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Frank o gehry sketches

Architects: Showcase your next project through Architizer and subscribe to our inspirational newsletter. Frank still doesn't know how to use the computer, I guess, except throw it at someone. The above quote - taken from a transcript of Frank Gehry's Sydney film *Sketches*, released 10 years ago today - encapsulates the dry sense of humour pervading this legendary studio architect. Of course, Timothy Paulson's comment was knowingly facetious - the 87-year-old Pritzker Prize winner has been utilizing computer technology-based for years with the help of a talented technical team, even from spin-off companies to advance BIM design software to the entire profession. Frank O. Gehry; through the e-architect's desire for more of these technologies builds on Gehry's eternal experiments with curved, fragmented volumes, now known around the world for their theatrical fluency. However, before the digital journey begins for each project, Gehry uses much more traditional media to help him visualize the formal possibilities of the building. Like models - a 3D collage of crumpled cards and all manner of inanimate objects - architect sketches have become synonymous with the dramatic aesthetics of its finished structures. I think of them as doodles, says Gehry about his loose form of line drawings. I don't think they heard anything for anyone but me. At the end of the project we wheel out these little drawings and they are mysteriously like a finished building. To mark exactly a decade since Pollack's fascinating film brought Gehry a unique approach to global audiences, we take a closer look at the seven architect's most fluid doodles, along with the iconic architectural monuments they inspired. Via Craft Council Via ARCHITECT Gehry Residence, Santa Monica, California, United States, where it all began. Gehry's deconstructive experiment in the leafy suburbs of Santa Monica embodied the architect's desire to elevate conventions and use materials in unexpected ways, even in a traditional domestic context. The building's iconic off-kilter conservatory is hinted at in the tangled lines of Gehry's early sketch, suggesting an adventurous spirit that would culminate in some of the world's most recognizable structures in decades to come. Via Light Amber Via Light Amber Guggenheim Bilbao, Bilbao, Spain Doodles, which came to form Gehry's seminal project - and one of the most iconic works of the 20th century. Most importantly, the sketch encapsulates the sense of movement that the architect tried to bring to the edge of the river in Bilbao - with the rapid flourish of his pen, Gehry brought to mind the water metaphors of fish, wind blown sails and water, of which remain relevant within the completed museum. Via Unframed Via Rooang Disney Concert Hall, Los Angeles, California, United States Perhaps one of the first illustrations of Gehry's signature style came in 1991, when he conceived a new cultural venue for downtown Los Angeles with a series of sailboat-like gestures reminiscent of a glittering galleon. The unreserved curves plotted in Gehry's original sketchbooks would prove to be a financial challenge - the building was originally to be carved in stone, but it was eventually revised to a more economical stainless steel with a silvery aesthetic similar to guggenheim titanium leather. Via Hyperallergic (left) and Wikipedia (right) 8 Spruce Street/New York By Gehry, New York, United States on the opposite coast, Gehry translated his now famous brand of curved architecture into verticals, designing a luxury apartment for downtown Manhattan unlike any other skyscraper in the Big Apple. The architect's towering doodles suggest adherence to the classic step-backs of previous New York high-rises, but that's where the similarities end: undulating facades of steel and glass give a modern twist to traditional bay windows that offer views of the Brooklyn Bridge in one direction and the World Trade Center in another.

Via Fondation Louis Vuitton Via Forbes Fondation Louis Vuitton, Paris, France One of Gehry’s most dramatic sketches led to one of its most dramatic buildings in the Bois de Boulogne, west of the center of the French capital. Doodles actually seem like a single, rummaged entity, while the finished building is significantly more fragmented, its curved glass planes hovering over an angular, opaque volume. The sense of movement remains though - Gehry’s swooping lines are carried up to the finished museum, which makes the building look like a shimmering glacier floating gently across an ocean of trees.

Via Domus Via New York Times Biomuseo, Panama City, Panama Gehry Museum of Biodiversity marked a great departure for the architect in many ways - it was his first project in Latin America, and he employed a vibrant color scheme unlike the seemingly monochrome skin of previous museums. The form of the finished building also appears to have evolved from the initial sketches drawn in 2002 – the smooth lines of these doodles were sharpened and straightened to form cascading roofs of the final structure, with metal canopy similar to the concerted colored paper crowning the building. Via CNN.

Courtesy Swire Properties Via Opus Hong Kong. Courtesy Swire Properties OPUS HONG KONG, Hong Kong One of Gehry’s last completed residential projects and his first project in China, OPUS recalls the ripple exterior of 8 Spruce Street in New York, but to a more subtle effect. The architect’s dooes are perhaps his most restrained, it would still be classified as spectacular by the standards of most of its contemporaries. Bent vertical lines hint at the composition of shaped forms of the building, which stand like a bundle of sticks on a hill overlooking the metropolis. Do you like this article? Check out other features in our ongoing series On How Architecture Is Born including drawings, models, paintings and collages from a wide range of creative companies: Abstract paintings by Zaha Hadid Dynamic Diagrams MVRDV Pencil Sketches by Olson Kundig Architects Careful Models Safdie Architects Parallel Perspective From OPEN Architecture Fluid Watercolors steven holl Stunning models and drawings of Allied works architecture joyful sketches cebra visionary process mecanoo architects: Show off your next project through Architizer and subscribe to our inspirational newsletter. All sketches © Gehry Partners, LLP. Article | Studio As soon as I understand the scope of the building and the relationship to the site and the relationship to the client, as it becomes more and more clear to me, I begin to do sketches. /FOG Photo: Thomas Mayer The key to Frank O. Gehry’s architecture in his drawings. The Gehry building begins with a sketch, and Gehry’s sketches are characteristic. They are characterized by a feeling of improvisation outside the hand, intuitive spontaneity. A thin line is always fluid, impulsive. Drawings do not convey any architectural weight or weight, only loose directions and changing spatial relationships. Guggenheim Bilbao is a remarkable turning point in Gehry’s work and in the history of architecture - because he manages to keep in built form the improvised sketchbook of his drawings. It’s a sketch in real space, a sketch you can walk into. Drawing is the medium that is most capable of closely recording the development of artistic thinking – from the brain to the hand to the paper pencil and back to the brain. Walking through Gehry’s superficial buildings is like navigating a projection of a psychological space that is constantly evolving. The result: Each visitor is always located in its exact center, and the center moves with you. Christopher Knight’s Art Critic Los Angeles Times Frank O.Gehry House (1978) Santa Monica, California Frank Gehry, sketch project of Walt Disney Concert Hall, Los Angeles, California (1991) (all images from Frank Gehry’s collection, Los Angeles © 2016 Gehry Partners, LLP and courtesy of Gehry Partners, LLP) In an episode of the animated TV series Arthur, Frank Gehry makes a surprise appearance, announcing that he has been hired to design a new art gallery in fictional Elwood City. He holds a drawing for all to see - curious doodles, composed of crazy doodles. Is that going to be a building? Binky Barnes asks, in disbelief. Well, it’s just a preliminary sketch, gehry responds with a smile. But why not? Who says the building must look like a box? The scene captures the spirit of Gehry’s design process, the focus of a sprawling retrospective at the Los Angeles County Museum of Art (LACMA), simply titled Frank Gehry. While their physical results receive most of our attention (and appreciation), his designs on paper - visions realized and unrealized - are not only vital to understanding the architect’s practice, but are also works of art in their own right. The exhibition follows Gehry from the early 1960s - after he opened his practice in 1962 - through the present, featuring more than 200 of his drawings, many never before shown to the public, along with 65 three-dimensional models. Frank Gehry, 8 Spruce Street Design, Sketch and Volume Study, New York, New York (2007) © 2016 Gehry Partners, LLP, courtesy Gehry Partners, LLP) (click to enlarge) Perhaps the most fascinating of these works are Gehry’s preliminary sketches, which resemble the excruciating one depicted in Arthur, often made up of fluid crawls rendered in bank ink aboard Bristol. Gestural and loose form, its lines delinete from the precise, straight-edge-unleashed drawings one usually sees in an architect’s portfolio. One can imagine Gehry brandishing his pen over the surface to create the rough beginnings of what could become the smooth walls of a skyscraper; or circling the tip to create cy twombly-esque doodles that may manifest themselves as overlapping structures. As the curator Lauren Bergman described, Gehry’s disre respect for specificity at an early stage of his design process is the basis of his final visions – energetic, abstract creations for which he is known. The sketches allow him to have freedom not specifically about every single architectural detail, but rather to capture the energy and spirit of the building, said Bergman Hyperallergic. I think sometimes architecture shows are really hard for the audience because the audience doesn’t always know how to read the floor plan or understand altitude - and you obviously can’t have a physical object in the room. How can you help them understand that? What’s unique about Gehry is the sketches and the models are so dynamic, so explosive and expressive, really, more than anything else. They’re so animated that I think it’s something that viewers feel connected to quite differently than other architects. Gehry began working consistently with these black-and-white sketches in the 1980s, though plans since the 1960s are also abstract and visually distant from their more conventional scale models. Some of them appear as fragments of gaps, while others he did by playing with cubes, twisting and drawing out of shape. Gestational drawings are particularly difficult to read, Bergman said, because it is difficult to negotiate negative and positive space and distinguish between structural elements such as walls and windows. In tangle, though, lies clear language. The more you look at them, the more you understand that there is a lexicon - as you might start reading, knowing something about what it points to, Bergman said. But regardless of whether you read that vocabulary or not, there’s such a spirit in them that you get a sense of how the building will be expressed. When examining consecutive sketches of buildings within each project, one notices changes that appear as simple doodles but signify shifts in Gehry’s thinking process. General contours are beginning to emerge that show what aspects of the building is fixating on or how the form is considered over time. What initially seems like a bed of lettuce (Walt Disney Concert Hall), a slice of goose lasagna (The National Museum of Art of China), or an iceberg slicing the sky from the ocean (Fondation Louis Vuitton) eventually evolves into an explosive composition with undulating walls and other architectural elements seemingly in the flow. I think what makes Gehry unique in the broadest sense as a contemporary architect from other architects is that the feeling that the building should be expressive, that it should evoke emotion, and that it should say something, Bergman said. I think what the sketches do is show you the primacy of this practice - that really, at crux, he’s a humanist. Frank Gehry, Guggenheim Museum Bilbao, draft sketch of waterfront height, Bilbao, Spain (c. 1991) © 2016 Gehry Partners, LLP, courtesy Gehry Partners, LLP) Frank Gehry, Ray and Maria Stata Center for Computer Information and Intelligence Sciences, Massachusetts Institute of Technology, Cambridge, Massachusetts, sketch design and volume studies (1999) © 2016 Gehry Partners, LLP, courtesy Gehry Partners, LLP) Frank Gehry, design sketch and volume study for Walt Disney Concert Hall (1991) © 2016 Gehry Partners , LLP, Courtesy Gehry Partners, LLP) Frank Gehry, sketch design and volume study Fondation Louis Vuitton (2006) © 2016 Gehry Partners, LLP, Courtesy Gehry Partners, LLP) Frank Gehry, sketch design and volume studio Quanzhou Museum of Contemporary Art (2012) © 2016 Gehry Partners, LLP, courtesy Of Gehry Partners, LLP) Frank Gehry continues at the Los Angeles County Museum of Art (5905 Wilshire Blvd. Sign up for our e-mail newsletter! As arts communities around the world are experiencing a time of challenges and change, independent reports on these developments are more important than ever. Please consider supporting our journalism, and help keep our independent news coverage free and accessible to all. Become a member

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