

Los Angeles

Architects

pop

architecture

波普建筑

[美]坎纳建筑师事务所

Kanner

1

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Text by Frances Anderton

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段 猛 译 蔡秉乾 校

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OPED

A POP INTO ARCHITECTURE

The further west we drove, the more Pop everything looked on the highways. . . even though Pop was everywhere. . . to us, it was the new Art. Once you "got" Pop, you could never see a sign the same way again. And once you thought Pop, you could never see America the same way again.

Andy Warhol

Andy Warhol made this revelatory road trip west from New York to Los Angeles in 1962, the year Pop Art exploded as an internationally recognized cultural phenomenon.

That year, architect Stephen Kanner was a small child growing up in Los Angeles, capital of Pop. Even at a young age he was highly attuned to the playful, commercial, environment that surrounded him and had so seduced Warhol. For Steve this was a golden era of miniature golf and bowling alleys, of drive-in movies and motels, and futuristic coffee shops, all heralded by cheery, oversized advertising signs. To him, LA was a fresh new city where chrome-embellished cars cruised along clean, wide streets that were lined with tidy tract houses on shiny green lawns; homes filled with modern conveniences operated by crisp smiling housewives. And there was Disneyland. "How many cities had Pop or Disneyland, how many cities had this much color and sun?" asks Stephen Kanner, nostalgically. This was before Vietnam, before the Kennedy and King assassinations, before oil crises.

At that same time, Stephen's father, Chuck Kanner, was a successful and prolific architect, building shopping centers in California, Arizona and Honolulu, that took their inspiration from Frank Lloyd Wright and the California Modernists, Charles and Ray Eames, Richard Neutra and John Lautner. He was also painting vivid, photo-realistic renditions of Pepsi Cola bottles, of Lyndon Johnson and a rocket launching, of industrial machinery, TV screens and curvy blondes—blondes sucking ice-cubes, blondes eating oysters, putting on bras, sashaying on stilettos into stores. Chuck's paintings were derived from photographic images from magazines. The photograph served him, as it did the Photo Realists, as "a tool which allows me to capture the indefinable of the commonplace." His works "blur the edges between Photo Realistic and Pop Art," and express, he argues, not so much a latent predilection for curvaceous blondes but a fascination with the commercial imagery of the time. Chuck drew inspiration from the work of his Pop artist contemporaries, James Rosenquist (who was formerly a sign-painter by trade), Mel Ramos and Roy Lichtenstein, as well as the Photo Realists whose work, he believed, signified the return of craftsmanship and draftsmanship to contemporary art.

Though gifted at painting and deeply influenced by Pop Art and Pop culture, both Chuck Kanner and his son and partner Stephen chose to express this sensibility in architecture. Since the early eighties their firm, Kanner Architects, has created a body of work in LA that pays homage to the commercial, popular modernism of post-war southern California. They have created a range of projects—from a drive-through burger outlet to a community gymnasium to multi-family housing—that are graphic, bold, abstracted interpretations of popular buildings and images. These buildings are often low-budget, they are cheerful and humorous, they flaunt exaggerated color and scale and shout their presence to a passing motorist. In short, they are Pop Architecture.

1 Introduction

Text by Frances Anderton

第一部分 绪论

弗朗西斯·安德顿撰文

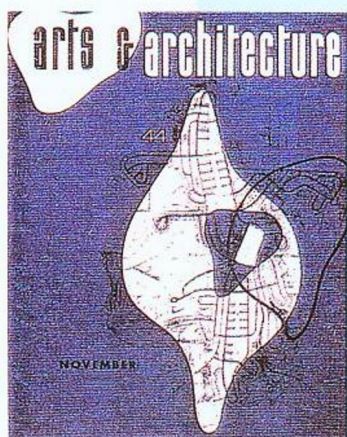
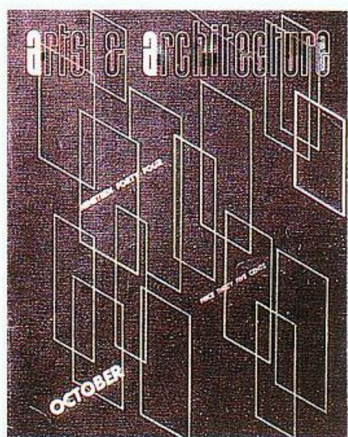
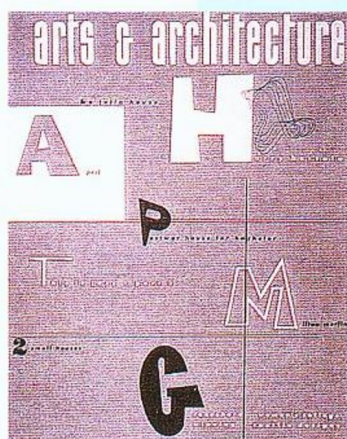
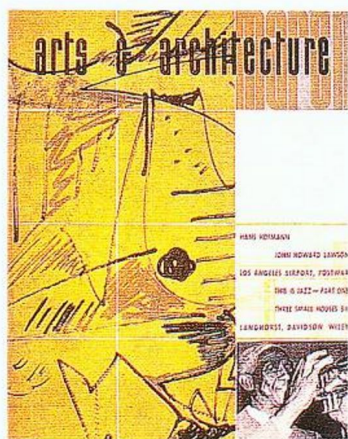
走向波普建筑

“我们越往西行驶，在高速公路上就看到越多的波普形象……甚至波普无处不在……波普，这是新的艺术。一旦你理解了波普，你再也不会以相同的方式看待一个标志。而一旦你思考过波普，你再也不会以同样的方式认识美国了。”

——安迪·沃霍尔

安迪·沃霍尔在1962年做了那次由纽约西行至洛杉矶的颇具启示性的旅行。那一年，波普已经作为国际上认可的文化现象随处可见了。

那年，建筑师史蒂芬·坎纳还是一个成长在波普之都——洛杉矶的小孩。虽然小小年纪，他已对周围好玩的商业环境非常适应了，并且被沃霍尔所吸引。对史蒂芬而言，这是一个黄金时代，到处是小型高尔夫球场、保龄球馆、汽车影院、汽车旅馆和未来派风格的咖啡店，所有这些都由欢快



Ray Eames



的巨幅广告标志传达出来。在他看来。洛杉矶是一个有生命力的新城市，镀铬装饰的小汽车穿梭在干净而宽阔的街道上，街道两侧是整洁的住宅排列在充满阳光与绿意的草地上，家家户户都有着现代化的设施，使用它们的是些爽快而面带笑容的家庭主妇。而且，还有迪斯尼乐园。“有多少城市有波普艺术和迪斯尼乐园呢？又有多少城市能有这么多的色彩和阳光呢？”史蒂芬这样问道。这是在越南战争、肯尼迪总统和马丁·路德·金遇刺和石油危机等事件之前。

当时，史蒂芬的父亲查克·坎纳是一个成功而多产的建筑师。他从弗兰克·劳埃德·赖特和加州现代主义者查尔斯·雷·埃姆斯，理查德·诺伊特拉及约翰·劳特纳那儿汲取灵感，在加州、亚利桑那州和火奴鲁鲁等地建造了一些商业中心。他还画过一些生动的、照片写实主义的作品，如百事可乐瓶子，莱登·约翰逊和火箭发射，工业机械，电视屏幕以及肤色白皙、金色卷发的女人——喝水的女人，吃牡蛎的女人，戴胸罩的女人，穿着高跟鞋步入商店的女人等。查克的绘画源自杂志上的照片形象，照片作为“一种工具使我能捕捉到平常情况下难以描述的东西”帮了他的忙，就像照片帮了照片写实主义者的忙一样。他的作品“模糊了照片写实和波普艺术的界限”，他认为所表现的没有太多对体态婀娜的金发女郎的潜在偏好，而更多是表达了对那时商业形象的强烈兴趣，查克还从他同时代的波普艺术家詹姆斯·罗森奎斯特（他以前曾是商标画家）、梅尔·拉莫斯和罗伊·利钦斯坦的作品中汲取灵感。他认为这些照片写实主义者的作品代表着手工艺向现代艺术的回归。

尽管在绘画方面有天赋并受到波普艺术和文化的深深影响，查克和他的儿子及合作者史蒂芬还是选择了用建筑表达这种情绪。

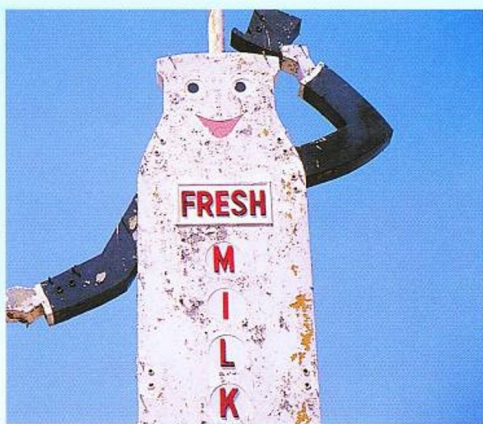
在 80 年代初，他们的公司坎纳事务所已经在洛杉矶创作了大量作品，表达了对战后南加州商业化的现代流行主义的推崇。他们创作的工程涉及面很广——从汽车通过式汉堡包快餐店到社区体育馆到集合住宅，都是些对流行的建筑与形象的图案化的奔放而抽象的表达。这些建筑通常是低造价的，欢快而幽默，它们炫耀着夸张的色彩和尺度，向每一个驾车而过的人宣扬它们的存在。简而言之，这就是波普建筑。

坎纳事务所在当时并不是一个初出道者。这家以洛杉矶为基地的事务所最初由查克的父亲赫尔曼在 1946 年创建，历经 3 代，已经建造了大量的各种不同风格的建筑，并以其完好的设计和适合文脉的设计能力而享有盛誉。但他们共同的目标是创造一种能最响亮最确切地反映战后南加州精神的建筑。

这是一个气候宜人、工作机会多、一派繁荣和舒适的时代。乐观主义的情绪不仅表现在艺术与图形中，也反映在建筑上。现代主义在南加州得到普及并迅速发展，在 30 年代是外来建筑师理查德·诺伊特拉和鲁道夫·辛德勒所提倡的自信而阳光灿烂的国际风格之类的兴起。接下来在战后是 50 和 60 年代动感的未来派风格的设计，如佩雷拉和勒克曼为洛杉矶国际机场设计的主题建筑，约翰·劳特纳（他设计的“古奇”餐馆的名称后来成为与洛杉矶同义的现代主义商标的名称）和阿迈特及戴维设计的结构动感、材料富于想象的餐馆。

现代主义固有的社会理想主义与技术理想主义在住宅个案研究项目中也十分盛行。一项有想象力的大规模住宅工程，是以《艺术与建筑》杂志编辑约翰·恩滕扎为首发起的，主要是想检验大量性生产的构造方法在住宅设计中的适用性。这些宽敞优雅的住宅由钢框架及玻璃幕墙构成，分别由建筑师查尔斯·雷·埃姆斯，克拉格·埃尔伍德和拉斐尔·索里亚诺设计。这批建筑及设计者的高雅而轻快的生活风格，对查克和史蒂芬及其他许多现代建筑师都有着深刻的影响。

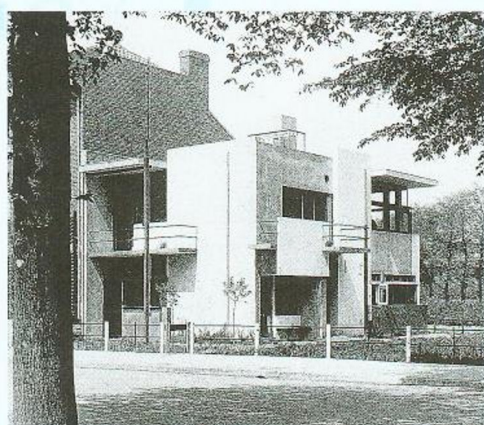
此外还有来自洛杉矶外围的其他影响，如巴西利亚的奥斯卡·尼迈耶浇灌和扭曲混凝土，就当它们是太妃糖一样；还有欧洲早期现代主义者密斯·凡·德·罗，沃尔特·格罗皮乌斯，格里特·里特维德，勒·柯布西耶以及美国有机现代主义的鼻祖弗兰克·劳埃德·赖特。



Charles Bell, 1988



Le Corbusier



Gerrit Rietveld

Kanner Architects is no newcomer to the scene. Originally founded by Chuck's father, Herman in 1946, the three-generation, LA-based firm has built a wide range of buildings in a wide range of styles, and enjoys a reputation for sound design and an ability to design in a manner that fits the context. But their shared goal is to create an architecture that captures the spirit of post-war southern California at its brightest and best.

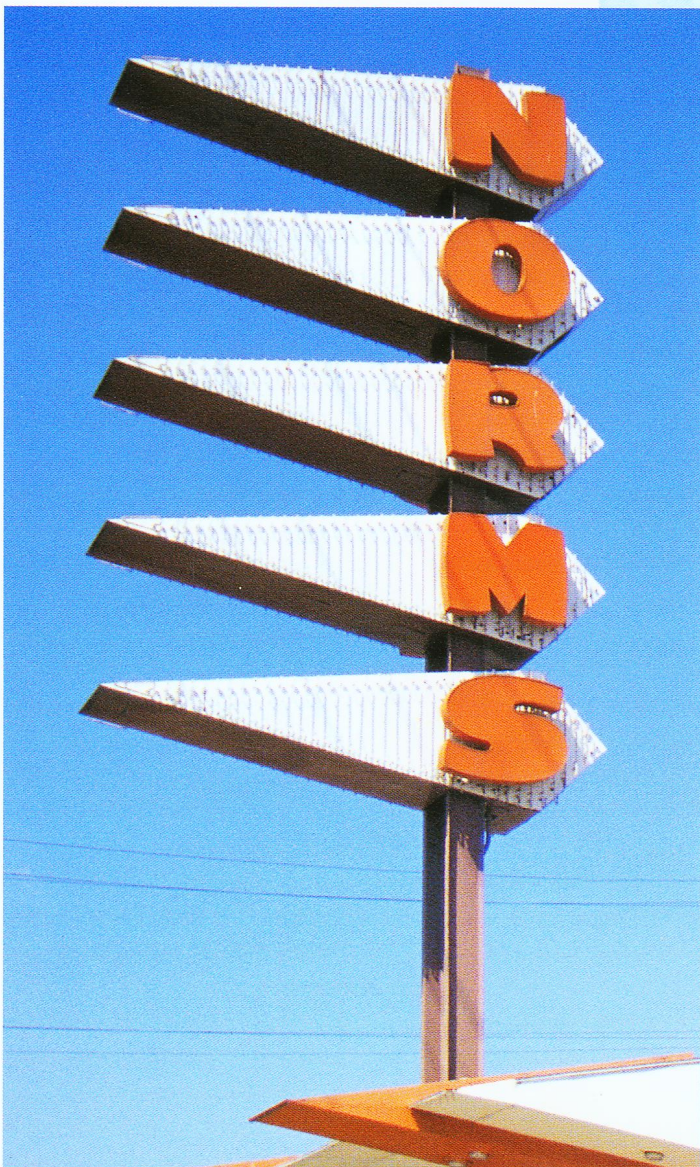
This was a time when benign weather and plentiful work promised nothing but prosperity and comfort. A sense of optimism was expressed not only in art and graphics but also in architecture. Modernism had flourished and evolved in California, giving rise, in the thirties, to the confident, sun-kissed adaptations of the "International Style" by emigre architects Richard Neutra and Rudolf Schindler. These were followed, after the war, by the vibrant, futuristic designs of the fifties and sixties, such as Pereira and Luckman's theme building for the Los Angeles International Airport, and the structurally dynamic, materially fanciful restaurants by John Lautner (whose "Googie" restaurants gave their name to the commercial brand of modernism synonymous with LA) and by Armét and Davis.

The social and technological idealism inherent to Modernism also prevailed in the Case Study Housing Program, a visionary mass housing project, spearheaded by Arts & Architecture magazine editor John Entenza, that tested the applicability of mass-production fabrication methods to housing design. The spare, elegant houses, made of steel frame with walls of glass, by architects such as Charles and Ray Eames, Craig Ellwood and Raphael Soriano, and the chic but relaxed lifestyle associated with them, had a profound influence on Chuck, Stephen and many other modern architects.

From outside LA came other influences: Oscar Niemeyer in Brazilia, who poured and twisted concrete as if it were toffee, and early European Modernists Mies Van Der Rohe, Walter Gropius, Gerrit Rietveld, Le Corbusier, and the grandfather of organic modernism in America, Frank Lloyd Wright.

From these rich sources Chuck developed a style that moved from populist to a more restrained white modernism, while inheriting from his father a commitment to professionalism, sound planning and construction. In his early buildings and projects, he was inventive and flamboyant. Buildings such as Biltmore Fashion Plaza, with its chamfered forms, and abstracted Wrightian details, the Kaplan Headquarters Building in LA with plywood vaults and concrete block mural, and even his 1953 USC architecture school project, a synagogue and elementary school with flying roof planes and boomerang-shaped columns gave way, however, in the seventies and early eighties to cooler International Style designs. "I was" says Chuck, "travelling down the Modernist path with conviction that this was the way to go." In the early eighties the firm built Seacliff Homes, a rigorously white, orthogonal and open-planned condominium complex, and the East LA Courthouse, a concrete monolith with deep Corb-inspired brise soleil.

Stephen meanwhile responded to the same architectural influences as Chuck, and also absorbed his father's Pop paintings and early Pop architecture experiments. To this he added a passion for the programmatic roadside architecture in LA, and the retro-futuristic imagery of Googie, the cartoon Jetsons, of the Tylon and Perisphere at the Chrysler Exhibit (at the New York World's Fair in 1939), of Tomorrowland at Disneyland and the now demolished Pacific Ocean Park, an LA beach-side amusement park popular in the fifties. He loved the



从这些丰富的源泉中，查克发展了一种源自波普而更有克制力的白色现代主义，并从他父亲那儿继承了对职业精神、严谨的布局与建造方式的保证。在早期的建筑与规划中，他的设计充满创造力，让人眼花缭乱。建筑作品如巴尔的摩时尚广场，有着方形切角的平面和简化的赖特式细部；洛杉矶的科普兰总部大楼，有着木夹板拱结构和混凝土块状壁画。甚至在他 1953 年设计的 USC 建筑学校项目中，犹太教堂和小学校使用了轻盈欲飞的屋面和设在路上的飞镖形柱子，不过，他在 70 年代和 80 年代初期还是趋向于更冷静的国际式网格的设计。查克说：“我将沿着现代主义的路走下去并深信这就是正确的路”。在 80 年代初这家事务所建造了海岸住宅，它是一个有趣的白色正方形平面、开敞式布局的住户自有的复合体；还设计了政府大楼，它是洛杉矶东一座混凝土巨块状建筑，带有深受柯布西耶影响的轻盈装饰。

当时史蒂芬也和查克一样对这种建筑风格上的影响作出反应，并且吸收了他父亲的波普绘画和早期设计的波普建筑的经验。为此，他对诸如洛杉矶街边标题性建筑，还有“古奇”风格的后未来主义的形象卡通杰特森，以及克莱斯勒展览会（1939 年纽约世界博览会）上的特赖恩和佩里斯费尔、迪斯尼乐园中的明日世界和 50 年代洛杉矶海滨流行的娱乐公园现已废弃的太平洋公园等后未来主义形象的热情更高了。他喜欢那些主要是商业性的通常是不必要的建筑，他认为那些赞美平凡和日常事物的艺术家的作品“从未得到应有的评价”，如安迪·沃霍尔，罗伊·利钦斯坦，弗兰克·斯特拉，克拉斯·奥尔登伯格，埃德·拉什及其精神父辈如野兽派(Fauvists)画家们，梵高和莫奈的作品。出于同样原因，他很欣赏 70 年代因机智、自嘲而闻名的美国赛特事务所设计的解构建筑贝斯特陈列室。

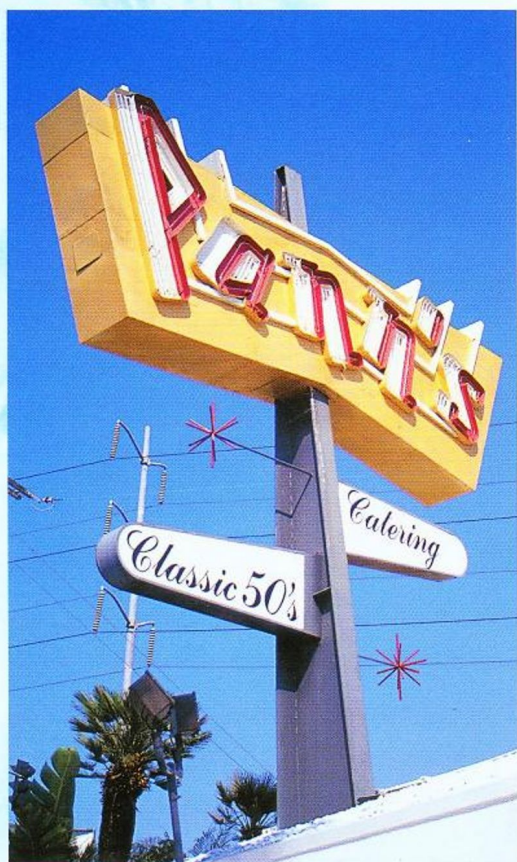
他于 1982 年加入事务所，致力于在作品中灌输他的流行的现代主义情绪，并且受到查克的极大鼓励。查克认为儿子的作品如同基因遗传般反映了自己早年的影响和思想。他们共同创造了一种混合美学，其中掺杂了早期现代主义布局的完美严谨和“古奇”(Googie)式的欢快，结果便是一种精神外向型的设计，被史蒂芬描述为“我们自己的现代波普主义品牌，倾向于有趣和积极的方面”。

在建成的作品和幻想的计划中，近 15 年来的作品不断进步，每项工程都更充分地成为他们理想的典范。

首先来看一个大想法支持下的名叫“斯威特 16”的小规模改造工程。在这里，一排建于 40 年代的衰败的餐馆和商店通过增加通高的玻璃窗和支撑商店招牌的巨大雨篷，转变成成为排动人的“公告牌”，沿着街道一阶阶地布置着。在房屋的一侧，显示着立面轻盈的三角形承重钢架是露明的，并涂上了明亮的黄色和红色。它以自信和欢快的外观使过往者停车观望。

在哈佛公寓项目中，这种“公告牌”的方法发展成为一种更成熟的现代主义与波普主义的共生形态。这是洛杉矶附近的居民关系紧张的一个朝鲜镇，有 13 栋低造价住宅的综合体。它建成于 1992 年，称得上史蒂芬所描述的“充满洛杉矶韵律的火腿加瑞士奶酪的现代主义式白色三明治面包。”这座建筑是白色而现代的室内与裹着红色与黄色和跳跃的圆形与方形图案的外观的混合体。按顺序讲，哈佛公寓是由早期作品——圣安德鲁斯发展而来的。圣安德鲁斯是另一个朝鲜镇上的低造价住宅综合体，是由同一个私人发展商委托的，不过它是个改造工程。坎纳事务所并没有改变现有平面，他们只朴实地给建筑物作了立面调整，在原先破旧的实用主义的立面上蒙上色彩轻柔的圆形和倾斜方形图案。这两项工程都以极低造价实现，表明了波普艺术对廉价和普通建筑的情趣以及纯表层上毫无顾忌的欢快。

“公告牌”的想法在几个工程中都得到呼应，如罗宾斯汽车顶篷公司展厅中，一个巨大的盒子上装饰着象征摩托车赛的绿色和白色大方块马赛克以及放大的栩栩如生的矮胖的



largely commercial, often dispensable buildings that, he believed "never got their due," the work of artists who celebrated the ordinary and the quotidian—Andy Warhol, Roy Lichtenstein, Frank Stella, Claes Oldenburg, Ed Ruscha—as well as their spiritual fathers, the Fauvists, Van Gogh and Monet; and, for the same reasons, he was very taken with 'De-Architecture' of seventies US firm SITE, known for their witty, self-mocking, Best Showrooms.

He joined the firm in 1982, intent on infusing the work with his popular modernist sensibility, and received every encouragement from Chuck, who saw that his son's work reflected, as if by genetic transmittal, his early influences and ideas. Together, they have created a hybrid aesthetic that blends the sound planning and sobriety of early Modernism with the gaiety of Googie. The result is an outpouring of spirited designs that Stephen describes as, "our own brand of Pop Modernism that is intended to be playful and positive."

In built work and in visionary schemes, the last 15 years has given rise to a work in progress, each project being a more fully realized exemplar of their ideal.

First came a small remodel with large intentions called Sweet Sixteen. In this, a rundown row of 1940's restaurants and stores were transformed through the addition of full-height, plate-glass windows integrated with large canopies supporting shop signs into a striking row of 'billboards', stepping down the street. On the side of the building the supporting triangular steel, revealing the slenderness of the facades, was revealed, in bright yellow and red. It stops the passerby in his tracks with its cheery, confident presence.

This 'billboard' approach evolved into a more fully-fledged symbiosis of Modernism and Pop Modernism in the Harvard Apartments, a complex of 13 low-cost dwellings in the socially combustible Koreatown neighborhood in Los Angeles. Completed in 1992 and memorably described by Stephen as a 'ham and swiss-cheese sandwich of white-bread Modernism with a filling of LA funk,' the building is a filling of white modern interior and structure wrapped in a splashy red and yellow exterior patterned with dancing circles and squares. Harvard was, in its turn, an outgrowth of an earlier project, St. Andrews, another low-cost housing complex in Koreatown commissioned by the same private developer client. St. Andrews was, however, a remodel. While Kanner Architects did not alter the existing plan, they literally gave the building a facelift, applying on the shabby utilitarian facade a graphic screen of pastel-colored circles and tilting squares. Both projects were realized on a shoestring, expressing the Pop Art taste for the cheap and the commonplace as well as an unashamed delight in pure surface.

The 'billboard' idea was echoed in several projects, such as the Robbins Auto Top Company showroom, a large box adorned with a mosaic of big green and white rectangles evocative of motor racing, and with the visual punch of a blown-up Campbells soup can. The 'sandwich,' or juxtaposition of White Modern and Googie, was expressed in others, in unbuilt schemes such as the Copeland Residence, which literally conjoins the opposing influences of Case Study and Googie, and the Plinth House III, the third of a series of theoretical residential designs which integrate modernist plan and expressionist forms.

The Plinth Houses are in turn part of a series of visionary schemes characterized by dynamic structures, soaring highways, fluid shapes, blue skies and bold colors. These