

SEPTEMBER/OCTOBER 2003

THE MAGAZINE OF DESIGN IN SOUTHERN CALIFORNIA

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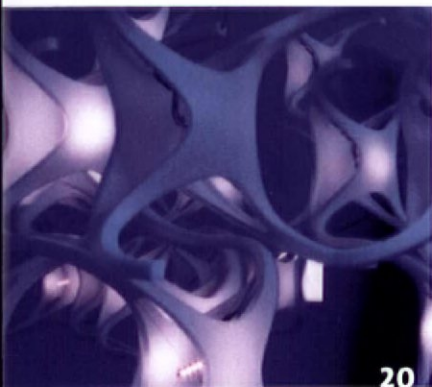
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SEPTEMBER/OCTOBER 2003

LA

# ARCHITECT



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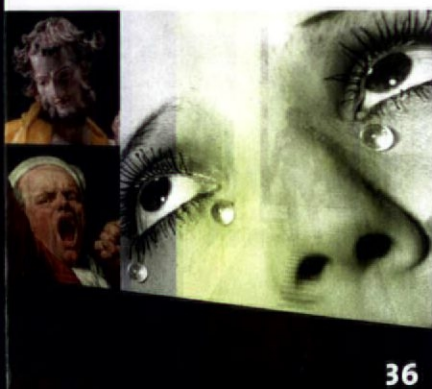
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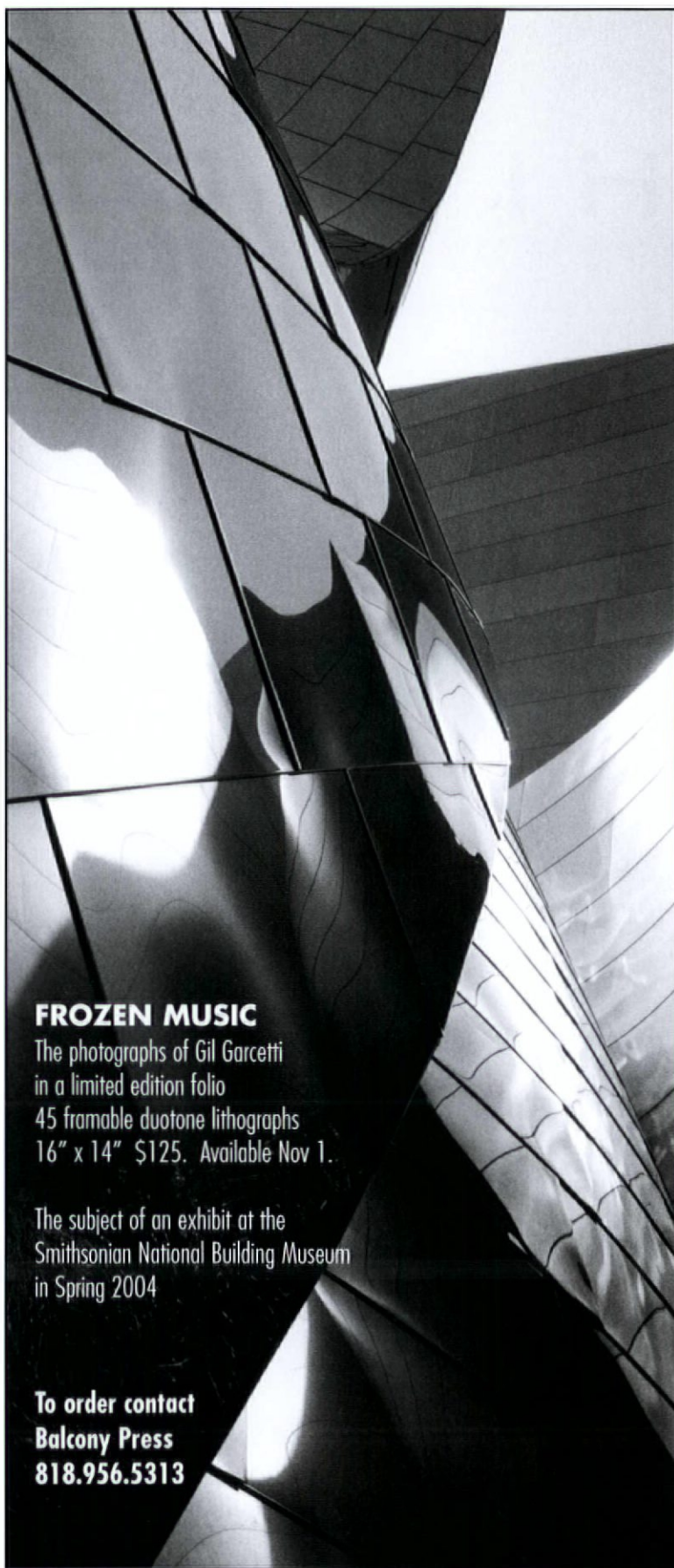
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## **FROZEN MUSIC**

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Gehry Partners, architects; Benny Chan, photography.

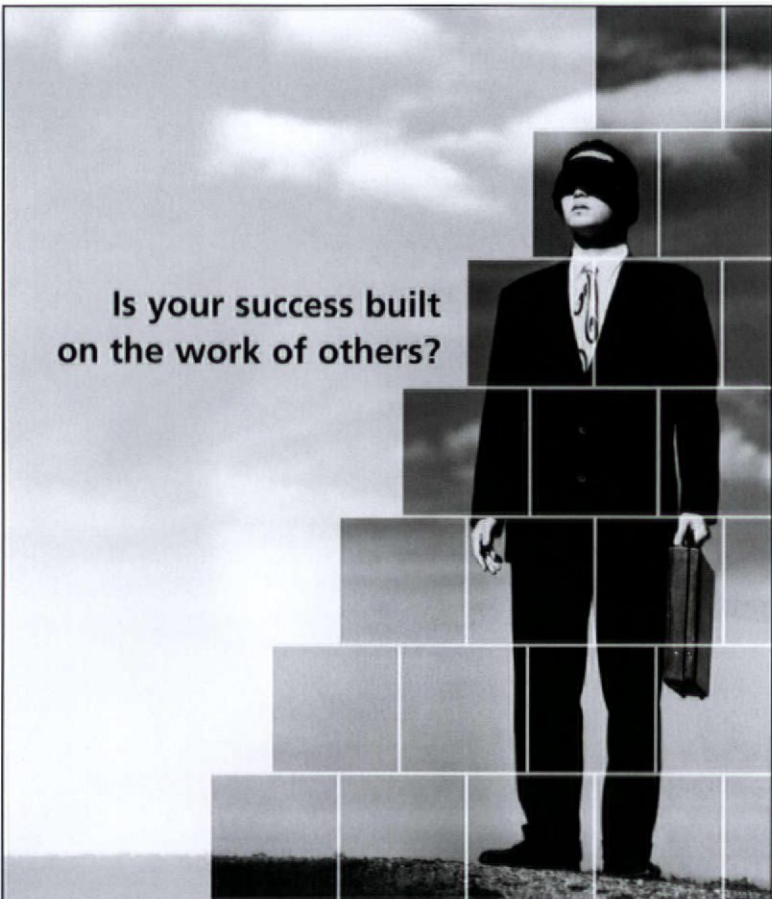




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## contributors

**BENNY CHAN** Benny Chan founded Fotoworks after graduation from the Southern California Institute of Architecture (SCI-Arc) where he received the 1992 Paris Prize. He has been shooting commercially for 10 years, during which time many of his projects have been published in magazines, books and newspapers. Lately he has dedicated more time to shooting personal projects and printing them in large format for gallery shows.

**KRYSTAL CHANG** Krystal Chang is a designer and writer living in Los Angeles. She received a Bachelor of Architecture from Cooper Union and has contributed articles on architecture and design to numerous publications including *Metropolis*, *SOMA Magazine*, *loudpaper*, and *thresholds*.

**DANETTE RIDDLE** has worked in architecture since 1985 and is currently director of communications for DMJM. She was editor of *LA Architect* magazine from 1998-2001, and has edited several books for Balcony Press. Recent projects include a monograph for her colleagues at DMJM Design LA, and contribution to Prestel Verlag's forthcoming exhibition catalogue "Jewish Identity in Contemporary Architecture" (March 2004).

**MARK STANKARD** Mark Stankard practices architecture with Osborn in Glendale. He is a Lecturer at USC where he teaches the Community Design Studio. He has taught architecture and history of architecture at SCI-Arc, Art Center, and at Iowa State University.

**MICHAEL WEBB** was born in London and has lived in Los Angeles for 25 years. He is the author of over 20 books on architecture and design, including *Modernism Reborn: Mid Century American Houses*, new monographs on Ingo Maurer and George Nelson, and *Brave New Houses: Adventures in Southern California Living*, which will be published by Universe in October. Besides reviewing books and exhibitions for *LA Architect*, Michael is a regular contributor to *Architectural Digest*, *Architecture*, the *Architectural Review* and *Domus*.

**CORRECTION:** In the July/August issue of *LA Architect*, our story, "An Affordable Home: Public Housing In Los Angeles" by Krystal Chang, regretfully contained the following errors. The photographs attributed to Gregory Ain's Mar Vista housing project were taken of housing not designed by Ain. Added to this the sentence "But from the street, they seem no different from the miles of tract housing elsewhere." was in response to the incorrect photos and in no way represents the true spirit of the Ain project. Gregory Ain was, conversely, greatly lauded for designing a housing tract that was affordable yet retained the high quality of design that he continually demanded from his work. Also in this article, Chantal Aquin was misidentified as working with Koning Eizenberg on the Simone Hotel. Aquin worked with Koning Eizenberg on the interior of the Prototypes office in the Hart Hotel. The caption for the Service Spot should read: "Architecture by Chantal Aquin and Rocio Romero, Photography by Lucy Gonzalez."



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## editor's chat

WITH BROOKE HODGE, CURATOR OF ARCHITECTURE AND DESIGN, MOCA



Each issue of *LA Architect* has a loosely woven editorial theme that provides a framework for the gathering of content. The September/October issue was entitled "Unbuilt Work", a phenomenon that can be experienced in every architect's office. What I find fascinating as I visit firms throughout Los Angeles is my inevitable introduction to that one prime unbuilt project, an ideal in a sense, pristine and bigger than life—a project untouched by the rogue urges of a client and un-cut by over zealous city ordinances. There was one glitch in my editorial plan however, the opening of the Walt Disney Concert Hall. Although apropos in the fact that the Concert Hall went unbuilt for so many years, this issue of *LA Architect* is now dedicated to Unbuilt and Unbuilt-built work in L.A. As the world continues to recognize Frank Gehry's work, the City of Los Angeles finally honors him, as he honors us, with a jewel of a building. Also in this issue, in sync with Gehry's work and with the work of most local firms, we have an intimate look at software: who is using what and why.

As a celebratory tie-in to the opening of the Concert Hall, I spoke with Brooke Hodge, curator of the exhibition *Frank O. Gehry: Work in Progress*, which opened at the Museum of Contemporary Art at California Plaza in September. Hodge, the curator of Architecture and Design at MOCA, came to L.A. in 2001 from Harvard where she was Director of Exhibitions at the Harvard Graduate School of Design and Adjunct Curator of Architecture and Design at the Fogg Museum, also at Harvard.

**Laura Hull:** In 2001 the Guggenheim ran an extensive exhibition of Frank Gehry's work (*Frank Gehry: Architect*). How does MOCA's exhibition differ from the Guggenheim show?

**Brooke Hodge:** The Guggenheim show was a retrospective that followed Gehry's work up to the MIT Ray and Maria Stata Center, which is under construction. In our exhibition the MIT project is the hinge between the Guggenheim show and us. It is the only building that is close to being completed in our exhibition.

**LH:** So the MOCA exhibition is all new work?

**BH:** Yes, all new—twelve new projects going up to the latest work. We are actually borrowing working drawings and models from the Gehry office. One of the things we wanted to show in the exhibition was the way Frank works. Many people do not understand what an architect really does. They see the building go up, but they don't understand how the architect got to that point. In the exhibition we evoke the atmosphere of his office by using the same vocabulary: the installation mimics the office's work surfaces by using laminated plywood sheets varnished to keep the natural color. There will be an installation that deals with their use of computer technology and also video footage of the people in the office working, using the computers, and making the models.

**LH:** How does this wish to draw the public into the machinations of architecture translate into your content selection for the exhibition?

**BH:** The point of the exhibition is to show as many study models and working models as possible because that is really Frank's main working tool. When he receives a commission, he usually

starts with a very simple mass model to see how the building fits on the site and how the program sticks together, especially for more complicated projects like MIT, which is a complex of different departments. From the massing models he will go to either a sketch or a study model and then go back and forth between them with dozens of variations. At a certain point they translate the working model into a computer model with a pen-like devise [CATIA, see "Software 2003" in this issue] that scans the model into a computer program. In Gehry's practice the computer isn't driving the design; it is instead a devise that allows him to rationalize the earlier part of the project, which is much more hands on. The working models are made quickly and can be rather crude compared to highly finished exhibition models. Gehry's models are a tool, not a presentation device. They are also how he explains circulation to the client, showing them how different parts of the building will work together. All the models from all the projects have been saved, which is lucky for us. Most of them have to be kept off site. For our show there were eighteen truckloads of models, one to two a day for ten days. When we get into the newer projects we get into models that they are still using. They have been amazingly generous about what we can use, but for example, they need to continue working with the big site model for Art Center, so we took photographs of the model instead.

**LH:** Many people will have seen the exhibition by the time this publication hits the stands. What went on behind the scenes? What about assembling and planning the exhibition?

**BH:** Well, originally we were planning to borrow the Guggenheim show, but they decided not to travel it beyond New York. For me our show ended up being, and I think also for Frank, a project that could be truly new. It was interesting to be able to work from the ground up in terms of selecting the projects and the individual pieces that would represent those projects. Also, we decided that we wanted something big that had Frank's hands on it in the show, since we weren't having his firm design the installation. Frank mentioned that there was such a project, a huge fiberglass sculpture in the shape of an abstract horse's head. We wanted to have a large gesture to begin the exhibition, so this head is the first thing people see as they enter, giving the entire exhibition a sense of real scale. The sculpture was originally made for the Guggenheim, but it was never completed. Frank changed the orientation for us, deciding he liked it better on its side rather than upright. This vision was much more of a challenge so they put our gallery plan into their computer program and manipulated the sculpture so that we could see how it would look in different orientations and placements. We had an engineering study done to see if the skylight could suspend it, but we didn't know for quite a while if the pieces would fit into the freight elevator. It's around 3000 lbs.

**LH:** Your exhibition coincides with the opening of the Walt Disney Concert Hall; both are celebrations of Frank's work.

**BH:** Yes, it was important to us in terms of timing to do it now; to create an exhibition that celebrates Frank and his commitment to Los Angeles.

Continued on page 46 >>





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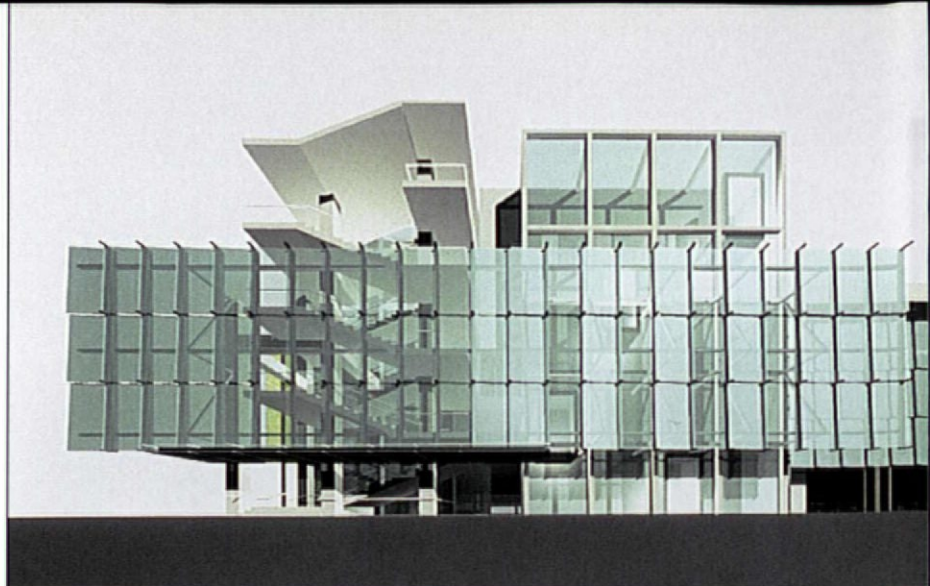


news  
PEOPLE + PROJECTS

## Firm News

Neil M. Denari Architects, Inc. (**NMDA**) was selected to design the new offices of the Endeavor Talent & Literary Agency. Located at Wilshire and Camden, the project spans 70,000 square feet, including a 100-seat screening theater. NMDA was selected over 16 other architects and will work with Interior Architects (**IA**) as executive architects. Endeavor is the third largest talent agency in the world with nearly 200 employees in their Beverly Hills headquarters.

**Thomas Properties Group** announces their two-year, \$125-million program designed to transform Arco Plaza in downtown L.A. The project will include a new retail center, renovation of existing retail space, and overall refurbishment of the entire plaza area by **AC Martin Partners** (the original architects of the towers), **Olin Partnership** (landscape architecture), **WET Design** (waterworks) and **Sussman/Prejza** (environmental design). **Johnson Fain** recently completed Amgen Building 38, a five-story 265,000-sq. ft. building in Thousand Oaks. The Baxter-Hodiak Residence, designed by **John Lautner**, will be restored and remodeled by **Bray Architects, Inc.** Judy Johnson has joined the office of **Leo A Daly** as Principal and Director of Business Development. **Anshen + Allen** Los Angeles has been commissioned to plan and design a new research facility for the University of Washington School of Medicine in Seattle. The \$150-million, 265,000-gross square foot building is being funded in part by the Bill & Melinda Gates Foundation.



## Parking Goes Green

Construction began this summer on a five-story, 2,500-car main parking facility for the California State University, Fullerton by **AC Martin Partners**. The structure, which also doubles as a new main entry, is wrapped on three sides by a "living wall" system of fast-growing, flowering vines, or "green screens". The "living walls" will consume carbon dioxide, soften the building's mass and allow for greater ventilation and visibility. Referencing the site's history (formerly 238 acres of orange groves), the green wall system will be irrigated by a storm-water management system. The main entrance of perforated metal scrims and glass will serve as a projection surface for artworks and information.

## Gehry Exhibition

Orchestrated to coincide with the October completion of the neighboring Walt Disney Concert Hall, the **Museum of Contemporary Art** presents *Frank O. Gehry: Work in Progress*. The exhibition, organized by MOCA Architecture and Design Curator Brooke Hodge, explores and illuminates Gehry's design process through sketches, photographs, study models and final design models. (Hodge is interviewed in this issue by Editor Laura Hull, see page 10.) Through January 4, 2002 at California Plaza. [www.MOCA-LA.org](http://www.MOCA-LA.org)



## Portable Living

The University Art Museum at UC Santa Barbara, in collaboration with the Walker Art Center, Minneapolis, jointly commissioned the exhibition *Mobile Dwelling Unit* (MDU) designed and realized by **LOT/EK** (partners Ada Tolla and Giuseppe Lignano). A full scale MDU will be installed on the Museum plaza with a supporting installation in the Museum's galleries including projections, animations, films and research materials. The MDU is fitted with all the equipment necessary for living and working including a central computer that regulates airflow and temperature,

lighting and communications. Cube-like cuts in the container's exterior extrude out into sub-volumes that expand live/work space and storage. These fiber-glass sub-volumes can be compacted inside the container, interlocking with each other and leaving the container's outer skin flush for transport. The exhibition runs from October 3-December 7, 2003. [www.uam.ucsb.edu](http://www.uam.ucsb.edu) or 805-893-7564

Ada Tolla and Giuseppe Lignano, LOT-EK, "Mobile Dwelling Unit," 2003  
Photos: Cameron Wittig, Walker Art Center



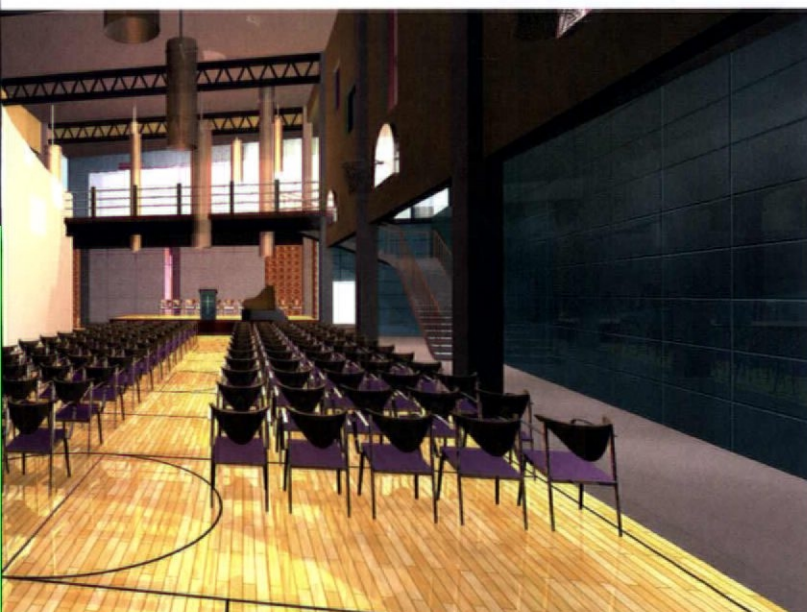
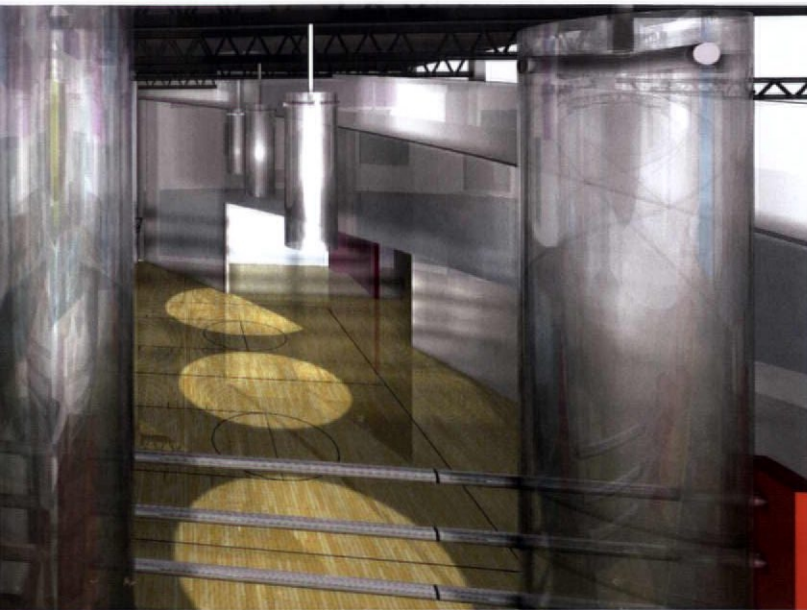
## Save the Date:

The AIA/LA and LACMA continue their **Masters of Architecture** series with architect Tadao Ando's presentation *Architecture, Dreams and Challenges* at the Bing Theatre, November 18. Call 323-857-6010 for further information.

The second annual **Fall Arbitrare Italia 2003** will once again be held at a number of locations throughout the different design centers of L.A. On December 10th at 6-9 pm: [www.rsvp3BDE@aol.com](mailto:www.rsvp3BDE@aol.com).

The 2003 **Modernism in Altadena Tour** will be held Sunday, October 26 from 10:00 am to 4:00 pm. The six homes on the tour were designed by Richard Neutra, Buff Straub & Hensman, Gregory Ain, James De Long, Boyd Georgi and William Duquette. For information call 626-683-1785.





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## More Growth at Santa Monica College

Alex Ward, Vice President and Director of Design at **Leo A Daly**, completed the final design for a new \$6-million, 20,000-sq. ft. Main Stage Theater, a multi-use complex on the Santa Monica College campus. The project features a 300-seat theater with full backstage capabilities, a "black box" performance space, lobby, shop, dressing rooms, classrooms and offices. The facility plays an inaugural role in the first phase implementation of the College's master plan, currently underway.



Photo: Benny Chan/fotoworks

## L.A. Design Center

The new **LA Design Center** provides 80,000 sq. ft. of showroom space for residential furniture and design accents. Developed by the furniture manufacturer Cisco Brothers, the renovation was designed by John Friedman and Alice Kim of **Friedman Kim**. The couple transformed an abandoned clothing warehouse and print shop (in the heart of the furniture manufacturing district of L.A.) by sandblasting the building inside and out, adding an entry courtyard with fabric canopies and by adhering colorful graphic panels to the exterior of the building, giving the Center a new identity. A 20,000-sq. ft. showroom for Cisco Brothers was carved out of the interior. The showroom is distinguished by a large two-story atrium that doubles as stairwell and entry. 5955 S. Western Avenue; 323-778-8612

## Disney Concert Hall, con't.

The final phase of the Walt Disney Concert Hall devotes over 11,000-sq. ft. of internal space to three distinct tenant projects (a restaurant, café and retail space) all designed by **Belzberg Architects**. Principal Hagy Belzberg distinguishes each of these spaces from the strong personality of its surroundings by highlighting one spatial zone in each project: the ceiling and peripheral walls in the restaurant, the shelving in the retail space and the interior enclosure in the café. Inspired by the dynamic qualities of textiles (movement, repetition, translucence) the wooden ceiling and walls of the restaurant undulate and ripple, the retail wall weaves and stacks, and the café's glass enclosure acts as a translucent blind. The Walt Disney Concert Hall opens October 28, 2003 and is located at 111 S. Grand Avenue, 323-850-2000.

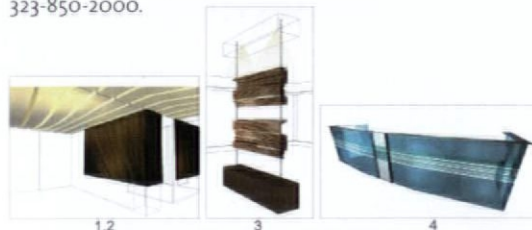
## Awards

The **2003 Rudy Bruner Award For Urban Excellence** was presented to Camino Nuevo, the new elementary school located in a formerly vacant Mini-Mall designed by **Daly Gehnik**. The \$50,000 prize was created to "foster a better understanding of the role of architecture in the urban environment..." Colorado Court, a 440-unit SRO affordable housing facility designed by **Pugh Scarpa**, won the \$10,000 Silver Medal.

**Gil Garcetti** has been named the fourth recipient of the **Julius Shulman Communication Award** by Woodbury University Library Associates in recognition of his work photographing the Walt Disney Concert Hall. Garcetti's photographs are the subject of two books: *Iron: Erecting the Walt Disney Concert Hall* (Balcony Press, 2002) and a new folio of images of the completed Hall, *Frozen Music* (Balcony Press, 2003). 800-956-7734

## New Venue

**Hennessey + Ingalls**, L.A.'s premier architectural bookstore, is moving to a new location after 20 years on the Third Street Promenade in Santa Monica. "Our previous store grew organically over the years," says owner Mark Hennessey, "but now we have the luxury of starting fresh with a great design team to make the store more beautiful and efficient than it was before." Hennessey + Ingalls hired **Marmol Radziner and Associates** to build out a completely new store in the raw space on Wilshire Boulevard. The store is located at 214 Wilshire Boulevard in Santa Monica. 310-458-9074



1 restaurant ceiling  
2 restaurant wall  
3 retail store shelves  
4 cafe enclosure







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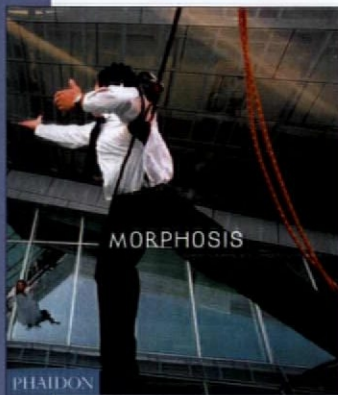


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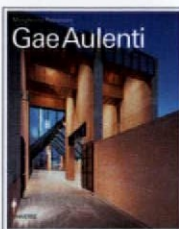


## DESIGN statements

**Morphosis**

(THOM MAYNE. PHAIDON PRESS, \$75 HC) ISBN 0 7148 4070 X

Mayne has been at the forefront of LA's architectural avant garde for over thirty years, graduating from meticulously detailed houses and commercial spaces, to large-scale public projects that include two LA-area schools, the Cal Trans headquarters, a Federal office building in San Francisco, and a courthouse in Oregon. Morphosis (the firm he established with Michael Rotondi in 1972) has also built in Canada, Austria and Korea. This handsome pictorial survey of its 35 completed buildings and installations offers a thrilling ride through structures that tilt, fold, cantilever and seem to defy gravity. An essay by Mayne is gently deconstructed by Cornell architecture professor Val Warke.

**Gae Aulenti****Barragan: The Complete Works**

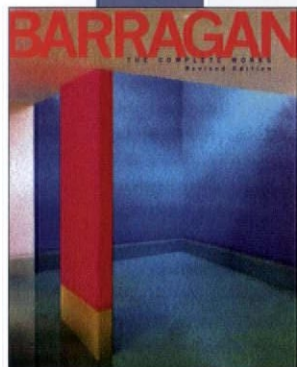
(PRINCETON ARCHITECTURAL PRESS, \$50 HC) ISBN 1 56898 322 0

I extolled the first edition of this definitive, splendidly illustrated survey when it appeared in 1996, and urge you to add it to your shelves if you haven't already. Luis Barragan (1902-88) was a master of earthy yet sophisticated buildings that had nothing to do with style and look better with every year that passes. This revised edition is little changed, but for an update of the bibliography and a perceptive essay by Antonio Ruiz Barbrin, from which I learned that Barragan was an almost exact contemporary of Marcel Breuer, Lucio Costa, Arne Jacobsen, and Ivan Leonidov. Truly a vintage year!

**Soleri: Architecture as Human Ecology**

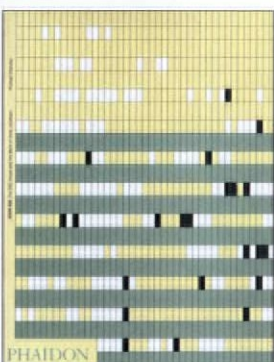
(ANTONIETTA IOLANDA LIMA. MONACELLI, \$75 HC) ISBN 1 58093 103 0

Paolo Soleri, an octogenarian architect from Turin, has spent the past half-century in the Arizona desert struggling (with unpaid help from willing disciples) to realize Arcosanti, a prototype settlement for 7000 people. Its ponderous concrete vaults and boxy volumes already resemble an unsightly ruin: the product of an ageing hippy with little to say to the present or future. For the rest, there is a mass of visionary drawings, impassioned polemics, and the ubiquitous sand-cast bells, which are sold alongside beads and hash pipes in "craft" stores. For Soleri's loyal fans, here is a massive, reverent, plentifully illustrated account by a starry-eyed admirer from Palermo.

**Room 606: The SAS House and the Work of Arne Jacobsen**

(MICHAEL SHERIDAN. PHAIDON, \$69.95 HC) ISBN 0 7148 4270 2

The Dalai Lama was staying at the Radisson SAS Royal Hotel when I was in Copenhagen, a month ago, but happily Room 606 was unoccupied and I was able to see this one surviving fragment of Arne Jacobsen's



gesamtkunstwerk. Denmark's leading architect designed this hotel-terminal in 1960 as the flagship of SAS, a major patron of progressive design, when air travel was still a civilized experience for a fortunate few. Fabrics, lighting, and furniture—most famously the Egg, Swan, and Drop chairs—even the stainless steel flatware and door handles were custom designed by Jacobsen for the hotel. Everything but the one room (which rents for about \$575 a night) and the spiral stair in the lobby has now been changed. Sheridan, a New York architect, employs a wealth of period photos and sketches to recreate every facet of the original and places it in the context of Jacobsen's earlier work. The result is a gem of lucid scholarship.

**Gae Aulenti**

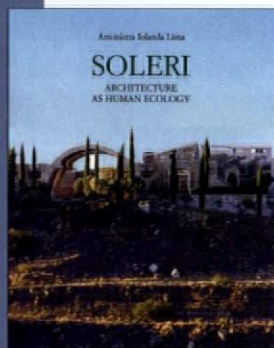
(MARGHERITA PETRANZAN. UNIVERSE, \$29.95 PB) ISBN 0 7893 0890 8

Best-known for the hugely popular, fiercely criticized Musee d'Orsay in Paris, Aulenti has done several other museums (most recently in San Francisco), as well as houses, exhibition installations, urban improvements and opera sets. In her native Italy, where many architects never get to build anything larger than a chair, she's enjoyed a long and productive career—though legal maneuvering prevented her from realizing her winning design for the rebuilding of La Fenice opera house in Venice. A former associate on that project introduces and comments on a comprehensive pictorial survey of Aulenti's buildings, projects—and chairs.

**Ghost Towns of the American West**

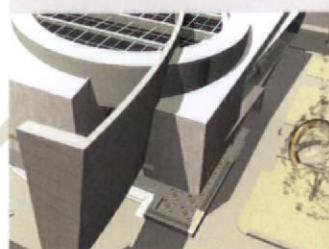
(PHOTOGRAPHS BY BERTHOLD STEINHILBER. ABRAMS, \$29.95 HC) ISBN 0 8109 4508 8

Bodie, a ghost town in the Sierras beyond Yosemite, is preserved by California park rangers in a state of arrested decay. It's a magical place, one of my favorites, but I have never seen it as this German photographer depicts it, bathed in the surreal light of car headlights. Here, you can feel the presence of the ghosts—in the schoolroom, the general store, and lodging house; most of all in the 1940s car with its gaping windshield, abandoned in the long grass. Wim Wenders, poet and filmmaker of lonely places, writes in the preface: "These buildings...suddenly have great dignity. They stand there gazing into the camera like very old people who have never before had their pictures taken, after a lifetime of work and sacrifices."





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ARCHITECT, NCARB,  
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1



2



3

1. Asian inspired teak dining chairs from Paola Navone's Ping Pong collection for **Roche-Bobois**: 310-274-6520, [www.rochebobois.com](http://www.rochebobois.com);

2. The Colleen Chair, named after the designer's wife, is daisy-inspired in pink aluminum (shown here with rug)

**Rick Lee Design**: 415-551-0013, [www.rickleedesign.com](http://www.rickleedesign.com)

3. **Get Set** seating from **Allsteel** with a flexing structure that folds; custom finishes and fabrics: [www.allsteeloffice.com](http://www.allsteeloffice.com)

## NEW SHOWROOM OPENING

**California Living** at 601 N. La Brea, 323-930-2601: The showroom mixes elegant vintage outdoor furniture with new furniture design and ornamental pottery. **Thema** at 1558 10th Street, Santa Monica, 310-394-0959: Modern furniture for both commercial and residential spaces, including Unifor office systems, Nube seating by Carlo Colombo and a free-standing kitchen system by Norbert Wengen.





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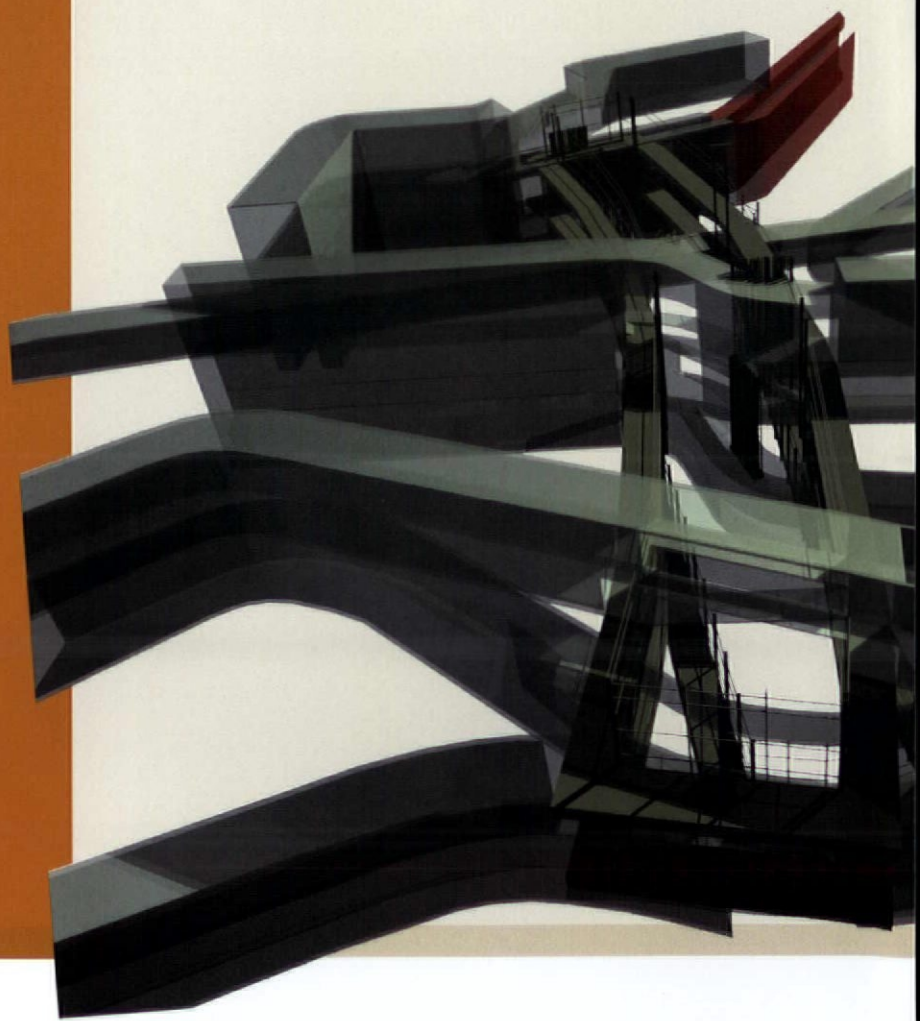


# SOFTWARE WHO'S 2003 : USING WHAT

by Krystal Chang

► Suspicion, infatuation, headlong devotion, dependence, skepticism, a happy fit, a forced pairing—the relationship of architecture to computers evokes a range of emotions that would be worthy of a soap opera. Indeed, anyone who's forgotten to hit the save button and burns as the computer crashes can vouch for the perfectly murderous feelings of the dark side. Whatever one's personal feelings, computers have become ubiquitous in architecture, and—I'll say it—necessary. No architect who uses computers extensively will use just one program (often it's one for drafting, one for modeling, possibly one for animation) and the value of a program lies in its ability to play well with others. Occasionally, talking about software can feel like a high priced game of name dropping, where what you use defines who you are, but in reality it's a much more open-ended process. Architecture has appropriated software from virtually every other field—engineering, aerospace, defense, artificial intelligence, film, animation, interactive gaming and automotive—conceptually changing the scope and obsessions of architecture beyond simply having a new set of tools. While this may lead to a piece-meal approach, it's in the nature of being an architect, where your job is to know a little bit of everything. Many architects now emphasize the idea of software as a platform for speaking across disciplines. When digital architecture began, the proliferation of unbuildable, free-form objects floating in space seemed to foreshadow a move away from reality, but now "cutting-edge" often means that fabrication and material are being considered from the beginning. And historical metaphors for architecture such as architecture as body or architecture as machine are being joined by a new formulation: architecture as code.

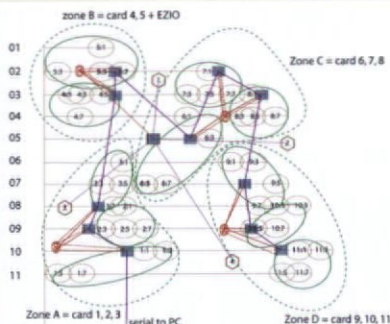
*L.A. Architect* takes a look at what happens when design goes digital.







## ► Servo David Erdman, Marcelyn Gow, Ulrika Karlsson, Chris Perry



"Each of these is a piece of code," says Erdman, picking up a fragment of a model. "It's something that runs a machine. You get lots of different parts, which make up a landscape of programming." Digital modeling in Rhino and Maya immediately produces physical objects, which are prototyped through CNC milling and 3-D printing. In installations such as *Lattice Archipelogs* and *Thermocline*, a digital infrastructure

is inserted back into the object. "Each project has both hardware and software," says Erdman, the L.A. based member of design collaborative Servo. In *Lattice Archipelogs*, suspended acrylic shells act as hardware, while the dynamic lighting and sound devices they contain act as software. LEDs, each with a computer chip, are embedded in the structure, causing the light to change intensity, color and opacity, depending on people's movements as detected by motion sensors. "So you can play the space. In the sense that in a hotel lobby you would have DJs spin and mix, here you can spin and mix the environment. There's a feedback loop from person to environment and back. It's a spatial computer." Servo is currently working on *Dark Places*, a show for the Santa Monica Museum of Art scheduled for 2005. Rather than a group show where contributing artists hang a piece on the wall, guest artists will be invited to animate the environment.

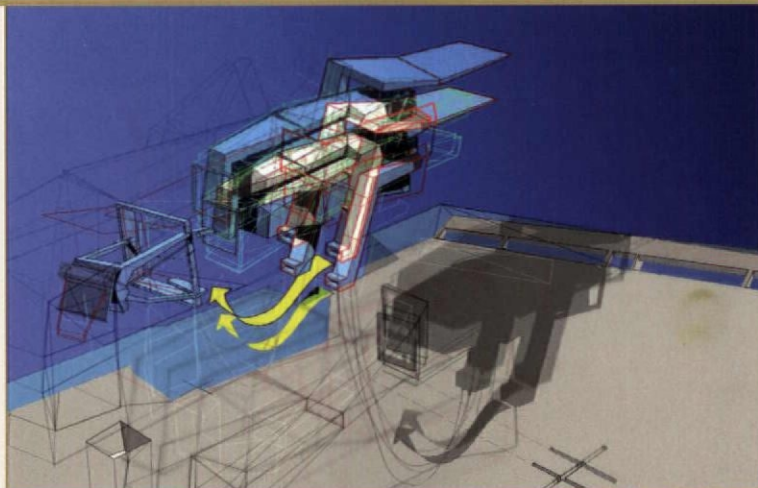
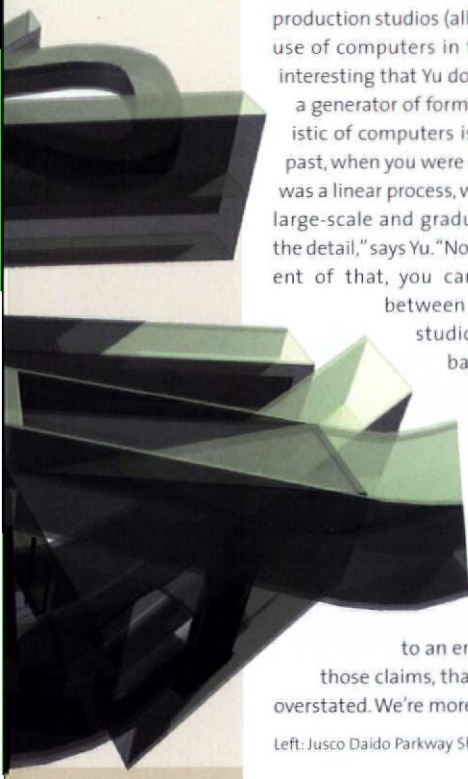
Left and above: *Lattice Archipelogs*

## ► George Yu Architects

With projects for the IBM Center for e-Business Innovation and several special effects/post-production studios (all places marked by a heavy use of computers in the creative process), it's interesting that Yu doesn't see the computer as a generator of form. For Yu, the key characteristic of computers is the lack of scale. "In the past, when you were doing manual drawings, it was a linear process, where you started with the large-scale and gradually worked your way to the detail," says Yu. "Now, you can work independent of that, you can move back and forth between scales." Yu's Mac-based studio uses Vectorworks as a

basic CAD program, along with Form Z for rendering and Universe for animation. "In the last five years, architecture has really gone through a transition period," says Yu. "People used the computer as an end, not simply a means to an end. But now, we know that those claims, that it can do everything, are overstated. We're more mature about it."

Left: Jusco Daido Parkway Shopping Center

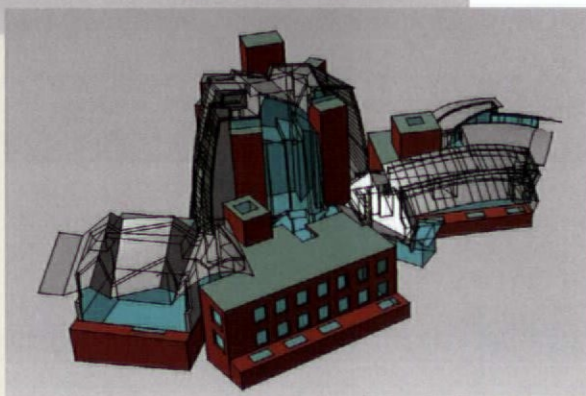
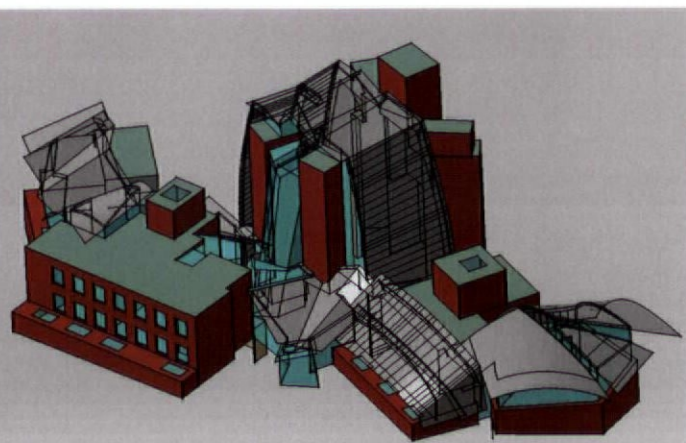


## ► Form:ula Bryan Cantley, Kevin O'Donnell

Last year, Form:ula received a Graham Foundation grant for their Digital Paper series, exploring the use of the pen-driven tablet PC where the screen acts as a paper surface that can be directly drawn on. "The mouse was always a foreign interface to me," says Cantley. "I was trained to draw by hand, and with the mouse there's an alienation factor." Working with 3-D sketching programs such as Sketch-up and Amorphium, Form:ula is creating a new drawing type, a hybrid of 2-D and 3-D information generated by hand and digitally. It's a process that began when Cantley was in Los Angeles while O'Donnell was in New Jersey, and they would FedEx and fax images back and forth, scribbling over each other's work. This drawing on top of drawings, layering sketches on top of physical models, developing ideas of simultaneity, became a conceptual premise for their work. "We try not to have form generated by the computer," says Cantley. "We purposefully didn't explore the blob form because we didn't want it to look like it came from a computer. We want to have something that exists not because of the tool, but that becomes part of our own language. Someone once told us that they couldn't tell whether our work had been done now or fifteen or twenty years ago, and we took that as a compliment."

Above: Digital Paper Series





## ► Gehry Partners

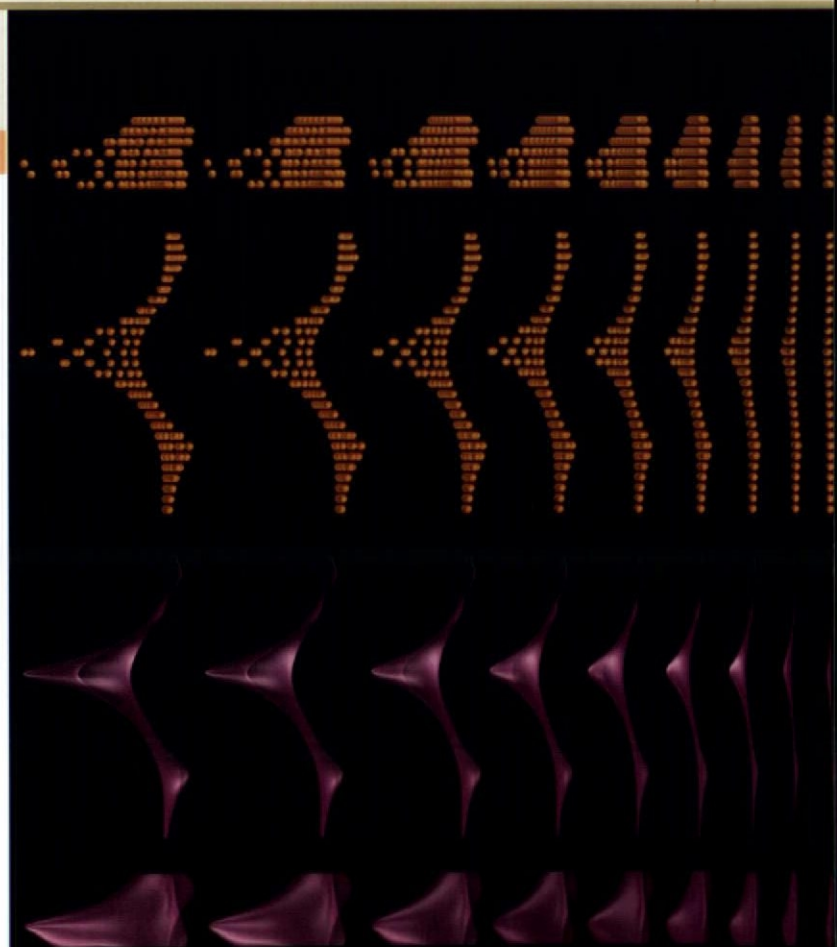
Gehry's process is famously intuitive, running through iterations of physical models at the same rate someone else would go through by computer. The final design is then created digitally as a 3-D CATIA model that is checked back against the physical one. CATIA was created by the French aerospace company Dassault for designing fighter jets (Boeing is still the largest user of CATIA) and has seen limited use in architecture because it's costly level of precision is unnecessary for most designs. The free-flowing curves and billows of Gehry are, of course, an exception. "Construction documents, contracts, building permits, RFIs—everything still happens with big books of paper with signatures and stamps inside, which is all part of the 2-D world," says Dennis Shelden, CTO of Gehry Technologies. "You just have these myopic 2-D slices of buildings. With Gehry's designs, that just wasn't going to work at all. Which led us to a 3-D understanding of process." The engineers are given the CATIA file and can question the 3-D model itself to calculate precisely how much material is necessary, what the surface area is, how it can be constructed. "With the 3-D model, the information is error-free," says Shelden. "You won't have something like someone wrote the wrong dimension, or a wall got moved in one floor and not another; there's a registration of all the information since it's coming from the same database." For Gehry, the digital makes the built possible.

Left: Princeton Science Library

## ► Greg Lynn FORM

Every blob is like every other blob—that's a frequent complaint about computer-generated design and also its purpose, according to Lynn, who explores the endless variations of form within a general topology. "The Alessi coffee sets are exactly like the trusses on the building facade of a project we did," says Lynn. "Scale changes the manufacturing process but size isn't that big of a deal. The office we did in Stockholm is about 35 feet long, and the creamer we did for Alessi was 8 inches high. But the number of grooves is the same." Using animation software to create 3-D models, Lynn starts with a primitive form and runs through different developments. "Each is saved as a keyframe, and we set up slider bars so that you can run through all of them." Lynn frequently moves between programs such as Maya, Microstation, AutoCAD, Form Z, and Rhino "We don't rely on one package," says Lynn. "I don't like programs that try to do everything and don't do any one thing well. We use things in parts and pieces." Many of Lynn's recent projects—the Alessi coffee and tea sets, a chair for Vitra, a chess set for Deitch Projects—are in the industrial design world, from which architecture has borrowed many software and prototyping methods. "Tooling is much less expensive now—it costs about a hundredth as much as it used to," says Lynn. "In the car industry a while ago, engineers were capable of making lots of different models, with more variations in each product, but the designers couldn't handle it. Industrial designers want to do the one perfect thing. They want the perfect column. But there is no perfect column, there's a set of columns. So I saw that the manufacturing industry was becoming more and more sophisticated and design was not keeping up. Architects have a lot to contribute to industrial design. We do things in sets."

Right: UNISERVE Corporate Headquarters



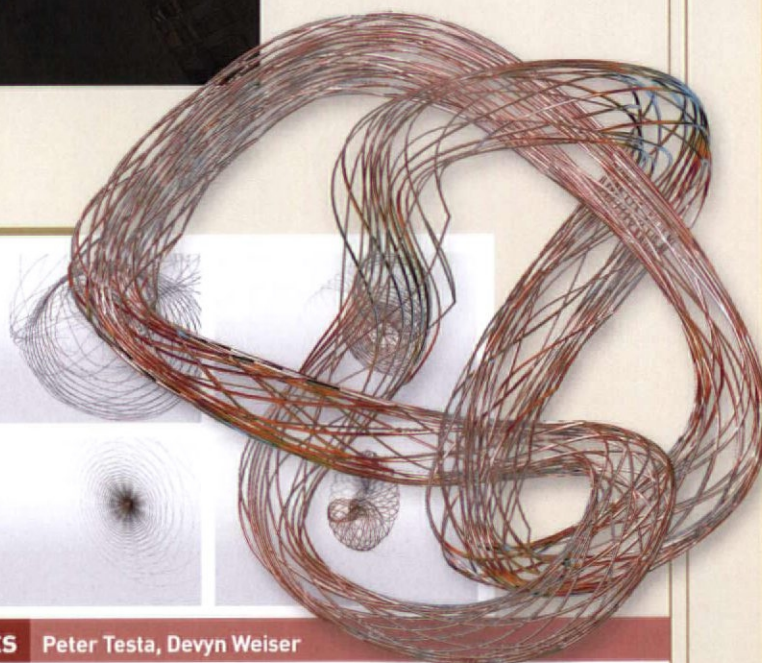




## ► Flare Group Igor Knezevic

Trained in traditional painting and freehand illustration, architect and 3-D artist Knezevic sees his current work in high-end computer graphics as a natural extension of his background. "I intentionally want to break out of a simplistic architectural representation of design by making images convey a certain mood and be more cinematic than just descriptive," Knezevic explains on his website. He is currently working on various architectural and visualization projects, including a house extension in Los Angeles and concept art for a sci-fi film. Knezevic recently won an award for Best Architectural Visualization (Still) in the 3-D competition in Copenhagen for his Vertical Village, a bioclimatic tower with entwined helices containing living, public, and open space. When originally designed in 1996, it took 200,000 polygons to render the tower; now seven years later, using AutoCAD and Discreet's 3ds max, the computer is capable of using 4 million polygons, adding another dimension of reality and atmosphere. However, it's not simply a pretty picture—Knezevic has used his Vertical Village to examine issues of sustainability and perform a structural analysis on the tower.

Left: Vertical Village



## ► TESTA Architects Peter Testa, Devyn Weiser

"We take software and hack in the architecture," says Testa. Working with programmers from the MIT Media Lab and the AI Lab, Testa and Weiser have developed plug-ins to existing programs such as Maya, creating tool sets that are specific to each problem they're exploring. "It opens architecture up and also focuses the software to an architectural objective," says Testa. "You're in there, inside the code, working at the code level, not the surface level. It's not just random generation. You have to go under the hood to take advantage of what the program can do." In each project, they begin with a material and its properties; with "Weaver", developed with Simon Greenwold, they were interested in using carbon fibers. The plug-in allows the user to set the parameters for number and density of strands, generating different weave patterns over any surface. TESTA has extended the concept to a tower with a woven structural envelope. "We're interested in proprietary software—software that's adapted to our aesthetic, that's not a universal, commercial product," says Testa, who predicts that within five to ten years many architectural offices will have dedicated programmers on staff. "Our techniques are specific to ourselves. 90% of your time is spent working through an interface, and why are you working through someone else's interface? We have to make our own, rather than take someone else's vision of the world."

Above: Weaver

## "Mac or PC?": three simple words that can immediately unmask your inner computer nerd.

No one is neutral. Computer habits form early, and despite Apple's "Switch" ads, most people become indoctrinated into their particular configuration of hardware and software. The endless debate reflects the split of architecture into aesthetics and engineering; those who use Macs drool over their slick and beautiful machines and large screen sizes; those who use PCs insist on the ease of a common platform and straight-forward information, not hidden by "user-friendly" icons. The PC-based AutoCAD (Autodesk) is most common in architecture offices; everyone gripes about it but everyone uses it. The latest development creating changes in CAD programs is Building Information Modeling. The Mac-based ArchiCAD (Graphisoft), developed specifically for architects, incorporates intelligent building objects in an inherently 3-D world, so that two lines really are a window, and each object is an association of information that is automatically updated as the design changes. Perhaps in response, Autodesk has acquired Revit, also a BIM platform. Tellingly, in the Mac/PC split, Autodesk emphasizes smooth coordination between consultants, while Graphisoft emphasizes its customer service record. With more offices using PCs, there is a wider and cheaper selection of PC software than Mac software, but Mac groupies would argue that it's only a matter of time before Macs take over their fair market share. So, Mac or PC? In the end, it's all about who you are—and whether you think so or not, you know already.



# UNBUILT

## 9 PROJECTS X 9 ARCHITECTS

by Mark Stankard

**LA ARCHITECT** ASKED A HANDFUL OF LOS ANGELES ARCHITECTS TO CONTRIBUTE ONE unbuilt project from their career-so-far which is significant to them politically, aesthetically and/or creatively. What project, although never realized, exemplifies a turning point in the evolution of their architecture and remains important enough to be firmly included in their body of work? What project came so close to realization or had so much effort put into it that it still produces a kind of architectural longing or regretful lament?

The nine projects presented here run the gamut from bitter frustrations to missed opportunities, to formal exercises, lost competitions, and visionary expressions. Some just missed being built, some were cancelled for economic or bureaucratic reasons, and some never really had a chance of getting off the ground. Anything unbuilt ultimately frustrates the innate desire of the architect—to build.

The projects (many still projecting toward reality), and their ultimate unrealized status, range from suggestive sketches to modular prototypes, competition also-rans, theoretical proposals, and responses to terrorism.



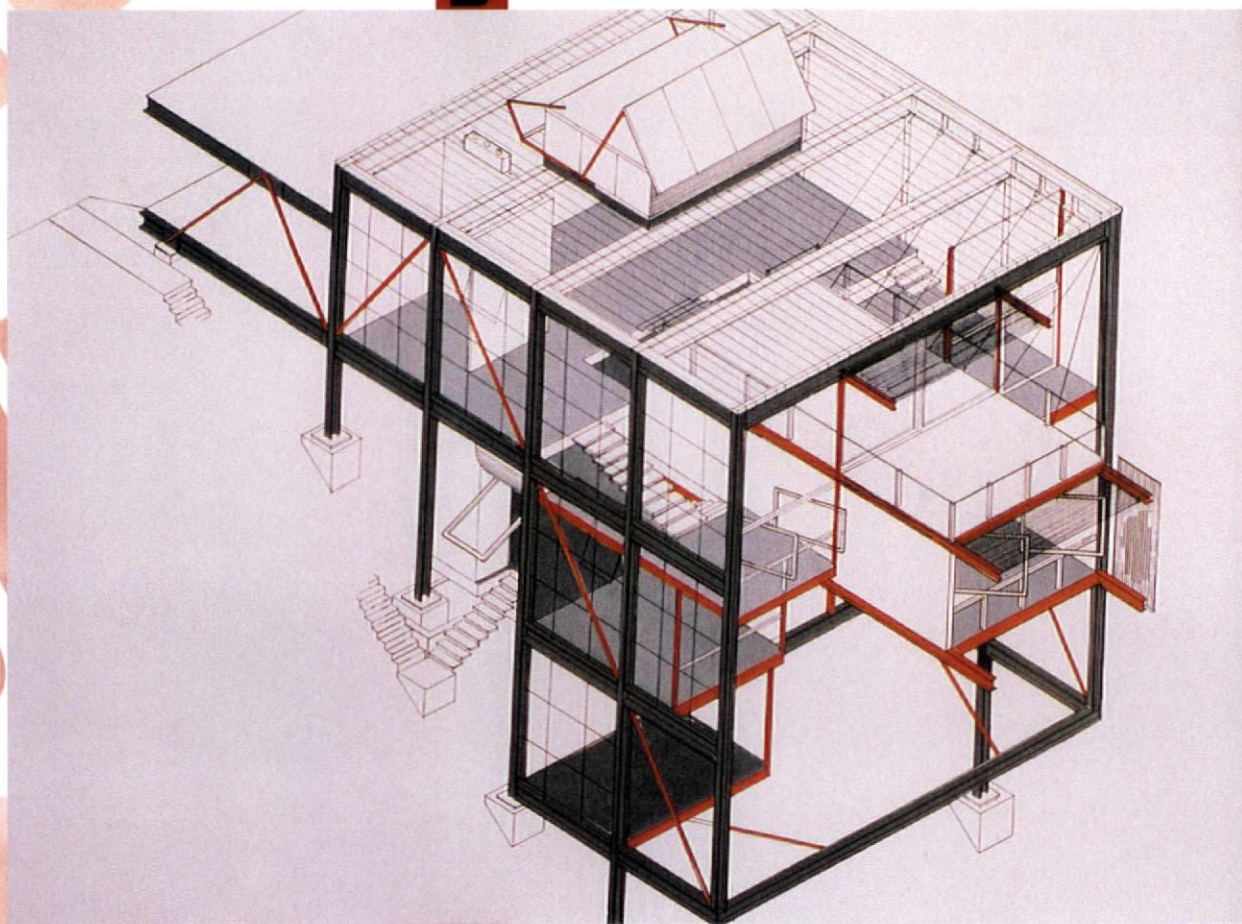
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## Pierre Koenig, FAIA

Laguna House ■ Laguna CA ■ 1997

Pierre Koenig's Laguna House was both intended for construction and is an experiment with what Koenig calls "indeterminacy." A series of modular systems supported by a three-dimensional frame allows for the "placement of floors anywhere in regard to view, sun, function, etc., without regard to structure in the traditional sense." Although conceived for a specific client and site, the design functions primarily as a flexible, universal system, or, as Koenig puts it, "Perhaps the client will find a better lot." The axonometric or "ghost drawing" ideally renders the ideal proposal—able to be entered at any point and easily envisioned in optional configurations. After building so many "ground-breaking" houses in his career, this ideal project holds up even more so.



UNBUILT

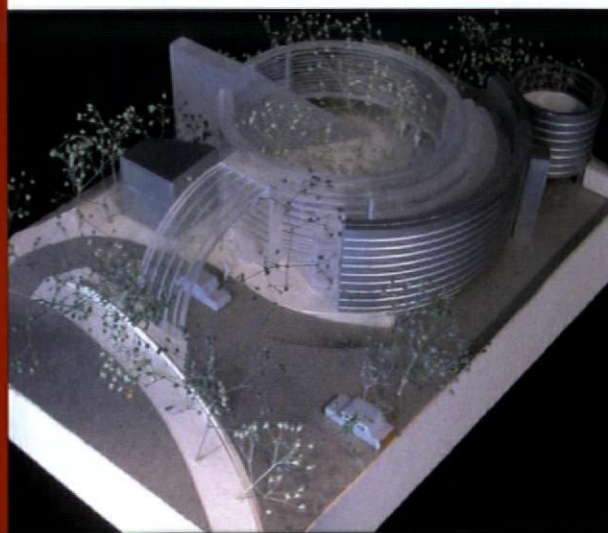




## Silverlake PRO/con ■ Los Angeles, CA ■ 2001

## Residence ■ Southern CA ■ 2002

A detailed architectural section drawing of a building. The drawing shows a cross-section of the structure, revealing internal spaces and structural elements. On the left, a car is parked in a garage area. The building features a prominent sloped roofline. Various rooms and levels are indicated by different hatching and shading patterns. The drawing is a technical illustration, likely for a design or construction project.



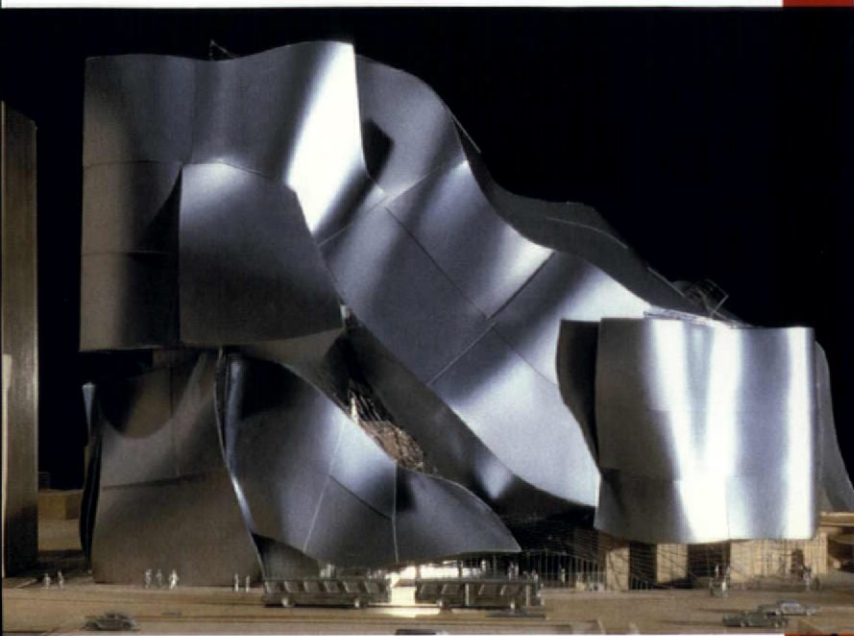












### Frank O. Gehry, FAIA

Samsung Museum of Modern Art  
Seoul, Korea ■ 1995-1997

Frank Gehry's Samsung Museum, although a "real" commission intended for construction, also presents a formally beautiful composition of curvilinear forms and sliced geometric surfaces. Gehry chose this transitional project in his body of work because of its developmental significance in his series of evolving designs. Although constrained by a tight, urban, L-shaped site, it strives to transcend its borders and pour itself into its surroundings. Here Gehry began to integrate a spiraling system of gallery spaces, extending from low in the ground and growing into a continuous vortex, stepping around a central square to the highest point in the museum. Natural light penetrates its shifting forms. Unfortunately, the project was cancelled due to Korea's past economic hardships, but Gehry has grown from this design to develop projects such as the concert hall at Bard College and the Weatherhead School in Cleveland.

### Thom Mayne, AIA

Los Angeles County Museum of Art Competition  
Los Angeles, CA ■ 2002

As the only Los Angeles architect chosen as a finalist in the competition to expand the Los Angeles County Museum of Art, Thom Mayne of Morphosis came tantalizingly close to constructing a major museum in his home town (although ultimately the winning scheme by OMA will not be built). His unbuilt project attempted to blur the distinctions between building and landscape. He writes, "the gardens and the architecture emanate from related points of orientation and develop in parallel as strands of movement on the site: these strands promote fluid circulation, engagement with art from multiple perspectives, and a porous relationship between interior and exterior." This bold design addresses the existing museum campus while presenting striking forms to Wilshire Avenue drivers. Could this competition be re-evaluated? ■





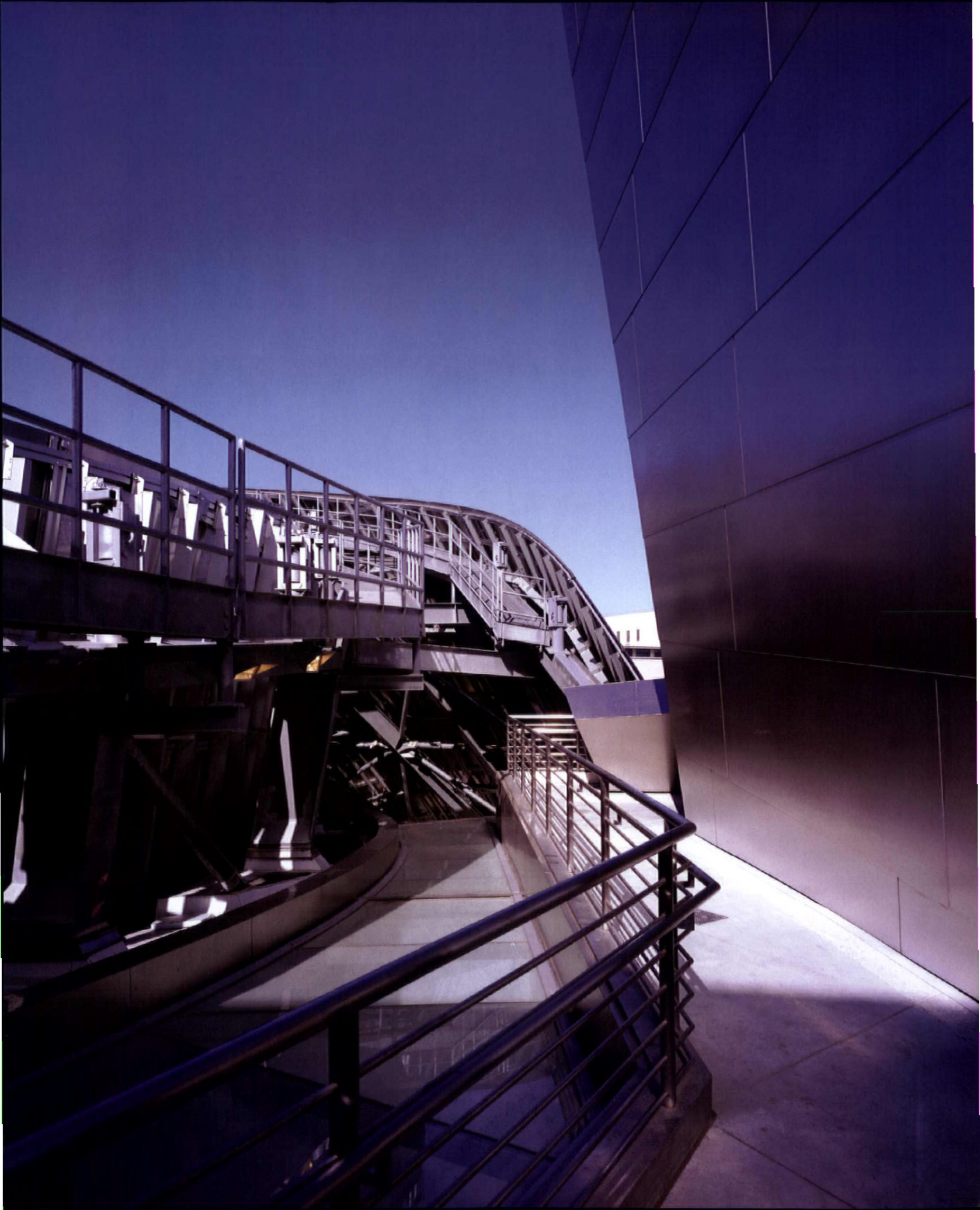


# FRAGMENTS OF BEAUTY

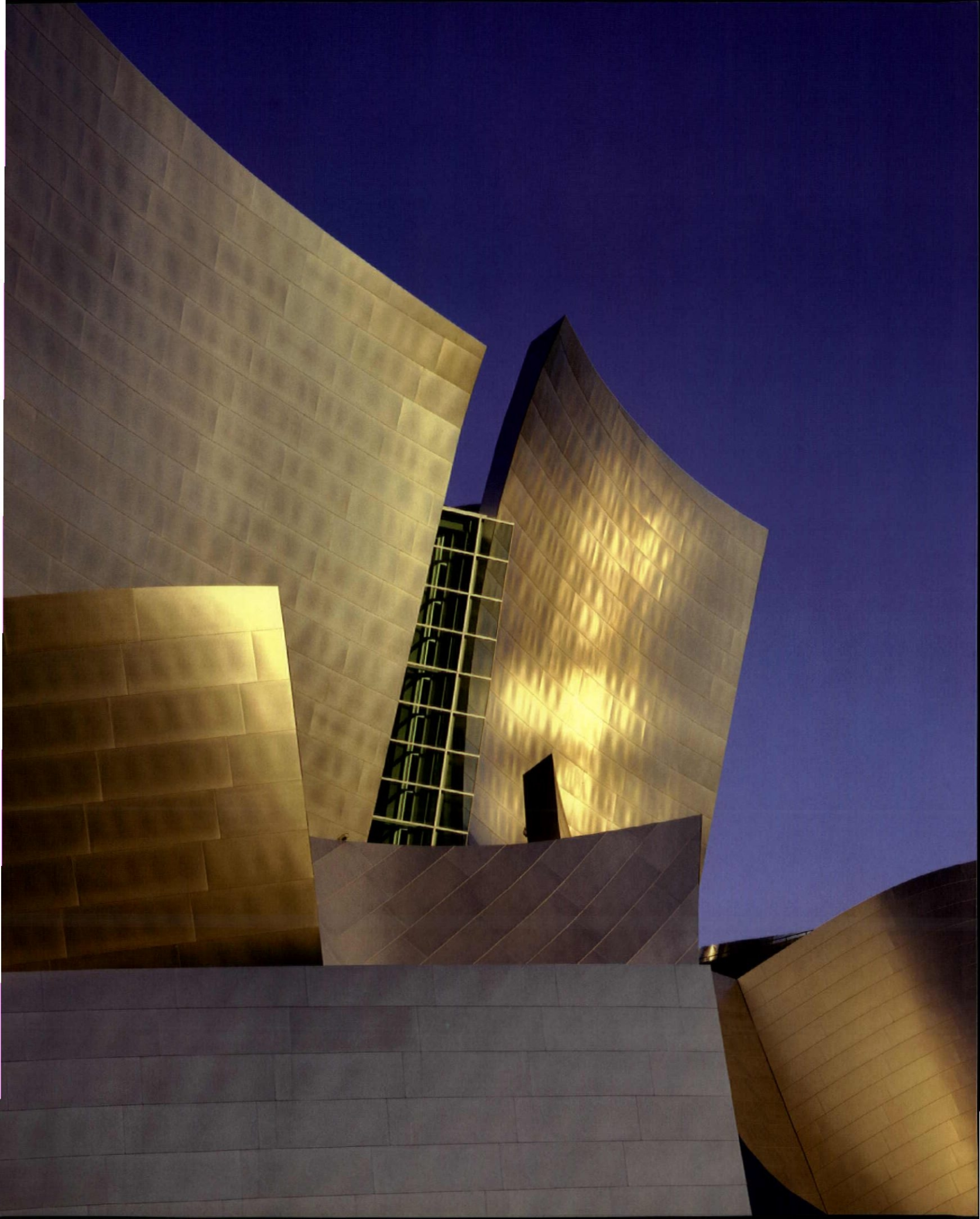
The Walt Disney Concert Hall photographed by Benny Chan

As the long awaited completion of the Walt Disney Concert Hall nears, practically every architectural photographer in the country and beyond is traveling to L.A. like pilgrims to Mecca. Knowing that images of the Hall would saturate the market before our publication date, *LA Architect* asked local photographer Benny Chan to join the throng, but rather than documenting the space, we asked Benny to concentrate on 'instances', architectural details or materials, close-up or far away. Benny responded with his 8 X 10 camera and two days of concentrated shooting. These images represent a cross section of his completed work. Congratulations Frank Gehry! Congratulations L.A. Philharmonic!

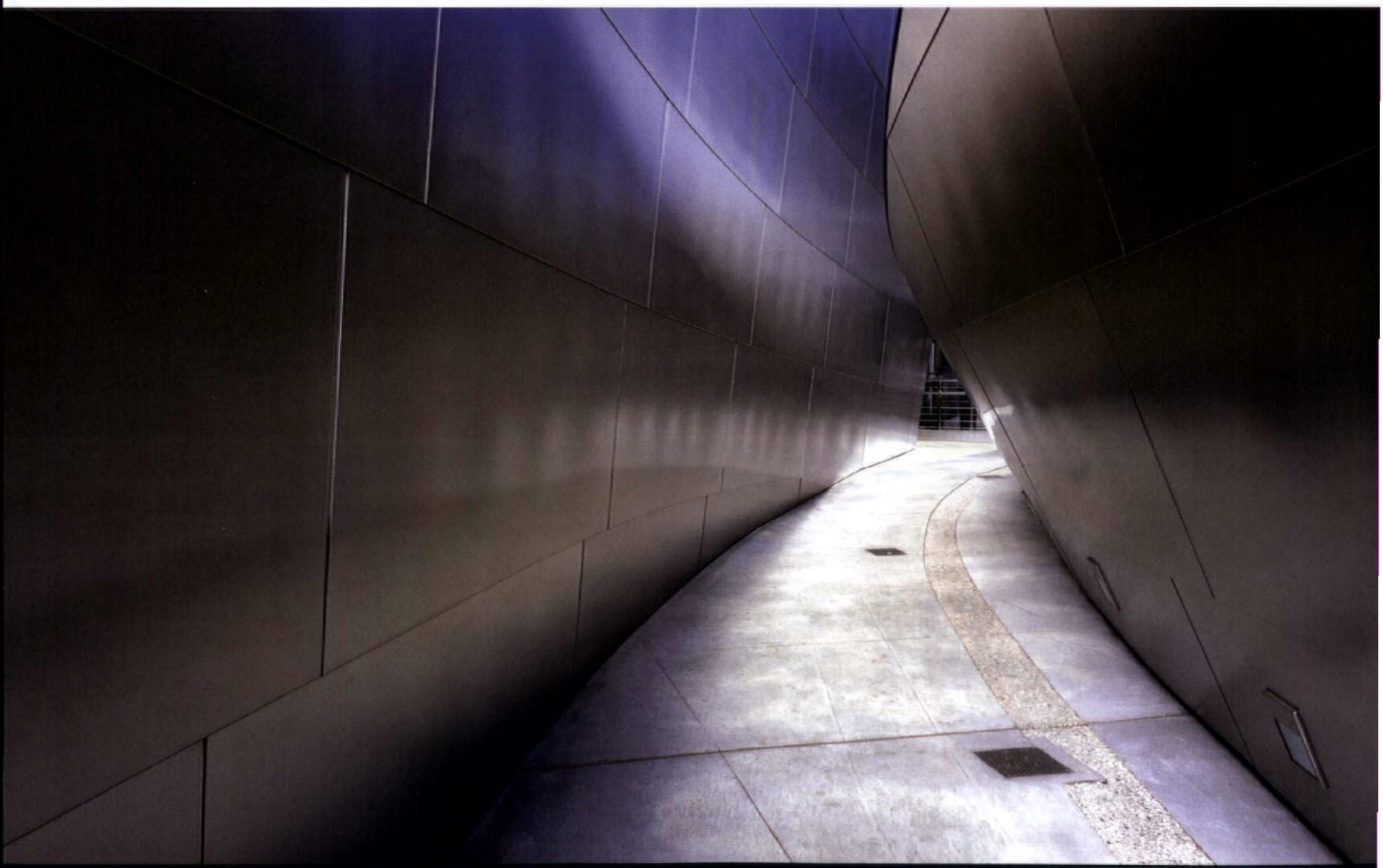
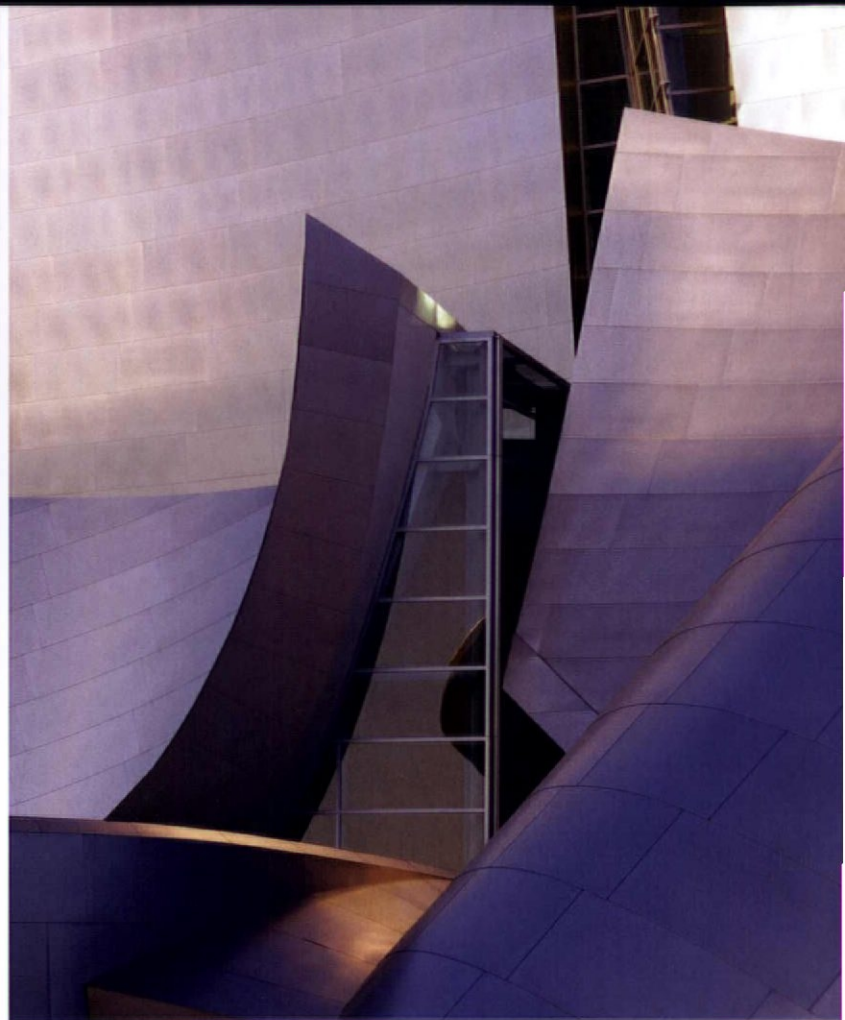








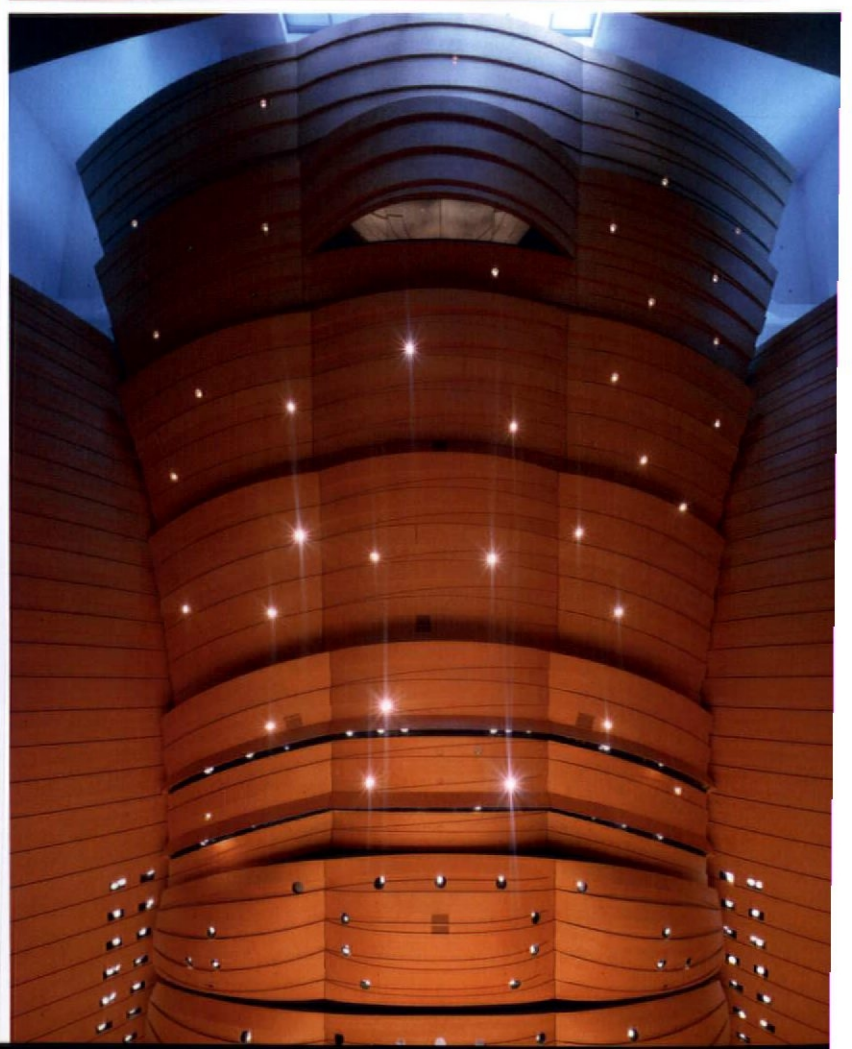
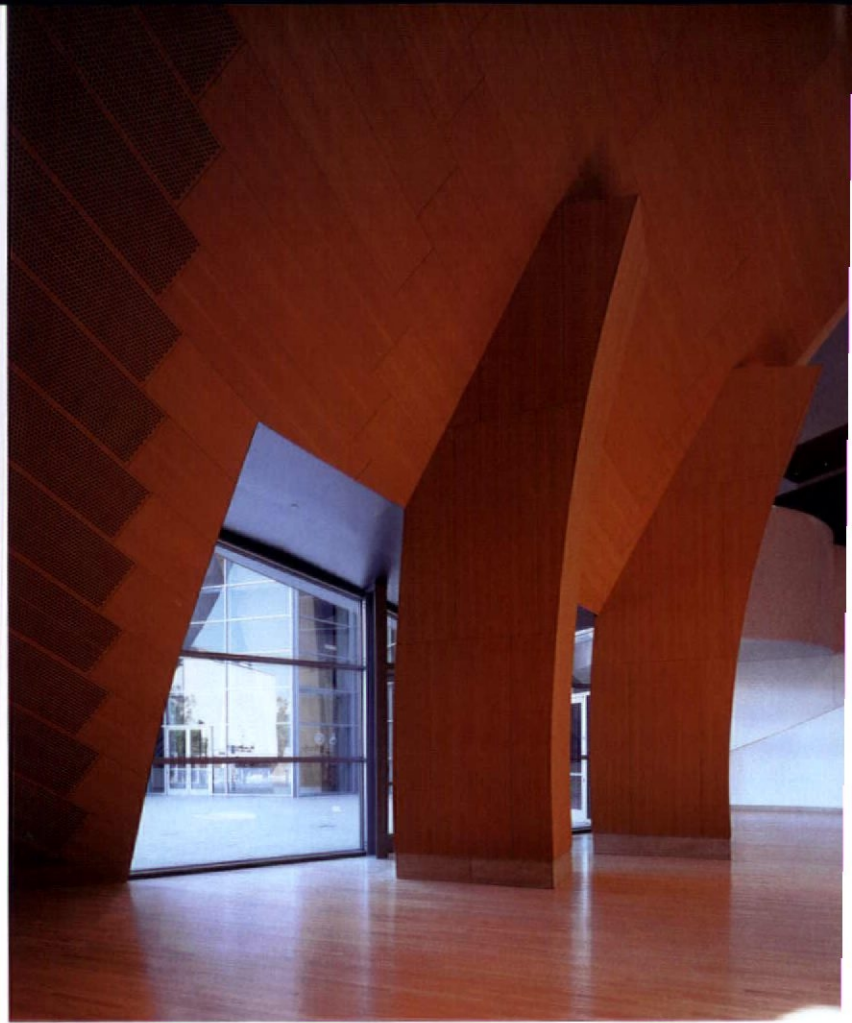




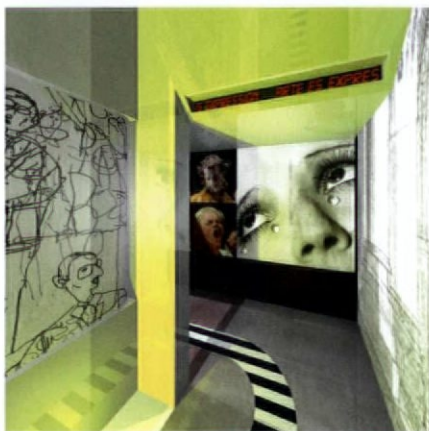
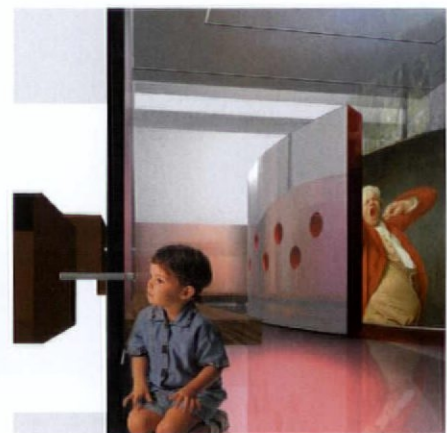










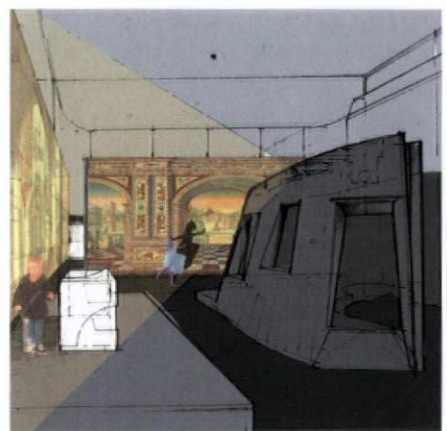


# LEARNING CUBED

The Getty Family Room Competition

BY DANETTE RIDDLE

Winning isn't everything...unless you lose. Although competitions evoke a mixed reaction on the part of most architects—they are costly and energy consuming—the process can generate benefits beyond that of earning a commission. They shake us out of routine thought processes, and tap into a collective energy that comes from attacking a different kind of problem in a limited amount of time.





Recently, four Los Angeles design teams experienced the highs and lows of the competition process on an unlikely project—a 756-sq. ft. redesign of the Family Room at the J. Paul Getty Museum. Predock\_Frane Architects (who were ultimately selected); (M)Arch.; Callas-Shortridge Architects, and Merry Norris/DMJM Design were selected to compete for the project after an initial invitation to more than 100 local architects, artists, exhibition designers, art consultants, and media designers.



*This page and previous page:*

**PREDOCK\_FRANE ARCHITECTS:**

Hadrian Predock, John Frane, Maximiliano Frixione, Constanza Marcheselli, Anne Swett-Graphics, CHILD EDUCATION SPECIALIST: Joelle Dumas

More than a decade ago, when Richard Meier won the competition for the J. Paul Getty Museum, and later when Machado-Silvetti Architects was chosen to renovate the Getty Villa in Malibu, the likelihood of any architect working at either location, any time in the near future, seemed remote. However, this past March, the Getty issued a request for qualifications to renovate the Family Room in the East Pavilion of the Meier complex, a place where adults with children aged 3-14 can go to learn about the Getty collection or to take a

break from touring through the galleries.

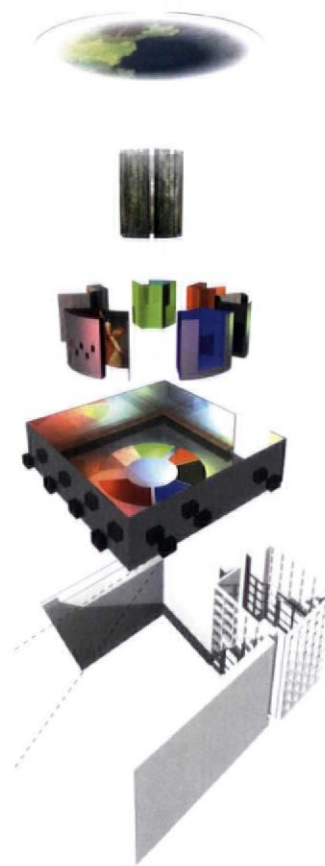
Peggy Fogelman, Assistant Director for Education and Interpretive Programs, and the museum staff realized that the Family Room had much more potential than its current use might indicate. According to Fogelman, "We want the Family Room to be a special place for children. We want it to provide an interactive experience to teach younger audiences the basic elements of art and provide them with the conceptual tools to access and understand the works displayed in the Museum's galleries."

Fogelman knew the renovation required an innovative approach and suggested that the Museum proceed with a competition. To make the process as inclusive as possible, she and the Getty staff assembled a selection committee that reflected a cross-section of issues involved and that included museum curators, architects, child psychologists, entertainment designers as well as Getty staff in curatorial, education, operations, administration and design.

"We all became invested in the process and used it as a way to question ourselves and to push us to be more creative and innovative in thinking" states Fogelman, adding that it will likely influence the way they conceive and go about such projects in the future since this experience was so successful and collaborative.

The Family Room is essentially a small cube, 27.5' x 27.5' x 27.5', with an ambitious program. Competition criteria included providing three distinct areas, each devoted to a concept central to art from all periods and media. Designers were asked to accommodate a high traffic flow—1,000 people per day, 150 people per hour—and make no structural changes to the defining walls or ceiling of the room.

Predock\_Frane's winning scheme is based on the premise: "If the Getty is a monumental, monochromatic rarified city on a hill, then we propose a diminutive, polychromatic, room within a room." The plan revolves around a circular, central element that is divided into six stations—each representing the six areas of the Getty collection and each a compelling—fun space to learn about art. For example, one station includes a bed from the decorative arts collection, a choice that Fogelman notes makes one say, "Of course! But, it isn't obvious when first thinking of relating the collection to children." Another station works like a gigantic book, drawing from the Getty's rich collection

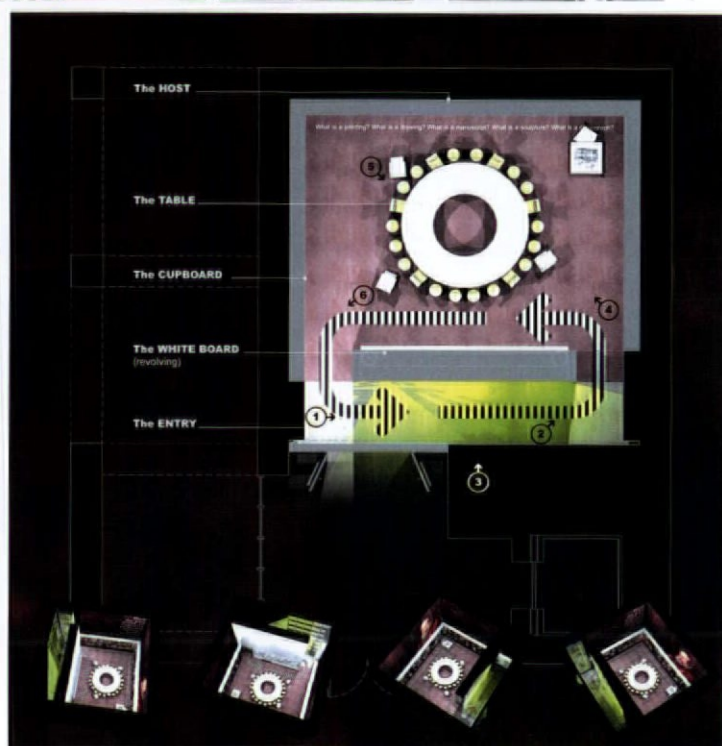






This page:

**NORRIS/DMJM:** Merry Norris, Paul Danna, Jose Palacios, Carlos Madrid  
**EXHIBIT DESIGNER:** Kipp Kobayashi



of illuminated manuscripts. The center of the stations forms the "sacred grove," is visually created by projected images. This space is clearly special and devoted to the children. In this scheme, the ceiling is manipulated by projected, changing imagery of the skies found throughout the Getty collection paintings and photographs. The perimeter walls provide an engaging treasure hunt or hide and seek and a low bench along the walls provides seating and access to the objects and images "buried" within.

The Norris/DMJM scheme proposes a table as the core/heart of the project. The circular table allows for a multitude of configurations and provides a place for communal activities, stimulated by a cupboard concealed within the 5' band of 60 portraits encircling the room. Each portrait hides a lesson, game and/or phenomenon that peeks into its artful conception and encourages story telling, posing, drawing, art making, etc. The entry sequence, which subtly changes color, is a forced-perspective

construct and contains an in-motion, dry-erase, art wall. Carlos Madrid III, architectural designer, states; "We approached the project as a 756-sq. ft. interactive world of its own; inspired by the idea of not looking at a classical painting, but stepping into one with 21st century sneakers. The intent was that the room manifest itself as an event with the aspiration of educating, exploring, exhibiting and empowering." Upon entering "the room," a larger-than-life animated image of van



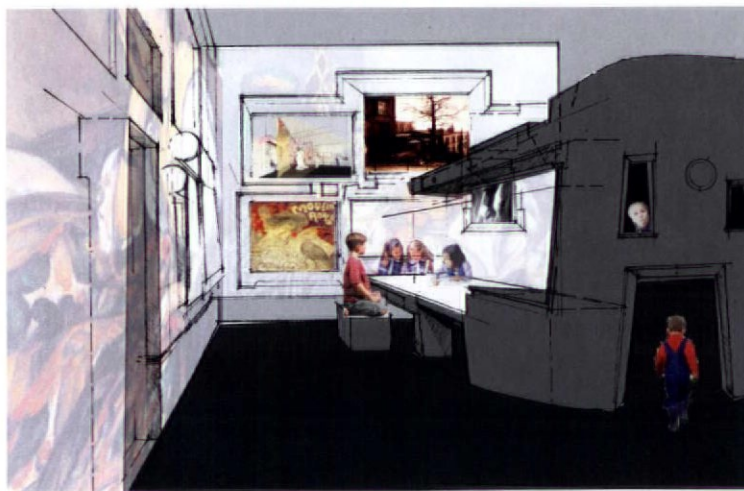
Dyke's 1621 painting of Agostino Pallavicini, *Ago*, acts as Family Room host and humorously delivers facts, information and observations.

(M)Arch. created an environment, part gallery and part studio, where children can explore art in an interactive and immersive way. Like a Getty gallery, it transports the visitor to a particular time and place. Like a studio, it offers a palette of possibilities and open-ended tools for exploration and expression. The walls act as a receptive "canvas"; the room is essentially blank until activated by imagery, movement, music and activity. The "Block Wall" features projected images of the built environment and consists of 3-dimensional foam shapes that can be pulled apart and

reconstructed. The "Soft Wall" is multiple layers of screen fabric extending from ceiling to floor. Projected imagery is softer, i.e., nature or bodies in motion. The layers are permeable and transparent, allowing the exploration of shadow and movement. A bench provides a place for hiding or viewing. The "Self Wall" affords a more personal investigation. Here, participants explore sculpture with alcoves behind the sculptures allowing children to climb in and gain a sense of proportion and mass. Light walls and rolls of paper along the Self Wall offer a place for drawing. The "Work Wall" is a display area containing several monitors, some of which cycle slowly through Getty works and others capture room activity.

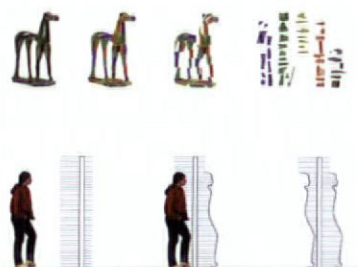
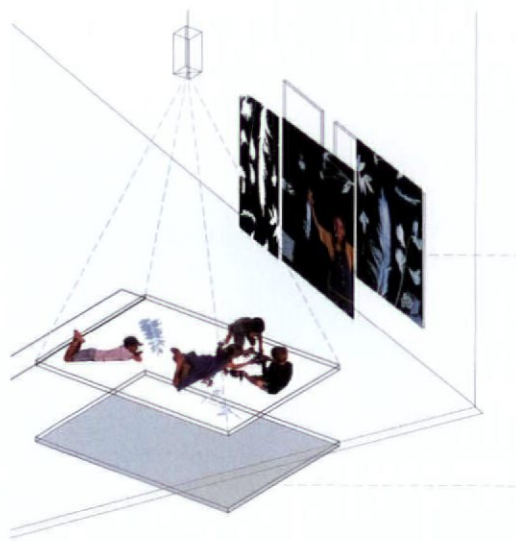
The Apparatus in the center is part enclosure and part furniture, part aperture and part machine. Inside, participants find tiered places for sitting and looking out through the apertures cut into the walls. Outside, the Apparatus houses projectors, light sources, computers and sound equipment.

The Callas Shortridge Architects scheme derives its overall order and meaning from a playful interactive introduction to the basic art elements of Line, Shape and Volume. "Under this collective concept," Callas Shortridge describes, "we proposed interactive elements that took direct cues from the making processes of the art objects we referenced. The notion was that through playful, hands-



*This page:*  
**(M)ARCH.:** Todd Erlandson, Sherry Hoffman, Sarah Peltzie, Sophie Smits, Ben Gramann, Justin Lui  
**EDUCATIONAL CONSULTANT:** Alise Shafer  
**ARTIST/CONSULTANT:** Craig Rizzo  
**GRAPHIC COMMUNICATIONS:** Anabelle Adler Avery



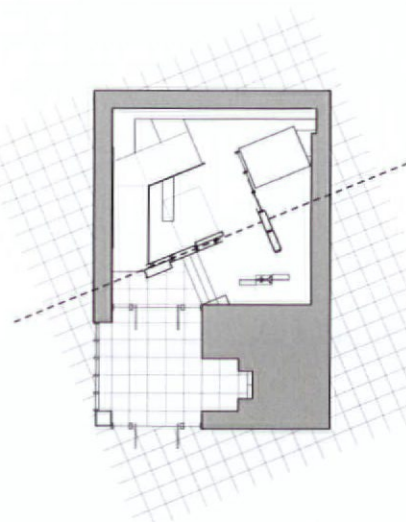


This page:  
**CALLAS SHORTRIDGE**  
**ARCHITECTS:** Barbara Callas,  
 Steven Shortridge, Michael Moffitt  
**ARTIST:** Sam Messer  
**TECHNICAL CONSULTANT:**  
 Paul Roosin

on interaction, families would walk away with specific tools to approach the collection." For Callas Shortridge, the focal point of the room is a large reproduction from the collection—the one chosen is Ensor's *Christ Entering Brussels*—due to its energy and carnival-like atmosphere. The image is meshed with a drawing medium (in this instance colored chalk and slate) that provides fresh canvas within the established piece, allowing children and families to fill in blank areas as desired. Another element of the room is a reference to the Getty's formidable photography collection. The "contact plane" allows materials, objects and persons to interactively experience the transformation from three-dimensional object to two-dimensional shape. Like photographic emulsion that captures the form of its source, this plane records traces of the objects or persons interacting with it. Another room element

addresses volume: a relief wall onto which visitors can enact their own scenes. The wall contains numerous sliding members that can receive and record shapes, leaving a void on one side while displaying a positive on the other.

Fogelman noted that the selection process was difficult and that the four teams had to be commended for their incredible creativity, abilities and efforts, "Each of the teams really educated us about different aspects of what we wanted this project to do. We had to ask ourselves, 'What can happen in this room and how does it fit into who we [the Getty] are?' We wouldn't have asked the same questions as readily if it hadn't been for the fact that all these new ideas came to the table." As Hadrian Predock summarizes, "The project was incredibly challenging. We have definitely realized that small, ambitious spaces are as difficult to get right as large, complex buildings." ■





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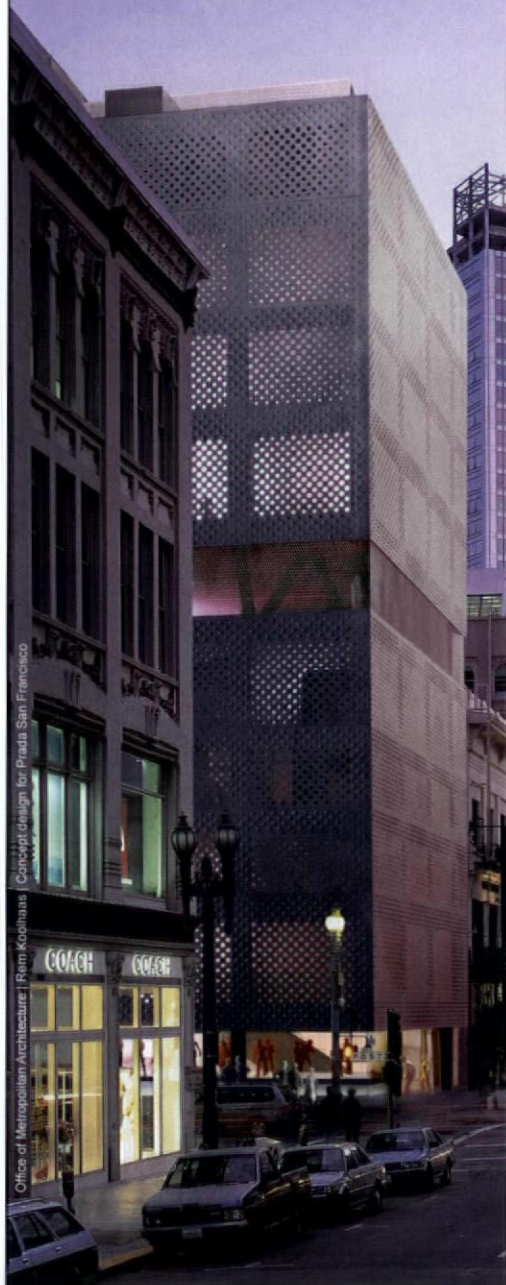
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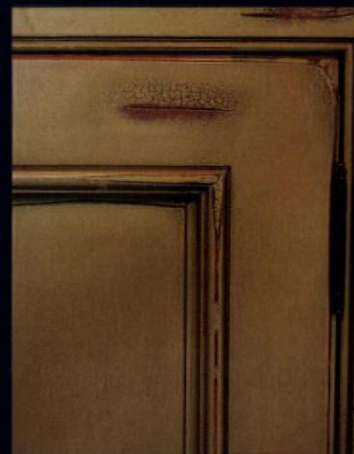


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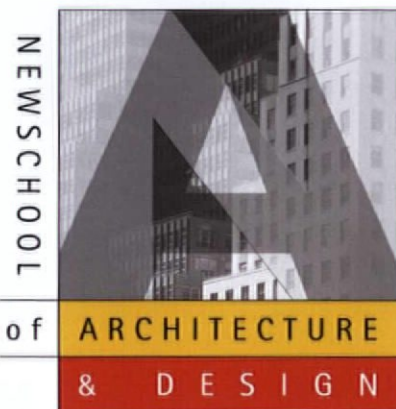
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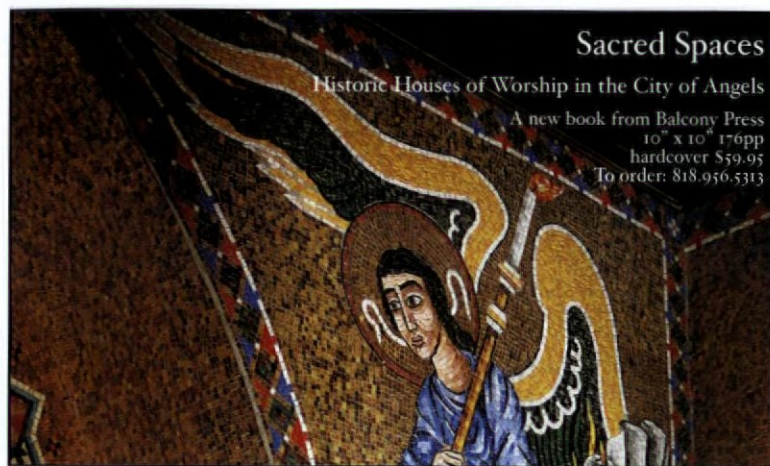


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"Editor's Chat with Brooke Hodge" continued from page 10.

We are lucky that he established his office here and then stayed. He has been amazingly loyal to this city and it is only now that he is getting this major building.

**LH:** Let's talk a bit about the museum, your position, and MOCA's commitment to the L.A. architectural community.

**BH:** I think the museum, when they hired me, made a definite commitment to continue their tradition of exhibiting great architecture. When Richard [Koshalek] left there were a lot of questions about whether that commitment to architecture would continue, because other institutions here were not doing it. We have an ongoing architecture program, and my position guarantees that at least once a year or every two years there will be a fairly large exhibition devoted to architecture. We are also continuing to generate design exhibitions, which hadn't been done before [for example: J Mays and Roy McMakin]. We are developing the PDC gallery into a venue that shows the work of young designers like the Bouroullec brothers from Paris next year, the year after I'm doing something with the Campana brothers from

Brazil and then I have the big show on fashion and architecture that will hopefully be in 2005.

**LH:** Do you feel the museum can in some way be a catalyst for emerging talent?

**BH:** I think it can, but I don't know if that will come through the exhibition program. But when we look at the bigger picture in terms of long term planning, I think it is important to show what is going on here in L.A.. I think through specific programming, which we have been talking about, we can support young talent. I was thinking about the Good Design Program MoMA use to have where they would have a competition to design something and then the winning prototype would go into their collection and they might actually arrange a contract with a manufacturer. It could be furniture or product or it could be a pavilion

**LH:** Do you have an architectural drawing collection and if not, would you like to start one?

**BH:** This is one of the things I've wanted to do since I came. We are going to begin acquiring, at a small scale, works on paper related to architecture and, with this, we really want to focus on

the younger generation. I feel like it is our obligation to support young architects. We're not going to be collecting models, because they take up a lot of room and many of our young architects are not working with the kinds of models that Frank makes any more. With works on paper, digital imagery, videos, we'll have a very interesting collection that can then tie into other parts of the museum collection.

**LH:** There is also a fair amount of fine art that morphs back and forth into architecture.

**BH:** It's true. Gregory Schneider is going to have a show at the Geffen that's called *The Dead House* that is a replica of his childhood home. It will be recreated in the museum, blurring the line between architecture and sculpture. With an architectural drawing collection, we would be able to produce an exhibition of drawings that wouldn't necessarily be all architects' drawings, but other drawings by artists like Julie Mehretu or Adam Ross. That would be interesting to show, artists and architects. ▀

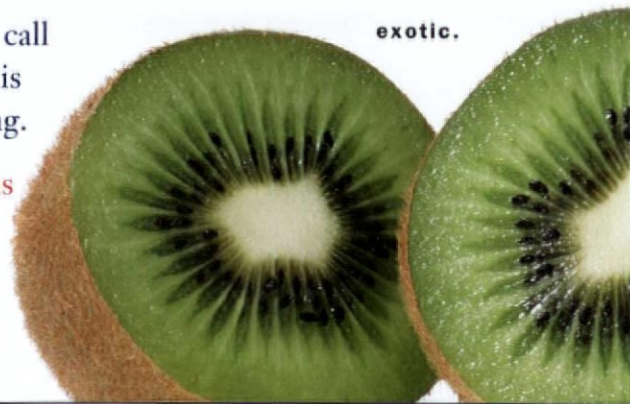
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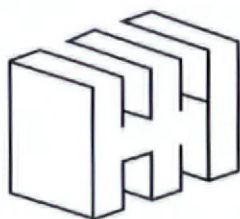
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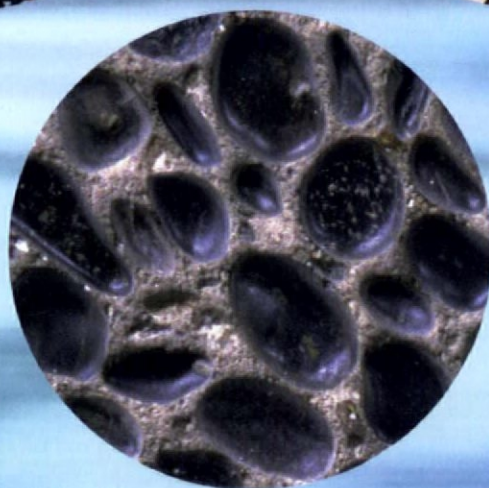


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# the pritzker prize at 25



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**THIS YEAR'S PRITZKER ARCHITECTURE PRIZE** was awarded in Madrid to Jørn Utzon, the Danish architect who won international fame for his design of the Sydney Opera House—a project that overshadowed everything else he accomplished in his forty-year career. The King of Spain presided over the ceremony, the 25th in a series that has consistently celebrated outstanding talent and has enhanced public awareness of architecture as an art. Other, even more lavish architectural prizes have been instituted since 1979, but the Pritzker has maintained its standing as the most prestigious and influential.

It was born of a chance remark by the King of Sweden, who regretted that Alfred Nobel had not instituted a prize for architecture, alongside literature and the sciences. The Pritzker family and their Hyatt Foundation took up this idea, endowing a cash prize of \$100,000, establishing a blue-ribbon jury, and hosting the event in such notable locations as the White House and Monticello, Versailles and the Campidoglio, Prague Castle and Todai-ji temple in Nara. But for its first, questionable choice of Philip Johnson, the jury has made consistently thoughtful, sometimes provocative selections over the years, ranging from solitary artists (Luis Barragan, Sverre Fehn, and Glenn Murcutt) to the most prominent creative talents of the day (Renzo Piano, Norman Foster, Herzog and de Meuron). And it has stated its reasons for making these choices—often with great eloquence.

The award to Utzon symbolized the jury's willingness to recognize an architect whose whole career was a painful struggle and who completed a mere dozen buildings. His greatest disappointment came at the height of his brief celebrity, when he was pushed out of Australia and denied the opportunity to complete his masterpiece by scheming, backwoods politicians. The parallels between the Sydney Opera House and Walt Disney Concert Hall are striking, not least in their imagery of billowing sails. Both projects were won by outsiders in a competition, both were long delayed and reviled by philistines, both won acclaim as icons that changed public perceptions of their respective cities. The big difference is that the interiors of the Opera House were compromised and are only now being renovated (with Utzon as chief advisor), whereas Gehry realized nearly all of his vision. For him, the Pritzker Prize, which came in 1989, was a breakthrough, winning him a new measure of public respect and giving potential clients the reassurance they craved. Sadly, the award came too late to advance the career of Utzon, who is now 84 and living in retirement on Majorca.

What it does do is highlight his broader achievement. On a recent trip to Denmark, I explored the Terrassen residential community in Fredensborg, which impressed me even in driving rain. Shallow pitched roofs of buff tiles and low yellow-brick walls echo the gentle slope of the land and reach down to enclosed courtyards, which borrow from

the example of Danish farmhouses and Chinese hutongs. The following day, the sun emerged and modeled the undulating concrete ceiling vaults of Bagsvaerd church. An austere glass and concrete barn on the outside, the interior of the worship space is a lyrical evocation of clouds that Utzon observed floating over a beach in Hawaii. The poured concrete has the fluidity of a freehand sketch, and reminds us that Utzon's father was a naval architect, and, like Gehry, he loves to sail. In photographs, that inspiration seems to carry over into the Kuwait National Assembly. His sons, Jan and Kim, are now heading the office, but their work seems to lack the singular genius of their father.

It's unlikely that the Pritzker will have much impact on Glenn Murcutt, who has always worked alone and has a waiting list of clients, or of Lord Foster, who heads an office of 600, and bestrides the world like a colossus. Both deserved and appreciated their awards, but the Pritzker is most valuable to architects who have the potential to take on larger, more important commissions: people like Alvaro Siza of Portugal (who is designing an extension for Art Center), Christian de Portzamparc of France, and Sverre Fehn of Norway, who has been neglected and abused on his home ground, and needs all the outside help he can get. We can hope that the Pritzker jury will continue to surprise and delight professionals and aficionados around the world over the next quarter century. ■



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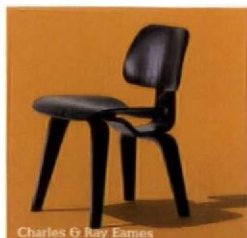
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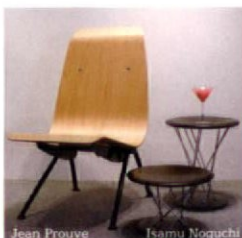
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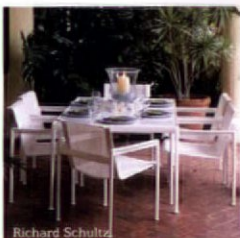
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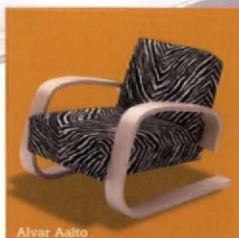
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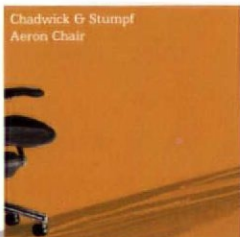
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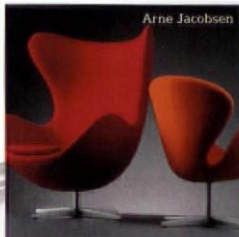
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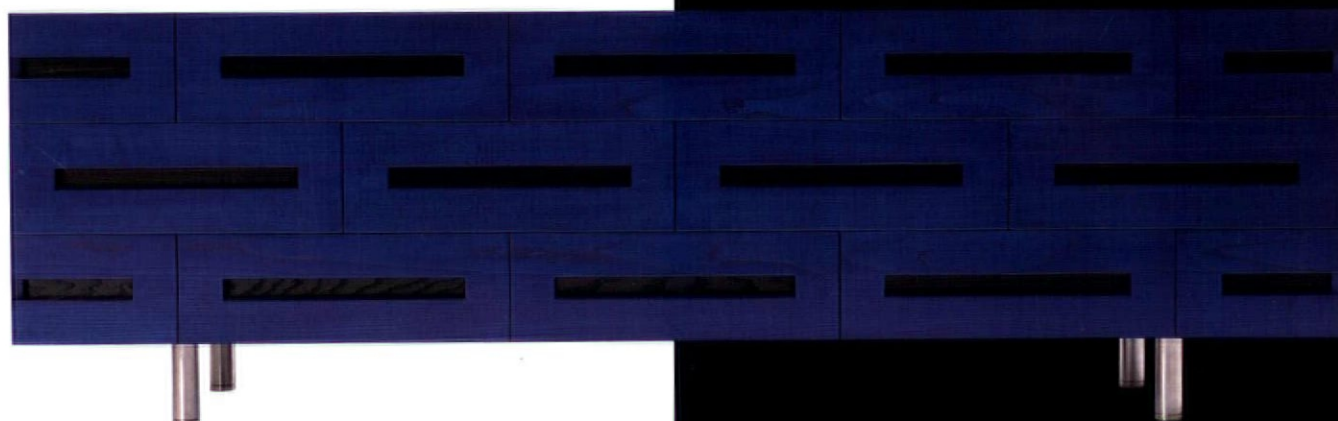
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