PHOTO WINNERS ANNOUNCED

"Looking at the Environment" was the theme of the second annual J. L. ARCHITECT Photo Contest, and eleven local photographers used their visual gardens to capture the special way in which they used their camera to see. Marvin Ray and Julius Shulman, both architectural photographers, and Deborah Suzman, graphic designer, reviewed the over 150 separate entries for choice of color and white points, and color submittals were received in the form of slides, prints, or black and white prints. Best of Show recognitions were granted to Gregory Cloud of Long Beach, prints, pictured above; and Dana Whitedeth in the series of ten color slides, four of which are pictured above. Most recognitions went to Bruce Boehner (color print), and by print sample; Carol Friedman (black and white print), and M. Herman (four color slides), Alan Michael Kanter, AIA (two color slides), Dana D. Talley (black and white print); Robert Oberlund (two b/w prints). Winny Smyth. J. L. (color print), James G. Stevens (b/w print), and Doug Wuscher and AIA (one color print). All of the honored photographs will be on display at the Chamber offices.

BRUCE J. GRAHAM AT PDC ON MAY 9

Bruce J. Graham, FAIA, general partner at SOM/Chicago, FIGA Merrill Lynch, and foremost expert on skyscraper development in the nation, will speak at a panel meeting on May 9, 8:30 a.m., at the Pacific Design Center in West Hollywood. Graham’s slide- accompanied talk will survey the evolution of skyscraper design, technologies, and related economic and social developments in the present time. The public is cordially invited to this admission free program.

For Los Angeles, a relative newcomer to the field of skyscraper construction with the completion of the Domus on Wilshire and that is coordinated efforts — particularly in the field of skyscraper design, technology, and market conditions. Most notably, he served as project architect for the John Hancock Center in Chicago (completed in 1973), both in the city itself and in the world of skyscraper design. From 1983 when SOM/Chicago was built, the first steel-framed building to the present time with the Sears Tower, at 1,100 stories, the world’s tallest building.

A NEW EXECUTIVE FOR THE CCAA!

The California Council of Architects has appointed Gregory Cloud, Uptown, as its new Executive Director, effective immediately. Gregory Cloud is the former police chief of the Los Angeles Times and a prominent figure in the field of architecture. He is a graduate of the University of California, Los Angeles, and has held various positions in the public sector, including as editor of the Los Angeles Times. He is known for his work in urban planning and has been involved in many high-profile projects throughout his career. Cloud is a strong advocate for architectural education and has a deep understanding of the challenges facing the design and construction industries. He brings a wealth of experience to the position and is well-positioned to lead the CCAA into its next phase of growth and development.
INTERVIEW WITH FRANK GEHRY

L.A. ARCHITECT Editorial Board Chairman Tim Vreeland, AIA, recently conducted the following interview with Frank O. Gehry, FAIA, at his Santa Monica office:

Vreeland: How did you get into this business?

Gehry: At the time I came out here I was a truck driver. I was seventeen. In 1949, I started in Fine Arts at USC doing ceramics and working with Keith Crown and Glen Lukens. Lukens was building a house by Soriano. He took me under his wing. He kept inviting me over to the construction to meet Soriano. Soriano just freaked me out. He was like a movie star. Someone I could touch, that had this great sense of space and music and time and art. I became very interested in architecture. And Lukens encouraged me. So I started night school in basic design at USC and continued to drive a truck by day.

At the end of the second year I was working with Soriano — it just was too.simple for me. As a model of an artist, and a great man — flamboyant — that is what I liked him for. The guy really got interested in were Harwell Harris and Gregory Ain. I saw those projects we did which looked like Harris or Frank Lloyd Wright. I saw Harwell. I used to go up to his studio on fellowship. And Ain was a powerful influence.

Carl Shuldt taught at USC. Third year: The whole post and beam thing and the Japanese thing — the translation of Harrrs and Wright into a manageable West Coast aesthetic. So we did that kind of stuff first, Greg [Waldh], did it, and I did. I saw opposite page.

My turning point related to art, when I finally started to learn from the artists. I got more interested in Minimal Art and Carl Andre, Donato Judd, and people like that.

Vreeland: Tell me something about your association with artists. Who were the early formative influences on your style?

Gehry: I started working at Gruen in '52. Fred Gruen was a major force then. I really related to him. After two years in Army and one at Harvard in City Planning, I came back and continued to work at Gruen. Very strong relationship with Marion Sandler, head of graphics at Gruen, who is a painter, who knew a lot of painters, and was into the L.A. art scene. I used to spend a lot of time at his house. I started a project in Ocean Park which we rented to artists. We had a real group — the California pop artists. Judy Chicago, Tom Edgerton, Ron Bone, a junk sculptor. My whole life was involved with art.

I left Gruen in 1960 and went to Paris for a year. I came back and in 1962 opened my own office. My first clients came from Usher, who introduced me to Louis Van Dusen. Ed Moses saw the Van Dusen studio. (Photo 5). A lot of the artists saw the studio and they taught me out because they liked it. Ed Moses is a real champion. He does more for other people's careers than his own. He introduced me to a lot of people. I did the hay barn for Donia O'Neill. (Photo 6). That's the building that Ron Davis saw when he asked me to do his house.

Vreeland: You are in an extraordinary position right now. In the last two years you seem to have become the most talked-about architect in California. Philip Johnson in his talks and articles constantly refers to you, and you are one of eight architects he is taking to the Convention this year to participate in his design workshop. (Eisenman, Gehry, Graves, Gwathmey, Moore, Pelli, Snell, and Tigerman) when he receives his Gold Medal.

Gehry: You did it. You brought Philip to see the Davis studio. It started there. Now he comes here all the time. He's a great patron. That's happening now, happening because of him. To answer your question, the position I am in, I am happy about it. It helps me go on. I have a big ego on this whole body. But I have problems with it myself because everybody adds on me what I am trying to do, and I fall down and try to think what I am trying to do and I get all bogged down in words. That is why I put forward in Chicago (Tigerman's conference at the Graham Foundation — see L.A. ARCHITECT, December 1977), it took me two weeks to really write those four pages.

The reason I like Eisenman because all the dialogue has nothing to do with what he's doing. He told me what he's doing for the Convention: "It's an asemic house. As you walk around it, it's still forward." "But Peter," I said, "that's exactly the house I showed you." (Photo 7). It'll be damned we were on a similar trip.

Gehry: Do you still advocate 'cheap' architecture?

Gehry: Whatever happens to me is that I latch onto something like that which is maybe theatrical and it gives me something to talk about, because I find it difficult to talk about my work. And then I back off. Like the Chicago thing — I've subsequently contradicted most of the things I said in Chicago.

Vreeland: Your work is so unusual looking I would be interested in how you go about arranging at a design and how that design finally gets translated into a building.

Gehry: Here's what I do. If I do a house, I build a cardboard model of the site, and then I take the program. Whatever it is, there's a volume. I build a box that is that volume, and I stick it on the site and just look at it. Usually I try to come up with some simple volumetric form that I like. I leave it very open-ended. I try to build the box a little bigger and a little smaller so that there's lots of room to add. Then I do sketches of those forms and spend time on the site. I'm very, very, very old fashioned. I leave a lot of leeway to the builders, work with them through the initial stages, and make changes if there's something too complex. I usually build a model. As we develop the model, the model is given to the builder.

He can see what he's doing. In the case of Toyota-Photos 12 & 13, we sent the model back to Baltimore, and it sat in the middle of the construction job and the workers took our drawings and the model and worked back and forth, and, without any supervision, they built it.

Vreeland: Your details, I take it, are very simple. You don't rely on very precise technologies.

Gehry: I leave a lot to chance. Mistakes can happen. It's that loose. Compared to Richard Meier — it's just the opposite. There was a time when there were a lot of people here who were precision-oriented. Eugene Kupper and Ron Alton, who worked on the Westinghouse office building.

Vreeland: What about the people who work with you?

Gehry: You can see the influences of guys here as the office keeps changing. I like the dialogue. I have to work through somebody. I find it really goes beyond the conceptual stage. I just lose interest in spending time on the dialogue. Meier is the one who has been the key, because we have worked together almost from the beginning. He's a damn good designer on his own. I don't know why he's still here, he should be out on his own. We went to school together. Greg has been very reliable for me in translating the stuff. I'll give a whole general picture of where I want to go, and Greg's been able to take that and come back with a lot of stuff that we can really use and talk about. We have been together fifteen years. He's the one in the office who has the most technical experience.

Vreeland: You are one of the few American architects who has really been able to translate painting into architecture. There is Michael Graves, of course, who is also a painter.

Gehry: I prefer his architecture. It was interesting to me that when we were in Chicago I went to the museum and freaked out over this Vuillard painting that I had never seen before. I stood in front of it for an hour. I didn't see anyone else. Michael Graves that evening mentioned the Vuillard painting in his talk. When he came back to his seat I drew a sketch of it and said, "This one?" He said, "Yes," and that he had spent an hour in front of it. We were both at the same time, and we didn't see each other. But I went back to back to the old masters. I'm really interested in the artists who are working today.

Gehry: That's why I invited him. He just said, "Well, I'd like to come back with Cooper at a friend at Cooper Center. Cooper Union is within a block of some of the best artists in the world. Judd's studio is just up the street. I say, "Does anyone know Donald Judd?" Nobody knew him. And I said, "The guy just up the street. Go over there. Knock on his door. Tell him you've got to know what he's doing." I can't understand why architects don't seek out artists, look at the work. It just baffles me.

Philip does it. His sculpture gallery has Andre, Judd, Flavin. And all those people have met him. Richard Serra just recently has been here. Michael Heizer, too, I introduced him.

Vreeland: Do you think Gehry translates this right back into his work?

Gehry: Not as directly as I do.
PROFILE ON GREG WALSH

Editor's note: With this article on Greg Walsh, AIA, L.A. ARCHITECT presents the first in a series of occasional articles profiling members of the Los Angeles design community by John Dreyfuss, Architecture and Design Critic of the L.A. Times.

When Greg Walsh was eleven years old, he glanced in a window and saw "something beautiful that looked as if it would be fun to do."

What he saw in the window of an Altadena real estate office was an architectural pencil sketch.

Today Walsh is forty-seven years old and a principal in the Gehry firm. "My style is not verbally to negotiate something, not to negotiate design options," he says. "I'm much more interested in designing, drawing, and building than in talking about a project."

So Walsh's contribution to architecture is seen, not heard. He has played a major role in creating a sense of scale and warmth in the innovative designs for which the Gehry office has gained such an enviable reputation.

Despite having decided at age eleven that architecture "would be fun to do," Walsh was not encouraged to prepare for the profession. Underlying his education at public and parochial schools in Pasadena and Altadena was the advice from his parents: "You better learn something that will provide a good income."

In 1954, Walsh was graduated from Inglewood High School with "mediocre grades, and spent hundreds of hours touring Los Angeles to photoshopped graphs homes by Harwell Hamilton Harris, Rudolf Schindler, John Lautner, Frank Lloyd Wright, and other early modern architects who worked in Southern California. The photos are beautifully arranged in an album: precise, Mondrian-like, with a sense of scale and balance evidenced in Walsh's architecture today."

By his second year of college, Walsh had changed his field of study from architecture. "I try to expand the clients' horizons."

Walsh's leave, and the two architects parted ways there as a project head. He went to Gruen Associates as a planner and designer. And he did a couple of stints there as a project head. Four years at Gruen led to a three-month leave. He divided it evenly between France, Italy, and Greece, studying art and architecture night and day.

It was an important year for Walsh, who came home something of an expert on Japanese art. It remains one of his passions, along with classical music. He is an accomplished pianist and briefly considered a career on the concert stage, but "I didn't have the hands for it."

In 1957 Walsh was discharged from the Navy and joined Welton Becket Associates as a designer. He doesn't pull punches about his unhappy experience with the big firm. "They didn't like me and I didn't like them. Probably I was too opinionated."

Walsh returned to California and went to Gruen Associates as a designer. He doesn't pull punches about his unhappy experience with the big firm. "They didn't like me and I didn't like them."

Walsh turned philosophy around so that instead of ignoring the way people build, we try to use those methods creatively and artistically. The things that really matter are the spaces, the volumes, and how they feel. Proportions, framing and views are important. My real interest is in the art of architecture."

Walsh labs to transfer some of that "real interest" to his firm's clients. "I guess I try to instruct them subtly through my work," he says. "I try to give them an environment they can grow with and appreciate. If you all you do is please the clients, you're going to wind up with something they don't need you for. I try to expand the clients' horizons."

To help create architecture that expands the clients' horizons, Walsh draws on his years of deep interest in the fine arts. "There's always a dualism in my work," he says. "I've always been tremendously interested in the history of art and architecture. As I have grown, I've overlapped those two interests with contemporary architecture. Now I combine all three."

Walsh practices his art of architecture with a monastic intensity that makes him an almost silent, but clearly important partner in the Gehry firm. "My style is not verbally to negotiate something, not to negotiate design options," he says. "I'm much more interested in designing, drawing, and building than in talking about a project."

So Walsh's contribution to architecture is seen, not heard. He has played a major role in creating a sense of scale and warmth in the innovative designs for which the Gehry office has gained such an enviable reputation.

Despite having decided at age eleven that architecture "would be fun to do," Walsh was not encouraged to prepare for the profession. Underlying his education at public and parochial schools in Pasadena and Altadena was the advice from his parents: "You better learn something that will provide a good income."

In 1954, Walsh was graduated from Inglewood High School with "mediocre grades, and spent hundreds of hours touring Los Angeles to photoshopped graphs homes by Harwell Hamilton Harris, Rudolf Schindler, John Lautner, Frank Lloyd Wright, and other early modern architects who worked in Southern California. The photos are beautifully arranged in an album: precise, Mondrian-like, with a sense of scale and balance evidenced in Walsh's architecture today."

By his second year of college, Walsh had changed his field of study from architecture. "I try to expand the clients' horizons."

"Our architectural philosophies in terms of goals were similar," Walsh says. "They might have been, because Walsh returned to California and went to Gruen Associates as a designer. He didn't pull punches about his unhappy experience with the big firm. "They didn't like me and I didn't like them.""
BOOK REVIEW

(Continued from front page)
Cardwell has access to materials not available to previous researchers. His previously unpublished delves are wonderfully presented, and in fact, he has easily surpassed many of the subtlety minimum means. Maybeck's work was so intricate and elegantly performed that such a review is easy to do. The Wright, or the 1925 Duncan house are a move will bring the architectural tribute to the past...

"...initiating and/or responding to major Sacramento.., I firmly believe that such CCAIA Board of Directors' vote to created for an entirely new and socially tribute to the past, perhaps a and inflated costs.

Pacific?" by Thomas S. Hines, designed as that for Maybeck's son, Cardwell discusses what he sees as Maybeck's work.

Judy Reib has been selected as the new president of the Southern California Architectural Schools Student Council. A fourth-year architectural student at Cal Poly Pomona, she will represent the Council at CCAIA Board of Directors meetings.

At the March 26 Chapter meeting, Craig L. Whipple, Chair of the CCAIA Board of Directors, presented the membership with a summary of the activities of the Board during the past quarter. Whipple introduced the topic of "The Architecture of the American Pacific," a three-point program -- public awareness, State, learning, and professional practice -- which he felt was a more accurate representation of the Board's work. The program covered such topics as the Griffin Park Master Plan, the Palos Verdes City Master Plan, and the Los Angeles Desegregation Plan.

12,790-70 at the ASCA/ASA regional meeting at ASCA/ASA in February.

Frank Bernard on a request, subsequently granted, for rein­statement of the Urban Graphics Committee. Frank Bernard, on this request to report by Secretary Stanley Smith; a financial report by Treasurer Robert Tyler; and a financial statement by Landlord Smith, on the CCAIA Board of Directors at this oppor­tunity for staff reorganization, bud­get, and reallocation, and Committee respon­sibilities of the Board, including any other matters that may be brought up.

Epicurus wrote, 'Understanding is not a new out-of-print • imported / hardcover & paperback
BOOKS on ARCHITECTURE • DESIGN • PLANNING
ABBELL OFFICE INTERIORS
5556 N. Benton Ave., Fresno, CA 93714
Art and Architecture Bookstore
11833 Wilshire Boulevard
Los Angeles 90025
473-0380
landscape architecture environmental planning

BOOKS ON ARCHITECTURE • DESIGN • PLANNING
new • out-of-print • imported / hardcover & paperback
extensive stock / special values at reduced prices
WE ALSO BUY BOOKS
Hennessey & Ingalls, Inc.
Art and Architecture Bookstore
11833 Wilshire Boulevard
Los Angeles 90025
473-0380

much harder to find, and what you have to do to keep them.
ivala.
Specializing in Architectural Employment Linen
213-788-4287

an annual Banquet on May 24. Judges for the 1977 SCC/AIA design contest, according to President Mark H. G. A. W., will be: Philip H. Fisher, AIA.