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Arthur Andersson is principal at Moore/Andersson Architects in Austin. His design work has ranged from houses to urban master plans; current projects include the Marianna Kistler Beach Museum of Art at Kansas State University and the Chihuly Bridge of Glass, in Tacoma. He has taught at Tulane, the University of Texas, Austin, and the University of Houston, and studied architecture at the University of Kansas and the University of London.

Jacquelynn Baas is director of the University of California, Berkeley, Art Museum and Pacific Film Archive. She received her B.A. in art history from Michigan State University and her M.A. and Ph.D. from the University of Michigan. From 1982 to 1988 she was chief curator and then director of Dartmouth College's Hood Museum of Art.

Patricia Fels runs her own architecture practice in Seattle. She has lived and worked abroad, primarily in Italy and Malaysia, and recently completed a book about cities and change.

Ned Kaufman directs preservation issues for the Municipal Art Society of New York, a not-for-profit advocacy organization. He has taught in the historic preservation and architecture programs at Columbia University and at the University of Chicago and co-curated the Canadian Centre for Architecture's inaugural exhibition. His *History Happened Here: A Plan for Saving New York City's Historically and Culturally Significant Sites* was recently published by the Municipal Art Society.

Kevin Keim is director of the Charles W. Moore Foundation. He studied architecture at Notre Dame and worked with Moore on research and writing projects. He is author of *An Architectural Life: Memoirs and Memories of Charles W. Moore*.

Richard C. Peters, FAIA, is a former architecture professor, at the University of California, Berkeley. A noted lighting consultant, his recent projects include the Walter Haas Business School in Berkeley and the Washington State Historical Museum in Tacoma. His firm, Peters and Myer, Illumination Design Collaborative, is currently working on the lighting master plan for the new city, Bonifacio, in the Philippines.

John Ruble, FAIA, is a principal at Moore Ruble Yudell in Santa Monica. He studied at the University of California, Los Angeles, and the University of Virginia and served for as a volunteer town planner for the Peace Corps in Tunisia. He has been a visiting critic at Cornell University and U.C.L.A.

Jefferson B. Riley, FAIA, is a principal at Centerbrook, in Essex, Ct., and was a founding partner of Moore, Grover, Harper, the firm that preceded it. His projects have received more than forty national and regional awards and have been published in numerous books and publications.

William Turnbull, Jr., was principal of William Turnbull Associates (now Turnbull Griffin Haesloop), a San Francisco architecture firm, and best known for projects that evoke a strong connection to the Bay Area's landscape. He died last summer, shortly after writing the letter published in this issue.

Alice Wingwall is an artist whose fervent interest in stones, buildings and the stirrings of the imagination leads her to make photographs, words and sculpture. She is a consulting editor to *Places*, and several of her articles on photography have appeared in earlier issues. In 1995-96 she was a Fellow at the Bunting Institute of Radcliffe College, working with Wendy Snyder MacNeil on the film *BlindSight*. She resides in Berkeley, California.

Buzz Yudell, FAIA, has been active in architectural education and practice since graduating from Yale in 1972. He collaborated extensively with Charles W. Moore—as a project manager in Moore's Connecticut office, as a co-teacher at Yale University and as a principal at Moore Ruble Yudell. He currently teaches at the University of California, Los Angeles, and has been involved in a number of participatory planning projects.