## I'm not a bot



## Frank gehry house

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Below are the general guidelines, which apply to all submitted must be appropriate, of good quality, and devoid of branding/watermarks. Publication Terms By submitting your work, you understand and agree that we will publish your work does not guarantee the publication of your work does not guarantee the publication for publication for publication of your work does not guarantee the publication for publication Copyright Terms By submitting your work for publication, you quarantee that you great us permission to modify/edit and publish the information at our discretion. Upon publication all the copyrights remain with you, or the owner of the information on whose behalf you have submitted the information. Wherever possible, relevant credit and copyright information, will be duly provided by us along with the published material. The First Frank Gehry, the renowned architect, built his first Santa Monica House in 1978 after thoroughly evaluating a gambrel-roofed Dutch Colonial bungalow. Prior to acquiring the property, Gehry made a comprehensive list of its advantages and disadvantages and disadvantages. The list of positives included features such as the unique green asphalt shingle roof, the striking pink asbestos shingles, the practical plywood walls in the den, the prime corner lot location, the beautiful row of tall Lebanon cedars along the northern boundary, and a magnificent giant euphorbia cactus in the backyard. However, he identified one major downside to the property—the growing trend of apartment construction in the surrounding area. Despite this drawback, Gehry purchased the property and transformed it into a remarkable architectural masterpiece that continues to inspire architects and designers around the world. I loved the idea of building the new house around it. We were ghosts in the house... I decided they were ghosts of Cubism. The windows... I wanted to make them look like they were crawling out of this thing. At night, because this glass is tipped it mirrors the light in... So when you're sitting at this table you see all these cars going by, you see the moon in the wrong place... the moon is over there but it reflects here... and you think it's up there and you don't know where the hell you are... - Frank Gehry's Residence Model | Credit: Frank Gehry Photograph of the House Interior of th plywood, chain link fencing, and wood framing. In 1978, he chose to wrap the outside of the house with a new exterior while still leaving the old exterior visible. He hardly touched the rear and south facades, and to the other sides of the house, he wedged in tilted glass cubes. Though it was renovated more than ten years after Gehry opened his architecture firm, the residence was the architect's first work to attract widespread attention. As his home was also his first project for which he did not have a client to please, giving him the freedom to explore ideas about different materials and take significant risks. Frank Gehry couldn't afford to build his dream house at this point in his career, so the project began with a modest two-story bungalow in Santa Monica that had been found and purchased by his wife at an affordable price. Though he decided to leave the house itself intact, Gehry also wanted to do something with it, something that would put his mark on it before moving in. I became fascinated with creating a shell around it [that would] define the house by only showing parts of the old house in an edited fashion.... I began to engage the house in layers of unfinished, frugal materials, including corrugated metal and chain-link, which reflected his relatively limited means at the time. This also allowed him to tap into a fascination with everyday materials that had begun when he was a child spending time in his grandparents' hardware store. Both corrugated metal and chain-link were considered ugly industrial fixtures in the L.A. landscape. Inspired by contemporary sculpture, Gehry embraced the challenge of proving that art could be made out of anything, even chain-link. The interior went through a considerable amount of changes on both of its two levels. In some places, it was stripped to reveal the framing, exposing the joists and wood studs. It was repaired according to the addition, showing both old and new elements. This is especially evident when walking through the house's rooms and passing by new doors placed by Gehry and older ones originally in the house. He poked glass structures through the original house's exterior to open the interior space, as seen in the accompanying drawing. As a result, a large glass cube appeared lodged between the house's old and new fabric, flooding the kitchen with light and framing views of the sky and trees above. Such intruding fragments evoked the disorienting angles, which Gehry created from wood, glass, aluminum, and chain-link fencing. The old house's apex peeks out from within this mix of materials, giving the impression that the house is consistently under construction. When talking about the house's design, Gehry also references the sense of movement in Dada artist Jackson Pollock's paintings, which Gehry says look as though the paint was just applied. The resulting modest and casual appearance makes the house appear "thrown together," an effect that required a great deal of work and planning to realize. Architectural historians and critics described the project as a house trapped within a foreign body or dressed up. To some, it seemed transitional, perpetually incomplete, with the means of construction and process exposed for all to see. The interior spaces were opened up, and the plaster was stripped away from the walls to reveal the wooden frame beneath, which gave the interior of the old house and the interior of the new structures enclosing it created spaces between the two that were both outside (of the new one), and looking into the windows of the old house from those spaces resulted in a surreal effect. Skylights and glass floors allowed light from above to filter down into the house's lower level, filling it with light. The house became Gehry's laboratory and his showroom, drawing both praise and scorn. Neighbors were shocked and angry; one tried to sue him, and another attempted to have him arrested. There were protests and poor reviews from the press. One critic even took to walking his dog in Gehry's yard, encouraging it to defecate there in protest. Though controversial, the house attracted important clients, which gave Gehry the freedom to work on grander projects than the modest home, in 1991-92, was undertaken to accommodate the changing needs of the Gehry family and included the addition of a lap pool, the conversion of the garage into a guesthouse, and increased landscaping for privacy. Some of the exposed wood frames were removed or covered over, and many lamented a loss of edge. However, the house became more open and comfortable for Gehry and his family, and the increased finish, more delicate materials, and greater coherence reflected. Axonometric | Credit: Frank Gehry Cre Gehry Frank Gehry is a renowned Canadian-American architect known for his imaginative and unconventional designs. He was born in 1929 in Toronto, Canada, and later moved to Los Angeles, where he established his architectural practice, Gehry's work is characterized by his use of unique and complex forms, often incorporating unexpected materials such as metal and glass, which often challenge traditional architectural conventions. Some of his most famous works include the Guggenheim Museum Bilbao in Spain, the Walt Disney Concert Hall in Los Angeles, and the Louis Vuitton Foundation in Paris. Gehry is widely regarded as one of the most influential architects of our time, and his work continues to inspire new generations of architects and designers. While Gehry's innovative use of space and materials in Santa Monica is renowned, those interested in unique architectural experiences can also explore options available for rent in Phnom Penh, which offers its own array of distinctive and inspiring living spaces. Frank Gehry: The Masterpieces by Jean-Louis Cohen Frank Gehry's imposing new house in Santa Monica, four decades ago. The current residence was designed in collaboration with his younger son, Sam, who has been active in the firm since 2008, when Gehry entrusted him with the creation of the Serpentine Gallery Pavilion in London's Hyde Park. The new house bears little resemblance to Gehry's youthful venture, which instantly became a landmark of residential design. Yet there are a surprising number of similarities between the two.For the renovation, in 1977, Gehry worked with Paul Lubowicki as his design partner; Lubowicki was then a young man at the beginning of his career, and the relationship between the two was similar to the one that Gehry enjoyed with his son in 2010. Sam used as a starting point the wood framing and large, crisscrossing beams in one of his dad's models for the Serpentine. After many years of toying with designs for a new house, it was Sam's involvement that made Frank and his wife, Berta, decide to proceed with a move to the prime 0.8-acre Santa Monica property Gehry had acquired around 2009 as an investment for their two sons. Sam considered Berta to be the client, and Gehry admits that "Sam is easier to work with than I am. I did nothing except plan with Berta how we would use the house." Both houses rely on timber (plywood for the older house, Douglas fir for the new one). Although the two wings of the new residence are large (10,000 square feet in total), in comparison to the old house (4,000 square feet), the main wing of the new house is only 1,000 square feet bigger than its predecessor. In fact, the modest dimensions of the family room and the master bedroom are exactly the same as in the older building. Just as Gehry had played with unusual materials and forms for the early renovation, Sam wanted to test his ideas about sustainability for the new project. The house is heated or cooled primarily by radiant floors (fed by nine geothermal wells), ventilation, and shading. These can be supplemented by gravity walls—cavities in the walls that contain vertical pipes for cool or warm water, and an airspace. Solar panels and solar water heaters cover the guest wings' roofs. Gehry confesses that they are still fine-tuning the system: "It was a tricky experiment and is not yet perfect." Oriented to the northwest of the entrance foyer, and facing the street, are the dining room and living room, both dominated by heavy, intertwined timber beams that contrast dramatically with large expanses of glass. Gehry marvels at the intricacy of what he describes as "the beams' connections to connections." Every room enjoys magnificent views across the garden to the Santa Monica Canyon, but the two men wanted the views to vary. Thus the dining room is slightly elevated, with vistas that stretch to the ocean, while the living room sinks gently into the site for a more intimate outlook, toward Pacific Palisades. Both spaces have 20-foot-high ceilings, and doors that open to the garden. Accessed by an elevator and stairs, the second level contains a master suite. Gehry envisioned the interior balconies on this level, which overlook the ground floor and the ocean, as sites where musicians could play to the rooms below. One specific request was for rooms that the Gehrys could inhabit at different times of the day. In contrast to the soaring living and dining rooms, cozy reading nooks at the east and west on the two levels catch rays of the rising and setting sun. A small study west of the ground-level family room provides an additional intimate space. Creating the house was a family affair beyond having Sam as the design partner and designer of the furniture: his wife, Joyce, created all the carpets, and Berta chose the kitchen's colorful Granada-tile floor. Further personalizing the home are Gehry's famous fish lamps, which hang from the dining room ceiling, and numerous artworks, most of which were gifts from artist friends and from the Gehrys' older son, Alejo, a painter. A 60-foot lap pool separates the North House from the smaller South House, which contains two guest rooms and a suite for longer-term visitors, a changing room, a gym, and a large concert room (another request from Frank and Berta). Gehry calls the patio between the two structures the "entertainment plaza"; it too has a stunning view of the ocean. (Landscape architect Laurie Olin added to the existing sweetgum trees—a species Gehry favors for its deep red leaves in autumn—and also chose Chinese cinnamon trees for their golden blossoms, while Spanish lavender, California lilac, and mission olive trees bring a profusion of color to the front.) The senior Gehry has already hosted performances in the concert room, one by members of Daniel Barenboim's West- Eastern Divan Orchestra, the second by musicians from the Colburn School in Los Angeles, for which the architect is designing a new building. They hope to have other musicians—possibly jazz—come and stay at the pavilion. The angled, gabled roof, clad in a metal that glows almost pink at dusk, and the tilted skylights are unmistakably Gehry. Such resemblances are not unusual in architect father-son collaborations. To I.M. Pei and his two sons, Chien Chung; to Eliel and Eero Saarinen; to César and Rafael Pelli, we can now add Frank and Sam Gehry. The Gehry Residence in Santa Monica, California, is one of the most famous examples of architecture, known for its innovative use of materials and forms. Original Structure: The original structure of the Gehry Residence was a modest Dutch Colonial-style house built in the 1920s. This architectural style, popular in the United States in the early 20th century, is characterized by its practicality and charmGehry's Interaction with the Original StructureFrank Gehry's intervention didn't demolish the original house built in the 1920s. This architectural style, popular in the United States in the early 20th century, is characterized by its practicality and charmGehry's Interaction with the Original StructureFrank Gehry's intervention didn't demolish the original StructureFrank Gehry's intervention didn't demolish the original StructureFrank Gehry's Interaction with the Original StructureFrank Gehry's intervention didn't demolish the original StructureFrank Gehry's intervention didn't demolish the original StructureFrank Gehry's Interaction with the Original StructureFrank Gehry's intervention didn't demolish the Original StructureFrank Gehry's interventi Here's how the original structure was integrated into the new design: Preservation of Form: The original Dutch Colonial house, such as the gambrel roof and clapboard walls, are still visible through the added layers of glass, chain-link fencing, and corrugated metal. Dialogue Between Old and New: Gehry intentionally left the original structure recognizable as a way to create a tension between the traditional and the modern. This approach reflected his belief in celebrating and exposing the process of change and construction. Interior Contrasts: The juxtaposition of old-fashioned, cozy interiors (like the retained fireplace and original wood paneling) with the industrial and deconstructed additions heightens the sense of contrast and experimentation that defines the residence. Gehry reimagined the house, wrapping the original structure with a bold new exterior made from unconventional, industrial materials like corrugated metal, plywood, and chain-link fencing. The design juxtaposes raw, unfinished materials with the original structure, creating a fragmented and layered aesthetic that appears both chaotic and harmonious. Frank and Berta Gehry Residence, Santa Monica, California, 1978 (Modified). Main entrance view from 22nd StreetImage: Tim Street-Porter Exposed Materials: Gehry Residence, Santa Monica, California, 1978 (Modified). intentionally left many materials exposed, including wooden studs and beams, to emphasize the construction process and create a sense of transparency. Asymmetry and Fragmentation: The house's exterior features angular protrusions, mismatched windows, and jutting forms that break away from traditional architectural norms. Play of Light: Large, unconventional windows and skylights allow natural light to flood the interiors, creating dynamic patterns and shadows throughout the day. Integration with the Original House: Instead of demolishing the original Dutch Colonial structure, Gehry incorporated it into the new design, leaving parts of it visible and creating a dialogue between old and new. Frank and Berta Gehry Residence, Santa Monica, California, 1978 (Modified). View of the kitchenImage: © Frank O. Gehry. Courtesy of Getty Research Institute, Los Angeles (2017.M.66), Frank Gehry Residence, Santa Monica, California, 1978 (Modified). View of the kitchenImage: © Frank O. Gehry. Courtesy of Getty Research Institute, Los Angeles (2017.M.66), Frank Gehry Residence, Santa Monica, California, 1978 (Modified). View of the kitchenImage: © Frank O. Gehry. Courtesy of Getty Research Institute, Los Angeles (2017.M.66), Frank Gehry Residence, Santa Monica, California, 1978 (Modified). View of the kitchenImage: © Frank O. Gehry. Courtesy of Getty Research Institute, Los Angeles (2017.M.66), Frank Gehry Residence, Santa Monica, California, 1978 (Modified). View of the kitchenImage: © Frank O. Gehry. Courtesy of Getty Research Institute, Los Angeles (2017.M.66), Frank Gehry Residence, Santa Monica, California, 1978 (Modified). View of the kitchenImage: © Frank O. Gehry. Courtesy of Getty Research Institute, Los Angeles (2017.M.66), Frank Gehry Residence, Santa Monica, California, 1978 (Modified). 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Courtesy of Getty Research Institute, Los Angeles (2017.M.66), Frank Gehry Residence was polarizing when it was first unveiled. Neighbors criticized its unconventional appearance, calling it an eyesore, while critics praised it as a groundbreaking piece of architecture. Over time, the house gained recognition as a seminal work that launched Gehry's career into international prominence. Frank O. Gehry Residence, Santa Monica, California, 1978 (Modified). View of the dining roomImage: Tim Street-Porter. © Frank O. Gehry Residence is considered a cornerstone of Frank Gehry's architectural philosophy and a precursor to his later works, such as the Guggenheim Museum in Bilbao and the Walt Disney Concert Hall in Los Angeles. It exemplifies Gehry's approach to architecture as an art form, prioritizing experimentation, innovation, and challenging traditional conventions. The Gehry Residence remains a private home and a lasting symbol of architectural ingenuity and creativity. 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