Each one is appropriate and each one evokes a particular model. The model which, however, is most in evidence is Meier's own previous architecture, an architecture deeply concerned with light and the creation of luminous forms. It is strongly reminiscent of the Baroque and especially the Baroque churches in Southern Germany which he visited on a study tour while resident architect at the American Academy in Rome. Later the architecture of Sir John Soane was also to become important.

The site did not have an adjacent Roman temple or a Victorian Gothic railway terminus. What it did have was a group of vociferous and politically powerful neighbours who made a host of stipulations about height, night-time use, access and especially the colour of the building; white was out. In the design sequence starting with P_1 the error eliminating stage (EE) was not only performed by the designer but equally by many others: the client, planners, fire officers, cost consultants, in fact by anyone who is able to exercise any power and alter what they hold to be 'errors'. The Brentwood Homeowners Association was in this case a powerful lobby.

From about 1964 to the early 1970s, Richard Meier was a member of a loose association of architects in New York whose work was published in 1972 in a publication entitled *Five Architects*. The group's designs tried to develop the legacy of Le Corbusier and particularly what might be described as his middle period. Although the influence of Le Corbusier was not to leave Meier, its relevance lessened. As Meier remarked in an interview: 'Certainly, Corbusier was very important to me many, many years ago but he is less so now. He hasn't diminished in my opinion but perhaps he's not as relevant to my work today as he was' (Brawne, 1999, p.20).

Other models are in evidence at the Getty. The plan of the galleries is based on those of the Frick Collection, a Beaux Arts mansion of 1914 on Fifth Avenue converted into a museum in 1935. The section controlling daylight is modelled on the Dulwich Art Gallery in London designed by Sir John Soane and

opened in 1819. Two historically and geographically separated but admired models were the beginning and then much amended. As Meier said in the same interview:

> 'The section of the Dulwich Picture Gallery and the way in which the top-light enters the Getty seems to me to have a particularly wonderful quality. The pictures are seen by the visitor illuminated totally by natural light. At the very beginning of the design process John Walsh, the Director of the Getty Museum, wanted picture galleries in which at any time during the day one could see all of the paintings in the collection totally illuminated with natural light.
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> 'What Soane created at the Dulwich Picture Gallery are very simple gallery spaces, one running into the next, an enfilade of alternating spaces which are cubes and double cubes. At the Getty it is quite different: in plan the gallery spaces are defined squares and double squares but the movement system is not a sequence of enfiladed rooms. At the Getty, light comes through the skylight, and is diffused by the layers of louvers at the top of the angled roof; it's that angle which refracts light in a way which washes the walls and washes the paintings with light.
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> 'At Dulwich there is a slope of approximately 40° towards the skylight and at the Getty we have a much higher angle of about 60° in order to allow more light into the space and it's diffused in a very different manner: through the louvers, rather than the scrim which you see at Dulwich.'

The movement system at the Getty depends on a different and much discussed model: the Uffizi in Florence. The building was begun by Georgio Vasari in 1560 to house thirteen magistrates and guilds (hence its name), had its topmost storey converted into ducal galleries from 1581 onwards and had a