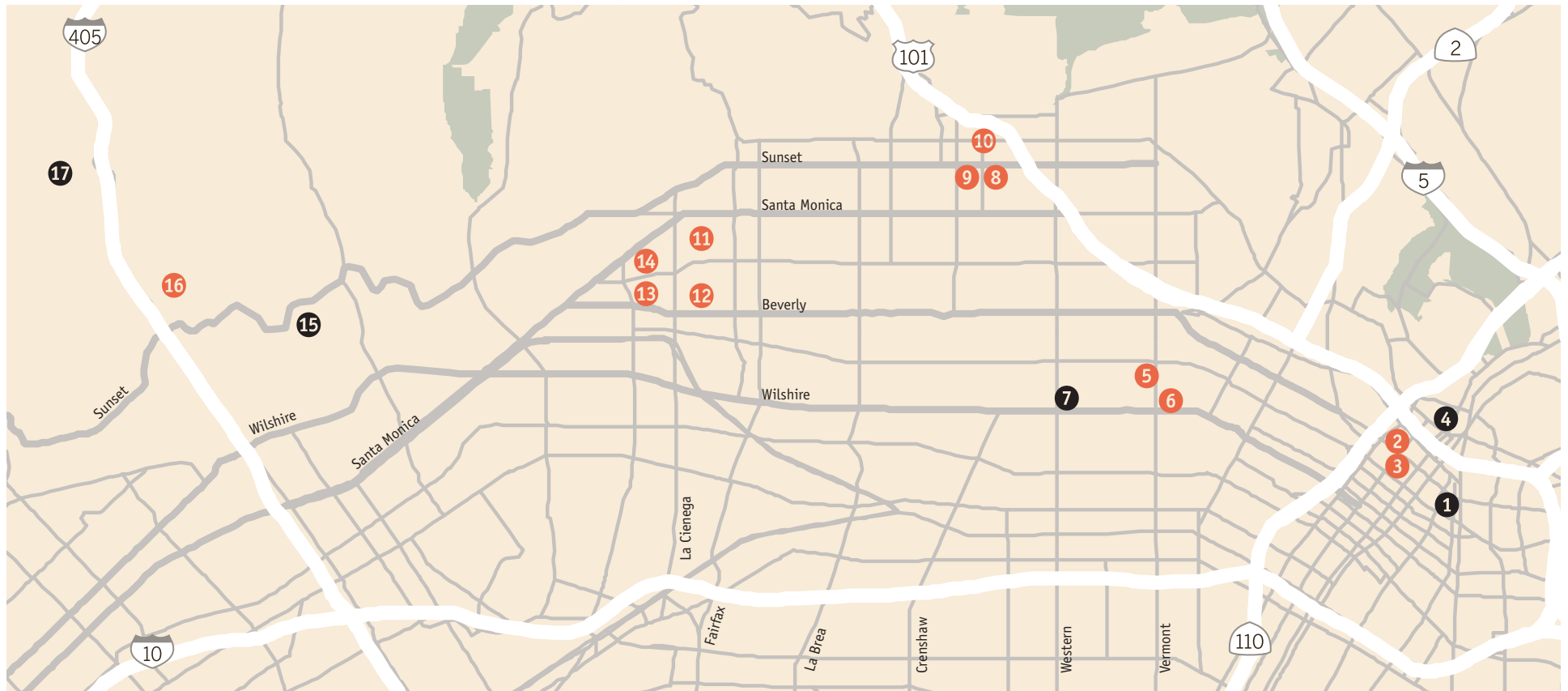


TEACHING THE CITY

MODERN ARCHITECTURE FOR TODAY'S CLASSROOMS



1 START: Geffen Contemporary at MOCA
A.C. MARTIN/FRANK GEHRY

2 L.A. Department of Water & Power
A.C. MARTIN

3 Walt Disney Concert Hall
FRANK GEHRY

4 Ramón C. Cortines School of Visual & Performing Arts
COOP HIMMELB(L)AU

5 Shatto Recreation Center
STEVEN EHRLICH

6 Bullocks Wilshire
DONALD & JOHN PARKINSON

7 Wilshire Colonnade
EDWARD DURELL STONE

8 Courtyard Apartments
CRAIG ELLWOOD

9 Los Angeles Public Library
FRANK GEHRY

10 Capitol Records
WELTON BECKETT

11 Schindler House
RUDOLPH SCHINDLER

12 Los Angeles Free Clinic
MORPHOSIS

13 Herman Miller Store
CHARLES & RAY EAMES

14 Pacific Design Center
CESAR PELLI

15 UCLA Lab School
NEUTRA & ALEXANDER/BARTON PHELPS

16 Nordlinger House
A. QUINCY JONES

17 END: Getty Center
RICHARD MEIER

● Bus Tour stop

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❶ THE GEFFEN CONTEMPORARY AT THE MUSEUM OF CONTEMPORARY ART, LOS ANGELES (MOCA)

A.C. Martin, 1947;
renovated by Frank Gehry, 1983

The Geffen Contemporary opened as MOCA's "Temporary Contemporary" in 1983 during completion of its **Arata Isozaki**-designed home on Grand Avenue. The Geffen Contemporary inhabits a 1940s hardware store which had been used as a warehouse and car park until Frank Gehry renovated the building to function as a museum. *Los Angeles Times* architecture critic William Wilson wrote that it "instantly had the hospitable aura of a people's museum."

❷ LOS ANGELES DEPARTMENT OF WATER AND POWER (LADWP) BUILDING

A.C. Martin, 1965

Also known as the John Ferarro Building, the LADWP building was designed to be an energy-efficient symbol of the DWP ideals. Office lights were originally designed to be left on at night, in order to generate enough radiant heat to warm the building's interior. The building, aglow at night, remains a Los Angeles icon. The interior has an open flexible floor plan, and the horizontal floors that extend beyond the curtain-wall of the **façade** act like awnings and elegantly protect the glass **structure** from the sun.

❸ WALT DISNEY CONCERT HALL

Frank Gehry, 2003

The Walt Disney Concert Hall is a beloved and ubiquitous icon of the city of Los Angeles. Its complex exterior was constructed with software architect Frank Gehry adapted from the French aerospace industry (CATIA). The technical marvel of this building is matched by its billowing gestural form and its use of stainless steel as a building material.

❹ RAMÓN C. CORTINES SCHOOL OF VISUAL AND PERFORMING ARTS

COOP HIMMELB(L)AU, 2008

Also known as High School #9, the architects used the visibility of the unique **site** just next to the busy 101 freeway as a "determining factor in the decision to create LAUSD's flagship high school for the Visual and Performing Arts." The school's buildings are divided by program specialty, with four main buildings each dedicated to an area of artistic practice. There is also a 1,000-person theater for the performing arts with a **fly tower** visible as an icon from nearby surroundings.

❺ SHATTO RECREATION CENTER

Steven Ehrlich Architects, 1991

The design of the Shatto Recreation Center functions as a metaphor for an abstracted wave, with the elements working together to evoke motion. On a smaller scale, architect Steven Ehrlich collaborated with artist Ed Moses to embed a wavelike mosaic on the exterior and interior of the project.

❻ BULLOCKS WILSHIRE

Donald and John Parkinson, 1928

The Bullocks Wilshire store was originally an outpost of the downtown flagship Bullocks Department store. Though the store has been long closed and is now a law school library, the building serves as a landmark of the historical neighborhood and is a prime example of the **art deco** style in Los Angeles.

❼ WILSHIRE COLONNADE

Edward Durell Stone, 1968

This is a **modernist** building that resists ornamentation, while still evoking the decorative style of traditional **neo-classical** architecture. Its symmetrical design is centered around an exterior fountain, creating a large public space. The scale of the project allows it to serve as a monument in the city.

❽ COURTYARD APARTMENTS

Craig Ellwood, 1952

A true **modernist** project because of its straightforward design, Craig Ellwood builds on his architectural experiments in this clean, structurally simple architecture. The limited material palettes and the unornamented design emulate the work of pioneering modernist architect **Mies van der Rohe** and undeniably say "less is more".

❾ FRANCIS HOWARD GOLDWYN REGIONAL BRANCH LIBRARY

Frank Gehry, 1985

The form of this library is representative of a 1980s movement called **deconstructivism**, which focused on a separation and compartmentalization of the elements of design. The building itself bears no outward sign of its purpose, and has in fact been criticized as not functioning very well as a library because of the way its space is divided. The buildings read as books stacked on top of one another, yet retain a disparate appearance.

❿ CAPITOL RECORDS TOWER

Welton Becket & Associates and Louis Naidorf, 1958

The mid-century Capitol Records Tower, evocative of a stack of records, was the first circular office building in the world at the time it was made. Its unique design was meant to maximize usable work space and minimize materials needed for construction. Only 13 stories tall, the height restriction was due to seismic codes at the time of construction. The project was completed just a year before **Frank Lloyd Wright's** Guggenheim Museum in New York was completed.

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11 SCHINDLER HOUSE

Rudolph Schindler, 1922

Austrian-born Rudolph Schindler came to LA to while working for Frank Lloyd Wright. The culture and the weather kept him here, and his house was emblematic of the early **California Modern** movement. The house is essentially two single-family homes merged into one interconnected compound through a shared kitchen. The interlocking and overlapping volumes that comprise the space of the house are asymmetrical and often unenclosed and open to the elements. The house is organized around a central outdoor courtyard and fireplace.

12 THE SABAN FREE CLINIC: BEVERLY HEALTH CENTER Morphosis (Thom Mayne and Michael Rotondi), 1990

Home to the nation's oldest free clinic, this building features mixed and layered materials including concrete, steel, glass, and stucco. The exposed materials and expressive structure is an early pre-cursor to the Caltrans building downtown (also by Morphosis) which features a porous **skin** and an office building with natural ventilation.

13 HERMAN MILLER STORE

Charles and Ray Eames, 1949

Though the original Los Angeles Herman Miller store is no longer at this location, the façade remains intact. The **pre-fabricated**, "kit of parts" system allowed ultimate flexibility for the user. In this way, the Herman Miller Store is very similar to the architects' residence, the Eames House, another icon of Los Angeles mid-century architecture.

14 PACIFIC DESIGN CENTER

Cesar Pelli, 1975, 1988

The Pacific Design Center's blue building, nicknamed the Blue Whale, was built in 1975. The green building was built in 1988 and the new red building is currently under construction. This project has been much loved and hated because of its bold colors and central location, but it

represents **post-modern** architecture style in LA. The architect described the project as "separate, over-scaled fragments in strong colors."

15 UCLA LAB SCHOOL

Neutra and Alexander, 1959, Barton Phelps Associates, 1993

The original structure of this school was torn down in 1993 and replaced by the Barton Phelps design. Built into a hill, this building was designed to provide each of the multiple stories with flat ground space. The varying scales of the interiors are flexible for big and small groups and individual comfort. Lastly, many windows and skylights allow natural daylight to enhance the quality of the classrooms.

16 NORDLINGER HOUSE

A. Quincy Jones, 1948

Located on a sloping lot in Bel Air, this house is a striking example of A. Quincy Jones's early work. A garage anchors the house at the ground level, and a long, low redwood-and-glass-clad second story rises over the site, with balconies and plantings discretely shielding an interior that is eighty percent glass. The master bedroom and the dining room face south, with ocean views, while the living and activity spaces, also on the second story, face the Santa Monica Mountains to the north.

17 GETTY CENTER

Richard Meier, 1997

Inspired by the views visible from a hilltop in the Santa Monica Mountains, architect Richard Meier designed the Getty Center to highlight both nature and culture. Curvilinear design elements and natural gardens soften the grid created by Italian **travertine** squares. Because neighbors requested that the complex be no more than two stories above **grade**, all of the buildings extend underground and are linked with subterranean corridors. The Getty's Central Garden is designed by Robert Irwin, an acclaimed Los Angeles based artist.

This resource was developed for "Teaching the City: Modern Architecture for Today's Classroom," a two-day professional development program for secondary teachers. Created collaboratively by The J. Paul Getty Museum, the Hammer Museum, and The Museum of Contemporary Art (MOCA), Los Angeles, this program was inspired by exhibitions on modern architecture on view at each institution in 2013. Results of participating teachers' projects will be shared on www.discoverdesign.org, an initiative of the Chicago Architecture Foundation. This map is designed to provide a glimpse into the depth and variety of innovative design solutions that have been built between downtown Los Angeles and the West Side.

"Teaching the City: Modern Architecture for Today's Classroom" was developed in conjunction with *Pacific Standard Time Presents: Modern Architecture in L.A.*, a collaborative celebration of one of Southern California's most lasting contributions to post-World War II cultural life: modern architecture.

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11 Schindler House

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14 Pacific Design Center

Courtesy of the Diniz family archive and Edward Cella Art and Architecture.



17 Getty Center

Photo by Stacey Rain Strickler.

TEACHING THE CITY

MODERN ARCHITECTURE FOR TODAY'S CLASSROOMS



J. PAUL GETTY MUSEUM

Overdrive: L.A. Constructs the Future, 1940–1990

APRIL 9–JULY 21, 2013

During the period 1940 to 1990, Los Angeles rapidly evolved into one of the most populous and influential industrial, economic, and creative capitals in the world. This dynamic exhibition provides an engaging view of the region's diverse urban landscape, including its ambitious freeway network, sleek corporate towers, whimsical coffee shops, popular shopping malls, refined steel-and-glass residences, and eclectic cultural institutions. Drawings, photographs, models, films, animations, oral histories, and ephemera illustrate the complex dimensions of L.A.'s rich and often underappreciated built environment, revealing this metropolis's global impact as a vibrant laboratory for cutting-edge design. Co-organized by the Getty Research Institute and the J. Paul Getty Museum, this exhibition is part of the initiative *Pacific Standard Time Presents: Modern Architecture in L.A.*

The Getty Center is located at 1200 Getty Center Drive in Los Angeles, California. Open hours are: Tuesday–Friday and Sunday, 10:00am–5:30 pm; Saturday, 10:00am–9:00pm. Please call (310) 440-7300 for more information or visit www.getty.edu.



HAMMER MUSEUM

A. Quincy Jones: Building for a Better Living

MAY 25, 2013–SEPTEMBER 8, 2013

A. Quincy Jones: Building for Better Living is the first major museum retrospective of the Los Angeles-based architect's work and pays special attention to the unique collaborative nature of his practice. Archibald Quincy Jones (1913–1979), who was known as Quincy, practiced architecture in Los Angeles from 1937 until his death in 1979. A quiet modernist and dedicated architecture professor at the University of Southern California, Jones worked to bring a high standard of design to the growing middle class by reconsidering and refining postwar housing and emphasizing cost-effective, innovative, and sustainable building methods. Known by architects for designing from the inside out, Jones's homes and buildings are celebrated for expansive interior spaces, thoughtful and efficient building layouts, and a reverence for the outdoors, which still resonates in contemporary design today.

The Hammer Museum is located at 10899 Wilshire Blvd, Los Angeles, California. Open hours are Tuesday–Friday 11:00am–8:00pm; Saturday and Sunday 11:00am–5:00pm. Thursdays are free, and the Hammer is always free for students. For tour or visit information, please call 310-443-7041 or visit <http://hammer.ucla.edu/visit/index.html>.



THE MUSEUM OF CONTEMPORARY ART

A New Sculpturalism: Contemporary Architecture from Southern California

JUNE 2, 2013–SEPTEMBER 2, 2013

A New Sculpturalism: Contemporary Architecture from Southern California is the first extensive, scholarly examination of the radical forms that have become prolific in Southern California architecture during the past twenty-five years. The exhibition begins by focusing on work from the mid-1980s, a period when postmodernism was waning and buildings by Frank Gehry, Franklin D. Israel, Thom Mayne, Michael Rotondi, and Eric Owen Moss were expanding the possibilities of form. First identified by Charles Jencks as the L.A. School in the early 1990s, this loose cluster of practitioners evolved into a larger galaxy centered on common theoretical and technical approaches as well as Los Angeles' unique urban landscape. The exhibition moves on to highlight the subsequent generations of expressive, experimental, and avant-garde architects in Los Angeles, while also exploring the influence of the city itself—its geography, schools, politics, and socioeconomic character—on their work.

The Geffen Contemporary at MOCA is located at 152 N. Central Avenue, Los Angeles, California. Open hours are Monday 11:00am–5:00pm; Thursday 11:00am–8:00pm; Friday 11:00am–5:00pm; Saturday–Sunday 11:00am–6:00pm. Thursdays from 5pm–8pm are free. Please call 213-626-6222 for more information.