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Lights, Camera... Aluminum! Materiality and Monumentality in Welton Becket's Masterplan of Century City, CA

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Abstract

The scale and ambition of the masterplan doesn't fit neatly in either architecture or urban planning, and therefore, the history of master planning as a practice, its aesthetics and its ethics have long existed at the margins of both disciplines. In the postwar period, masterplan proposals designed by architects committed to high modernist ideals reimagined cities as orderly and aesthetic agglomerations – but with considerable anticipation of large-scale growth and development – both in the United States and abroad. As architects moved away from solely designing buildings to spearheading larger scale planning projects – straining their disciplinary expertise to the border of urban planning – an important transition took place. This shift might be best understood as a blend of omniscience and naivete, a stance that required architects to suspend specific knowledge to champion broad visionary pursuits.

This paper considers an important aspect of everyday life: leisure time. Much touted by the tenets of high modernism, the ability to carve out time to “play” was largely a modern luxury, and this played out in a variety of projects worldwide, from beach resorts in Hawaii and ski resorts in France, to reimagined cities within cities, such as the masterplan for Century City, California in the Los Angeles Basin. Welton Becket's 1963 urban vision called for the replacement of Hollywood studio lots with a composed entertainment, shopping and living centre focused on the needs of the Southern California entertainment industry. The ultimate buildout includes projects by a wide variety of late modernist architects, including Minoru Yamasaki, Charles Luckman and I. M. Pei, and it joins a long list of projects that champion leisure aesthetically expressed through architecture and planning schemes. Taken together, such projects underscore the increase in leisure, vacation time and

conspicuous consumption that occurred after World War II and continues into the present day.

Introduction

The scale and ambition of the masterplan doesn't fit neatly in either architecture or urban planning, and therefore, the history of master planning as a practice, its aesthetics and its ethics have long existed at the margins of both disciplines. In the postwar period, masterplan proposals designed by architects committed to high modernist ideals reimagined cities as orderly and aesthetic agglomerations – in anticipation of large-scale growth and development – both in the United States and abroad. As some architects moved away from solely designing buildings to spearheading larger scale planning projects – straining their disciplinary expertise to the border of urban planning – an important transition took place. This shift might be best understood as a blend of omniscience and naivete, a stance that required architects to “suspend disbelief” to champion broad visionary pursuits.

Much touted by the tenets of CIAM-driven high modernism, the ability to carve out time to “play” was largely a modern luxury, and one that was ultimately reflected in myriad architectural commissions and planned communities. Such plans for new and reimagined urban and suburban centres that included a mix of programmatic functions proliferated across the United States in likely and unlikely locales. It was no surprise that cities such as Detroit launched major urban renewal projects such as the John Portman-designed Renaissance Center and adjacent Isamu Noguchi-designed riverfront Civic Center Plaza and Fountain, aimed at revitalising a city hollowed out by racial tensions and the omnipresent automobile. But visionary masterplans also cropped up in less obvious locations, such as Angelos Demetriou's plan for downtown Peoria, which imagined reconfiguring the area as a kind of Greek forum, with agglomerations of civic, state governmental, commercial and entertainments centres, stitched together with skywalks, a revamped transportation network and accentuated by riverfront marinas and a spherical arena that recalled the theme building of the Epcot Center. The result was a kind of Disney World-meets-American Heartland mashup. From the pragmatic to the fantastic, masterplans were invigorating to civic leaders, private corporations and the general population, and often appealed to people's vague notions of a future aesthetic. Many

proposals were designed around the sleek lines of the automobile, elevated monorails and wide avenues that suggested endlessness in a manner that didn't yet foreshadow the emptying out of cities such proposals became known for in the decades that followed. Although the majority of these proposals remained unbuilt, some came to fruition. One particularly salient example that blended visionary master planning with varied architectural components, rather than championing a cohesive aesthetic vision, took shape in West Los Angeles, and became known as a "city within a city." For many, the Welton Becket and Associates (WB&A) masterplan for Century City was one glimpse into the future of US urbanism, but also acted as a laboratory for mixed-use developments and material exploration, finished off with a Hollywood sheen.

The masterplan of Century City began in 1958 and intended to replace Hollywood studio lots with a combined entertainment, shopping and living centre focused primarily on the needs of the Southern California entertainment industry. Located on Los Angeles' wealthy west side and near the WB&A-designed Beverly Hilton (1955), the ultimate buildout included projects by a wide variety of late modernist architects, including Becket, Minoru Yamasaki, Charles Luckman and I. M. Pei, an architectural snapshot of its era. Most significantly, perhaps, the development also became a veritable playground for the rich and famous, centred on the Century Plaza Hotel, and later, the ABC Entertainment Center. A new Jet-Age frenzy, combined with the image of attainable luxury, circulated in cinemas across the United States, fuelled these entertainment-centred developments and captured the imagination of many upwardly mobile Americans, bringing people further west to California, Hawaii and beyond. Such projects championed leisure aesthetically, underscoring the increase in conspicuous consumption and vacation time that was newly affordable to a wider public in the years following World War II. Focusing on the masterplan put forth by WB&A for Century City, this paper explores the way in which the urban experiment shares more in common with a Hollywood sense of scenography than it does with a real, urban sense of place.

From Groundwork to an Aluminum Framework

The deal to develop a large area of land 14 miles west of downtown Los Angeles began in the late 1950s, when New York real estate mogul William Zeckendorf, president of development firm Webb & Knapp, Inc., purchased 260 acres of land from the then

Twentieth Century Fox president, Spyros P. Skouras. At \$60 million, the transaction was significantly more than the \$1.5 million Skouras had paid for it 30 years prior, however there was some playful contention between the two men at the ground-breaking event.¹ During an interview for a *New York Times* article on the festivities, Skouras suggested that Zeckendorf had outsmarted him into selling the land for a third of its perceived value, resulting in a sale that was any developer's "dream." In response, Zeckendorf pointed out that his firm had in fact paid more for the Century City land than the United States had paid for Alaska, the Louisiana Purchase and the Virgin Islands combined.² In short, the outsized real estate transaction foreshadowed significant growth and development in the entertainment capital and had significant effects on architecture and urban development in the Los Angeles metropolitan region for decades to come.

By 1960, Webb & Knapp – financially overburdened by the purchase – sought to improve their financial position by selling “a substantial minority interest” in the project to the Aluminum Corporation of America, better known as Alcoa.³ By 1961, Alcoa took control of two-thirds of the development, a figure that ultimately rose to 70% by 1963.⁴ The initial plans involved developing 180 acres into a master planned office, retail and residential complex, with the remaining 80 acres to be leased back to Twentieth Century Fox to support its rapidly expanding film production. By all accounts, the initial impetus for the shift from movie lots to urban redevelopment stemmed from a decrease in the formulaic “assembly-line movie production” strategies championed by Fox. As a result, the large tract of land in a fast-growing area of Los Angeles became too heavy a tax burden on the corporation and presented the owners with an opportunity that could be leveraged for greater economic and political gain.⁵

This proved to be a significant move for Alcoa, which was in the process of investing in major urban development and renewal projects around the country. In addition to Century City, by November 1962, Alcoa held controlling shares in large-scale projects in Indianapolis, Pittsburgh and San Francisco. Although the real estate itself was considered a good investment, there was a secondary motive for Alcoa's involvement in the projects at an early stage, one which involved Alcoa, and other corporations, diversifying their portfolios. Aluminum made new appearances in architectural applications and accounted

for nearly 21% of the industry's total production, and Alcoa was eager to further increase this figure.⁶

Industrial-scale use of aluminum was well understood during World War II, when companies went into wartime production of vehicles and aircraft that relied heavily on it. But in the postwar decades, the need for aluminum significantly decreased, prompting companies such as Alcoa to seek creative peacetime uses for its eponymous product. In 1956, executives at Alcoa commissioned landscape architect Garrett Eckbo to design a garden that included large quantities of aluminum in decorative screens and water features, which he did for his own family's home in Los Angeles. The Alcoa Forecast Garden, as it was known, became a central part of Alcoa's advertising campaigns for many years after its completion, tying the imageability of architecture and design to the marketplace.⁷

As with many major firms practising in the 1950s and 1960s, Minoru Yamasaki and Associates had used aluminum in a variety of projects, from the 1959 Reynolds Metals Regional Sales Office outside Detroit and later in the 1973 World Trade Center in New York, and his success with the product did not go unnoticed by Alcoa and other aluminum manufacturing corporations. In 1970, the architect was invited to present at the Alcoa Aluminum Association's "Aluminum in Architecture" conference held in Chicago in early March of that year. Yamasaki's talk, entitled, "Aluminum in Architectural Design," covered a variety of projects undertaken by the firm, including the Reynolds Metals building. Perhaps as recognition of the architect and his firm's successes in using the material, Yamasaki gave the first presentation after the keynote address on the opening day of the conference, setting the tone to bolster the conference's overt economic aims. Many of the presentations focused on aluminum's myriad applications in architecture, from wall systems to window frames to surface treatments, as well as on the long-term merits and economic benefits of aluminum finishes.⁸ Although this was happening across the country, Century City provided an ongoing testing ground for these new materials.

As an early partner with the developers Webb & Knapp, the management team at Alcoa hoped that a close association with the project "would provide the opportunity to use a 'city within a city' as a giant laboratory to improve building design and devise new construction

methods.”⁹ Chief among the interests was to test out aluminum curtain wall construction in large-scale housing developments, an application which Zeckendorf predicted would have a lengthy future. Alcoa’s then President Frank L. Magee suggested further that his company’s interest lay in “the unprecedented opportunity to develop new uses for aluminum in apartment buildings and other structures.”¹⁰ The financial incentive for Alcoa was manifold; not only did it foreground aluminum in the short term with the immediate projects, but such developments would also serve as a kind of built “look book” of products, styles and trends for years to come. Furthermore, with the proliferation of automobile ownership and the advent of instant cameras, everyday citizens became important agents in the circulation of images, which were often focused on mass consumption, and sleek new buildings in aluminum served as a prime backdrop to capture postwar frivolity and excess.

Century City Takes Shape

An early version of the masterplan for the project, initially slated to cost around \$500 million, called for a total reworking of the site, bounded on the west by Santa Monica Boulevard and to the east by Pico Boulevard. A new thoroughfare was proposed to run roughly through the centre of the site laterally before bifurcating toward Santa Monica Boulevard and would ultimately become known as the Avenue of the Stars. At this juncture, WB&A proposed a hotel connected to an entertainment complex along the western edge that included a theatre, auditorium, restaurants and an adjacent shopping centre. Just to the north they imagined a series of high-rise office towers. The southeastern quadrant was leased back to Twentieth Century Fox, and the balance of the site was slated for a mix of housing types at several scales including apartment towers, apartment buildings and garden apartments. Later site models depicted as many as 28 structures dedicated to office space along with 22 apartment buildings.

As with many masterplan proposals, the initial design was not the configuration that came to fruition, but core elements remained in place. A 1966 article in the *Los Angeles Times* illustrated the progress of the site, which by then had begun to take significant shape. At the intersection of the Avenue of the Stars and Santa Monica Boulevard, a pair of office towers designed by WB&A and completed in 1963-64 flanked the entrance to the development, firmly anchoring it along its western edge. Several other major projects were

underway at that same moment. The sixteen-storey Century Plaza Hotel, designed by Minoru Yamasaki and Associates, was nearing completion at the centre of the site, also along the main axis. To the north, Charles Luckman designed a 480-unit housing complex known as Century Park Apartments that comprised two 20-storey towers, and along the far eastern edge, I.M. Pei's Century Towers Apartments rose 27 storeys.¹¹ Apartment rental rates varied widely, and in 1966, were estimated to range from \$300 to \$4,000 per month, indicating that portions of the development were aimed at a high wealth clientele, while others were set to attract people of more modest income.¹² The combined development also made it possible for people to live, work and play without leaving its boundaries, obviating the need for lengthy, twice-daily commutes. The developers thought these amenities – or “unusual advantages,” as they called them – may have played a role in attracting residents, despite the significantly higher rents than nearby suburbs.¹³

Commercial retail was also a central component of the development, which complemented the significant real estate dedicated to office and residential uses.¹⁴ At the southwest corner of the development, the Century Square Shopping Center provided 280,000 square feet of space for specialty stores and luxury boutiques, all with the convenience of direct access to underground parking.¹⁵ By 1965, much of the shopping centre had been completed, providing area residents with a variety of amenities including a pharmacy, department stores, the Mayfair Market for groceries and the Century House restaurant, which took the shape of a hexagon in plan and enticed patrons with its excessively gabled roof structure that nearly reached the ground, perhaps a reserved nod to the Googie or Populuxe architecture of the era and the then recent past. In short, the stage was set for a new kind of urban development, conceived as an autonomous entity driven by a masterplan.

A Hotel for the Stars – and Beyond

The importance of the Century Plaza Hotel as a metaphorical heart of the development was clear from the outset, and succinctly summed up by the architect himself:

As we examined the overall master plan for the 1,800-acre site, we realized that in contrast with office buildings, which tend to be rather quiet after six

o'clock in the evening, a hotel is alive day and night and should be at the center of activity of the entire complex.¹⁶

This was part of the impetus to relocate it from its previous site further west in the development. A Hollywood-style spectacle was expected for the hotel's opening, during the weekend of 10-13 June 1966.¹⁷ The *New York Times* summed up the event, and Century City proper, calling it "an architectural spectacle," further suggesting that the "view from the hotel is that of a vast, adult Disneyland, a spectacle of architecture and urban planning that is brimming with implications of what can be done elsewhere."¹⁸ In subsequent years, Century City would be criticised for lengthy distances between buildings, which contributed to low walkability and a lack of street life, but for the moment there was a celebratory mood. Through the Century Plaza and its surrounds, many felt as though they had glimpsed the future of urbanism in Southern California.¹⁹

In addition to being designed for travellers' overnight stays, the hotel aimed to host large events, entertainment galas and even played host to a series of smaller-scale nightlife concerts and jam sessions over the years. In keeping with the overall theme of Century City as a grand gesture to entertainment, the leisure spaces were on a large scale. Indeed, the California Level featured an outdoor plaza that was larger than a football field sunken below the entrance, and the Avenue of the Stars and the ballroom was slated to be "the largest in the west... able to seat more than 2,000 at a banquet."²⁰ The common spaces of the property were also designed with more casual engagements in mind. As originally built, the main lobby area featured a sunken seating area, which at Carlson's suggestion served as the hotel's main cocktail lounge, and according to Yamasaki's recollection, became "the most popular cocktail lounge in the area, if not in Los Angeles."²¹ The sunken design allowed guests entering the lobby to have relatively unobstructed views through the hotel onto the outdoor leisure area – referred to as the garden side – which included landscaped ponds, pools and lush gardens. Exotic foreign travel was a theme in the restaurant offerings – six unique establishments including what was effectively a replication of the Plaza Hotel's famed Persian Room in New York.²² Appropriate to the entertainment industry-centred focus of the project, the entryway featured a celebratory "cantilevered, skylit canopy, glittering with low-wattage lamps at night," highlighting the guests' comings and goings and which provided a backdrop against which to take photos,

by official photographers and the paparazzi alike. The pomp and circumstance of the entry sequence and lobby was a perfect companion to the latest developments planned for the end of the decade, which included plans for a landscape of cinemas and stage-based theatres.²³

Despite the property owners' desire for the Century Plaza to host the Academy Awards ceremony, this level of prestige never came to fruition, but the hotel still served as an epicentre for the cultural and political elite. One of the more notable events to take place was "The Dinner of the Century," and one of the only Presidential State Dinners ever to take place outside of the White House. On 13 August 1969, President Richard Nixon and his wife welcomed 50 members of congress, representatives of 83 foreign nations, members of the Presidential cabinet and the just-returned astronauts from the Apollo 11 Mission. According to archival documents, a celestial theme prevailed at the dinner and the Century Plaza was chosen for its location at the intersection of "The Avenue of the Stars" and "Constellation Boulevard," in Los Angeles' "space-age Century City complex." This Atomic Age theme was reflected in elements of the dinner, notably the dessert, for which the pastry chefs selected the "Clair de Lune" or "moonlight," which was a delicate marzipan confection encrusted in a thin meringue whose orb-like shape recalled the moon. In this case, the proverbial cherry on top was in fact a miniature replica of the American flag, underscoring the United States' significant achievements in the Space Race and honouring the successful mission of the Apollo 11 astronauts there gathered.

The visible notoriety of the developments in Century City, and events like the Dinner of the Century, made headlines across the country, and fuelled plans for further additions to the 260-acre development, which included a major entertainment complex slated to take shape across from the Century Plaza Hotel beginning in 1969. With the \$20 million ABC Entertainment Center, developers aimed to bring two large movie theatres – seating 1500 and 800 – as well as a "2000-seat legitimate theatre." This new development would be connected to the Century Plaza Hotel by an underground walkway so venue attendees could avail themselves of the boutiques, bars and restaurants housed within, and which after only a year from its opening was already slated for a major addition. This was part of a larger agenda to make the area more attractive to Los Angelenos on weekends, when hotels typically hosted fewer guests due to the decrease in business travel. As vice

president of development for Century City, Inc. Andrew B. Rawn suggested, “we feel that with an entertainment center and a wide range of recreational facilities for swimming, tennis, and golf, this will change. Inside our ‘city-within-a-city,’ we are creating a unique urban resort.”²⁴ Such a resort, centred on an entertainment centre and hotel complex, might attract visitors from near and far, or even give those on business a reason to extend their stay. The ABC Entertainment Center was part of a larger “Theme Center,” a 12-acre superblock which included plans for new office towers, underground parking for “thousands of cars” and held together with expansive, landscaped plazas.²⁵ The enthusiasm for the project was palpable: “This area will be a thriving place by day or by night, making it one of the liveliest spots in the West, if not the entire country.”²⁶ For this to come true, the developers knew they needed additional hotel rooms, and by 1970, both Western International Hotels and Alcoa announced plans for an additional tower with a further 800 rooms, effectively doubling its size.

The addition was slated to take only two years, for an anticipated opening in 1972. MYA was initially retained for the design, along with the Turner Construction Co. The addition called for a 35-storey tower sited just south of the existing hotel, and plans included new restaurants, a health club and as many as seventeen meeting rooms, significantly expanding the available conference and banquet facilities the hotel provided to the area. MYA’s proposed design was thought of as “an architectural match with the existing Century Plaza Hotel... built with an opposite curve to that of the existing structure.” In late December 1973, the developers anticipated construction would begin on a smaller 450-room addition to the Century Plaza and be completed by 1975. This attempt also failed, likely due to the economic downturn across the United States. In the 1980s, however, the addition was revisited as a 30-storey tower with a smaller footprint, designed as a more luxurious complement to Century Plaza’s modest rooms, reflecting the changing attitudes of increasingly discerning travellers in the later part of the twentieth century.²⁷

Total Design in Architecture: An Urban Resort or a Grand Corporate Precinct?

In many ways, the firm of Welton Becket and Associates is an ideal case study in understanding a visionary masterplan sensibility in the mid-twentieth century. Emanating from Becket’s style and commitment to design, the firm’s core identity came to underscore the importance of what they referred to as “total design.” Although this was initially borne

out of a desire to control the interiors of early residential projects, it soon became a driving principle of the firm's ethos at every scale. Indeed, the firm aimed to specialise in no singular building type, rather, to take on projects at many scales and programs.

In the 1960s, a significant portion of the firm's work shifted toward large-scale and complex projects, such as an overall masterplan with five resort hotels for the development of a new Walt Disney theme park in Orlando, Florida, shopping centres and college campuses across the United States and the Kennedy Cultural Center in upstate New York, among many others.²⁸ Although the firm's principals invested significantly in the organisation of production and management within their office structure, employees understood projects as "parts of the overall service" rather than siloed divisions. This was also readily apparent in the firm's approach to master planning: "Contrary to what would be the case in many firms, WB&A has no master planners who spend all of their time in this type of work. Here, master planning becomes part of the work of the designers who handle buildings."²⁹ Perhaps fittingly, the very first building completed on the site was a new headquarters for Welton Becket and Associates. This provided the firm with much-needed expanded office space, and a de facto field office at the northwest corner of Century City during the remainder of the buildout, from 1960 onward. The firm leased out the first two floors and occupied the three upper floors which, in addition to the requisite office space for each division, included a gallery, lounge and cafeteria, and an outdoor terrace looking inward toward the centre of the development.

In a special to the *Los Angeles Times* published in 1991, architectural critic Aaron Betsky suggested that twenty years later, Century City is a place where

... everything is perfect, from the steel-and-glass grids to the absence of cars cluttering the roadway. Office buildings, a shopping mall, hotels and condominiums each occupy their own zone, each secure and successful. At the heart of it all rise the twin triangles of the Century Plaza Towers, 44-story obelisks that mark the presence of this grand corporate precinct.³⁰

The towers to which Betsky refers are a later addition to Century City designed by Minoru Yamasaki and Associates, and act as a kind of locator beacon for the project given their

substantial height and unusual footprint. On final approach to Los Angeles International, this pair of towers allows passengers seated in window seats to easily locate the city-within-a city amid a carpet of urbanism sprawling across the L.A. Basin. Like their now destroyed New York counterparts, these massive, gleaming towers took their fair share of criticism from the public and critics alike for their “cold, distant kind of beauty.” The towers, Betsky suggests further, “show us the power of architecture, both in its ability to create strong forms to stand against the seeming chaos of the city, and in its brute force, imposing form and scale on our lives.”³¹ Indeed, the towers were like a keystone in an arch: a structural piece that held the development together and anchored it in a landscape that lacked a focal point. As such, they were the final *mis-en-scène* of the aluminum playground – the tallest, the shiniest and arguably the most formally exquisite of the built projects.

Much like the entertainment spectacles that emerge from Hollywood, the developments at Century City were meant to instil a sense of wonderment and excitement in those that came to the area to work or to play, and in many ways, they delivered on this promise. Stars such as Barbara Bouchet – the original Moneypenny in “Casino Royale” – and Sharon Tate, among many others, were part of opening ceremonies to drum up widespread interest in the development. As the century progressed, many films were shot on location, including “Caprice,” featuring a smiling, bespectacled Doris Day dressed in yellow matching the awnings, the floral plantings and the tableware – a nod to the type of *gesamtkunswerk* often championed, but rarely achieved by masterplans. But despite its sunny locale and associations with the rich and famous, Century City failed to achieve the kind of urban vitality espoused by many planners and sought after by city officials nationwide. Amid the tangle of highways, the car-driven culture of Los Angeles and the see-and-be-seen quality of the film industry, we might better understand the development itself as a permanent movie set, a scenic backdrop for the lived-production of urbanism, rather than a truly vital urban node. The imageability of the urbanism projected by Century City is, in fact, mediated through its reflection in glass and aluminum, underwritten by corporate sponsors. Like a mirage that shimmers in the distance, the urbanism of this city-within-a-city is alluring, but always just out of reach.

Endnotes

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- ² Schumach, "Fox Cameras Roll."
- ³ "Huge Cost Plan is Aided by Alcoa," *New York Times*, August 26, 1960.
- ⁴ Gladwin Hill, "Huge Metropolis Rising on Coast," *New York Times*, October 6, 1963.
- ⁵ Hill, "Huge Metropolis Rising on Coast."
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- ⁷ Description text of archival photographs, ALCOA Forecast Garden, Los Angeles, CA, 1952-1966, Online Archive of California, <https://calisphere.org/item/ark:/28722/bk0000m892r/>. Accessed July 14, 2022.
- ⁸ ALCOA, Conference Proceedings, "Aluminum in Architecture," March 3-5, 1970, Chicago, IL. Box 11, Folder 10, Minoru Yamasaki Papers, Walter P. Reuther Library, Archive of Labor and Urban Affairs, Wayne State University.
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- ¹¹ Ward Allan Howe, "Alcoa's New City Nears Completion," *New York Times*, December 4, 1966.
- ¹² Gladwin Hill, "Century City – New Stop on the Tourist Map," *New York Times*, June 26, 1966.
- ¹³ "The Art of City Building," *Los Angeles Times*, March 10, 1969.
- ¹⁴ Howe, "Alcoa's New City Nears Completion."
- ¹⁵ Howe, "Alcoa's New City Nears Completion."
- ¹⁶ Minoru Yamasaki, *A Life in Architecture* (New York: Weatherhill, 1978), 97.
- ¹⁷ Invitation to President's Preview and Dedication, Box 38, Folder 11, Minoru Yamasaki Papers.
- ¹⁸ Hill, "New Stop on the Tourist Map."
- ¹⁹ Refer to "Century Plaza Hotel to Double Capacity with Tower Addition," *Los Angeles Times*, February 19, 1970; and Dick Turpin, "Century City at Halfway Mark," *Los Angeles Times*, December 23, 1973.
- ²⁰ "Start Luxury Hotel in Century City," *Los Angeles Herald Examiner*, date unknown. Box 2, Folder 11, Minoru Yamasaki Papers.
- ²¹ Yamasaki, *A Life in Architecture*, 97.
- ²² Hill, "New Stop on the Tourist Map."
- ²³ Yamasaki, *A Life in Architecture*, 97.
- ²⁴ Andrew B. Rawn, as quoted in, "The Art of City Building," *Los Angeles Times*, March 10, 1969.
- ²⁵ "The Art of City Building."
- ²⁶ Rawn, as quoted in, "The Art of City Building."
- ²⁷ The MYA proposal was abandoned forever, but ultimately an addition was completed by Skidmore, Owings & Merrill (SOM) and included 322 rooms at a project cost of \$80 million. Today, the addition is no longer part of the hotel campus, having been spun off as privately owned condominiums. Although the Century Plaza Hotel operated under the Hyatt Regency banner from 2006-16, it was closed for a multi-year renovation, and opened Fall 2021 as the Fairmont Century Plaza.
- ²⁸ William Dudley Hunt, Jr., FAIA, *Total Design: Architecture of Welton Becket and Associates* (New York: McGraw-Hill Book Company, 1972), 16.
- ²⁹ Hunt, *Total Design*, 49-50.
- ³⁰ Aaron Betsky, "Century City a Towering Example of Self-Contained Urban Center," *Los Angeles Times*, March 14, 1991.
- ³¹ Betsky, "Century City a Towering Example."