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led for '95

the hill itself, in a brown wood-frame house that will eventually be torn down.

He has spent many hours hiking on the rugged site with his personal trainer and observing not only changes in the quality of the light but also "the sounds, smells, things that are going on all around that affect your experience of being on the hillside."

The complex will bring together most of the components of the Getty Trust, a nonprofit foundation established by the oil magnate, who died in 1982, to foster the visual arts and related fields. The trust has a \$3-billion endowment, by far the biggest in the art world.

Only the auditorium, restaurants and the museum, which will house paintings, photographs, drawings, illuminated manuscripts and decorative objects (the antiquities will remain at the original museum in Malibu), will be open to the public.

The project has posed enormous challenges, and not just because of the restrictions. Meier, who oversees 20 architects working exclusively on the new Getty project, must accommodate the needs of programs that have not yet finished defining themselves.

He must create buildings of architectural distinction that will not do violence to their dramatic natural surroundings. And he must

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MARISSA ROTH



Architect Richard Meier on site of future home of J. Paul Getty center. Model at left shows the five buildings that will sprout from 742-acre chaparral-studded hill above Sunset Boulevard.

Los Angeles Times

\$300-Million Brentwood Project

Getty Center Challenges a Premier U.S. Architect

By TERRY PRISTIN,
Times Staff Writer

Richard Meier sits at a white lacquered table in a light-filled office in Westwood with unadorned white walls. His white shirt matches his collar-length white hair. The bookshelves and telephone are white, as is the single carnation peeking out from a bud vase.

Perhaps the world's leading architect, Meier is—not surprisingly—famous for gleaming white buildings covered with porcelain panels. He is also celebrated for making light bend in unusual and interesting ways, for structures that appear to have been dropped from a helicopter into the surrounding landscape and for a formal approach that has won him many more admirers in Europe than in California.

Yet for more than four years now, the New York-based Meier, 54, has been reinventing himself as
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MARISSA ROTH

Richard Meier