

Test of Show, L.A. ARCHITECT Photo Contest: (left to right) "Congestion Northbound" (color print) by Gregory Cloud; Untitled Series (ten color slides, of which four are pictured above) by Dauna Whitehead; "The Wherehouse" (color print) by Gregory Cloud.

## PHOTO WINNERS ANNOUNCED

"Looking at the Environment" was the theme of the 1978 L.A. ARCHITECT Photo Contest, and eleven local photographers were honored for the special way in which they used their cameras to do so. Jurors Marvin Rand and Julius Shulman, both architectural photographers, and Deborah Sussman, graphic designer, reviewed the over 150 separate entries of color prints, black and white prints, and color slides submitted by twenty-six photographers — architects and non-architects alike — and selected the following winners. Best of Show recognitions were granted Gregory Cloud (two color prints, pictured above) and Dauna Whitehead (a series of ten color slides, four of which are pictured above). Merit recognitions went to Bruce Boehner (one color print, one b/w print series), Carol Friedman (one b/w print series), M. Herman (four color slides), Alan Michael Kanter, AIA (two color slides), Diane Lindsey Lee (one color print), Robert Oberhand (two b/w prints), Whitney Smith, FAIA, (one color print), James G. Stevens (one b/w print), and Doug Waterman, AIA (one color print). All of the honored photographs will be on display at the Chapter office.

## BRUCE J. GRAHAM AT PDC ON MAY 9



Bruce J. Graham, FAIA, general partner at Skidmore, Owings & Merrill/Chicago and foremost expert on skyscraper design, will speak at this month's Chapter meeting on May 9, 8 p.m., at the Pacific Design Center's Sequoia Room. Graham's slide-accompanied talk will survey the evolution of skyscraper design, technologies, and related economics from World War II to the present time. The public is cordially invited to attend this admission-free program.

Graham's design and project credits — particularly in the field of skyscraper design — are numerous and distinguished. Most notably, he served as project architect for the John Hancock Center (1970) and the Sears Tower (1974), both in Chicago — the city which has pioneered skyscraper technology and design, from 1883 when William Le Baron Jenney built the first steel-framed building to the present time with the Sears Tower, at 110 stories, the world's tallest building.

For Los Angeles, a relative newcomer to the field of skyscraper construction — with the lifting of local building height restrictions in 1960, as well as earthquake safety considerations — Graham's expertise and perspective will no doubt prove of interest.

## A NEW EXECUTIVE FOR THE CCAIA?

The following is excerpted from a letter sent by Morris D. Verger to every CCAIA Director regarding the Executive Selection Task Force draft report:

Several SCC/AIA members who voted to change the CCAIA from a chapter organization to a membership organization asked me to respond to the draft report of the Executive Selection Task Force....

As we all know, the courts and government agencies at all levels are having an increasing impact on architectural practice. In the face of social and legislative changes now taking place, we look to the CCAIA to assist in giving credibility to our individual members. Our members are the ones who have face-to-face relationships with the decision makers in our communities and with government agencies.

Before setting criteria for hiring anyone, we believe the Board should delineate what the Council should achieve. We see these achievements to include: 1) Gaining recognition that architects give leadership to consumer-oriented regulations and legislation for building and rebuilding our cities and

communities; 2) Making the legislators at every level aware that the contributions architects have made in their own communities can serve as paradigms for other areas; 3) Increasing interface opportunities between the members throughout the State....

The assumption [of the draft report] that the Board and the officers are unable to understand the complete operations of the CCAIA and must, therefore, find an executive to lead them is fallacious....

When we changed from a chapter to a membership organization we expected that members would be able to communicate directly with the Board and the officers. We wanted the leadership of the CCAIA to be direct and visible. An Executive Vice President can become a barrier between the members and the board. Instead...we should search for able administrative assistants to perform specific tasks....

Morris D. Verger, FAIA

## KOULERMOS PUTS ARCHITECTURE IN CONTEXT

Speaking at SCI-ARC on March 28, USC Architecture Department Chairman Panos Koulermos essayed the ambitious topic "Architecture as an Urban Component." While he began by citing sub-topics such as urban scale, the need for urban infill, and history vs. historicism, most of his presentation seemed to be directed towards a more general theme — the use and misuse of urban contexts. He cited the historic townscapes of Greece and Italy for their contextual harmony. Turin is apparently one of his favorite examples, and several slides illustrated that city's pleasingly repetitive facades that unify houses, shops, and even churches.

In analyzing the contributions of the modern masters towards contextual architecture, Koulermos sounded cautiously revisionistic. He noted that Le Corbusier's unbuilt Ville Radieuse makes an easy target today for its monotonous buildings, gaping open spaces, and ahistorical perspective, and he termed Chandigarh "rather appalling." Yet he praised Corbu for another unbuilt design — that of a Venice hospital done late in Corbu's career. Koulermos seems to be more interested in learning from the dead than in burying them.

A more recent — and realized — design singled out for praise was Herman Hertzberger's office building near Amsterdam which unites its separate enclaves via a soaring space worthy of Frank Lloyd Wright's late, lamented Larkin Building. Also mentioned as a good study in three-dimensional continuity was Shadrach Wood's Free University of Berlin from the 1950s.

These examples, old and new, were juxtaposed upon the work of Koulermos and his associates.

A nursery school near Milan was designed to include a public pedestrian way between two housing projects; an Athens high school was planned for incremental growth; an unbuilt laboratory building was intended to create the possibility of connections to future campus buildings in Athens; and a planned community and administrative center in the Italian town of Savona will feature a continuous Galleria from the railroad station to the center of town.

Currently under construction locally is a project designed by Koulermos (in association with George Kirkpatrick, AIA). Sponsored by the Los Angeles Italian-American community and the Fathers of St. Charles, Villa Scalabrini will be a retirement center for two hundred senior citizens. The project was based on Mediterranean residential prototypes incorporating community spaces and other supporting functions in a continuous organizational manner with the residential quarters. Construction photos suggest that Villa Scalabrini, located in Sun Valley, will indeed be a series of urban spaces, unified by materials and patterns, reassuring rather than repetitious.

The broad scope of Koulermos' presentation provided the audience with a kaleidoscope of ideas and images. We can hope that Koulermos will have further opportunities to elaborate on the role of architecture as an urban component. And we might also look forward to seeing more projects like Villa Scalabrini make their contribution to our local urban context.

Tony McNamara

## SPEAKING UP FOR ARCHITECTURAL JOURNALISM

Are Angelenos insensitive to their architectural and urban environments? Does architectural criticism serve merely to entertain a pseudointellectual elite? Is there a place for architectural criticism in the public press? These and other issues highlighted a lively exchange among architectural journalists and their would-be critics at the March 14 Chapter meeting at the Pacific Design Center.

On the panel was a mixed bag of journalists: Art Seidenbaum and John Dreyfuss of the *Los Angeles Times*; Jonathan Kirsch, *New West* Senior Editor and former L.A. ARCHITECT editor, and Michael Ross, correspondent to *Progressive Architecture* and L.A. ARCHITECT, and the only practicing architect on the panel. Lester Wertheimer had a good workout as moderator.

One issue central to architectural criticism is whether architects should criticize other architects. The AIA restricts such criticism, especially when a situation might be construed as competitive. Perhaps that fact explains why most local (and national, for that matter) critics happen not to be architects.

No matter who the critic is, though, newspaper or journal editorial policy can create a situation that renders the critic "gutless," according to Dreyfuss (who made a verbal commitment to overcome this obstacle). Seidenbaum was quick to point out, however, that the state of criticism in the L.A. Times is, in his opinion, "gutter and raucous" compared to that in L.A. ARCHITECT. Rising to the defense of L.A. ARCHITECT, Kirsch drew attention to the *Times*' bulging real estate section, a weekly testimony to urban development mediocrity infrequently offset by anything remotely critical.

Basically, the Sequoia Room was divided on the differences between architectural commentary and architectural criticism — and the value of either to the public at large. No one quarreled with the commentary, but few seemed to think it was of much consequence to architects. Serious criticism was felt by some to alienate a public that already regards architects as elitists, and not much of that public would have the inclination to wade through it, most agreed.

If anything was resolved, it was that there is a diverse, if small, group of Angelenos who care enough about the state of architectural journalism to spend an evening sharing their views on it. The fact that that group consisted largely of non-practitioners must mean that someone out there is interested in and reading about architecture.

A. Jeffrey Skorneck

## ANOTHER STOP ON THE WAY TO THE CAPITOL

The recent decision of the Board of Directors of the California Council, AIA, to move its offices to Sacramento is a remarkable achievement of which the Jeffersonians may be justly proud. Unfortunately, we cannot yet rest on that laurel, for the establishment is already raising the cry to go back to San Francisco even before we leave, and the subject is apparently back on the agenda for the May meeting.

Stanley Livingston, AIA, President of the San Diego Chapter, stated in a letter to CCAIA President George Bissell, FAIA, that "We feel strongly that the proposed move to Sacramento was ill-timed" (a curious feeling, since it is my understanding that the move was timed to be coordinated with the retirement of the Executive Vice President and the termination of the lease of the San Francisco offices) "and can have disastrous financial effects on our membership."

Livingston lists six reasons for not moving to Sacramento, all of which ignore the fact that Sacramento is where the State government resides, except for his Reason 5 which says: "We wonder why when we are told by impartial sources that our present legislative advocate is so well received, some feel amateur advocates in the Sacramento area are ideal. For what purpose? To scurry about muddying the water in uncoordinated efforts!"

This quotation I find important because it so beautifully expresses the

exact opposite of the Jeffersonian viewpoint. Architects are amateurs, Mr. Livingston presumes, and amateurs should stay out of government because they muddy the water.

But how, may I ask, does Livingston expect us "to insure the advancement of the living standards of our people through their improved environment" in accordance with the Bylaws of the Institute if we continually renounce our responsibilities in favor of some professional somebody or other?

The human environment of California is an undesigned mess in terrible need of some architects, amateur or not, well received or not, who will exercise the leadership which the State is so tragically lacking. To permit a few amateur architects to do the job might possibly admit some of the fresh air which California so desperately needs. It would most probably save the membership at least \$86,000 annually — in as much as the proposed CCAIA Budget dated 21 February 1978 includes salaries of \$24,000 for the Legislative Consultant, \$42,500 for the Executive Vice President, and \$20,000 for the Energy Specialist.

But perhaps more important than our figures is the hope that, when we give up our professional experts and move our offices to Sacramento, we will find that rather than continuing to bob like hungry ducks in that muddy pond for a few crumbly commissions, we will instead and at last be totally submerged in the task of rebuilding this State in harmony with the blessings with which God has so extravagantly endowed it.

However, that eventuality also involves democratization of the Council and organization of the California Corps of Architects, which subjects I doubt this Board of Directors is quite ready to discuss. But if we never glance at our goal, we will not know which way to move the ball.

Frederic P. Lyman, AIA

## BOOK REVIEW

**Bernard Maybeck: Artisan, Architect, Artist**  
By Kenneth Cardwell, Peregrine Smith, Inc. 1977, hardbound, \$24.95



Bernard Maybeck, charcoal and watercolor drawing, Roos House, San Francisco, 1909.

From the point of view of publication, 1977 was a spectacular year for California architecture: Randell Makinson's book on the Greene brothers and Gebhard and Winter's *A Guide to Architecture in Los Angeles and Southern California* was joined at the end of the year by yet another necessary and long-awaited book, Kenneth Cardwell's *Bernard Maybeck: Artisan, Architect, Artist*.

Comparisons with the Maybeck chapter of *Five California Architects* will be irrelevant though inevitable: for most of us the vision of Maybeck, both as a person and a designer, was formed initially and irrevocably by Esther McCoy's 1960 classic. That essay was deliberately introductory and provocative, leaving the reader, as intended, with a hunger for more facts, more images.

Cardwell is the obvious person to provide a more comprehensive presentation: the present publication represents a concern with Maybeck's buildings and ideas which goes back to the 1940s. In his student days Cardwell sought Maybeck out, and a friendship developed which lasted until the architect's death in 1957.

Because of this friendship with Maybeck and the Maybeck family,

(continued on back page)

## MAY 1978

Volume IV, Number 5

Inside:

The Office of Frank O. Gehry and Associates

Calendar:

**May 9:** Bruce J. Graham, FAIA, SOM/Chicago General Partner, Sequoia Room, Pacific Design Center, 8 p.m.

**May 16:** Bernard Zimmerman, FAIA, L.A. 12 Lecture Series, Knoll Showroom, Pacific Design Center, 8 p.m.



# 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  
through with Soriano — it was just too  
simplistic for me. As a model of an  
artist, and a great man — flamboyant —  
that is what I liked him for. The guys I  
really got interested in were Harwell  
Harris and Gregory Ain. I can show you  
projects we did which looked like Harris  
or Frank Lloyd Wright. I met Harwell. I  
used to go up to his studio on Fellowship.  
And Ain was a powerful influence. Cal  
Straub taught at USC, third year. The  
whole post-and-beam thing and the  
Japanese thing — the translation of  
Harris and Wright into a manageable  
West Coast aesthetic. So we did that  
kind of stuff first; Greg [Walsh] did, and  
I did. [see 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, Donald 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 Usher was a major force then. I  
really related to him. After two years in  
the Army and one at Harvard in City  
Planning, I came back and continued to  
work at Gruen. Very strong relationship  
with Marion Sampler, 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  
Boise, 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 Danziger. Ed Moses saw the  
Danziger studio. (Photo 5). A lot of the  
artists saw the studio and they sought  
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 Donna 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 three  
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, Stern, 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. All that's happening is  
happening because of him. To answer  
your question, the position I am in, I'm  
happy about it. It helps me go on. I have  
as big an ego as everybody.

But I have problems with it myself  
because everybody asks me what I'm  
trying to do, and I sit down and try to  
think what I'm trying to do and I get all  
bogged down in words. That effort I put  
brought in Chicago [Tigerman's confer-  
ence 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 is 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  
axometric house. As you walk  
around it, it'll tilt forward." "But Peter,"  
I said, "that's exactly the house I  
showed you." (Photo 7) I'll be damned  
— we were on a similar trip.

**Vreeland:** Do you still advocate 'cheap-  
skate architecture'?

**Gehry:** What happens to me is that I  
latch onto something like that which is  
maybe theatrical and it gives me some-  
thing to talk about, because I find it dif-  
ficult 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 arriving 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 I 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 simpler 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 traditional, 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. We 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 oppo-  
site. There was a time when there were  
a lot of people here who were precision-  
oriented: Eugene Kupper and Ron  
Altoon, who worked on the Westing-  
house 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 that I can't  
really go beyond the conceptual stage. I  
just lose interest in spending time on the  
detailing.

Greg 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 sit 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 there at the same time, and we  
didn't see each other. But I don't tend  
to go back to the old masters. I'm really  
interested in the artists who are working  
today.

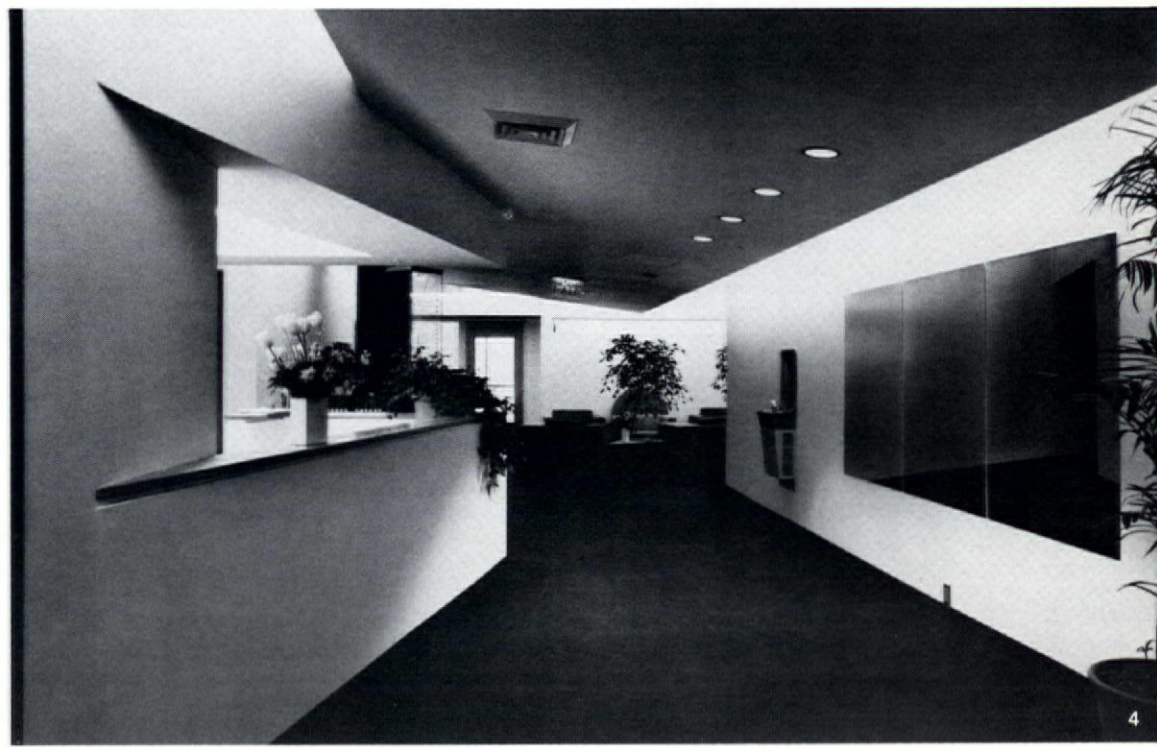
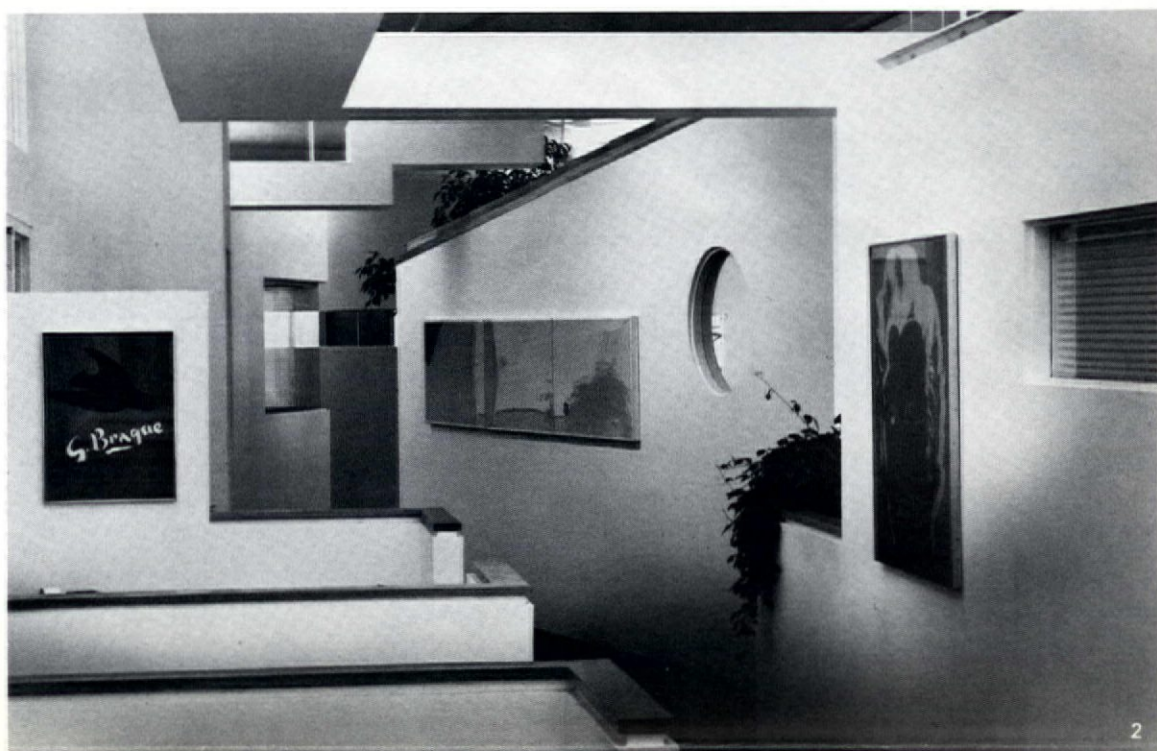
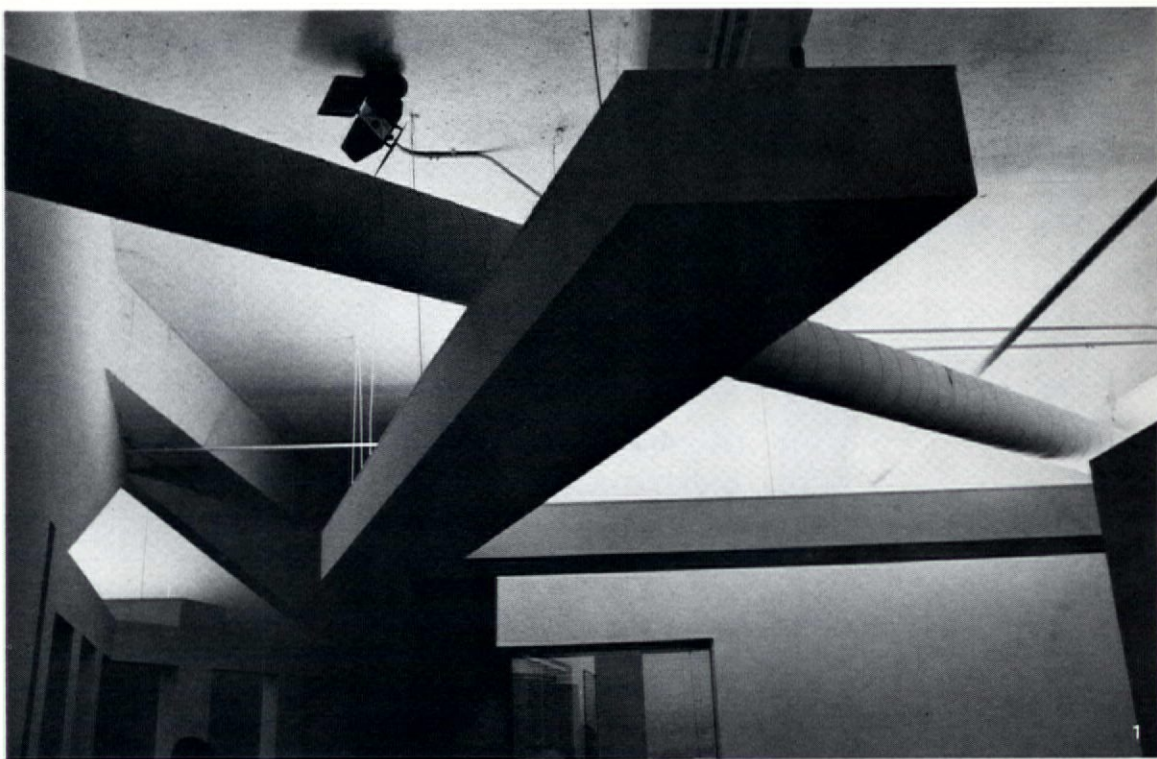
That's the argument I had when  
Hejduk had me back at Cooper for a  
week. Cooper Union is within a block of  
some of the best artists in the world.  
Judd's studio is just up the street. I said,  
"Does anyone know Donald Judd?"  
Nobody knew him. And I said, "The  
guy's just up the street. Get over 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 Johnson  
translates this right back into his  
architecture?

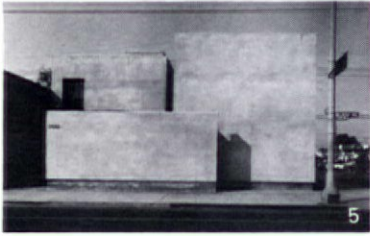
**Gehry:** Not as directly as I do.





# FOG

## THE OFFICE OF FRANK O. GEHRY & ASSOCIATES



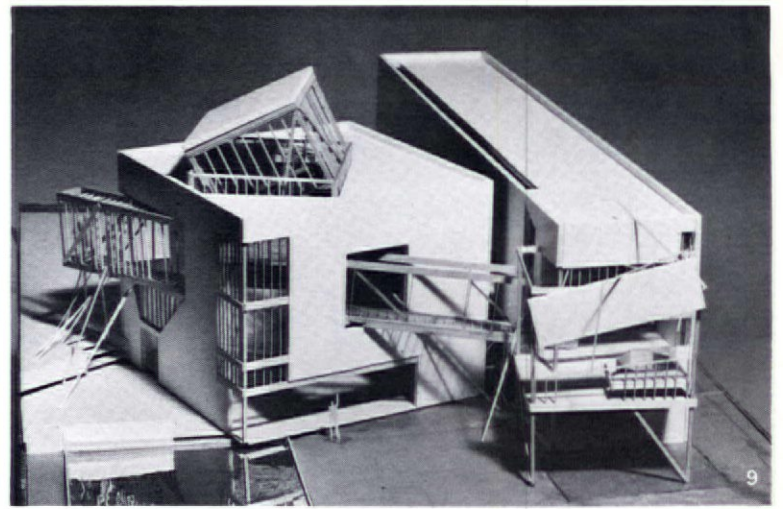
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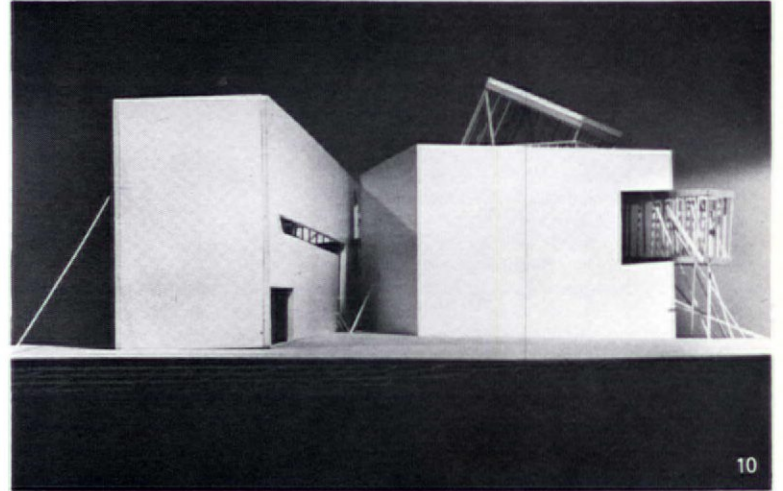
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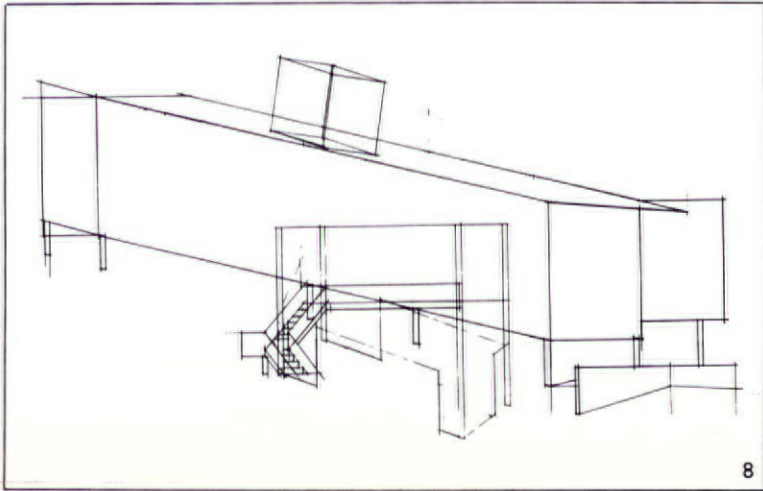


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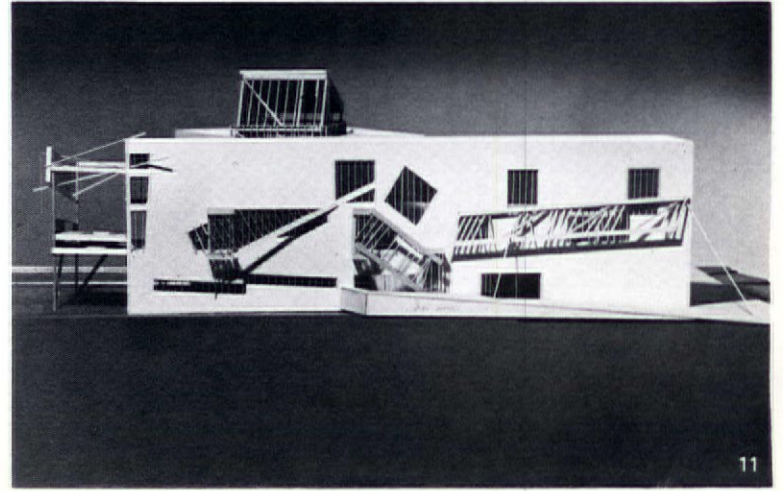


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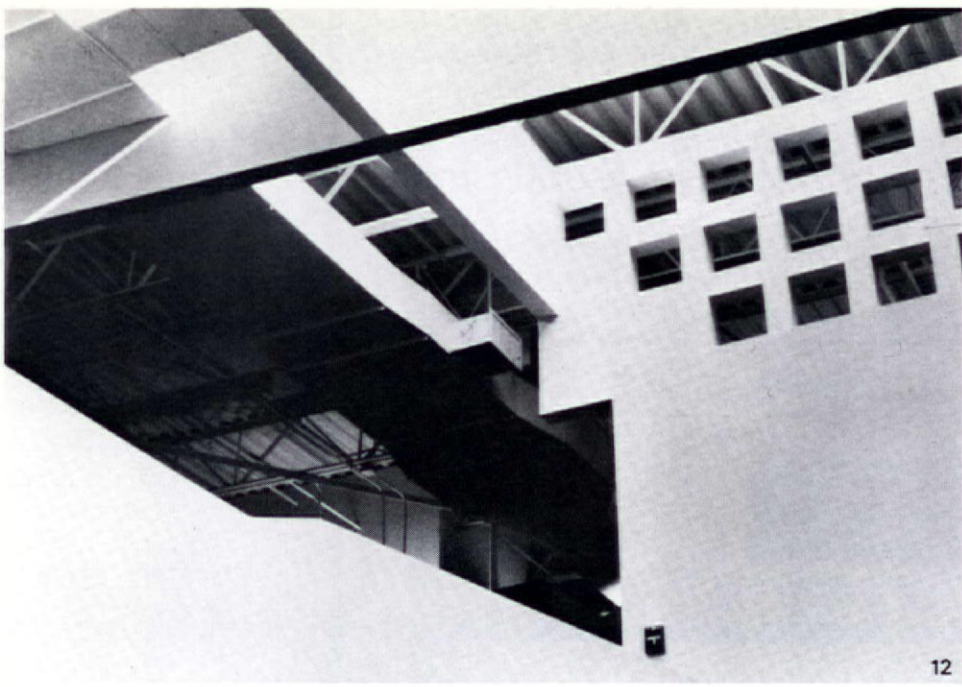
1. - 4. Berger, Berger, Kahn and Shafston Law Offices, 1977, West Los Angeles, Design Team: Frank Gehry, Greg Walsh, Ken Francis, John Claggett, and Frederick Fisher. 1) Office area (Photo: Frank Gehry); 2) Office area (Photo: Tim Street-Porter); 3) Waiting room (Photo: Tim Street-Porter); 4) Reception area (Photo: Tim Street-Porter).  
5. Danziger Studio, 1965, Hollywood, Design: Frank Gehry and Greg Walsh (Photo: Marvin Rand).  
6. O'Neill Barn, 1971, San Juan Capistrano, Design: Frank Gehry (Photo: Frank Gehry).  
7. & 8. Wagner Residence, 1978 (in progress), Malibu, Design Team: Frank Gehry, Greg Walsh, and John Claggett. 7) Side elevation (Photo: Mark Schwartz); 8) Side elevation (Drawing: John Claggett).  
9. - 11. Familian Residence, 1978 (in progress), Santa Monica, Design Team: Frank Gehry, Greg Walsh, and John Claggett. 9) Rear elevation; 10) Street elevation; 11) Side elevation (all photos: Tim Street-Porter).  
12. & 13. Toyota Warehouse and Offices, completed 1978, Baltimore, Md., Design Team: Frank Gehry, Greg Walsh, and Frederick Fisher. 12) Stairwell (Photo: Greg Walsh); 13) Second floor offices (Photo: Mark Schwartz).



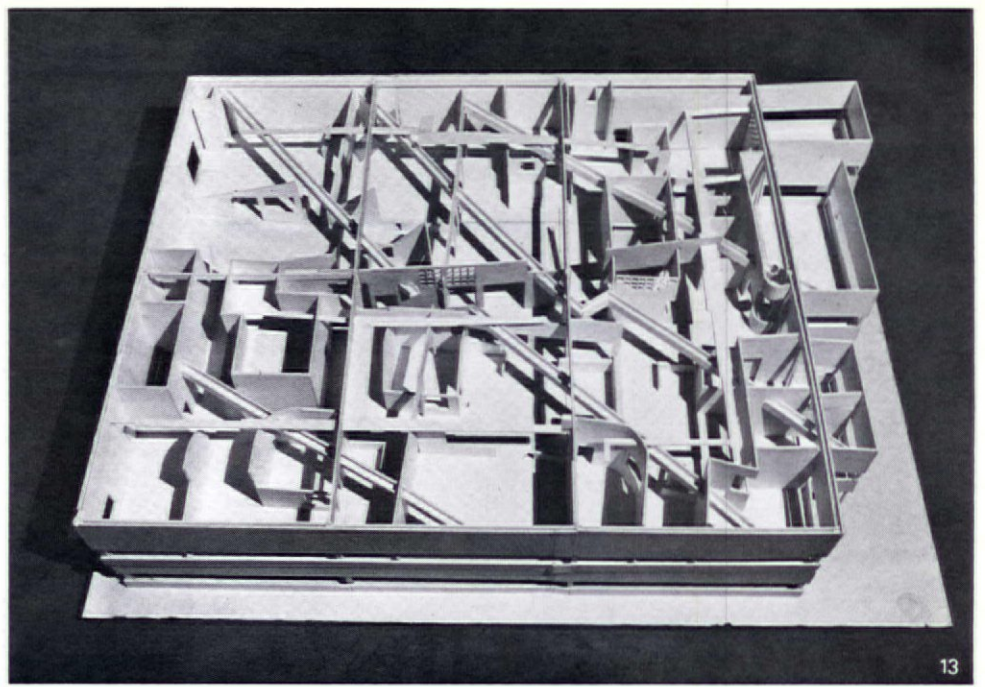
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## PROFILE ON GREG WALSH

*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 Santa Monica architectural firm of Frank O. Gehry and Associates, where his sharply honed design sense, extraordinarily sensitive eye for proportion, painstaking attention to detail, and generally caring attitude have left a mark of excellence on almost every project to come out of the Gehry office since he joined it in 1963.

"Our philosophies at that time were to do good architecture and not sell out to hack developers and other pressures," Walsh says. "Now we've turned that 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 labors 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 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 overlaid 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 im-

portant 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 himself for the profession. Underlying his education at public and parochial schools in Pasadena and Altadena was a parental admonition from his artist mother and insurance-executive father. They had ridden out the ravages of the Depression, and they urged Walsh to use his education as a road to a job that would provide a good income.

Architecture didn't seem much of a response to the advice from his parents. So, to please them, he studied engineering at junior college in Pasadena. "But I couldn't understand all those dumb numbers," says Walsh, who to this day maintains an adversary relationship with mathematics. "Art was my best subject."

By his second year of college, Walsh had changed his field of study to architecture. His explanation for the change is firm if not enlightening: "It was inevitable."

In 1951, Walsh transferred to the architecture program at USC where, with classmate Frank Gehry, he "grew up in the post-and-beam tradition." He studied a lot, overcame initially mediocre grades, and spent hundreds of hours touring Los Angeles to photograph homes by Harwell 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.

In 1954, Walsh was graduated from USC and joined the U.S. Navy. He spent three years as a gunnery officer, communications officer, and navigator — duties that one would not expect to further his interest in architecture.

But for Lt. (j.g.) Charles Gregory Walsh, Jr., "Join the Navy and See the World" had meaning. He spent a year in Japan, traveling extensively and studying intensively. He immersed himself in the study of Japanese architecture, art, and ceramics.

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 left after a few months to the mutual pleasure of the firm and himself.

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.

Frank Gehry was in Europe during Walsh's leave, and the two architects spent many hours together.

"Our architectural philosophies in terms of goals were similar," Walsh says. The must have been, because Walsh returned to California and went to work with Gehry.

John Dreyfuss



# CHAPTER NEWS AND NOTES

## BOOK REVIEW

(continued from front page)

Cardwell has had access to materials not generally available. Among previously unpublished delights are several projects realized with absolutely minimum means: Maybeck making art out of nothing. The ingenuity and perfection of such designs as that for Maybeck's son, Wallen, or the 1925 Duncan house are all the more breathtaking for their relevance to our era of diminished resources and inflated costs.

The commitment of time, care, thought, and work which lies behind this book is truly major, yet there is little or no trace of the uncritical cultist. Cardwell discusses what he sees as the failures as well as the successes in Maybeck's work.

It is possible to disagree with some of his assessments. If one feels, as I feel, that the Roos house exterior is one of Maybeck's most complex but powerful compositions, it is disconcerting when Cardwell describes it as "erratic." And rather than sixteen illustrations relating to the Palace of Fine Arts — an important but extensively published and easily comprehended work — one might have preferred, say, a mention of the Associated Charities Building in San Francisco, or any of a number of residences.

But the amount of information actually presented is extraordinarily large and skillfully chosen. The inclusion of two or three more projects might have made the coverage more encyclopedic, but it could hardly increase our perception of the shape or range of Maybeck's accomplishment.

*Bernard Maybeck: Artisan, Architect, Artist* rewards either casual browsing or concentrated reading. The writing is good, Maybeck's work is historically important yet still fertile, and the book as an object is quite handsome (although somewhat compromised by a few typographical errors and a lack of bite to the photographs — two problems which sometimes plague Peregrine Smith publications). The volume belongs in anyone's architectural library.

John Beach

## FEEDBACK

"...closer to reality..."

I have read with interest the recent CCAIA Board of Directors' vote to move the CCAIA Headquarters to Sacramento....I firmly believe that such a move will bring the architectural profession much closer to reality in initiating and/or responding to major legislative programs affecting the profession.

CCAIA President George Bissell's concern that the movement of our Headquarters to Sacramento can only be considered a "fiscal irresponsibility" must be countered by saying that such a move to Sacramento could bring about new opportunities for staff reorganization, budget reallocation, and Committee responsibilities in light of the potential for direct contact with the Legislature and other offices. So much of the current budget is utilized on dissipated energies as well as pomp and ceremonies not related to one of the most important objectives of the CCAIA, that is — accountability to the profession on important legislative issues.

I urge those architects who support the move to Sacramento to contact the CCAIA Board of Directors at this opportune time.

Jerry L. Pollak, AIA

"...a series of new park buildings...a tribute to the past..."

An excellent article ["Quo Vadis Pan Pacific?" by Thomas S. Hines, L.A. ARCHITECT, March 1978], the subject of which demands a response...

[The Pan Pacific Auditorium] does not represent an integration of elements which is the core of architecture.... The Pan Pacific is acknowledged to be merely a "decorated shed," a stage design, a false front.

This front also only represents a reaction (albeit a sympathetic one) to the industrial design fads which were current in 1935, the "round every corner" school....

A new public park on this site would be an exciting addition to our city, and I feel a series of new park buildings will be a necessary complement.... As a tribute to the past, perhaps a remembrance of the existing auditorium will be fitting.

Therefore, I urge an opportunity be created for an entirely new and socially significant park. The bit of historical ornament, marquee and pylons, should be preserved only as a free-standing "frontispiece," stating "here we were in 1935" (decoration), and announcing "here is what we have created in 1978, collectively serving mankind."

Philip H. Fisher, AIA

L.A. ARCHITECT May 1978

**The 2,143rd meeting of the SCC/AIA Board of Directors:** On March 7, 1978, officers, directors and guests gathered at the Chapter office to hear: President **Thornton Abell** on continuing education, noting that the SCC/AIA resolution of February 7 was approved by the CCAIA Board of Directors and will be forwarded to the national convention for consideration; a discussion of **Ron Goldman's** letter to the City of Los Angeles requesting appointment of architects to any future City Olympics Committee; **Robert Barnett** on a request, subsequently granted, for reinstatement of the Urban Graphics Committee; **Frank Bernard** on a three-point program — public awareness, State licensing, and strong professional practice — which was referred to appropriate committees for action; an approval in concept of the Griffith Park Master Plan; a membership report by Secretary **Stanley Smith**; a financial report by Treasurer **Robert Tyler**; WAL President **Sally Landworth** on the upcoming party to honor newly licensed architects.

**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 SCC/AIA Board meetings.

At the March 28 Chapter meeting, **Craig Ellwood** was awarded an Honorary AIA Affiliate Membership by the Chapter for his contributions to the architectural profession. In accepting the award, Ellwood shared with the audience some personal and philosophical reflections: "Scientists probe into the remote depths of cosmic and microcosmic effect looking for cause. *Nothing* is truly inert, opaque, dead. All visible so-called matter is vari-structured invisible energy — particled, transparent, latticed, ordered, active, moving in space. The pebble we hold in our hand is a universe of truth.

"The truth about truth is it *is* — absolute, unchanging — waiting for us to discover it.

"Is the reality within the pebble, or within our consciousness which *thinks* the pebble a pebble?

"The pebble is effect.

"And we: we are exactly what we think we are....

"Two and a half millennia ago Epicurus wrote, 'Understanding is not only the highest virtue, it is the highest happiness.' Allowing oneself happiness and change for continued growth is being true to self. Progressing with this awareness and the awareness that each moment offers its lesson of truth brings me ever-increasing understanding, harmony and joy...."

**L.A. ARCHITECT**

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**Friends of the Schindler House**, the recently formed non-profit organization dedicated to the purchase, renovation, and maintenance of the 1921 R.M. Schindler House on Kings Road, is now making plans (in concert with its fund-raising drive) for repair and restoration of the building. To help in ascertaining the exact form and appearance of the house as it has evolved and changed over the years, the Friends are now soliciting photographs (slides, snapshots, etc.) of the house, interior and exterior, made *prior* to 1965, the date of the last major renovations. Please indicate whether the submitted photograph is a gift or a loan for copying. All lent materials will be returned. Please send to Friends of the Schindler House, 835 N. Kings Road, Los Angeles 90069, attention: Bernard Judge.

**Steven Lombardi** of SCI-ARC has been elected the new **Association of Student Chapters/AIA** Regional Director for 1978-79 at the ASC/AIA regional meeting held at SCI-ARC in February.

## W.A.L.

Invitations will be mailed shortly for **WAL's Cocktail Reception** for newly licensed architects, according to **Maureen Dodson**, chairperson. Scheduled for Sunday, June 4, at the home of **Jetty and Miller Fong** in Pasadena, this annual event honors those persons in the SCC/AIA area most recently the recipients of architectural registration in California.

As co-sponsors of the **L.A. Beautiful Program**, WAL volunteers participated as judges for the Student Home Beautification Contest on April 29. Awards will be presented at the annual Banquet on May 24. Judges this year were: Mesdames **Martha Bowerman**, **Ann Bluestein**, **Nancy Hoag**, **Sally Landworth**, **Carol Newlove**, and **Anne Turtin**.

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The **San Fernando Valley Section** of the SCC/AIA will hold a joint dinner meeting with The Producer's Council on May 22 at which various products will be on display and **Lane Adams**, of the Copper Development Association, Inc., will speak and present slides on "Solar Heating." The meeting will be held at the Sportsmen's Lodge, 12833 Ventura Blvd., Studio City, beginning at 6:30 p.m. The charge is \$10/person. Call **Clyde L. Smith, AIA**, at 789-5090 for further information.

The Chapter mourns the passing of **Ross R. Hutchason, AIA**, who died February 24 and is survived by his widow Pat, son Scott and daughter Susan. Active in the field of school and hospital design and construction since his licensing in 1947, Ross will be remembered by his fellow architects for his dedication to the profession, his thoroughness and his technical competence.

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## ASA

**Wallace L. Haas, Jr.**, president of the Pasadena & Foothill Chapter/AIA, will be guest speaker for the monthly meeting of the Southern California Chapter, Architectural Secretaries Association, Inc. on May 16 at Mr. Haas' office, 1930 Wilshire Boulevard, Suite 300, Los Angeles. Social time will begin at 6:30 p.m., followed by a light supper and, at 8 p.m., the program.

Mr. Haas will review the concept and programming of the course entitled, "Architectural Practice & Management," a credit course given through Pasadena City College at Arcadia High School and co-sponsored by the P&F Chapter/AIA and the SCC, ASA. Assisting Mr. Haas will be SCC, ASA committee members for the course, **Thelma Imschweiler** and **Beverly Bolin**.

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