ARCHITECTURE IN THE TIMES: JOURNALISM OR CRITICISM?

Architecture, planning and design are getting "expanded" coverage in the Los Angeles Times, according to an interview with Architects James Bonar and Craig Ellwood as part of the Times' "Architecture" series. In a meeting with the editorial staff of the Times' arts section, the architector Charles Champlin is charged in charge of editing and content.

The new approach seems to be generating more criticism than for the architects. While generally valuing the architecture coverage, some architects see both old and new problems of architectural criticism, and new problems of architectural editing and content.

"We are working toward totality of coverage and a new lack of specialization," says architect Margot Siegel. "It is important to have architectural criticism, but it has to be informed by his own judgment. The judgment has to be informed by his own imagination with him, and the community awareness, it is pointed out by the architects, is a challenge being put to the Times.

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L.A. IN THE EYES OF ITS ARCHITECTS

ARTISTS MEET ARCHITECTS ON MARCH 9TH

Robert Cole's "Alexander House" located in Beverly Hills, has drawn a long line of visitors who live there. For the Times, the artist profes.

"The Honorable Robert O. Gehry, FAIA, and gallery-owner Nicholas Wilder — will highlight the January 24th, to honor and present to the public to evaluate the visual splendor of the Bradbury Building. Gehry and Wilder will explore the effects of architecture on art, and the role of art in architecture. The evening's program — which will provide an opportunity to meet some of Southern California's leading artists — will include a slide show on their works, with the opportunity to meet in the downtown core.

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The Times editorial intentions seem to answer some complaints.

"We are working toward totality of coverage and a new lack of specialization," says architect Margot Siegel. "It is important to have architectural criticism, but it has to be informed by his own judgment. The judgment has to be informed by his own imagination with him, and the community awareness, it is pointed out.

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ROLAND COATE'S "ALEXANDER HOUSE"

As you circle up and around the aromatic olive groves and picturesque Montecito hills and then move through the gate and up and around the encompassing driveway, you catch glimpses of the rough concrete formations, and you think of the cliff dwellings at Gila and Mesa Verde. As you pull to a stop in the central parking space, your eye still hangs on the spectacular "hall-way", which overlooks the central parking space to the east lies a separate parking area with soft brick and hard concrete parapet of this entry way. You enter the building from the top, through a large rectangular hole on your eye still hangs on the spectacular "hall-way" runs the length of this space, north to the kitchen, dining and service areas, south to the baths, bedrooms, workrooms and service areas, south to the lower level. From the central, open "hall-way", broader stairs descend to the vast living area, which overlooks the pool and ocean. From the low concrete parapet of this entry way, you can almost see it designed by Roland Coate, Jr., for Jesse and Nancy Alexander and their family, the house was completed in 1974. Meanwhile, during construction, Jesse Alexander, a professional photographer, simultaneously produced a film about the house, brilliantly documenting its inception and development, from ground breaking through construction to completion and habitation. While the visitor's first impression of the completed house indeed calls up myriad art historical images, the film focuses appropriately on the exciting, ground breaking, and frequently forgotten moments of hard construction. Entitled "Mud House", Alexander's film, distributed by Environmental Communications, Venice, records not only the slow, incremental, physical development of a building, but also the frustrations, perplexities (as well as delights and satisfactions) experienced by the people who brought it into being. Helping Coate and the Alexanders realize their plans and visions were the services of Frank Ashley, Arcadia, General Contractor; Andrew Nasgari, Pasadena, Structural Engineer; Engineers: Hahn, Hoffman and Associates and in partnership with Kumar Patel and Associates. Los Angeles, Mechanical and Electrical Engineer. Since its completion in 1974, the Alexander house emerges not only as Coate's most significant work, but as one of the buildings in the history of Southern California Architecture which seems "to make a difference". In designing a great composition to ironic and mildly surrealistic images of life and architecture in Southern California. He also teaches part-time at the Southern California Institute of Architecture. Perhaps, however, because it is his most experimental and controversial structure, his most poignant and dramatic building to date, the Alexander house is not only as Coate's most significant work, but as one of those buildings in the history of Southern California Architecture which seems "to make a difference". In designing a great composition to ironic and mildly surrealistic images of life and architecture in Southern California. He also teaches part-time at the Southern California Institute of Architecture.

Illustration Credits:
Aerial photograph by Jesse Alexander, Architect, top row (below), by Roland Coate, Jr. All other photographs by Thomas S. Hines.-pencil elevations by Roland Coate, Jr. Plans by Stan Kamehiro. Los Angeles

L.A. ARCHITECT March 1976

LOP, CQATE'S 'ALEXANDER HOUSE" back across the parking cite with soft brick and hard con­ obelisques from the Appian Way still hangs on the spectacular central parking space, your eye
Verde. As you pull to a stop in the catch glimpses of the rough con­ through the gate and up and around
alternately rolling and precipitous
rocks and gravel, as here in Monte­ Tokyo roof tops spliced with retaining walls. The grassy berm orange brick, articulated and tied yet, because you are on top it, while acknowledging historical development of a building, but
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