

Salerno/Livingston Architects



October 26, 1994

Mr. Robert Gramann, FAIA
Chairman - The Jury of Fellows
The American Institute of Architects
1735 New York Avenue, NW
Washington, D.C. 20006-5292

Dear Mr. Gramann and Members of The Jury of Fellows:

It is with great pleasure that I act as Sponsor for Russell Forester's advancement to the College of Fellows of the American Institute of Architects.

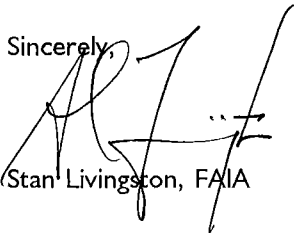
I have known Russell Forester for over 29 years and admired his drive for excellence in architectural design and then his decision to transition full time into painting and sculpture.

As an architect he was especially successful in the award winning design of a number of both commercial and residential projects. Approximately 17 years ago Russell transitioned into painting and sculpture and has achieved even more success and acclaim from critics. Currently his paintings and sculptures are a part of the permanent collections at the Guggenheim and other museums.

Another aspect of Russell's contribution has been as a mentor and inspiration to the young professionals in the San Diego Region. He has always provided warm and friendly counsel to those interested in participating in Art and Architecture.

I as well as my colleagues on the Board of the San Diego Chapter of the American Institute of Architects feel Russell Forester is most deserving of this honor.

Sincerely,


Stan Livingston, FAIA

SCL:hm

A Professional Corporation

Principals /

Stanley Livingston, FAIA /

Skip Haugh, AIA /

Pietro diGirolamo, AIA, CSI /

Robert Carroll, AIA /

Kenneth Bowman, Jr., AIA /

Members of the
American Institute
of Architects

363 Fifth Avenue /

Third Floor /

San Diego, CA 92101

619 / 234-7471 /

619 / 234-4625 FAX

Part A
Section 1:
Introduction

Nomination

Russell Forester, AIA Emeritus

Russell Forester AIA Architect, Inc.
2025 Soledad Avenue • La Jolla • California 92037
Telephone: 619.459-1017 • Fax: 619.454-5959

Nominee's assigned AIA chapter: San Diego Chapter
Date nominee became AIA member: December 1960

Category of Nomination

To promote the aesthetic, scientific, and practical efficiency of the profession.

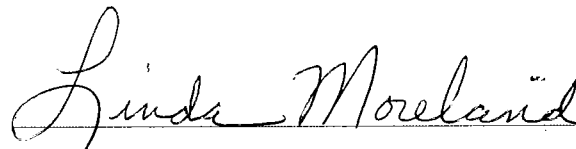
Sponsor

Stanley C. Livingston, FAIA

Corporate Director
Salerno/Livingston Architects
363 Fifth Avenue Third Floor • San Diego • California 92101
Telephone: 619/234-7471

Nominated by

AIA San Diego • a Chapter of the American Institute of Architects



Linda Moreland, AIA President, AIA San Diego

OCT. 15, 1994

Date

**Section 1:
Introduction**

Nominee's Education

La Jolla High School • La Jolla • California

High School Diploma
Graduation: 1938

Institute of Design Chicago, IL Illinois Institute of Technology
1950 + 1951

Other Data of Note

American Air Bases, Madrid

Designer • Project Architect
Spain • 1955—1957

Member of a five-man design team working on a 300 million dollar project consisting of four complete airports, one naval base and a 300-bed hospital, as well as several multi-million dollar complexes.

A joint venture of Shaw, Metz and Dolio, Chicago, IL; Frederick R. Harris, New York, NY; Pereira and Luckman, Los Angeles, CA.

Icograda International Design Conference

United States Representative
Bled, Yougoslavia • 1967

Registration/Licenses

California Registration # C 3127 • 1960

Arizona Registration #6264 • 1966

National Registration N.C.A.R.B. #5806 • 1965

Practice

Draftsman • various architectural offices

San Diego, California • 1938—1946

Designer/Draftsman • United States Army, Army Corps of Engineers

New Caledonia + Hawaii • 1943—1947

Freelance Designer

San Diego • 1946—1960

Russell Forester, AIA, Architect, Inc.

La Jolla, California • 1960—1982

Russell Forester, AIA Emeritus

La Jolla, California • 1982—

Section 1:
Part B
Introduction

Digest of achievements Russell Forester, AIA

If architecture is the mother of the arts—then architects must pave the road for the other arts to travel. Russell Forester's main achievement was pointing in the direction the road should take.

Forester has devoted his life to the pursuit of aesthetics and design and set standards for expanding the role of the architect in the arts and for incorporating public art in urban development. With great reverence, he has placed materials and techniques at the service of his unbridled creativity in architecture and the visual arts.

At the height of a successful career, Forester made the decision to dedicate full time exclusively to painting and sculpture. Yet, his impact on the architecture of San Diego, and his professional influence on today's practicing architects are such that, seventeen years after shifting interests, his peers have elected to nominate him for the highest possible recognition for his contribution to the advancement of design: an AIA Fellowship.

Forester has often been referred to as a renaissance man. Trained at the Institute of Design, Chicago, he was greatly influenced by the multi-disciplinary edict of the Bauhaus. As an architect, he was an artist; as a painter and a sculptor, his architectural background permeates his work.

Russell Forester, recipient of many AIA and other awards and the subject of several television programs and countless magazine and newspaper articles, has exhibited extensively in art museums and galleries, in the United States and abroad. His work figures in numerous prestigious art collections such as the permanent collection of New York's Guggenheim Museum.

**Section 2.1:
Publications**

Books

San Diego Artists

by Robert Perine & I. Andrea
Artra Publishing, Inc., 1988

Formica & Design: From the Counter Top to High Art

by Susan Grant Lewin
Rizzoli, New York, 1991

Magazines

Selected Feature Articles

Living February 1952

"Planning Makes Perfect"

Feature article on the residence of Mr. & Mrs. Russell Forester.

House Beautiful June 1956

"The Bigger the Problem, The Better the House" by Robert Mosher, FAIA
Architectural review of the residence of Mr. & Mrs. Carl Gewalt.

San Diego Magazine July 1962

"Russell Forester, AIA: The Architect as a Whole Man" by Gerald Nordland
Feature article in conjunction with one-man exhibit at the Fine Arts Gallery of San Diego.

San Diego Magazine July 1963

"The Mayne Change: Sculptured Symmetry"

Feature article on the residence of Mr. & Mrs. Donald Mayne.

San Diego Magazine August 1965

"Beauty in Restraint: The La Jolla Farms Home of Dr. & Mrs. J. Bronowski"

Feature article on the residence of Dr. & Mrs. Jacob Bronowski.

San Diego Magazine March 1966

**"New Sights—New Feelings; A Different San Diego:
Forester's Brilliant Concept for Temple Solel"**

Feature article on Forester's design for a new synagogue.

San Diego Magazine November 1972

"Man Vs. Machine" by Donovan Maley

Feature article on the work of two artists: Russell Forester and Harold Cohen, concurrent with major two one-man exhibits of the two artists' work at the La Jolla Museum of Contemporary Art.

Art International January 1973

"Russell Forester" by Roland Anrig

Feature article.

San Diego Magazine May 1977

**"The New Life of Russell Forester" by Henry Seldis, Architecture and Art Critic,
Los Angeles Times**

Feature article.

San Diego Magazine March 1982

**"Russell Forester's New Thing: Turning the Hard Hi-Tech of Light-Emitting
Diodes Into Romantic, Playful Art" by Elise Miller"**

Feature article in conjunction with one-man exhibition at the Babeor Gallery, La Jolla, CA.

Section 2.1:
Publications

Magazines

Selected Feature Articles

CONTINUED

San Diego Magazine November 1983

"Forester's City: Artist Russell Forester's Powerful New Urban Series Debuts at the Columbia Center" by Elise Miller

Feature article in conjunction with major art installation in a public building in San Diego, CA

Ranch & Coast Magazine April/May 1987

"At Home by the Sea" by Nancy Schoeffler

Feature article on the residence of Dr. & Mrs. Jacob Bronowski.

Selected

Magazine Articles:
Architecture and
Art Reviews

San Diego Magazine October 1960

"La Jollans Are Talking About... Russell Forester" by Marilyn Mayne

San Diego Magazine March 1965

Architectural review: The Jefferson Building + The Tarantino's Restaurant.

Town & Country May 1965

"La Jolla Living"

Architectural Record July 1965

"La Jolla YMCA: Well-Ordered Indoor and Outdoor Space"

Architectural review: YMCA • La Jolla Youth Center.

Sunset Magazine April 1966

The Thomas Jefferson Residence

Architectural review.

Architectural Record January 1967

Honor Awards review, San Diego AIA Chapter

Psychology Today May 1967

Illustration of an article: *Amnesia—a World Without Continuity*.

San Diego Magazine October 1968

Art review.

San Diego Magazine November 1970

"The Foresters: Full Circle"

Article on Russell and Christine Forester and the architecture of their new residence.

San Diego Magazine November 1978

"The Movers and Shakers"

The New Yorker • Goings on About Town June 4, 1979

In conjunction with exhibition at the Alex Rosenberg Gallery, New York.

North County Living June 1979

"Four Artists" by Sue Garson

San Diego Magazine August 1979

"Hot Stuff" by Elise Miller, **Art Critic**

Art review in conjunction with one-man exhibition at the La Jolla Museum of Contemporary Art.

ARTnews September 1979

"Russell Forester" by Melinda Wortz, **Art Critic**

Art review in conjunction with one-man exhibition at the La Jolla Museum of Contemporary Art.

**Section 2.1:
Publications**

**Selected
Magazine Articles:
Architecture and
Art Reviews**

CONTINUED

The New Yorker • Goings on About Town February 4, 1980
Review of one-man exhibition at the Bodley Gallery, New York.

San Diego Magazine October 1980
"The Urban Eye: Forester Gets the Lead Out"

San Diego Magazine December 1982
"A Towering Success" by Clare White, Art and Architectural Critic
Art review in conjunction with one-man exhibition at the Herbert Palmer Gallery, Los Angeles, CA.

Arts Magazine January 1983
"Russell Forester" by Betty Brown, Art Critic
Art review in conjunction with one-man exhibition at the Herbert Palmer Gallery, Los Angeles, CA.

ARTnews April 1983
"Russell Forester" by Melinda Wortz, Art Critic
Art review in conjunction with one-man exhibition at the Herbert Palmer Gallery, Los Angeles, CA.

Town & Country May 1992
"Safe Harbor"
An article about San Diego Mayor Maureen O'Connor and her Russell Forester-designed residence.

**Selected
Newspaper Articles:
Art and Architecture**

Los Angeles Times November 5, 1961
"The La Jolla Show: A Majority of One" by Henry Seldis, Art Critic
Art review in conjunction with exhibition at La Jolla Art Center.

San Diego Union May 13, 1962
"San Diego Takes an Architectural Foothold" by Barbara Hartung
An architectural review of AIA awards recipients and their projects.

San Diego Evening Tribune June 8, 1962
"Architect Will Exhibit His Arts: Russell Forester's Show to Have Diverse Media" by Naomi Baker, Art Critic
Art review in conjunction with one-man exhibit at the San Diego Fine Arts Gallery.

San Diego Evening Tribune June 22, 1962
"'Total Man' Concept Is Revealed: Contemporary Architect Exhibits Varied Arts" by Naomi Baker, Art Critic
Art review in conjunction with one-man exhibit at the San Diego Fine Arts Gallery.

Los Angeles Times December 23, 1962
"Talent of Southwest Artists Impressive in Houston Show" by Henry Seldis, Art Critic
Art review in conjunction with exhibition at the Houston Museum of Fine Arts.

La Jolla Light June 6, 1963
"Something for the Future"
Architectural review of the plans for the YMCA La Jolla Youth Center.

San Diego Evening Tribune December 16, 1969
"National Show Will Include Forester Drawing" by Naomi Baker, Art Critic

**Section 2.1:
Publications**

**Selected
Newspaper Articles:
Art and Architecture**

CONTINUED

San Francisco Sunday Examiner & Chronicle December 28, 1969
"A Sensitive Show of Trends and Hints" by Alfred Frankenstein, Art Critic
Art review in conjunction with the 1969 National Drawing Exhibition, San Francisco Museum of Art.

The San Diego Union July 27, 1970
"Shelter Isle Causeway Plan Urged" by Tim Shepard
Architectural review of Russell Forester's master plan for Shelter Island, San Diego.

Los Angeles Times October 2, 1970
"Russell Forester" by Henry Seldis, Art Critic, Los Angeles Times
Art review in conjunction with one-man exhibition at the Rex Evans Gallery, Los Angeles.

Buffalo Evening News May 26, 1971
by Jean Reeves, Art Critic
Art review in conjunction with exhibition at the Albright-Knox Art Museum, Buffalo, NY.

La Jolla Light October 5, 1972
"Museum to Feature Forester's Work"
Art review.

La Jolla Light March 14, 1974
"Forester's Works Exhibited In Santa Barbara Museum"
Art review in conjunction with one-man exhibition at the Santa Barbara Museum of Art.

Scottsdale Daily Progress Scottsdale, Arizona January 17, 1975
"Russell Forester"
Art review in conjunction with one-man exhibit at the Phoenix Art Museum.

The Arizona Republic Phoenix, Arizona January 12, 1975
"Russell Forester"
Art review in conjunction with one-man exhibit at the Phoenix Art Museum.

Los Angeles Times Home Magazine October 6, 1976
"The Russell Foresters" by Marshall Berges
Feature article on the architecture of Russell and Christine Forester's residence.

Herald American February 6, 1977
"Wide Ranging New Exhibition Opens at Everson" by Ann Hartranft
Art review in conjunction with one-man exhibition at the Everson Museum, Syracuse, NY.

Syracuse Post Standard February 7, 1977
by Gordon Muck
Art review in conjunction with one-man exhibition at the Everson Museum, Syracuse, NY.

The San Diego Union March 19, 1978
"Architect Builds a New Career" by Noel Osment

Tages-Anzeiger Zurich, Switzerland June 17, 1978
by Gundel Bernimoulin, Art Critic
Art review of one-man exhibition at the Galerie Maurer in Zurich Switzerland.

Neue Zürcher Zeitung Zurich Switzerland June 10, 1978
"Kunst in Zurich"
Art review of a one-man exhibition at the Galerie Maurer in Zurich, Switzerland.

**Section 2.1:
Publications**

**Selected
Newspaper Articles:
Art and Architecture**

CONTINUED

Los Angeles Times May 28, 1979

"Museum Will Feature Work of La Jolla Artist"

Preview of one-man exhibition at the La Jolla Museum of Contemporary Art.

The San Diego Union June 13, 1979

"Forester and 'Recent Works' Draw Host of Admirers"

Review of one-man exhibition at the La Jolla Museum of Contemporary Art.

Los Angeles Times June 25, 1979

"There's Meaning but No Object in Russell Forester's Art" by Elise Miller, Art Critic

Art review of one-man exhibition at the La Jolla Museum of Contemporary Art.

The San Diego Union June 30, 1979

"La Jolla Artist Likes to Play Square with His Viewers" by Isabelle Wasserman, Art Critic

Art review of one-man exhibition at the La Jolla Museum of Contemporary Art.

The San Diego Union February 17, 1980

by Burl Stiff

Concurrent with one-man exhibit at the Bodley Gallery, New York.

The San Diego Union September 18, 1980

"Russell Forester: Show Unifies Three Areas of Art" by Isabelle Wasserman, Art Critic

Art review in conjunction with one-man exhibition at the Babeor Gallery, La Jolla.

La Jolla Light September 18, 1980

"From Architecture to Art, Forester Finds Success"

Art review in conjunction with one-man exhibition at the Babeor Gallery, La Jolla.

The San Diego Tribune March 23, 1982

"Light, Paint Mix in Artwork of Future" by Andrea Hoffman, Art Critic

Art review in conjunction with one-man exhibition at the Babeor Gallery, La Jolla, CA.

The San Diego Union March 28, 1982

"A Bright New Path: Adventurous Nature LED to 'Energy' Art" by Richard Reilly, Art Critic

Los Angeles Times November 5, 1982

by Suzanne Muchnic, Art Critic

In conjunction with one-man exhibition at the Palmer Gallery, Los Angeles, CA.

La Jolla Light March 18, 1982

"Forester Mixes Light with Art"

San Diego Evening Tribune November 8, 1983

"Forester Weathers Switch from Architect to Artist" by Joan Levine

Feature article in conjunction with major one-man installation in the Columbia Center, San Diego—a public building.

San Diego Evening Tribune April 29, 1985

"Forester Gets Big Welcome in New York" by Nancy Scott Anderson

Feature article in conjunction with opening of one-man exhibition at the Bertha Urdang Gallery, New York.

**Section 2.1:
Publications**

**Selected
Newspaper Articles:
Art and Architecture**

CONTINUED

San Diego Union September 14, 1985

"Architect Crosses Threshold to Enter Bright New World of Art" by R. H. Growald

San Diego Union October 23, 1986

by Robert Pincus, Art Critic

Art review in conjunction with one-man exhibition at the La Jolla Museum of Contemporary Art.

San Diego Union July 31, 1988

"La Jolla Museum Opens Downtown Space" by Robert Pincus, Art Critic

Art review in conjunction with one-man exhibition at the La Jolla Museum of Contemporary Art.

Los Angeles Times August 18, 1988

Arts Beat by Leah Ollman, Art Critic

Art review in conjunction with one-man exhibition at the La Jolla Museum of Contemporary Art.

Artweek September 17, 1988

"A Garden of Local Delights" by Judith Christensen, Art Critic

Art review in conjunction with opening of exhibition at the Museum of Contemporary Art, San Diego.

**Section 2.2:
Awards
Honors
Recognition**

AIA Awards

**American Institute of Architects • San Diego Chapter
Award of Honor • September 17, 1966
Jefferson Building**

**American Institute of Architects • San Diego Chapter
Award of Honor • October 27, 1972
Residence**

**American Institute of Architects • San Diego Chapter
Award of Merit • September 14, 1968
La Jolla Country Day School Fountain**

**American Institute of Architects • San Diego Chapter
Award of Merit • September 17, 1966
Family Tree Restaurant**

**American Institute of Architects • San Diego Chapter
Honorable Mention • September 17, 1962
Residence: Mr. + Mrs. Lloyd Russell**

**American Institute of Architects • San Diego Chapter
Honorable Mention • September 17, 1962
Residence: Mr. + Mrs. Russell Forester**

**American Institute of Architects • San Diego Chapter
Honorable Mention • September 17, 1962
Residence: Mr. + Mrs. Lynn Fayman**

**American Institute of Architects • San Diego Chapter
Collaborative Arts Award • 1968**

**American Institute of Architects • San Diego Chapter
Service Award • 1967
Contribution to Chapter and the Art Community of San Diego**

Other Awards

**Progressive Architecture National Awards
Award of Honor • 1949
Residence**

**Second Biennale of Museum of Modern Art, Sao Paulo, Brazil
Award of Honor • 1952
Residence**

**Section 2.2:
Awards
Honors
Recognition**

Other Awards

CONTINUED

Masonry Association
Honor Award • September 1965
Jefferson Building

City of Los Angeles, Department of Water and Power
Award of Merit • 1967
Jack In The Box Restaurant • Sun Valley

Art Directors Club of San Diego
Award of Merit • 1962
Graphics

Art Directors Club of San Diego
Award of Merit • 1963
Graphics

Art Directors Club of San Diego
Award of Merit • 1967
Graphics

Aspen International Design Conference
Service Award • 1960

San Diego Unified Port District
Service Award • 1970

Center City Development Corporation
Service Award • August 19, 1988

San Diego Unified Port District
Certificate of Appreciation • 1983

Section 2.3:
Significant Related Work

Advisory Boards
Committees
Juries

American Institute of Architects, San Diego
National Collaborative Arts Committee
Member • 1964

American Institute of Architects, San Diego
Collaborative Arts Awards program
Chairman • 1967

International Design Conference, Aspen, Colorado
Regional Director • 1960—1964

Museum of Man
Member Board of Trustees • 1969—1971

Museum of Photographic Arts, San Diego
Board of Trustees • 1966—1969

La Jolla Art Center
Board of Trustees • 1960—1963
Chairman Exhibits Committee • 1961—1962

La Jolla Country Day School
Board of Trustees • 1961—1964

Lens & Shutter Club
Member • 1960—1968
President • 1966

Center City Development Corporation
Art Advisory Board • 1982—1988

San Diego Unified Port District
Art Advisory Board • 1982—1988

Fine Arts Gallery of San Diego
Painting & Sculpture • 1989
Juror

California Exposition
State of California • Sacramento • 1964
Juror

San Diego Unified Port District
G Street Mole Urban Design Competition • 1983
Juror

Confrérie des Chevaliers du Tastevin
Officer • Commandeur • 1980—

Special Honor

Solomon R. Guggenheim Museum, New York
Life Member
Honor given to artists featured in the Guggenheim Museum's permanent collection.

**Section 2.3:
Significant Related Work**

**Television Programs:
Architecture
and the Arts**

“Profile: The Several Hats of Russell Forester”

“Architect, painter, sculptor, photographer, this versatile man lives a total art; in an era of specialization, he creates with whatever comes to hand and grandly dismisses a rigid pigeonholing of the arts.”

KOGO-TV, Ch. 10 September 1, 1962

KEBS-TV, Ch. 15 San Diego September 8, 1962

KNBC, Ch. 4 Los Angeles January 12, 1963

The Several Hats of Russell Forester was also aired in Seattle, WA (KOMO), Portland, OR (KATU), San Mateo, CA (KCSM), San Bernardino, CA (KVCR), Lubbock, TX (KTXL), Hershey, PA (WITF), State College, PA (WPSX), Fargo, N.D. (KFME), Minneapolis-St. Paul (KTCA), and around the world via Armed Forces Radio and Television Network.

“Russell Forester: Art and Architecture”

Originally taped by KUSI, Ch. 51, the two one-hour programs on Russell Forester the architect and Russell Forester the artist were subsequently aired in numerous cities throughout the country.

Russell Forester

Russell Forester has been a special guest on the KGTV talk-show *Sun Up San Diego*, (ABC Ch. 10) on five different occasions.

**Lectures:
Architecture
and the Arts**

University of California, San Diego October 9, 1978

“On and Beyond Architecture”

La Jolla Museum of Contemporary Art June 1979

“What About Art?”

In conjunction with one-man exhibition

Scripps Clinic and Research Foundation Society September 28, 1979

“From Architect to Artist—Mid-Life Metamorphosis”

La Jolla Museum of Contemporary Art January 20, 1989

“Art and the City”

Alcorn Public Series March 9, 1989

“Art and Architecture: The Integration of Art in Architecture”

San Diego State University May 5, 1989

“The Politics of Art”

American Institute of Architects, San Diego March 28, 1990

“Listen Up!”

**Section 2.3:
Significant Related Work**

**Selected One-Person
Exhibitions**

Modern Art Center	Zurich, Switzerland
Bertha Urdang	New York, New York
Columbia Center • (Installation)	San Diego, California
Herbert Palmer Gallery	Los Angeles, California
Thomas Babeor Gallery	La Jolla, California
Bodley Gallery	New York, New York
La Jolla Museum of Contemporary Art	La Jolla, California
Maurer Gallery	Zurich, Switzerland
Everson Art Museum	Syracuse, New York
La Galerie	Paris, France
Sheldon Memorial Art Museum	Lincoln, Nebraska
Phoenix Art Museum	Phoenix, Arizona
Santa Barbara Museum of Art	Santa Barbara, California
Willard Gallery	New York, New York
Rex Evans Gallery	Los Angeles, California
Executive Square • (Installation)	San Diego, California

organized by the Museum of Contemporary Art, San Diego

**Selected Group
Exhibitions**

The Solomon R. Guggenheim Museum	New York, New York
Museum of Modern Art	Sao Paulo, Brazil
Museum of Fine Arts	Houston, Texas
La Jolla Museum of Contemporary Art	La Jolla, California
Museum of Contemporary Art, San Diego	San Diego, California
Laguna Beach Museum of Art	Laguna Beach, California
Herbert Palmer Gallery	Los Angeles, California
Thomas Babeor Gallery	La Jolla, California
Galerie Ditesheim	Neuchâtel, Seitzerland
Newport Harbor Art Museum	Newport Beach, California
Janus Gallery	Los Angeles, California
Alex Rosenberg Gallery	New York, New York
University of California, Irvine	Irvine, California

**Section 2.3:
Significant Related Work**

**Selected Group
Exhibitions**

CONTINUED

Maurer Gallery	Zurich, Switzerland
San Diego Museum of Art	San Diego, California
Basel 8 Art Fair—Maurer Gallery	Basel, Switzerland
The Floating Wall Gallery	Santa Ana, California
Schindler Gallery	Bern, Switzerland
Willard Gallery	New York, New York
The Albright-Knox Art Gallery	Buffalo, New York
San Francisco Museum of Art	San Francisco, California
Modern Art Center	Zurich, Switzerland

**Museum
Public
Corporate
Collections**

The Solomon R. Guggenheim Museum	New York, New York
La Jolla Museum of Contemporary Art	La Jolla, California
Sheldon Memorial Art Gallery	Lincoln, Nebraska
San Diego Museum of Art	San Diego, California
Flint Institute of Art	Flint, Michigan
Aerojet-General Corporation	Sacramento, California
McCroy Corporation	New York, New York
First National Bank of Chicago	Chicago, Illinois
Zurich Insurance Company	Zurich, Switzerland
Bank of America	San Francisco, California
Cedars-Sinai Medical Center	Los Angeles, California
Refac Electronics Corporation	Winsted, Connecticut
Security Pacific Bank	Los Angeles, California
Institute of Theoretical Physics U. of California	Santa Barbara, California
Formica Corporation	New York, New York
Engelberg & Lavine	San Diego, California
Vicorp Specialty Restaurants	Los Angeles, California
Christ The King Church	La Jolla, California
Broadway-Hale Department Stores	Salt Lake City, Utah
Broadway-Hale Department Stores	Sacramento, California
Mission Bay Yacht Club	San Diego, California

Section 2.3: Significant Related Work

Excerpts of reviews: Architecture and the Arts

“Through an extraordinary metamorphosis, Russell Forester has turned himself from an established and successful architect to a masterful and challenging painter and draftsman. As lyrical—even mystical—as Forester’s best drawings and paintings are, their structural emphasis reflects the many years he did spend as an architect.”

*The late Henry Seldis, Los Angeles Times Architectural and Art Critic**

“Forester is without doubt exhibiting his liking for the perfection of fundamental geometrical forms. But he is also led by the personal need for self-restraint in order to stake out the paths opening up before him. Indeed, these self-imposed limits form an integral part of a search which for all its moderation is essentially dynamic, since it is motivated by authentic plastic inspiration.”

Roland Anrig, Art Critic • Art International • Excerpt

“Russell Forester’s constructions stand like architectonic stalagmites or crouch like angular mesas. ... Forester’s toys are very sophisticated, though, with insightful design and knowing structural play that belie his architectural training. Forester is dealing with the child within the artist.”

Betty Brown, Art Critic • Arts Magazine • Excerpt

“[Forester’s] carefully conceived paintings are romantic and lyrical; yet, they have a complex structure which perhaps indicates the formal disciplines of his architectural training and work as a practicing architect. ... Also prevalent is a peaceful and serene look about the paintings that gives them a quintessential universality and a feeling of monumentality because of the vigor and restraint with which they were created.”

Gordon Muck, Art Critic • Buffalo Evening News, Buffalo, NY • Excerpt

“Russell Forester’s drawings combine his interest in architectonic grids with his playful approach to materials, joining cardboard, sewn and drawn lines and line of lights. His willingness to move easily between two- and three-dimensional modes of expression, and from traditional to eccentric uses of material, infuses the work with both humor and vitality.”

Melinda Wortz, Art Critic • ARTnews • Excerpt

* Excerpt from the forward of a catalogue for two solo exhibitions of Forester’s work at the Everson Museum, Syracuse, NY, and at the Sheldon Memorial Art Gallery, Lincoln, NE

Section 2.4: Notable work

In addition to AIA Awards for excellence in design, Russell Forester has received numerous plaques and awards in recognition for his talent, his skills, his professional leadership and community services.

Forester's work has been exhibited extensively in major art museums and art galleries in the United States and in Europe. His paintings, drawings and sculptures figure in numerous prestigious private, corporate and public collections.

Several television programs have been dedicated to the work of Russell Forester the architect and Russell Forester the artist, exploring his deep-rooted conviction that art should be an integral part of architecture and the urban environment. His comprehensive approach to the subject has made him a convincing speaker to both professional and non-professional audiences.

Numerous feature magazine and newspaper articles and countless reviews have documented Forester's work in architecture and in the arts.

Russell Forester not only practices what he preaches, he has been a catalyst in showing architects how to think for themselves, how to broaden their horizon, how to take risks, and how to take pride in their accomplishments.

How can architectural success be measured? he has often asked:

Is the perfect, slick architectural photograph the measure of a successful design—or is it a client who ends up being a lifelong benefactor?

Is success the extremely unconventional design that leaves a community gasping for air and scrambling to rewrite the rules—or is it a project that stretches the minds of the community and leaves them wanting to live with more?

Is success copying the latest fad glorified in the architectural press—or is it having a commitment to a design philosophy that comes from our own brain and heart?

Is success doing a beautiful project with a beautiful budget—or is it doing a beautiful building with an ugly budget?

Is success shooting the director of city planning—or are we successful when we persuade him or her to accept subtle changes in the rules, allowing architects more freedom of design?

Is success telling architects that they know nothing about art—or is it when we convince them that art is a greatly overlooked asset that can be used—along with light, space, color, texture and other designing tools—to create a better world?

This symbolizes Russell Forester's lifelong personal and professional commitment to demonstrating that even the smallest of successes have a role in advancing the profession of architecture and should not be ignored.

If you pick up enough pennies, you will gain a fortune.

Section 3
Exhibits

Architecture and Art

1. **Hillside Residence** La Jolla, California • 1952
2. **Industrial Complex** San Diego, California • 1968
3. **Residence** La Jolla, California • 1970
4. **Family Tree Restaurant** San Diego, California • 1965
5. **Art Gallery/Office Building** La Jolla, California • 1965
6. **Office Building** La Jolla, California • 1974
7. **YMCA Youth Center** La Jolla, California • 1965
8. **Public Sculpture** La Jolla, California • 1968
9. **Architectonic Sculptures • Installation** San Diego, California • 1983
10. **Sculpture • Architectonic Series** San Diego, California • 1991
11. **OmniArt: “Art ‘In’ and ‘As’ Architecture”** San Diego, California • 1963
12. **Studio Shot • Urban Series** La Jolla, California • 1990

**Section 3:
Exhibits**

Project 1

Hillside Residence • La Jolla • 1952

Architect of Record

Russell Forester, AIA
Russell Forester, AIA, Architect Inc.

Synopsis

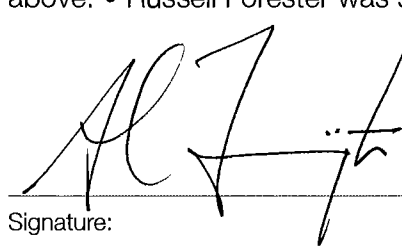
This pristine residence was unique for the time that it was constructed. The year was 1952. The simple structural system, consisting of five steel columns supporting cantilevered floor and roof, matched the straightforward architectural design.

The building was featured at the 1953 Biennale exposition of the Museum of Modern Art, in São Paulo, Brazil, where it received an Award of Honor.

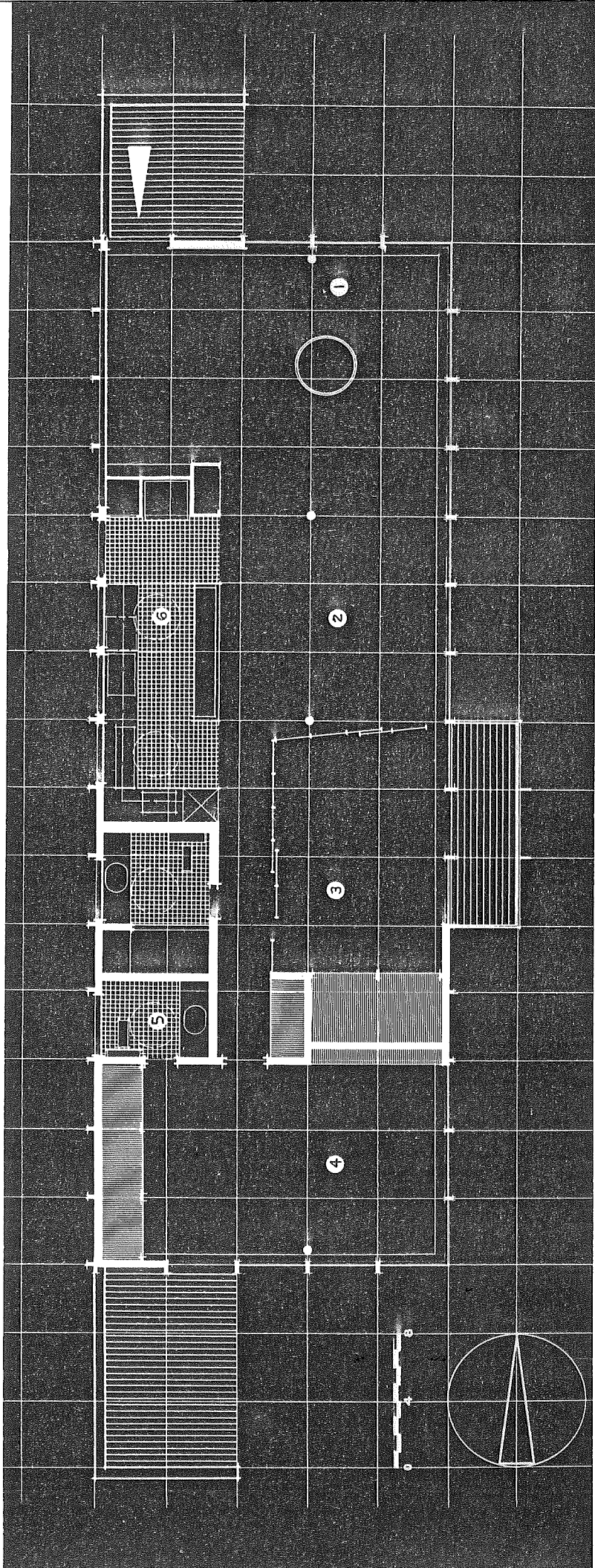
**Declaration of
Responsibility**

I have personal knowledge of the nominee's responsibility for the project listed above. • Russell Forester was solely responsible for design.

Signature:

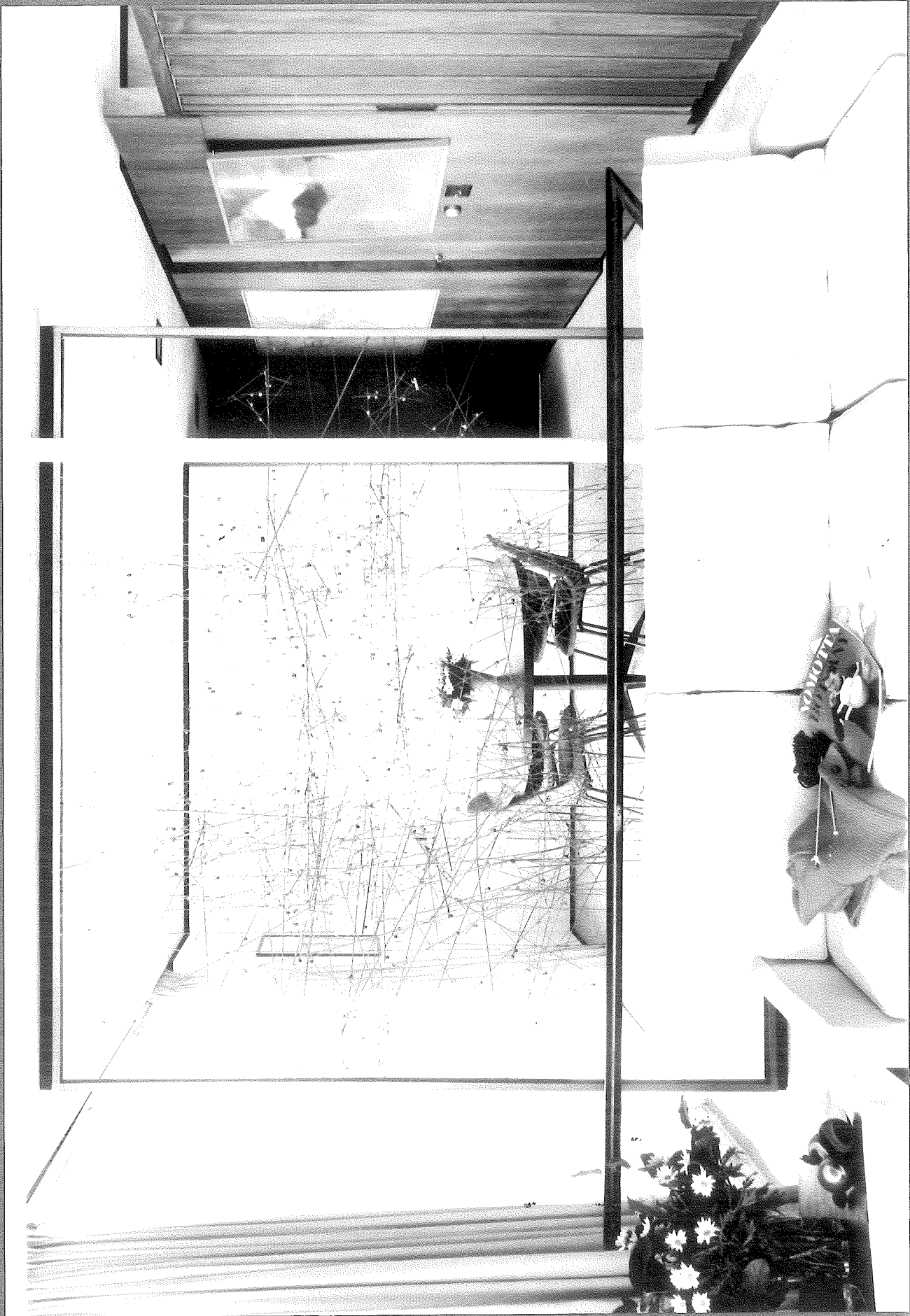


Stanley C. Livingston FAIA • Corporate Director, Salerno/Livingston Architects



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Section 3:
Exhibits

Project 2

Industrial Complex • San Diego • 1968

Architect of Record

Russell Forester, AIA
Russell Forester, AIA, Architect Inc.

Synopsis

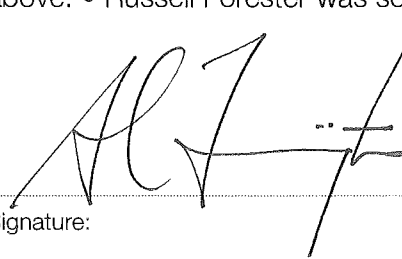
In the middle of an industrial park, without trees but with plenty of old fashion dirt and conventional structures, the client wanted his project to be a breath of fresh air. Using stock trusses and a 12 foot- by 20 foot-module, the functional design concept made provision for flexibility to accommodate tenants' changing space requirements and for creative, future project expansion, respectful of the overriding design concept.

Individual, interconnected units clustered around small courtyards gave tenants a sense of ownership and privacy while generous use of color gave the building the look of a playful sculpture and its occupants an upbeat attitude toward their working environment.

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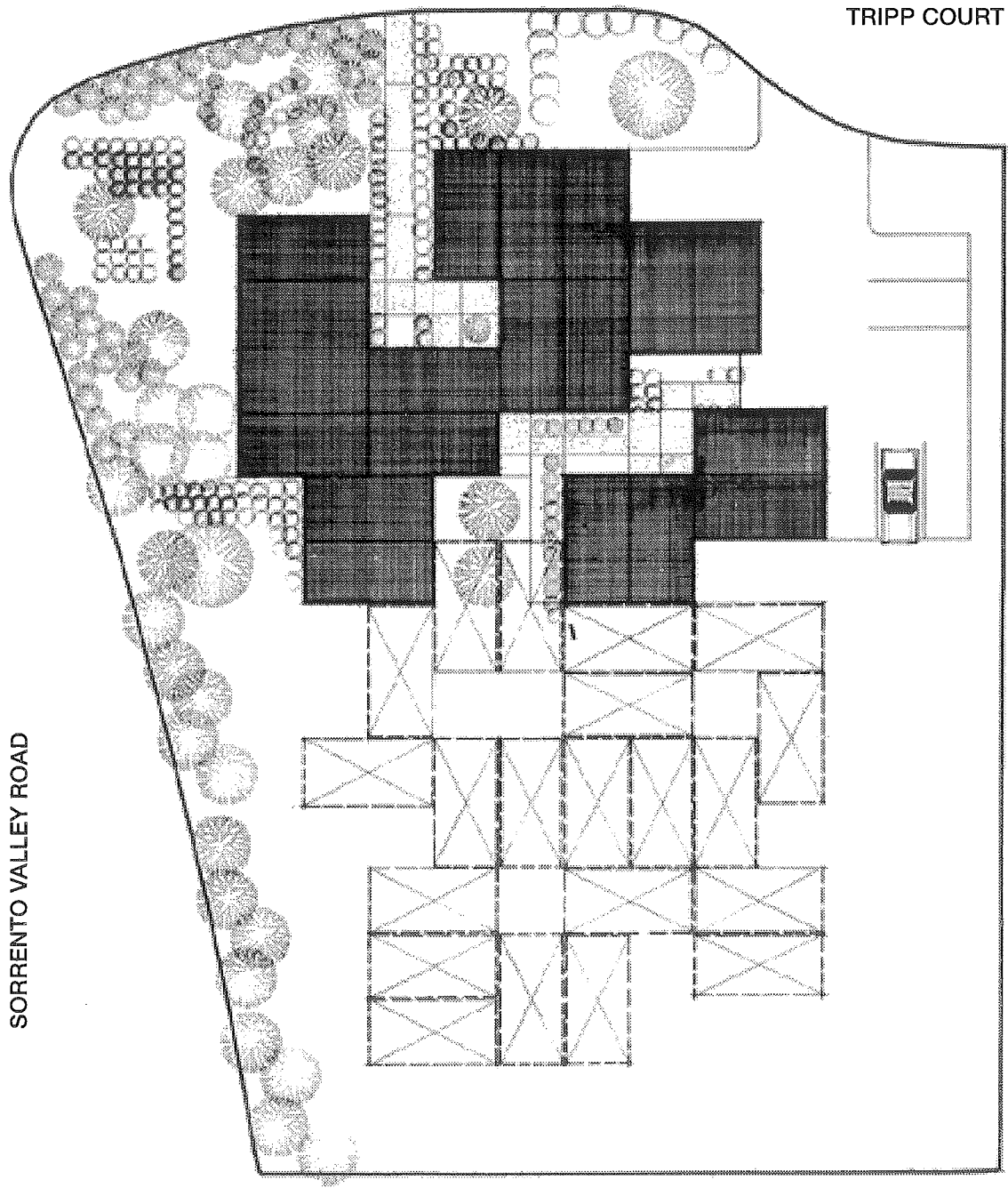
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SITE PLAN • INDUSTRIAL COMPLEX

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Section 3:
Exhibits

Project 3

Residence • La Jolla • 1970

Architect of Record

Russell Forester, AIA
Russell Forester, AIA, Architect Inc.

Synopsis

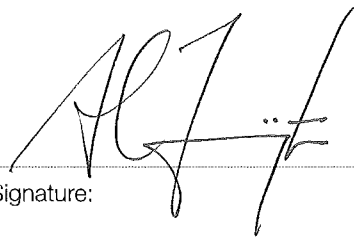
Twenty-five years ago this residence was unusual—and it still is.

The structure is simple and uncluttered. The manipulation of the space and function within the glass box is achieved with idiosyncratic planning. Its high ceiling allows for the display of an extensive art collection while the twenty foot-high glass walls answer a need to be part of the surrounding landscape. The house does not intrude or dictate a life-style but gives its owners the freedom to live in harmony with nature, surrounded by art, within a work of art.

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Section 3:
Exhibits

Project 4

The Family Tree Restaurant • San Diego • 1965
Southern California First National Bank • San Diego 1970

Architect of Record

Russell Forester, AIA
Russell Forester, AIA, Architect Inc.

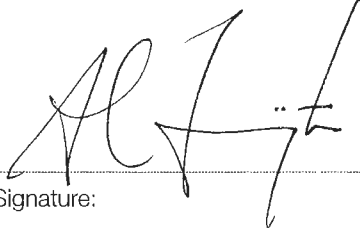
Synopsis

The Family Tree Restaurant was designed to be a small, neighborhood meeting place, out of the main stream of other restaurants. The dynamics of its user-friendly design soon made it one of the city's most popular establishments and a San Diego landmark. In 1966 it received an AIA Award of Honor.

In 1970, to the dismay of the restaurant's faithful clientele, the owner of the building decided to convert the project into a bank after taking over California First National Bank Corporation. The architectural challenge was to make it a user-friendly bank. The design solution received another design award.

Declaration of
Responsibility

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Signature:

Stanley C. Livingston FAIA • Corporate Director, Salerno/Livingston Architects

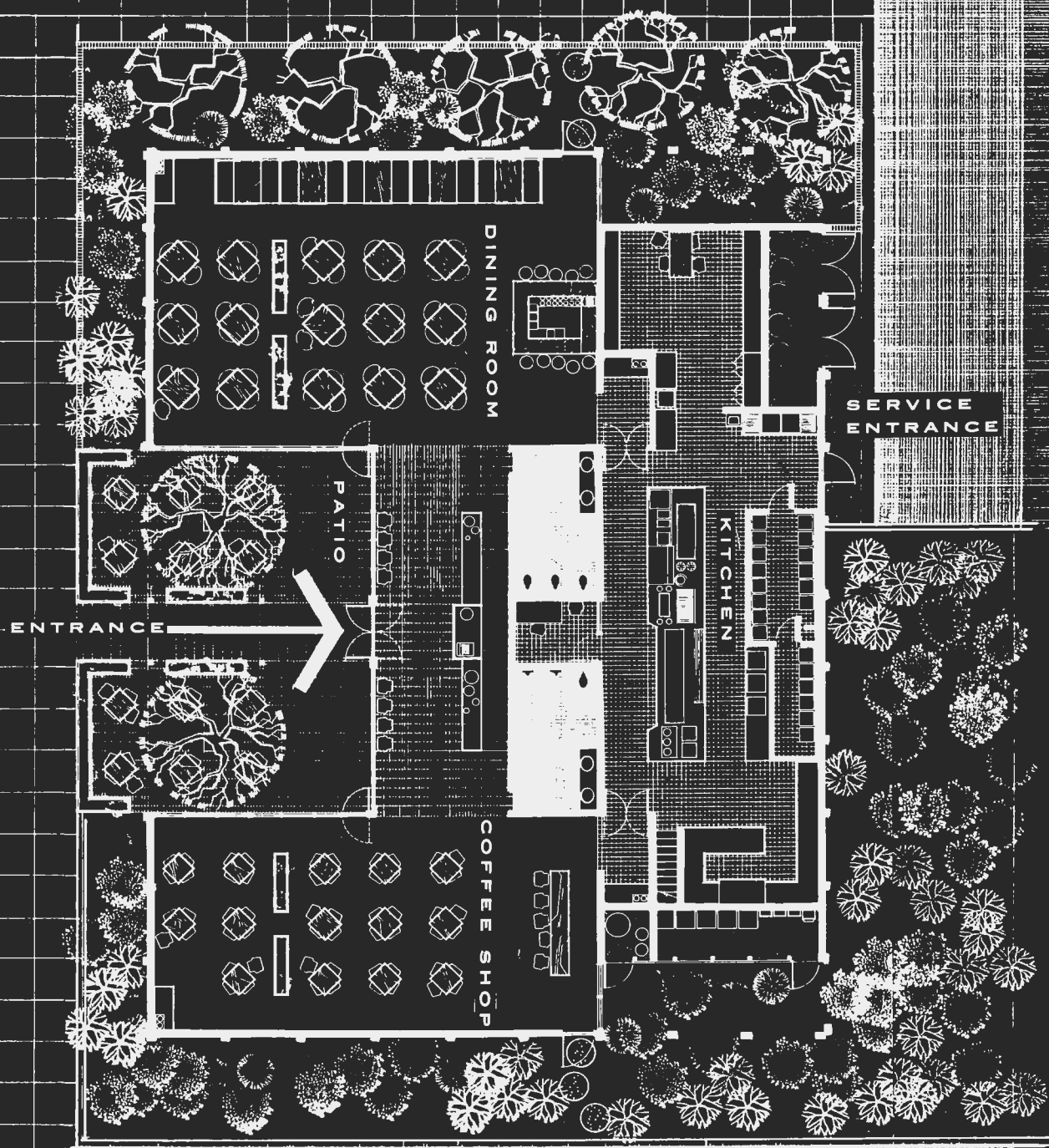
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STREET

Architect: [unreadable] | Project: [unreadable] | Date: [unreadable] | Scale: 1/8" = 1'-0"

FLOOR PLAN



PARKING

DINING ROOM

PATIO

ENTRANCE

COFFEE SHOP

KITCHEN

SERVICE ENTRANCE

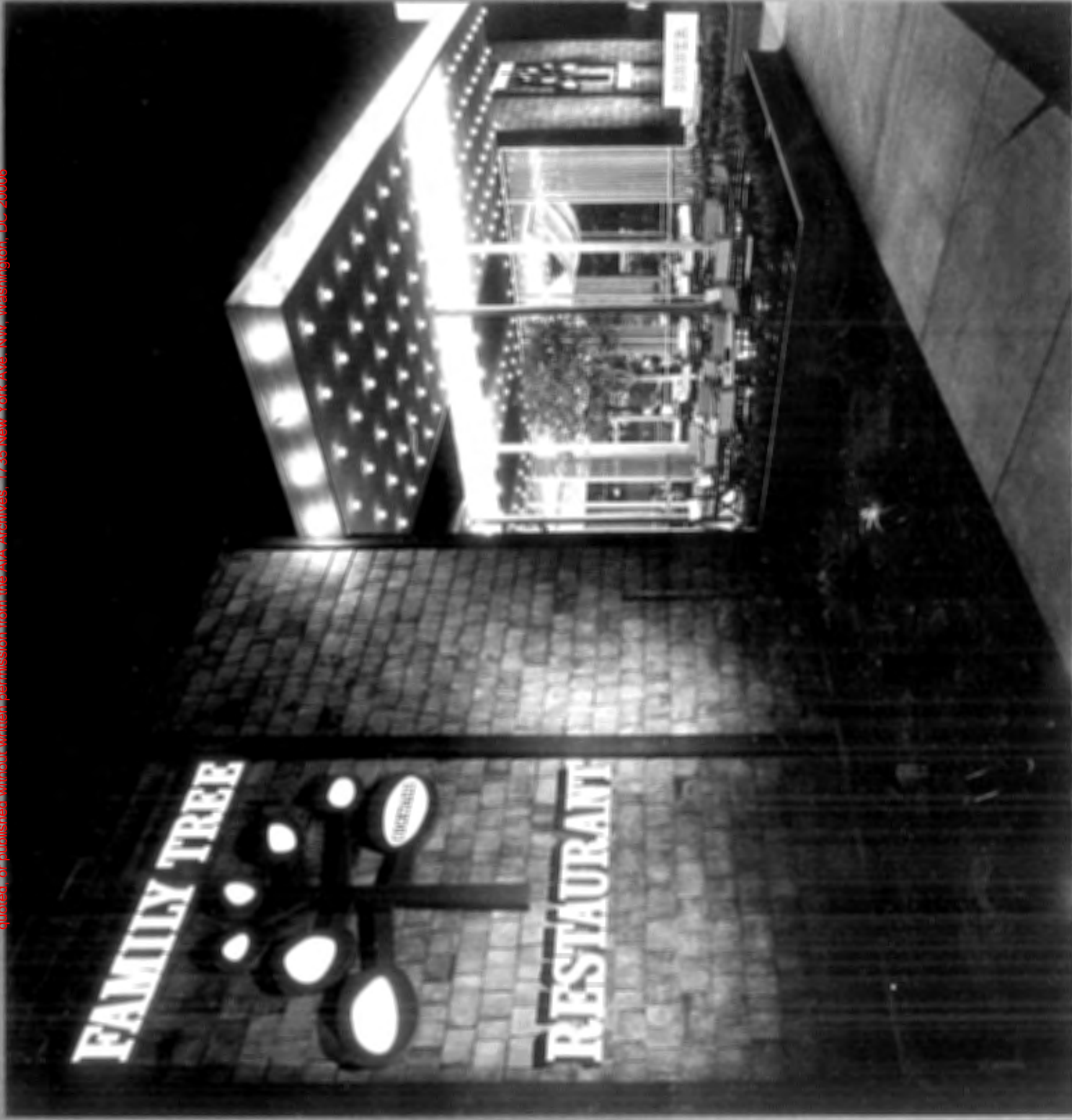




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Section 3:
Exhibits

Project 5

Art Gallery/Office Building • La Jolla • 1965

Architect of Record

Russell Forester, AIA
Russell Forester, AIA, Architect Inc.

Synopsis

Precast, sandblasted-concrete columns, brick infill, careful attention to architectural details and thoughtful use of space, allowed this building to serve the client and his tenants beyond their own expectations.

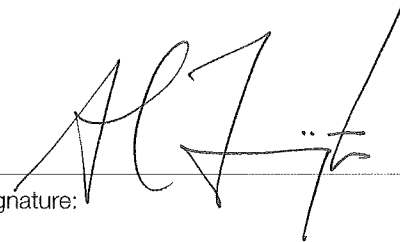
Serious art needed a serious building, and the design of this art gallery/office building has provided the background for successful businesses to grow within its walls.

Within the fabric of the conservative community that it serves, this project speaks to the need for stability while hinting at a playful attitude.

Declaration of
Responsibility

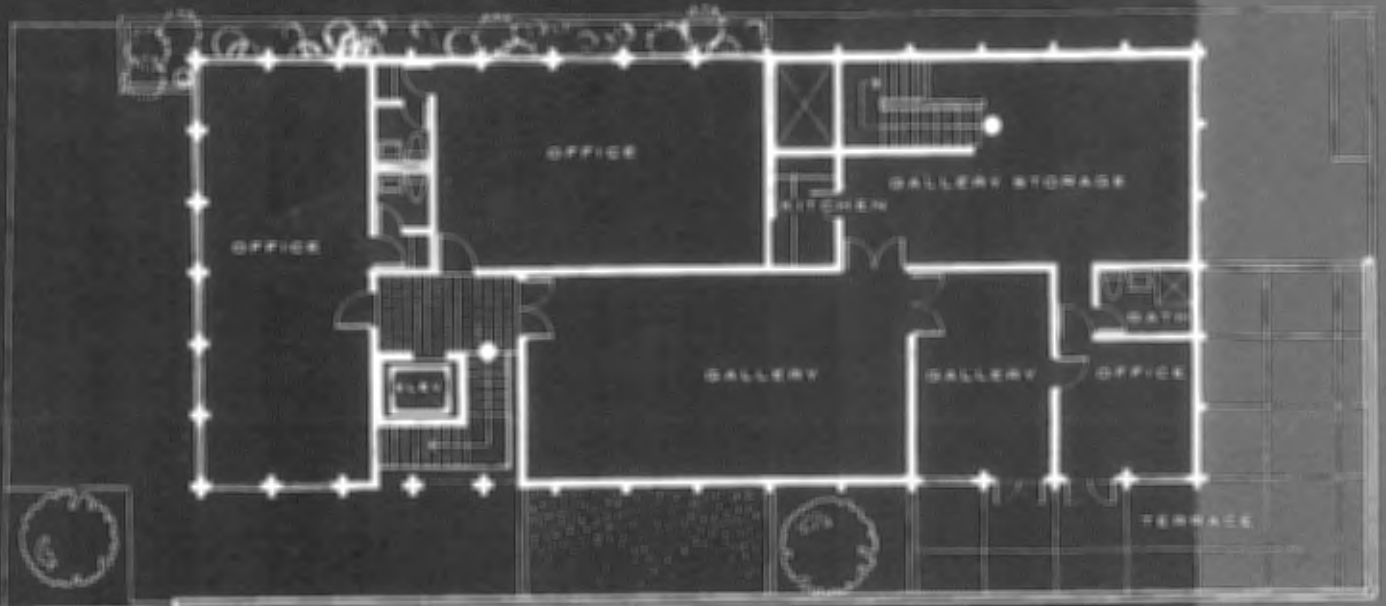
I have personal knowledge of the nominee's responsibility for the project listed above. • Russell Forester was solely responsible for design.

Signature:

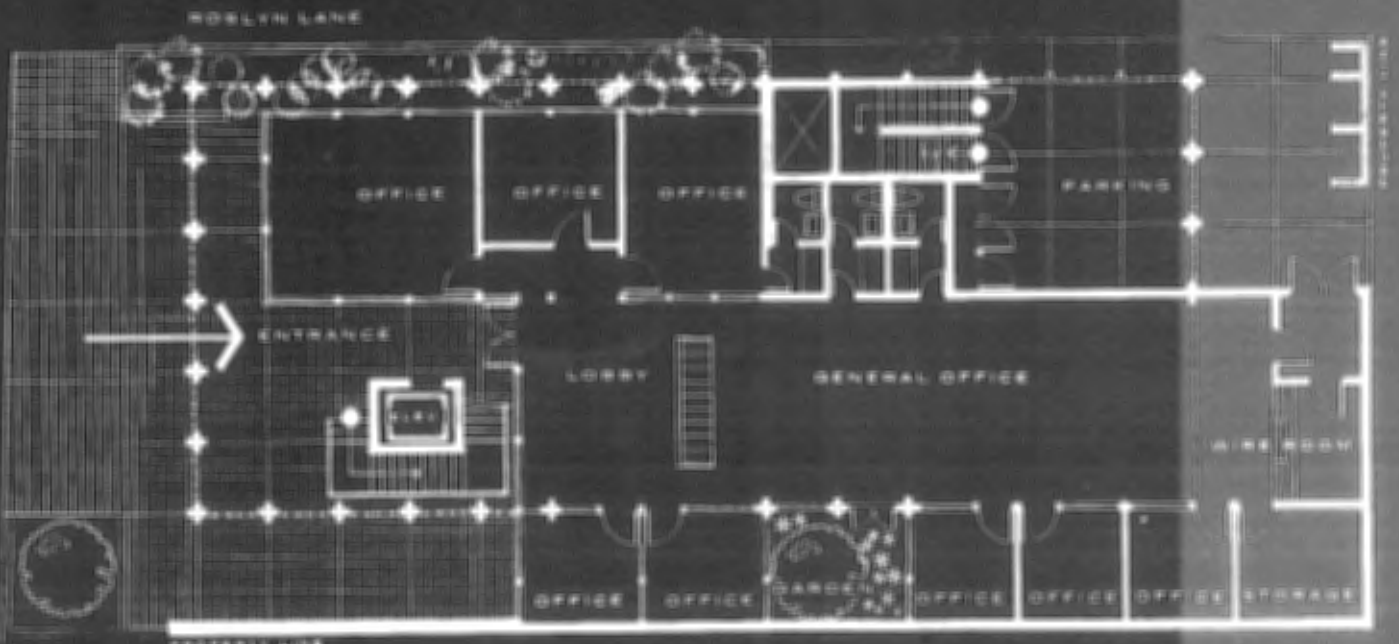


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SECOND FLOOR - FLOOR PLAN



FIRST FLOOR - FLOOR PLAN

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Section 3:
Exhibits

Project 6

Office Building • La Jolla • 1970

Architect of Record

Russell Forester, AIA
Russell Forester, AIA, Architect Inc.

Synopsis

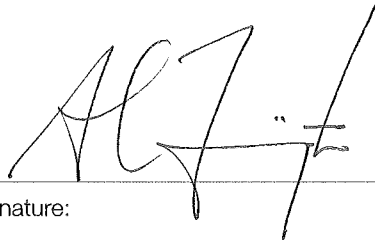
A small site, a small building, a small budget—large needs.
A delightful environment in which to work.

In the overall scheme of architectural history, this office building will not be remembered but the fact that it was built changed the lives of the people who used its spaces and the community that felt its message: *good architecture—and art—can't harm you!*

Declaration of
Responsibility

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RUSSELL
FORESTER
ARCHITECT
INC.



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Section 3:
Exhibits

Project 7

YMCA Youth Center • La Jolla • 1965

Architect of Record

Russell Forester, AIA
Russell Forester, AIA, Architect Inc.

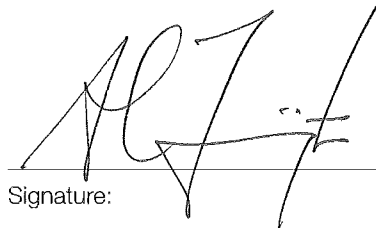
Synopsis

This building program required that contiguous areas, housing very diverse activities, function without interfering with each other. For instance, the gym needed to confine young people to a supervised space, yet allowing them the freedom of going outside during such occasions as school dances; the quieter activities of a youth center had to be shielded from the unavoidable noise of playful water exercises and other poolside activities.

The success of this design lay in its functional planning, in its meeting rigorous budget restraints—and in getting four different service organizations to agree on its contemporary design.

Declaration of
Responsibility

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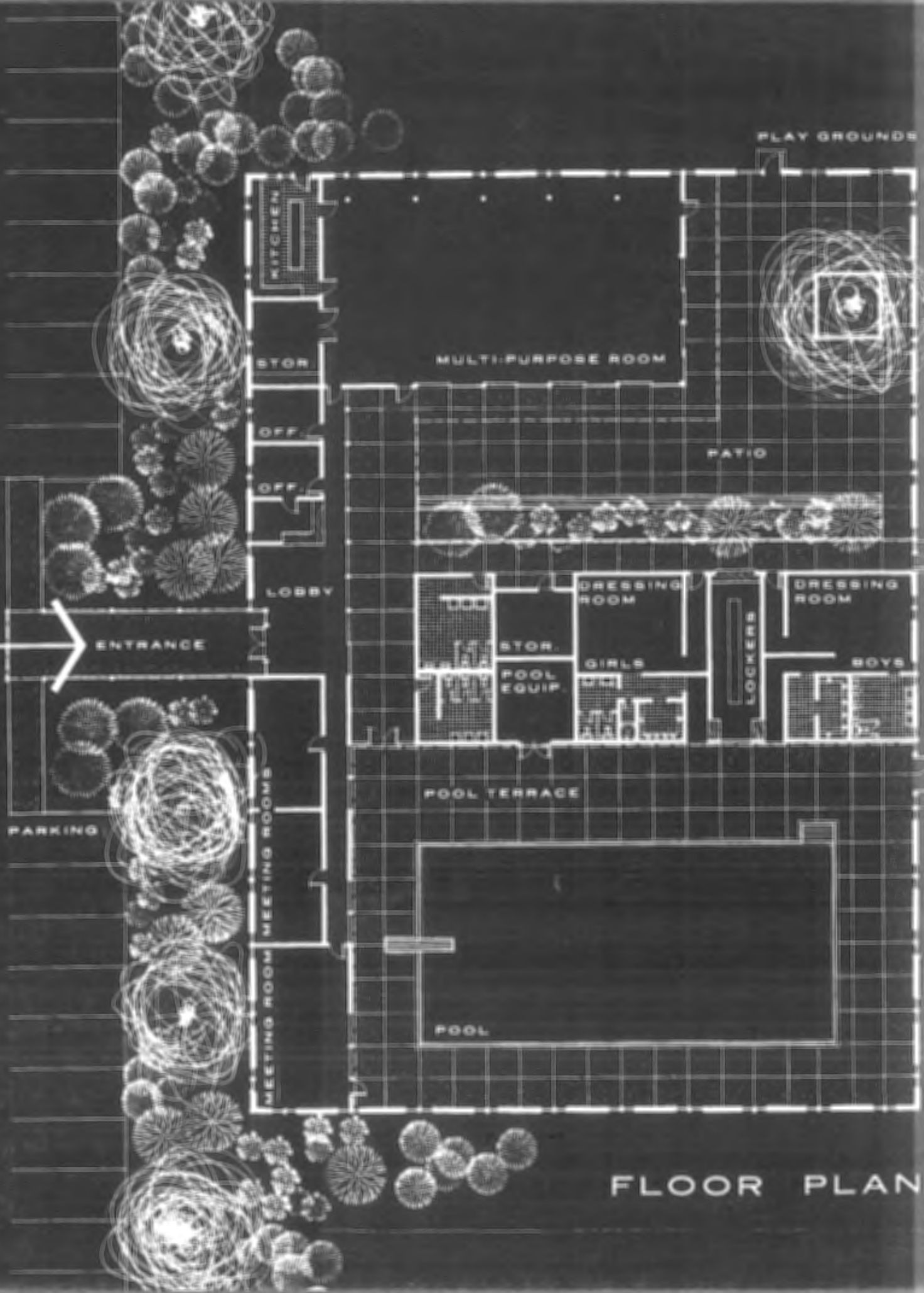


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FLOOR PLAN

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Section 3:
Exhibits

Project 8

Public Sculpture for a School • La Jolla • 1968

Architect of Record

Russell Forester, AIA
Russell Forester, AIA, Architect Inc.

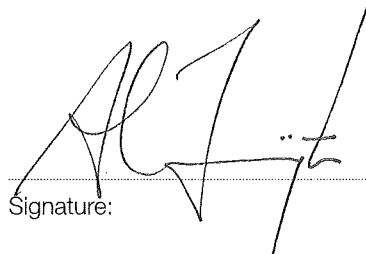
Synopsis

The kids love it... They get wet.
The teachers hate it... The kids get wet.
The administrators flaunt it... It's one of the school's status symbols.
The parents use it... It's a convenient meeting point.
The San Diego Chapter of the AIA admired it... It gave it an AIA Award of Merit.

This concrete, water-splashing sculpture is a serious act of mischief !

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Section 3:
Exhibits

Project 9

Architectonic Sculptures • Installation • 1983

Architect of Record

Russell Forester, AIA

Russell Forester, AIA, Architect Inc.

Synopsis

“The 28-piece ‘Architectonic Series’ is a city scaled for Lilliputians. Fantastic skyscrapers, industrial complexes and condominiums hugging the floor or rising 10 feet into the air are fashioned from smooth black, white or deep-toned Formica. Light-emitting diodes (LEDs) and some neon embellish surfaces with sparkling symbols and patterns. Dollhouse miniatures, such as an old-fashioned tricycle, park bench, wagon or a cowboy next to a complex of dainty computer circuitry, are squirreled away in slots or half-hidden sections of buildings like acorns in a tree. Winter memories are evoked by surprise. The tiny objects and soft arcs or snowflakes of light contrast the rigid structures.

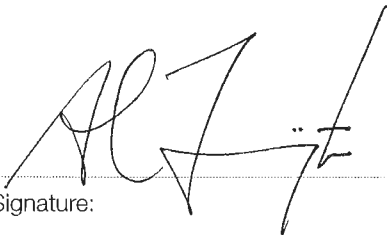
“‘Cities themselves are not lonely,’ explains the former La Jolla architect, ‘but people feel alienated in them, overwhelmed by scale. I want to point out the perplexity people feel, and their nostalgia about the past.’

“More surprises—stairways miss their mark or lead to nowhere, empty chairs face off edges of buildings, and symbols look ‘symbolic’ but don’t add up to meaning. Forester connects these oddities with advice for city dwellers.”

Elise Miller, Art Critic • San Diego Magazine November 1983 • Excerpt

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Section 3:
Exhibits

Project 10

Sculpture • Architectonic Series • 1991

Architect of Record

Russell Forester, AIA
Russell Forester, AIA, Architect Inc.

Synopsis

“Russell Forester’s miniature, enclosed environments, address the subject of modern life with haunting poignancy. Openings in the walls of these boxlike dwellings reveal highly controlled, pristine interiors, shrines to the television sets that play continuously within. A profound sadness and sense of alienation overwhelm these elegant spaces. The only life in these otherwise silent and empty rooms is secondhand, contrived. Flashing circuitry visible at the opposite end of the structures undermines the magical aura of the slick existence, revealing the wizard to be nothing but a complex of wires and lights.”

Leah Ollman, Art Critic • Los Angeles Times • 8.18.1988

“Forester’s new sculptures are perceived initially as single forms, some tall, slender and vertical, others low, squat and horizontal. Their references are architectural, which is not surprising, considering that Forester practiced architecture for many years before devoting himself full time to painting and sculpture. ... The mood of Forester’s sculpture is both nostalgic and futuristic. Its basically constructivist format harks back to the halcyon days of modernist architecture, the Bauhaus and de Stijl, which in their turn had a nostalgic attachment to craftsmanship and the beauty of materials, albeit technological ones. ... He combines the modernist’s infatuation with straight line and smooth surface, and the post-modernist’s willingness to play with form and mix metaphor.”

Melinda Wertz, Art Critic • ARTnews • April 1988

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Signature: 

Stanley C. Livingston FAIA • Corporate Director, Salerno/Livingston Architects



Art "in" and "as" Architecture

by RUSSELL FORESTER, AIA

HAVE WE, the architects, killed the fine arts of sculpture and painting?

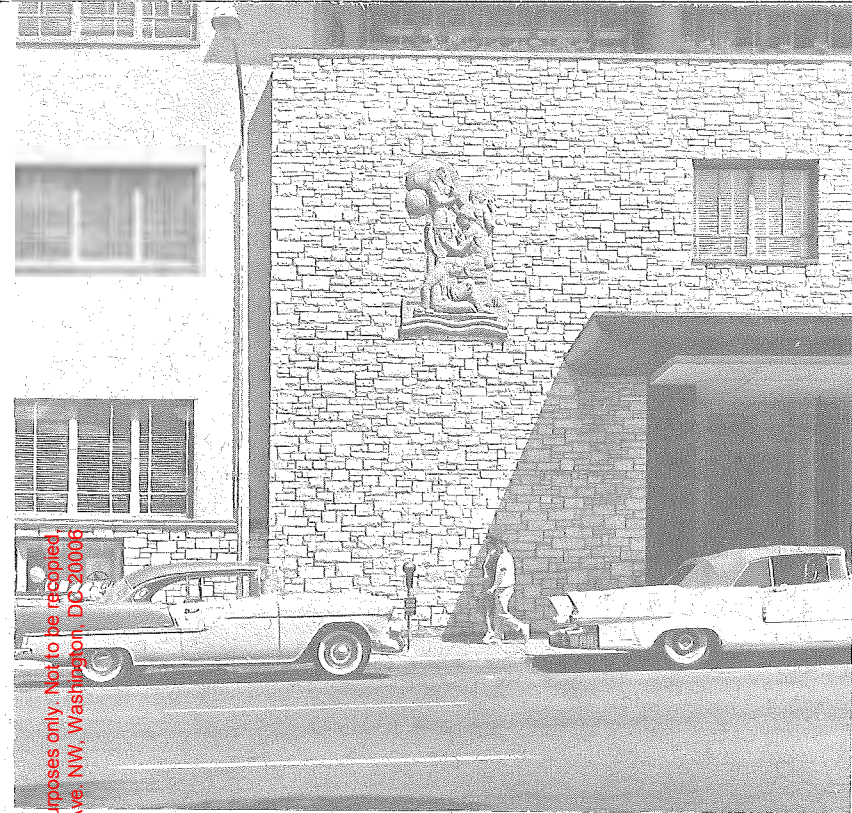
No, but from time to time we have shot them full of holes. Not fatally, just enough to seriously impair their health. The arts have been close to death many times. Their sickness has almost always been caused by architects who thought art could survive on its own, forgetting that architecture is the mother of the arts.

One reason is that today's architect has many problems in which art is only one small part. Architects are on the edge of science, on the edge of finance, on the edge of engineering, on the edge of art, on the edge of city planning, and on the edge of failure in all these fields.

My answer to this dilemma would be a burden on the architect, because it sets a goal that only a few can ever reach, and only a few of our contemporaries have even tried for. My plea is for a "total man" and requires a long look back to the renaissance man of the 13th century for inspiration. An architect by the very nature of his profession, has the potential of being an all inclusive person with the burden and responsibility for bringing all the people working on his projects to a point of sharing a common aesthetic.



Building by Charles Luckman and Associates. Entrance of Broadway State Department Store in Whittier, California. Sculpture by Russell Forester



Entrance of San Diego Public Library by Johnson, Hatch and Wulff.
Sculpture by Donal Hord

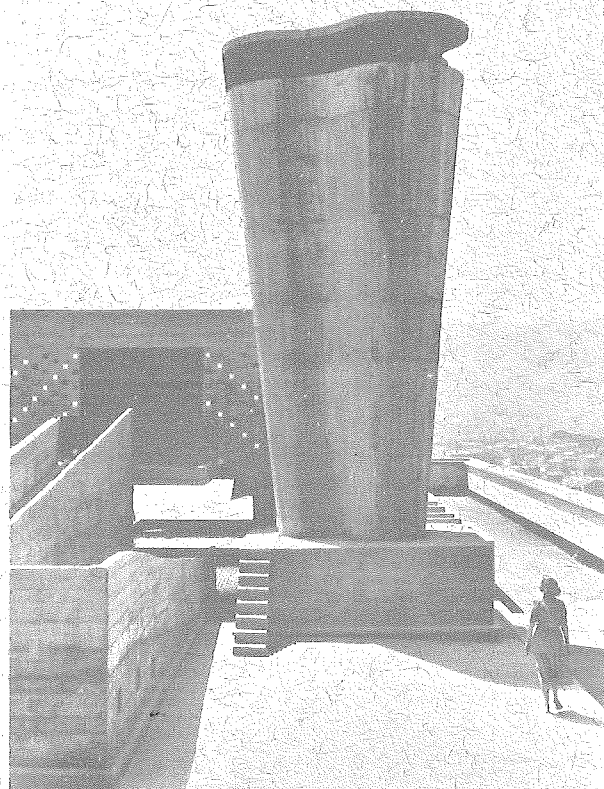
Will this give the architects legerity in the world of the arts? No, not entirely, as there seems to be a great misunderstanding regarding art "in" and "as" architecture. The two words are the villains in this confusion but, they are easily defined schools. One, art "in" architecture encompasses the decorative or fine arts (painting and sculpture) and are accessories to and complement a project. The other school, architecture "as" art is art unto itself, and more often than not, we think of the homogeneous whole as sculpture. To think one is easier than the other is naive, as they both require a great deal of skill in totally different ways.

An early example of art "in" architecture (at the beginning of the modern movement) is Mies Van der Rohe's German Pavilion at the Barcelona Exposition (1929) in which he carefully placed a sculpture by Georg Kolbe. Today, there are many notable examples, Marcel Brewer's department store in Rotterdam is a backdrop for a heroic sculpture by the constructionist Naumo Gabo. This huge abstract of bronze is 80 feet high and sits on the sidewalk. The UNESCO headquarters in Paris has ceramic murals by Joan Miro and sculpture by Moore, Calder and Noguchi. The height of this form of using art may well be the Chase Manhattan Bank by Skidmore, Owings and Merrill where there was a budget of approximately \$500,000 for works of art. Earlier S.O.M. did the Manufacturer's Trust Company at 43rd and 5th Avenue, New York, where the second floor is dominated by a huge sculptural wall by Harry Bertioia. S.O.M.

has had considerable success in selling art as an integral part of their projects. Most notable though is the extreme care with which they select the artists and their amazing ability to foresee what will be complementary to their uncluttered spaces.

Unfortunately, the using of art in this manner can be fatal for some architects because they can be fooled into believing that by providing a blank space for art, they have fulfilled their function of being an architect. In my opinion, had the architect of San Diego's Public Library been more familiar with the art of sculpture, he surely would not have surrounded the bas-reliefs with conflicting textures and materials, or placed them where you can't see them . . . except from across the street with a wall of traffic between the observer and the art. Or, had the designing architect of the new Court House been more interested in his total design he surely would not have provided a wall where it doesn't matter if there is a mural or not!

In architecture "as" art it would be hard to overlook the Spaniard Antonio Gaudi (1852-1926), with his fantasies and extraordinary use of stone to make plastic architecture in the form of a single expression. His Casa Mila (1905-1910) and other works were the



Roof of Apartment House (1950) in Marseilles by Le Corbusier using sculptural forms

forerunners of vigorous shapes to come. Eric Mendelsohn followed with the Einstein tower at Potsdam. But perhaps the most significant building with a total plastic expression is the soaring roof and white curving walls of the chapel at Ronchamp by the French architect, Le Corbusier. The south wall with many and deep set windows along with the color, angles and planes makes it one of the best pieces of sculpture today. But it is an integral part of the whole, whose significance comes from the total concept.

Looking back over the early works of Le Corbusier you can feel this concept taking place. There is the Swiss dormitory in Paris (1932), and later the apartments in Marseilles (1947-1952), where the roof structures are pure sculpture. Eero Saarinen's work can be followed in the same way ending with the TWA building in New York, and the Dulles airport near Washington, D.C. These buildings were the end of a long search for a plastic form in his architecture and had he lived one wonders in what direction he would have turned. Of course, these two men are not alone in this development: a number of years back there was Oscar Niemeyer's chapel in Pampulha, Brazil; the mosaic covered library building at the Univer-



*Ground floor of an Apartment House by Le Corbusier.
Unfinished concrete*



Roof of an Apartment House (1910) by Antonio Gaudi, Barcelona

sity of Mexico by Juan O'Gorman; Jörn Utzon's design for the opera house in Sidney (1956) with its great white sails for a roof; even Mies Van der Rohe did it with the Farnsworth house, a marvelous piece of cubistic sculpture sitting in a meadow.

Sculptural forms have also sprung from the drawing boards of creative engineers all over the world. Maillart's bridges lead the way with such notable masters as Eduardo Torroja of Spain, Pier Luigi Nervi of Italy and Felix Candela of Mexico following. With the new materials and techniques the barrier between architect and engineer is breaking down and from this freedom of operation comes new forms. None of this is making the architect's job easier, as he must broaden his thinking still further and come closer to being a "total man."

Interests that go beyond the normal function of being an architect have excited such men as Le Corbusier, Wright, Saarinen, Johnson, Bunshaft, and Van der Rohe, and their work indicates the broad scope of their thinking. We, the more common architects, must heed their example. They should not be elevated to an isolated plane because of their totality, rather we must attempt to join them.



**Section 4:
Reference Letters**

First Year References

Nominee: Russell Forester, AIA

AIA Membership #158816

Ward W. Deems, FAIA Emeritus

The Matrix Group

2555 Caminito Viejo • La Jolla • California 92037

619/459-1881

No professional relationship

Homer T. Delawie, FAIA

Delawie Wilkes Rodrigues Barker & Bret

2827 Presidio Drive • San Diego • California 92110

619/299-6690

No professional relationship

Rob W. Quigley, FAIA

Rob W. Quigley Architect

434 West Cedar Street • San Diego • California 92101

619/232-0888

No professional relationship

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