect Coulson Tough.

Built entirely on a single level, the \$370,000 structure is restricted to the exclusive use of faculty members and some non-academic staff members. It is located directly south of the Ad. Bldg.

A major feature of the new structure is a large dining room separated from a big general lounge by a sliding partition which, when opened, gives the room the capacity to accommodate large banquets.

There are also several small dining rooms for conference luncheons. Lounges for meetings and individual faculty use are further provisions of the center. Exterior terraces great-

ly enhance the appearance of the building.

Covering 20,000 sq. ft. of floor space, the building has a wood frame, exterior siding of redwood boards, and a wood shake roof.

Executive architects in charge of the faculty center are Austin, Field and Fry, while Welton, Becket, and Assoc. are the supervising architects in charge of all campus construction.

... consisting of two ten-passenger

## FACULTY CENTER'S OFFICERS THROW COFFEE HOUR TODAY

An informal reception and coffee hour, designed to give UCLA faculty and personnel a preview of the UCLA Faculty Center, will be held at the Center Monday (Feb. 10) from 3 to 6 p.m.

The event is sponsored by the Center's board of governors.

Dr. Leo P. Deisasso, president of the Center, emphasized that the reception should not be confused with the formal dedication ceremony which will be held later this spring "for all

members and friends of the University community."

Construction began on the \$360,000 Faculty Center building during January of last year. The one-story, ranch-style structure will be used for faculty meetings and conferences, administrative purposes, and for official functions. Its dining facilities will be open for faculty lunches on Tuesday, Feb. 21.

Construction was financed by loans and gifts from the University Board of Regents and by faculty donations.

\*Recorded by: PCR Services

\*Date: August 2015

Continuation

Update



WALDORF ASTORIA—Two instructors look over lounge in new faculty center. Center's cost, \$360,000, was paid by faculty.

## Plush Faculty Center To Open This Spring

Ever since Governor William D. Stephens signed the bill creating the "southern branch" of the University of California on July 24, 1910, the UCLA faculty has longed for a place to call its own.

"We needed some retreat where we could hold meetings as well as official and social functions," says Dr. Leo P. Delaunoy, president of the now-completed UCLA Faculty Center.

"And we longed for a place where we could relax between lectures and experiments, and perhaps even grab a bite of lunch."

But one of the first buildings erected on the Westwood Hills campus in 1929 was Kerckhoff Hall.

"It was a case of the enlisted men getting a clubhouse 30 years ahead of the officers," one student commented recently.

Though the new Faculty Center is by no means a "club," the student's observation states

the case pretty well. Now, with the \$360,000, one-story ranch-style Faculty Center a reality, the academicians at last have had their day.

And though they will be paying for this day for years to come — until the mortgage is paid —

(Continued on Page 2)

## Johnson Hurls An At Trojans as Bloc

To: The Associated Students of California.

From: The students of UCLA

"With the forthcoming Red C on our respective campus next UCLA is prepared to prove that our student enthusiasm, spirit and coo-

"Thus, as president of the As versity of California, Los Angeles, a contest to see which institution pints of blood. We feel that this and for all that UCLA has no rival

2. UCLA DAILY BRUIN

Thurs., Feb. 19, 1959

# Faculty Center...

(Continued from Page 1)

burned — they all agree it is worth it.

A formal dedication ceremony will be held later this spring, and the speakers are sure to recall the long uphill fight — uphill because of the constantly-rising building costs which frustrated numerous ground-breaking attempts.

Miss Ann Sumner, president of the Faculty Women's Club and a member of the Center's board of governors, points out that early minutes of the Faculty Men's and Women's Clubs reveal informal planning for the Center when UCLA was still on the Vermont Ave. campus.

"They brought their plans with them to Westwood," she said, "but weren't able to raise the necessary funds."

## STUDENTS LENIENT —

The students, touched by the plight of their professors, allowed the faculty use of space in Kerckhoff Hall.

Then the US Army got into the act by offering some surplus barracks for use as "temporary" quarters.

But the faculty, well aware that there is nothing in the world more permanent than a

"temporary" building (the Berkeley campus at this time was still using "temporary" buildings left over from World War I), said, "No thank you."

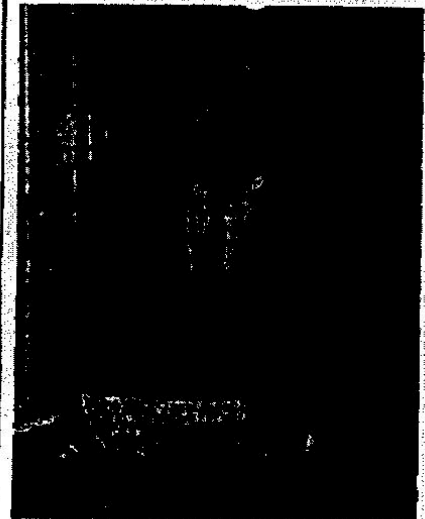
## DISAPPOINTMENTS —

"Disappointments" came annually," Dr. Deisasso recalls. "Building costs rose faster than the faculty and faculty-affiliated groups could raise the money. Added to the financial problems were differences of opinion as to the choice of the site."

Finally the combination of donations from the Faculty Men's and Women's Clubs and a loan from the Regents (repayable on an amortized basis) made the dream a reality.

## SEATS 200 —

Its dining room, which is served by a kitchen, seats 200 persons. It is flexible in arrangement and may be utilized for banquets, conferences and other functions. Six small private dining rooms are located adjacent to the main dining room for luncheon meetings and conferences.



OLIVER TRECHTER — Manager of new UCLA faculty center was once head of military science dept. here. (1934-1939).

## Prof Honored

Dr. Thomas L. Jacobs, professor of chemistry here, has been appointed visiting scientist in chemistry in a nationwide program to promote the interest and knowledge of chemistry in small colleges, junior colleges, and high schools.

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"Plush Faculty Center To Open This Spring," *Daily Bruin*, February 9, 1959, p. 2.