

2017

Rafael Aranda (1961), Carme Pigem (1962) and Ramon Vilalta (1960) completed their studies in architecture at the School of Architecture in Valles (Escola Tècnica Superior d'Arquitectura del Vallès, or ETSAV) in 1987, and founded their studio, RCR Arquitectes, in their native city of Olot, in the Spanish province of Girona, the following year.

They attribute their early success to a first prize victory in a 1988 competition sponsored by the Spanish Ministry of Public Works and Urbanism, in which they designed a lighthouse in Punta Aldea by pondering the essence of the typology, a fundamental approach that would resonate throughout all of their future works.

This achievement allowed them to explore their distinctive ideas of architecture, informed by place and their own sensitivities, resulting in winning commissions, many of which were undertaken in Catalonia. It is more recently that they have received international accolades and ventured beyond the Spanish borders with projects in other European countries.

Aranda, Pigem and Vilalta have participated in important exhibitions including the III Salon International de l'Architecture in Paris in 1990; the Venice Biennale of Architecture 2000, 2002, 2006, 2008, 2012, 2014 and 2016; MoMA's *On-Site: New Architecture in Spain*, New York, 2006; *Global Ends* at Toto Gallery MA in Tokyo, 2010; and *RCR Arquitectes. Shared Creativity* in Barcelona, 2015 and Madrid, 2016.

They are recipients of the National Award for Culture in Architecture 2005 granted by the Catalanian government; the French Chevalier de l'Ordre des Arts et des Lettres, 2008 and 2014; Honorary Fellows of the American Institute of Architecture, 2010; International Fellows of the Royal Institute of British Architects, 2012; and awardees of the Gold Medal by the French Académie d'Architecture, 2015.

Since 1989, Aranda, Pigem and Vilalta have served as consultant architects to the Natural Park in the Volcanic Zone of La Garrotxa. They have taught urbanism, landscape architecture and design studio at ETSAV from 1989-2001, and individually served as critics for diploma project juries at ETSAV and Escola Tècnica Superior d'Arquitectura de Barcelona throughout the past two decades. In 2012, they established an international summer workshop at their studio based in the Barberí Laboratory.

They have been invited to give more than 200 lectures throughout Spain and in foreign cities, and their work has been published at great length in books including "RCR Aranda Pigem Vilalta Arquitectes. Entre la abstracción y la naturaleza" by William J.R. Curtis, published by Gustavo Gili, Barcelona (2004); and journals, *El Croquis*, *a+u*, *Casabella*, *Detail*, *Bauwelt*, and *Arquitectura Viva*, among others.

In 2013 they established [RCR BUNKA Foundation](#) to support architecture, landscape, arts and culture throughout society.

2016

Alejandro Aravena was born on June 22, 1967, in Santiago, Chile. He graduated as an architect from the Universidad Católica de Chile in 1992. In 1994, he established his own practice, Alejandro Aravena Architects. Since 2001 he has been

leading **ELEMENTAL**, a “Do Tank” focusing on projects of public interest and social impact, including housing, public space, infrastructure, and transportation.

ELEMENTAL has built work in Chile, The United States, Mexico, China and Switzerland. After the 2010 earthquake and tsunami that hit Chile, ELEMENTAL was called to work on the reconstruction of the city of Constitución, Chile. Aravena's partners in ELEMENTAL are Gonzalo Arteaga, Juan Cerda, Victor Oddó and Diego Torres.

Alejandro Aravena is the Director of the Venice Architecture Biennale 2016. He was a speaker at TEDGlobal in Rio de Janeiro, Brazil, in 2014. He was a member of the Pritzker Architecture Prize Jury from 2009 to 2015.

In 2010 he was named International Fellow of the Royal Institute of British Architects and identified as one of the 20 new heroes of the world by Monocle magazine. He is a Board Member of the Cities Program of the London School of Economics since 2011; Regional Advisory Board Member of the David Rockefeller Center for Latin American Studies; Board Member of the Swiss Holcim Foundation since 2013; Foundational Member of the Chilean Public Policies Society; and Leader of the Helsinki Design Lab for SITRA, the Finnish Government Innovation Fund. He was one of the 100 personalities contributing to the Rio +20 Global Summit in 2012.

Aravena was a Professor at the Harvard Graduate School of Design (2000 and 2005); and also taught at Istituto Universitario di Architettura di Venezia (2005), Architectural Association in London (1999), and London School of Economics. He has held the ELEMENTAL Copec Chair at Universidad Católica de Chile since 2006.

Author of *Los Hechos de la Arquitectura* (*Architectural Facts*, 1999), *El Lugar de la Arquitectura* (*The Place in/of Architecture*, 2002) and *Material de Arquitectura* (*Architecture Matters*, 2003). His work has been published in more than 50 countries, Electa published the monograph *Alejandro Aravena; progettare e costruire* (Milan, 2007) and Toto published *Alejandro Aravena; the Forces in Architecture* (Tokyo, 2011). Hatje-Cantz published the first monograph dedicated to the social housing projects of ELEMENTAL: *Incremental Housing and Participatory Design Manual* (Berlin, 2012) launched at the 12th International Architecture Exhibition of la Biennale di Venezia.

2015

Frei Otto was born in Siegmars, Germany, on May 31, 1925, and grew up in Berlin. “Frei” in German means “free”; his mother thought of the name after attending a lecture on freedom. Otto’s father and grandfather were both sculptors, and as a young student, he worked as an apprentice in stonemasonry during school holidays. For a hobby he flew and designed glider planes — this activity piqued his interest in how thin membranes stretched over light frames could respond to aerodynamic and structural forces.

When he had his university-entrance diploma in 1943, Otto signed up at once to study architecture, but he was not allowed to. Instead, he was drafted into the labor force. In September 1943, Otto was called for military service and he trained as a pilot. The pilot training was stopped at the end of 1944 and Otto became a foot soldier. In April 1945, he was captured near Nürnberg and became a prisoner of war. He stayed for two years in a prisoner of war camp near Chartres in France. There he worked as a camp architect; and he learned to build many types of structures with as little material as possible.

After the war, in 1948, Frei Otto returned to study architecture at the Technical University of Berlin. His architecture would always be a reaction to the heavy, columned buildings constructed for a supposed eternity under the Third Reich in Germany. Otto's work, in contrast, was lightweight, open to nature, democratic, low-cost, and sometimes even temporary.

In 1950, with scholarship funds, he embarked on a study trip through the United States, where he visited the work of Frank Lloyd Wright, Erich Mendelsohn, Eero Saarinen, Ludwig Mies van der Rohe, Richard Neutra, Charles and Ray Eames, among others. During this time he also studied sociology and urban development at the University of Virginia. In 1952, Frei Otto became a freelance architect and founded his own architectural office in Berlin. He earned a doctorate of civil engineering at the Technical University of Berlin in 1954. His dissertation *Das Hangende Dach, Gestalt und Struktur* ("The Suspended Roof, Form and Structure") was published in German, Polish, Spanish and Russian. Also in 1954 he began work with "the tentmaker" Peter Stromeyer at L. Stromeyer & Co. In 1955, he designed and built (with Peter Stromeyer) three lightweight minimal temporary structures made of cotton fabric for the Bundesgartenschau (Federal Garden Exhibition) in Kassel, Germany. These were his first works to gain national recognition, in part for how they harmonized with nature.

Frei Otto pioneered the use of modern, lightweight, tent-like structures for many uses. He was attracted to them partly for their economical and ecological values. As early as the 1950s, he built complex models to test and perfect tensile shapes. Throughout his career, Otto always built physical models to determine the optimum shape of a form and to test its behavior. Engineers in his studio were early adopters of computers for structural analysis of Frei Otto's projects, but the basic input data for these calculations came from the physical form-finding models.

In 1958, Otto founded the first of several institutions he would establish that were dedicated to lightweight structures — the Institute for Development of Lightweight Construction, a small private institute — and opened a new studio in the Zehlendorf district of Berlin. Over the next five years he taught periodically in the United States, taking on visiting professorships at Washington University, St. Louis; Yale University; University of California at Berkeley; the Massachusetts Institute of Technology; and Harvard University.

The establishment of the Biology and Building research group at the Technical University of Berlin in 1961 marked the beginning of his cooperative work between architects, engineers, and biologists. They applied their knowledge of tents, grid shells, and other lightweight structures to better understand the designs of biological structures and forms.

In 1962, Otto published the first volume of his major opus *Tensile Structures: Design, Structure and Calculation of Buildings of Cables, Nets and Membranes* (the second volume was published in 1966). In 1964, he became director of the newly founded Institute for Lightweight Structures (Institut für Leichte Flächentragwerke or IL) at the University of Stuttgart. IL was commissioned by the German government to conduct research in connection with the planning of the German pavilion for the 1967 International and Universal Exposition in Montreal, Canada, better known as Expo 67. The leaders of Germany chose Otto's architecture to demonstrate the nation's post-World War II industrial and engineering expertise and innovative technologies. The resulting German pavilion at Expo 67, created in collaboration with Rolf Gutbrod and Fritz Leonhardt, gave Frei Otto his international breakthrough as an architect and a design engineer. It's an early example of a large scale, passive solar building.

The following year, in 1968, Otto was named an Honorary Fellow of the American Institute of Architects, and IL was commissioned by Olympia Baugesellschaft in Munich to develop construction measurement models for the projected roof of the main sports stadium in the Munich Olympic Park. The project, realized in May 1972, by Günter Behnisch, Frei Otto, and Fritz Leonhardt, for that year's Olympics, comprised a large membrane to cover the stands of the Olympic stadium, a tensile structure arena, a fabric roof over the Olympic swimming pool, and hyperbolic membrane canopies to connect the buildings and protect visitors from rain and sun.

In 1969, Otto established the Atelier (Frei Otto) Warmbronn architectural studio near Stuttgart. There Otto and his teams researched construction methods that could be highly effective with very little material. It happened that the forms of Otto's buildings often found similar solutions to those in nature and thus resembled natural forms such as bird skulls and spider webs.

Otto wrote extensively throughout his career. His book *Biology and Building* was published in 1972 with a second volume the next year. Later research led Otto to write about the structural and building properties of bamboo, crustaceans, and soap bubbles. In 1994, he published *Ancient Architects* on structural inventions from the earliest days of building.

From 1964 to 1991, Otto was a full professor at the University of Stuttgart, and in 1991, he was named emeritus professor.

Over the years, Otto's research teams would include philosophers, historians, naturalists and environmentalists. He is a world-renowned innovator in architecture and engineering who pioneered modern fabric roofs over tensile structures and also worked with other materials and building systems such as grid shells, bamboo, and wooden lattices. He made important advances in the use of air as a structural material and to pneumatic theory, and the development of convertible roofs. Otto made the results of the research available to other architects. He always favored collaboration in architecture.

To cite just two examples: from 1975 to 1980 Otto worked with Rolf Gutbrod and Ted Happold to build a tent-like gymnasium for the King Abdulaziz University in Jeddah, Saudi Arabia, and Otto co-designed the Japanese pavilion at the 2000 Hannover Expo with architect Shigeru Ban (who received the Pritzker Architecture Prize in 2014).

Frei Otto was recognized with his first major monographic exhibition in 1971 at the Museum of Modern Art (MoMA) in New York. (A redesign of the exhibition later traveled in 1975 and 1977 to venues in North America, Europe, Asia, and Australia). The exhibition "Natural Constructions," which featured his work, was organized by the Institute for International Relations in Stuttgart in 1982 and shown in Goethe Institutes in approximately 80 countries.

In 1984, he became a founding member of the Special Research Project 230 "Natural constructions — lightweight construction in architecture and nature" of the German Research Foundation, which included the participation of four major universities in Germany. As the largest interdisciplinary German research project, it involved architects, engineers, biologists, behavioral scientists, paleontologists, morphologists, physicists, chaos theorists, physicians, historians, and philosophers. This project was completed in 1995.

Among numerous accolades, Frei Otto was awarded the Thomas Jefferson Prize and Medal in Architecture by the University of Virginia in 1974; the Medaille de la recherche et de la technique by the Academie d'Architecture, Paris, in

1982; the Grand Prize and gold medal by the Association of German Architects, also in 1982. He received the 1980 Aga Khan Award for Architecture (together with Rolf Gutbrod) for the conference centre in Mecca, Saudi Arabia, and the 1998 Aga Khan Award for Architecture (together with Omrania and Happold) for the Diplomatic Club in Riyadh, Saudi Arabia. He was named Honorary Fellow of the Royal Institute of British Architects, London, in 1982 and Honorary Fellow of the Institution of Structural Engineers, London, in 1986. In 1996, he received the Grand Prize of the German Association of Architects and Engineers, Berlin. In 2005, he was awarded the Royal Gold Medal of the Royal Institute of British Architects (RIBA). In 2006, the Japan Art Association awarded him the Praemium Imperiale in Architecture.

2014

Shigeru Ban was born in Tokyo on August 5, 1957. His father was a businessman at Toyota, and his mother is a women's clothing "haute couture" designer. Ban's father was very fond of classical music and made Ban learn the violin at a young age. His mother traveled to Europe every year for the fashion weeks in Paris and Milan, which roused Ban's longing to travel overseas. When Ban was young, carpenters were often hired to renovate the family home, a wooden house. Ban was fascinated by the traditional work of the carpenters, and he liked to pick pieces of wood to build things. Ban decided he wanted to become a carpenter.

Ban excelled at arts and crafts in primary school and junior high school. The model of a house he designed for an assignment during his 9th-grade summer holiday was displayed in his school as the best. He then decided that he wanted to become an architect. In parallel with this dream was his love of rugby. He had played rugby since the age of ten, and while in junior high school, was selected as a member of the junior Tokyo regional team that competed against the Korean national team. Ban hoped to attend Waseda University in order to pursue both rugby and architecture. After learning of a drawing examination to enter that university, he spent every Sunday, starting in 10th grade, learning how to draw at a painter's atelier, and from the 11th grade, he went to a drawing school every day after his rugby training at school. Ban was selected as a regular member of his rugby team when he was in 11th grade and played on the national tournament; however, his team was defeated on the first round. He then decided to give up his plans to enter Waseda University, known for its strength in rugby, and go to Tokyo University of the Arts to focus on studying architecture. From the 12th grade, Ban joined the evening classes of a preparation school to enter the university. He learned structural modeling using paper, wood, and bamboo for the first time, and his exceptional ability quickly proved him to be peerless in this area. His teacher at the evening school was Tomoharu Makabe, a graduate from the architecture department of the Tokyo University of the Arts. One day, at Makabe's house, Ban came across an article on John Hejduk, the "paper architect" and then-dean of Cooper Union's School of Architecture in New York. Ban's encounter with the models and plans of these unbuilt buildings was revolutionary for him, and he decided to go to the United States and study architecture at Cooper Union.

In 1977, Ban traveled to California to study English. At that time, he discovered that Cooper Union did not accept students from abroad and only accepted students who transferred from other schools within the United States. Ban searched for a school from which he could transfer and decided to attend the Southern California Institute of Architecture (SCI-Arc), which had just been founded and used an old renovated warehouse as the school building. Ban

was fascinated by the exciting studio and the school environment. The famous architect and founder of the SCI-Arc, Raymond Kappe, interviewed him, and although Ban could not speak English well at the time, Kappe, impressed by Ban's portfolio, allowed him to enter the institute as a sophomore. Ban was very inspired by the series of Case Study Houses, which were influenced by traditional Japanese architecture. In 1980, after finishing the 4th year at SCI-Arc, Ban transferred to Cooper Union. All students transferring from other schools started at the sophomore level, and among Ban's classmates were his current partner in the New York office, Dean Maltz, and other notable architects such as Nanako Umemoto (Reiser + Umemoto), and Laurie Hawkinson (Smith-Miller + Hawkinson Architects). His teachers were Ricardo Scofidio, Tod Williams, Diana Agrest, Bernard Tschumi, Peter Eisenman and John Hejduk, among others. At the end of the fourth year, Ban took a year of absence from Cooper Union and worked at Arata Isozaki's office in Tokyo. Ban went back to Cooper Union and received his Bachelor of Architecture in 1984. After graduating, Ban accompanied the photographer Yukio Fukagawa on a trip to Europe, where he visited Alvar Aalto's architecture in Finland for the first time. Ban was stunned by how Aalto's architecture emphasized regional context and material.

In 1985, Ban started his own practice in Tokyo without any work experience. Between 1985 and 1986, he organized and designed the installations of an Emilio Ambasz exhibition, Alvar Aalto exhibition, and a Judith Turner exhibition, as the curator of the Axis Gallery in Tokyo. While developing the paper-tube structures that he implemented for the first time at the Aalto exhibition, Ban designed his "PC Pile House," "House of Double-Roof," "Furniture House," "Curtain Wall House," "2/5 House," "Wall-Less House," and "Naked House" as a series of case studies.

When Ban discovered that the two million refugees from the 1994 Rwandan Civil War were forced to live in terrible conditions, he proposed his paper-tube shelters to the United Nations High Commissioner for Refugees and they hired him as a consultant. After the Great Hanshin or Kobe Earthquake in 1995, he built the "Paper Log House" for the former Vietnamese refugees who did not have the possibility to live in the temporary houses provided by the Japanese government. He also built the Takatori "Paper Church," with student volunteers. This was the trigger to establish the NGO Voluntary Architects' Network (VAN) and to start disaster relief activities. VAN built temporary housing in Turkey in 1999, western India in 2001, and Sri Lanka in 2004. A temporary school was built after the 2008 Sichuan earthquake, a concert hall in L'Aquila, Italy, and shelters after the 2010 earthquake in Haiti. After the Great East Japan Earthquake in 2011, VAN set up 1800 paper partition systems in more than 50 shelters, to give families more privacy. VAN also built temporary housing at Onagawa, Miyagi prefecture, Japan. This brought great improvements in the quality of life in shelters and the temporary housing environment, neglected by the government. Following the devastation of the New Zealand Canterbury earthquake in 2011, Ban built the Cardboard Cathedral as a symbol of reconstruction of the city of Christchurch.

In 1995, Ban's paper-tube structure development received the permanent architecture certificate from the Minister of Construction in Japan and he completed the "Paper House." In 2000, in collaboration with German architect/structural engineer Frei Otto, Ban constructed an enormous paper-tube grid shell structure for the Hanover Expo's Japan Pavilion in Germany. This structure drew attention from all over the world for its recyclable architecture.

In 1998, Nobutaka Higara became Ban's partner at his Tokyo office.

In 2004, Ban teamed up with Jean de Gastines (partner at his Paris office since 2004) and Philip Gumuchdjian, and won the Pompidou Centre-Metz competition. He gathered Japanese and European students and built a temporary office made of paper-tube structure on the terrace on a top floor of the Centre Pompidou in Paris.

In 2001, Ban was named a professor on the Faculty of Environment and Information Studies at Keio University. After he won the competition of Centre Pompidou-Metz, he established a private practice in Paris with his partner Jean de Gastines. In 2008 he resigned from Keio University and in 2010 he worked as a visiting professor at Harvard University and Cornell University. In 2011, he became a professor at Kyoto University of Art and Design.

Ban is currently working on creating architecture, he volunteers for disaster relief, lectures widely, and teaches. He continues to develop material and structure systems. This work led to not only the paper-tube structures, also laminated bamboo (Bamboo Furniture House, 2002), structural systems constructed of shipping containers (Nomadic Museum, New York, in 2005, Santa Monica in 2006, Tokyo in 2007; Container Temporary Housing, Onagawa, 2011), and wooden structures without metal connectors (Centre Pompidou-Metz, 2010; Haesley Nine Bridges Golf Clubhouse, 2010; Tamedia New Office Building, 2013; Aspen Art Museum, 2014). In addition, he creates furniture and architecture made with carbon fiber (Carbon Fiber Chair, 2009, and Museum Rietberg Summer Pavilion, 2013).

2013

Toyo Ito was born on June 1, 1941 in Keijo (Seoul), Korea (Japanese). His father was a business man with a special interest in the early ceramic ware of the Yi Dynasty of Korea and Japanese style paintings. He also was a sports fan of baseball and golf. In 1943, Ito, his mother, and his two elder sisters moved back to Japan. Two years later, his father returned to Japan as well, and they all lived in his father's hometown of Shimosuwa-machi in Nagano Prefecture. His father died in 1953, when he was 12. After that the rest of family operated a miso (bean paste) making factory. At present, all but one sister who is three years older than Ito, have died.

Ito established his own architecture office in 1971, and the following year he married. His wife died in 2010. They had one daughter who is now 40 and is editing *Vogue Nippon*.

In his youth, Ito admits to not having a great interest in architecture. There were several early influences however. His grandfather was a lumber dealer, and his father liked to draw plans for his friends' houses. When Ito was a freshman in high school, his mother asked the early Modernist architect, Yoshinobu Ashihara, who had just returned to Japan from the U.S. where he worked at Marcel Breuer's office, to design their home in Tokyo.

He was in the third grade of junior high school when he moved to Tokyo and went to Hibiya High School. At the time, he never dreamed he would become an architect—his passion was baseball. It was while attending the University of Tokyo that architecture became his main interest. For his undergraduate diploma design, he submitted a proposal for the reconstruction of Ueno Park, which won the top prize of the University of Tokyo.

Toyo Ito began working in the firm of Kiyonori Kikutake & Associates after he graduated from Tokyo University's Department of Architecture in 1965. By 1971, he was ready to start his own studio in Tokyo, and named it Urban Robot (Urbot). In 1979, he changed the name to Toyo Ito & Associates, Architects.

He has received numerous international awards, including in 2010, the 22nd Praemium Imperiale in Honor of Prince Takamatsu; in 2006, The Royal Institute of British Architects' Royal Gold Medal; and in 2002, the Golden Lion for Lifetime Achievement for the 8th Venice Biennale International Exhibition. All of his honors are listed in the fact summary of this media kit. He has been a guest professor at the University of Tokyo, Columbia University, the University of California, Los Angeles, Kyoto University, Tama Art University, and in the spring semester of 2012, he hosted an overseas studio for Harvard's Graduate School of Design, the first in Asia.

His works have been the subject of museum exhibitions in England, Denmark, the United States, France, Italy, Chile, Taiwan, Belgium, and numerous cities in Japan. Publications by and about him have appeared in all of those countries and more. He holds Honorary Fellowships in the American Institute of Architects, Royal Institute of British Architects, the Architecture Institute of Japan, the Tokyo Society of Architects and Building Engineers, and the American Academy of Arts and Sciences.

One of his first projects in 1971 was a home in a suburb of Tokyo. Called "Aluminum House," the structure consisted of wooden frame completely covered in aluminum. Most of his early works were residences. In 1976, he produced a home for his sister, who had recently lost her husband. The house was called "White U" and generated a great deal of interest in Ito's works. It was demolished in 1997. Of most of his work in the 1980's, Ito explains that he was seeking to erase conventional meaning from his works through minimalist tactics, developing lightness in architecture that resembles air and wind.

He calls the Sendai Mediatheque, completed in 2001 in Sendai City, Miyagi, Japan, one of the high points of his career. In the Phaidon book, *Toyo Ito*, he explains, "The Mediatheque differs from conventional public buildings in many ways. While the building principally functions as a library and art gallery, the administration has actively worked to relax divisions between diverse programs, removing fixed barriers between various media to progressively evoke an image of how cultural facilities should be from now on. This openness is the direct result of its simple structure, consisting of flat concrete slabs (which are honey-comb steel plates with concrete) penetrated by 13 tubes. Walls on each floor are kept to an absolute minimum, allowing the various functions to be freely distributed throughout the open areas between the tubes."

In delivering the Kenneth Kassler lecture at Princeton University in 2009, Ito explained his general thoughts on architecture:

"The natural world is extremely complicated and variable, and its systems are fluid – it is built on a fluid world. In contrast to this, architecture has always tried to establish a more stable system. To be very simplistic, one could say that the system of the grid was established in the twentieth century. This system became popular throughout the world, as it allowed a huge amount of architecture to be built in a short period of time.

However, it also made the world's cities homogenous. One might even say that it made the people living and working there homogenous too. In response to that, over the last ten years, by modifying the grid slightly I have been attempting to find a way of creating relationships that bring buildings closer to their surroundings and environment." Ito amends that last thought to "their natural environment."

In the fashionable Omotesando area of Tokyo, Ito designed a building in 2004 for TOD'S, an Italian shoe and handbag company, in which trees provided a source of inspiration. The Ito office provides its own description of the project: "Trees are natural objects that stand by themselves, and their shape has an inherent structural rationality. The pattern of overlapping tree silhouettes also generates a rational flow of forces. Having adapted the branched tree diagram, the higher up the building, the thinner and more numerous the branches become, with a higher ration of openings. Similarly, the building unfolds as interior spaces with slightly different atmospheres relating to the various intended uses.

Rejecting the obvious distinctions between walls and opening, lines and planes, two- and three dimensions, transparency and opaqueness, this building is characterized by a distinctive type of abstractness. The tree silhouette creates a new image with a constant tension generated between the building's symbolic concreteness and its abstractness. For this project, we (Ito and his staff) intended to create a building that through its architectural newness expresses both the vivid presence of a fashion brand and strength in the cityscape that will withstand the passage of time."

After designing critically-acclaimed buildings like Sendai Mediatheque, Ito became an architect of international importance during the early-2000s leading to projects throughout Asia, Europe, North America and South America. Ito designed the Main Stadium for the 2009 World Games in Kaohsiung and the under-construction Taichung Metropolitan Opera House, both in Taiwan. In Europe, Ito and his firm renovated the façade of the Suites Avenue Apartments with striking stainless steel waves and, in 2002, designed the celebrated temporary Serpentine Pavilion Gallery in London's Hyde Park. Other projects during this time include the White O residence in Marbella, Chile and the never-built University of California, Berkeley Art Museum/Pacific Film Archive in California.

Perhaps most important to Ito, however, are the projects in his home country, made more pressing by the earthquake and tsunami of March 11, 2011. The disaster spurred Ito and a group of other Japanese architects to develop the concept of "Home-for-All" communal space for survivors. As Ito says in *Toyo Ito - Forces of Nature* published by Princeton Architectural Press:

"The relief centers offer no privacy and scarcely enough room to stretch out and sleep, while the hastily tacked up temporary housing units are little more than rows of empty shells: grim living conditions either way. Yet even under such conditions, people try to smile and make do.... They gather to share and communicate in extreme circumstances – a moving vision of community at its most basic. Likewise, what we see here are very origins of architecture, the minimal shaping of communal spaces.

An architect is someone who can make such spaces for meager meals show a little more humanity, make them a little more beautiful, a little more comfortable."

For Ito, the fundamental tenets of modern architecture were called into question by "Home-for-All." He adds, "In the modern period, architecture has been rated highest for its originality. As a result, the most primal themes—why a building is made and for whom—have been forgotten. A disaster zone, where everything is lost offers the opportunity for us to take a fresh look, from the ground up, at what architecture really is. 'Home-for-all' may consist of small

buildings, but it calls to the fore the vital question of what form architecture should take in the modern era—even calling into question the most primal themes, the very meaning of architecture.”

The Pritzker Jury commented on Ito’s direct expression of his sense of social responsibility citing his work on “Home-for-All.”

Recently, Ito has also thought of his legacy, as apparent by the museum of architecture that bears his name on the small island of Omishima in the Seto Inland Sea. Also designed by Ito, the museum opened in 2011 and showcases his past projects as well as serving as a workshop for young architects. Two buildings comprise the complex, the main building “Steel Hut” and the nearby “Silver Hut,” which is a recreation of the architect’s former home in Tokyo, built in 1984.

2012

Architect and Professor Wang Shu was born in 1963 in Urumqi, a city in Xinjiang, the western most province of China. He received his first degree in architecture in 1985 and his Masters degree in 1988, both from the Nan Nanjing Institute of Technology.

Wang Shu and his wife, Lu Wenyu, founded Amateur Architecture Studio in 1997 in Hangzhou, China. The office name references the approach an amateur builder takes—one based on spontaneity, craft skills and cultural traditions. Wang Shu spent a number of years working on building sites to learn traditional skills. The firm utilizes his knowledge of everyday techniques to adapt and transform materials for contemporary projects. This unique combination of traditional understanding, experimental building tactics and intensive research defines the basis for the studio’s architectural projects.

The studio takes a critical view of the architecture profession’s part in the demolition and destruction of large urban areas. At the 2006 Venice Architecture Biennale, Amateur Architecture Studio expressed views of on-going demolitions in “Tiled Garden,” an installation made from 66,000 recycled tiles salvaged from demolition sites. Rather than looking toward the West for inspiration, as many of Shu’s contemporaries do, his work is rooted in the context of Chinese history and culture.

Wang Shu has often explained in lectures and interviews that “to me architecture is spontaneous for the simple reason that architecture is a matter of everyday life. When I say that I build a ‘house’ instead of a ‘building’, I am thinking of something that is closer to life, everyday life. When I named my studio ‘Amateur Architecture’, it was to emphasize the spontaneous and experimental aspects of my work, as opposed to being ‘official and monumental’.”

Wang Shu is Professor and Head of the Architecture School at China Academy of Art, Hangzhou. In 2011, he became the first Chinese Kenzo Tange Visiting Professor at the Harvard Graduate School of Design in Cambridge, Massachusetts. He has exhibited individually and participated in several major international exhibitions including: the 2010 Venice Architecture Biennale at which he received a special mention for the “Decay of a Dome” installation – a project whose light, mobile and utterly simple structure can be speedily constructed or returned to nothingness; the 2009 “Architecture as a Resistance” solo exhibition at the BOZAR Centre for Fine Arts in Brussels; the 2007 Shenzhen & Hong Kong Bi-City Biennale of Urbanism\Architecture; the 2003 “*Alors, La Chine?*” exhibit at the Centre Pompidou, Paris; the

2002 Shanghai Biennale at the Shanghai Art Museum; the 2001 “TU MU-Young Architecture of China” exhibit at AEDES Gallery, Berlin; and the 1999 Chinese Young Architects’ Experimental Works Exhibition, UIA Congress, Beijing. In 2011, Wang Shu received the Gold Medal of Architecture (grande médaille d’or) from the l’Académie d’Architecture of France. In 2010, Wang Shu and Lu Wenyu were awarded the Schelling Architecture Prize, which goes to individuals who have responsibly advanced architecture’s development with significant designs, realized buildings or with profound contributions to architectural history and theory. The Vertical Courtyard Apartment, in Hangzhou was nominated for the 2008, German-based International Highrise Award. In 2005, the project “Five Scattered Houses” in Ningbo received an acknowledgement from the Asia Pacific Holcim Awards for sustainable construction, and in 2003, the Wenzheng Library received the Architecture Art Award of China.

Wang Shu/Amateur Architecture Studio is known for the following built works: Library of Wenzheng College, Suzhou University, China (2000); Ningbo Contemporary Art Museum, Ningbo, China, (2005); Five Scattered Houses, Ningbo, China (2005); Xiangshan Campus, China Academy of Art (Phase I) Hangzhou, China (2004); Xiangshan Campus, China Academy of Art (Phase II) Hangzhou, China (2007); Ceramic House, Jinhua, China (2006); Vertical Courtyard Apartments, Hangzhou, China (2007); Ningbo History Museum, Ningbo, China (2008); and, Exhibition Hall of the Imperial Street of Southern Song Dynasty, Hangzhou, China (2009).

2011

Eduardo Souto de Moura was born in Porto, Portugal in 1952. His father was a doctor (ophthalmologist) and his mother a home maker. He has one brother and one sister. The sister is also a doctor and his brother is a lawyer with a political career—formerly he was Attorney General of Portugal.

Following his early years at the Italian School, Souto de Moura enrolled in the School of Fine Arts in Porto, where he began as an art student, studying sculpture, but eventually achieving his degree in architecture. He credits a meeting with Donald Judd in Zurich for the switch from art to architecture. While still a student, he worked for architect Noé Dinis and then Álvaro Siza, the latter for five years. While studying and working with his professor of urbanism, Architect Fernandes de Sá, he received his first commission, a market project in Braga which has since been demolished because of changing business patterns.

After 2 years of military service he won the competition for the Cultural Centre in Porto. The beginning of his career as an independent architect.

He is frequently invited as a guest professor to Lausanne and Zurich in Switzerland as well as Harvard in the United States. These guest lectures at universities and seminars over the years have afforded him the opportunity to meet many colleagues in the field, among them Jacques Herzog and Aldo Rossi.

He is married and he has 3 daughters: Maria Luisa, Maria da Paz e Maria Eduarda. His wife, Luisa Penha, and the eldest daughter are architects, the second is a nurse and the third is on the Faculty of Architecture of the University of Oporto for the 3rd year.

Along with his architecture practice, Souto de Moura is a professor at the University of Oporto, and is a visiting professor at Geneva, Paris-Belleville, Harvard, Dublin and the ETH Zurich and Lausanne.

Often described as a neo-Miesian, but one who constantly strives for originality, Souto de Moura has achieved much praise for his exquisite use of materials—granite, wood, marble, brick, steel, concrete—as well as his unexpected use of color. Souto de Moura is clear on his view of the use of materials, saying, “I avoid using endangered or protected species. I think we should use wood in moderation and replant our forests as we use the wood. We have to use wood because it is one of the finest materials available.”

In an interview with Croquis, he explained, “I find Mies increasingly fascinating ... There is a way of reading him which is just to regard him as a minimalist. But he always oscillated between classicism and neoplasticism ... You only have to remember the last construction of his life, the IBM building, with that powerful travertine base that he drilled through to produce a gigantic door. Then on the other hand, he arrived in Barcelona and did two pavilions, didn't he? One was abstract and neo plastic and the other one was classical, symmetrical with closed corners ... He was experimenting. He was already so modern he was 'post'.”

Souto de Moura acknowledges the Miesian influence, speaking of his Burgo Tower, but refers people to something written by Italian journalist and critic, Francesco Dal Co, “it's better not to be original, but good, rather than wanting to be very original and bad.”

At a series of forums called the Holcim Forum on sustainable architecture, Souto de Moura stated, “For me, architecture is a global issue. There is no ecological architecture, no intelligent architecture, no sustainable architecture—there is only good architecture. There are always problems we must not neglect; for example, energy, resources, costs, social aspects—one must always pay attention to all these.”

2010

In 1995, Kazuyo Sejima (born in 1956) and Ryue Nishizawa (born in 1966) founded SANAA, the Tokyo architecture studio that has designed innovative buildings in Japan and around the world. Examples of their, groundbreaking work include, among others, the Rolex Learning Center in Lausanne, Switzerland; the Toledo Museum of Art's Glass Pavilion in Toledo, Ohio; the New Museum of Contemporary Art in New York, NY; the Serpentine Pavilion in London; the Christian Dior Building in Omotesando in Tokyo; and the 21st Century Museum of Contemporary Art in Kanazawa. The latter won the Golden Lion in 2004 for the most significant work in the Ninth International Architecture Exhibition of the Venice Biennale.

Born in Japan's prefecture of Ibaraki (northeast of Tokyo), Kazuyo Sejima received a degree in architecture at the Japan Women's University. Upon completion of her studies, she began working in the office of architect Toyo Ito. In 1987, she opened her own studio in Tokyo, and in 1992, she was named the Japan Institute of Architects' Young Architect of the Year in Japan. Kazuyo Sejima has taught at Princeton University, the Polytechnique de Lausanne, Tama Art University, and Keio University.

Ryue Nishizawa hails from the Kanagawa prefecture (just south of Tokyo), where he graduated from Yokohama National University with a master's degree in architecture in 1990. He established the office Ryue Nishizawa in 1997, and he holds a professorship at Yokohama National University.

Together, Kazuyo Sejima and Ryue Nishizawa were awarded the Arnold Brunner Memorial Medal of the American Academy of Arts and Letters in 2002, a design prize from the Architectural Institute of Japan in 2006, and the Kunstpreis Berlin of 2007 from the Berlin Academy of Arts. In addition, they have presented their work throughout the United States and Europe in exhibitions and as visiting lecturers at numerous prestigious universities.

2009

Peter Zumthor was born on April 26, 1943, the son of a cabinet maker, Oscar Zumthor, in Basel, Switzerland. He trained as a cabinet maker from 1958 to 1962. From 1963-67, he studied at the Kunstgewerbeschule, Vorkurs and Fachklasse with further studies in design at Pratt Institute in New York.

In 1967, he was employed by the Canton of Graubünden (Switzerland) in the Department for the Preservation of Monuments working as a building and planning consultant and architectural analyst of historical villages, in addition to realizing some restorations. He established his own practice in 1979 in Haldenstein, Switzerland where he still works with a small staff of fifteen. Zumthor is married to Annalisa Zumthor-Cuorad. They have three children, all adults, Anna Katharina, Peter Conradin, and Jon Paulin, and two grandchildren.

Since 1996, he has been a professor at the Academy of Architecture, Università della Svizzera Italiana, Mendrisio. He has also been a visiting professor at the University of Southern California Institute of Architecture and SCI-ARC in Los Angeles in 1988; at the Technische Universität, Munich in 1989; and at the Graduate School of Design, Harvard University in 1999.

His many awards include the Praemium Imperiale from the Japan Art Association in 2008 as well as the Carlsberg Architecture Prize in Denmark in 1998, and the Mies van der Rohe Award for European Architecture in 1999. In 2006, he received the Thomas Jefferson Foundation Medal in Architecture from the University of Virginia. The American Academy of Arts and Letters bestowed the Arnold W. Brunner Memorial Prize in Architecture in 2008.

In the recent book published by Barrons Educational Series, Inc. titled, *Architectura, Elements of Architectural Style*, with the distinguished architectural historian from Australia, Professor Miles Lewis, as general editor, the Zumthor's Thermal Bath building at Vals is described as "a superb example of simple detailing that is used to create highly atmospheric spaces. The design contrasts cool, gray stone walls with the warmth of bronze railings, and light and water are employed to sculpt the spaces. The horizontal joints of the stonework mimic the horizontal lines of the water, and there is a subtle change in the texture of the stone at the waterline. Skylights inserted into narrow slots in the ceiling create a dramatic line of light that accentuates the fluidity of the water. Every detail of the building thus reinforces the importance of the bath on a variety of levels."

In the book titled *Thinking Architecture*, first published by Birkhauser in 1998, Zumthor set down in his own words a philosophy of architecture. One sample of his thoughts is as follows: "I believe that architecture today needs to reflect on the tasks and possibilities which are inherently its own. Architecture is not a vehicle or a symbol for things that do not belong to its essence. In a society that celebrates the inessential, architecture can put up a resistance, counteract the waste of forms and meanings, and speak its own language. I believe that the language of architecture is not a question

of a specific style. Every building is built for a specific use in a specific place and for a specific society. My buildings try to answer the questions that emerge from these simple facts as precisely and critically as they can.”

2008

“Since the beginning of his architectural career in the 1970s, Frenchman Jean Nouvel has broken the aesthetic of modernism and post-modernism to create a stylistic language all his own. He places enormous importance on designing a building harmonious with its surroundings,” said Bill Lacy in his book, *One Hundred Contemporary Architects*. Lacy, who was executive director of the Pritzker Architecture Prize from 1988 until 2005 when he retired, continued, “In the end that building’s design may borrow from traditional and non-traditional forms, but its presentation is entirely unique.”

Jean Nouvel’s projects transform the landscapes in which they are built, often becoming major urban events in their own right. His unique approach, driven by the specificities of context, program, and site has proven effective in numerous successes around the world.

One such success, a building that first brought Nouvel international recognition is the *Institut du Monde Arabe* (IMA) in Paris where one of its facades is made entirely of mechanical oculi operated by photoelectric cells that automatically open and close in response to light levels. The French critic, Alain de Gourcuff, said of it, “The overall effect is at once highly decorative in a Middle Eastern way and projects state-of-the-art electronics.”

Commissioned in 1981 as one of the first Grand Projects initiated by President Francois Mitterand, IMA was completed in 1987 and consists of a museum, a library, temporary exhibit spaces, children’s workshops, a documentation center, an auditorium and a rooftop restaurant. *A+U* described the building as “a modern western building that pays tribute to Arabic culture.”

The Arab World Institute is just one of more than two hundred projects by Jean Nouvel that the Pritzker Architecture Prize Jury has singled out in its formal citation.

The Guthrie Theater in Minneapolis, Minnesota is another of the projects mentioned in the citation. The Pritzker Jury says of the Guthrie, “The iconic Guthrie Theater in Minneapolis, Minnesota both merges and contrasts with its surroundings. It is responsive to the city and the nearby Mississippi River, and yet, it is also an expression of theatricality and the magical world of performance.”

That “theatricality” is no accident. Nouvel has often compared his role as architect to that of the film director. In an interview published in *El Croquis* in 2002, he said, “Everything is theatrical. I have worked for a long time as a scenographer, even on social housing ... scenography is the relationship between objects and matter that we want to display to somebody who is watching. In effect, in every building there is a way of providing a three-hundred-and-sixty degree view over the landscape, as in Lucerne. The use of the word scenography doesn’t bother me as long as it is used in the right sense.” In other interviews, he has often said that architecture and the cinema are very close.

“Architecture exists, like cinema, in a dimension of time and movement. One thinks, conceives and reads a building in terms of sequences. To erect a building is to predict and seek effects of contrast and linkage bound up with the succession of spaces through which one passes,” Nouvel explains.

The reference to Lucerne is to his Cultural and Conference Center completed in 2000 in that Swiss city. Nouvel has described it as “an example of the principle of framing the landscape. It is a building on an exceptional site, by the lake, facing the town. The entire town can be seen from the foyer.”

The Lucerne Cultural and Conference Center along with the Cartier Foundation in Paris are two more of Nouvel’s completed projects that the Pritzker Jury mentions in their citation as making “dematerialization palpable.” The citation calls attention to Nouvel’s Endless Tower, a 400-meter-high structure for Paris intended to be the tallest building in Europe. For the jury, that project’s importance was “the building’s skin, which changed materials as it progressed upward—from granite to aluminum to stainless steel to glass—becoming increasingly diaphanous before disappearing into the sky.”

Although that tower has never been realized, Nouvel has a project underway in New York City, a mixed use tower next door to the Museum of Modern Art, called *Tour de Verre*. It was also recently announced that he has designed a high-rise condominium, Suncal Tower, for the Century City area of Los Angeles.

In the book titled *Jean Nouvel: Elements of Architecture*, Conway Lloyd Morgan writes, “Nouvel’s buildings engage our interest through their consistency of purpose, within the range of their visual or technical complexities. Very often the sequence of impressions one of his buildings creates—from distance to detail, through the arrangement, proportions, and linking of interior elements, in the handling of mass and façade, by the use of color and light—works in harmonious parallel with the purposes and functions of the building: the qualities of commodity, firmness and delight cited centuries ago by Vitruvius.”

The Vitruvius reference was perhaps prophetic. It refers to *Ten Books on Architecture* dedicated some 2000 years ago to the Roman Emperor Augustus, which Henry Wotton in his 1624 treatise, *The Elements of Architecture*, translated as: “The end is to build well. Well-building hath three conditions: commodity, firmness and delight.” Those three words, “firmness, commodity and delight,” are inscribed on the Pritzker Medal.

In his own words, Nouvel says, “Critics have defined me as a conceptual architect, that is, one who works more with words than with drawings. I mistrust drawings as fixing things too early in the creative process, while words liberate. I believe the architect is a man who says something.”

Nouvel was born in Fumel in southwestern France in 1945, the son of Roger Nouvel, a history teacher who went on to become the chief county school superintendent, and Renée Nouvel, a high school English teacher. His father’s duties in administration required them to move around frequently, and by the time Jean was eight, they moved to Sarlat, a place Nouvel characterizes as a “medieval town with a lot of architecture.” In those years, he confesses he often slipped out to go to the cinema, an influence that would become important in later years. He was sixteen before one of his professors taught him to draw and truly introduced him to the arts. Up to that time, his parents had placed great emphasis on mathematics and languages. He feels that they were steering him toward a career in education or engineering. When he told them he would like to attend the Beaux Arts school, they objected. A compromise was reached that he would study

architecture because being an artist was too risky. Although he failed an entry exam for a school in Bordeaux, when he was twenty, he went to Paris and won first prize in a national competition to attend Beaux Arts there. To earn money while going to school, he took a job in the architecture practice of Claude Parent and Paul Virilio. After being with them for only a year, he was made project manager for an eighty-unit apartment complex. By the time he was 25, he had finished school and had his own office in partnership with François Seigneur.

Nouvel credits Parent with guiding jobs to his fledgling office, and perhaps even more importantly, with recommending him for the job of director of the Paris Biennale, which allowed Nouvel to design exhibits for some fifteen years, and make many contacts in the art and theater worlds.

From 1972 to 1984, Nouvel was successively associated with Gilbert Lezenes, Jean-Francois Guyot and Pierre Soria. In 1985, he concurrently founded Jean Nouvel et Associés with three of his junior project architects: Emmanuel Blamont, Jean-Marc Ibos and Mirto Vitart. In 1988, he formed with Emmanuel Cattani, JNEC. Some six years later, in 1994, he created his current firm, Ateliers Jean Nouvel, with Michel Pélassié. His main office in Paris today consists of some 140 people, one of the largest architectural practices in France.

In addition, Ateliers Jean Nouvel has site offices in London, Copenhagen, New York, Rome, Madrid and Barcelona. They count over 40 active projects in 13 countries. The firm has built museums, concert halls, conference centers, theaters, hotels, collective housing, office buildings, commercial centers, and private residences around the world. Jean Nouvel has two sons with Odile Fillion, who is a filmmaker. Bertrand, his first born in 1979, is currently doing his post-doctorate work in computer science at the University of Chiba in Japan. Pierre, who was born in 1981, is a director, producer and theater designer at Factoid, his own company. Jean Nouvel also has a daughter, Sarah, born in 1994 to his second wife, Catherine Richard. He currently lives with the Swedish architect Mia Hagg whose practice called Habiter Autrement (HA) is in Paris.

2007

Richard Rogers is best known for such pioneering buildings as the Centre Pompidou in Paris, the headquarters for Lloyd's of London, the European Court of Human Rights in Strasbourg and the Millennium Dome in London. His practice—Richard Rogers Partnership (RRP)—was founded in 1977, and has offices in London, Barcelona, Madrid and Tokyo. RRP has designed two major airport projects —Terminal 5 at London's Heathrow Airport and the New Area Terminal at Madrid Barajas Airport, as well as high-rise office projects in London, a new law court complex in Antwerp, the National Assembly for Wales in Cardiff, and a hotel and conference centre in Barcelona. The practice also has a wealth of experience in urban masterplanning with major schemes in London, Lisbon, Berlin, New York and Seoul.

By any standards, Richard Rogers has had an extraordinary life, from the time of his birth in Florence, Italy on July 23, 1933 to being named The Lord Rogers of Riverside in 1996, and to the present to be chosen as the 2007 Pritzker Architecture Prize Laureate. His story could well be the subject of a fine biographical motion picture, and already is in book form written by Bryan Appleyard and published by Faber & Faber. While the notes here are primarily concerned

with Rogers' architectural career, some of his more personal background is included as well—albeit much abbreviated. For details of the architectural career, the most definitive work is by Kenneth Powell in three volumes published by Phaidon.

At the time of Richard Rogers' birth, his father, William Nino Rogers, was a medical student. The latter was the grandson of an English dentist who had settled in Italy. Richard's mother was from Trieste. Her father had studied architecture and engineering, but had given up his practice in favor of an executive position with an insurance company. A cousin of Richard's father, Ernesto Rogers, was one of Italy's prominent architects, and a contributing editor to *Domus* and *Casabella*, that country's leading architectural magazines. Richard's mother had great interest in modern design and encouraged her son's interest in the visual arts. That interest was fulfilled when Rogers served as Chairman of the Tate Gallery and as Deputy Chairman of the Arts Council of Great Britain. He is also a Trustee of the Museum of Modern Art in New York.

With war in Europe looming, in 1938, the Rogers family moved back to England where Richard soon entered the public school system, but never did very well, the reason being that he was dyslexic, not diagnosed until many years later. By the time he finished his secondary education in 1951, his family was pointing him in the direction of a possible dentistry career, but a lack of qualifications ended that possibility. In that same year, the Festival of Britain took place and brought the first officially sanctioned modern architecture to the country. Some of the fantastic temporary buildings along the South Bank sparked an interest in Richard Rogers, but National Service was the only thing in his future for the next two years. But before that, he would make a hitchhiking trip to Venice with one of his school friends. His friend precipitated a minor riot which resulted in their arrest. Fortunately, his family connections in Italy brought about release and eventually a full pardon. But that was just one of many adventures in Italy in his student days.

By the time he finished his military service, with some of that time spent in Trieste and getting to know Ernesto and his work, he had definitely decided on attending the Architectural Association, or AA as it is more popularly known. In 1959, he won the Fifth Year Prize for a school project.

In 1960, he married Susan (Su) Brumwell, daughter of Marcus and Rene Brumwell. Her father was head of the Design Research Unit (DRU), which had been formed in 1943. DRU had been a moving force in the Festival of Britain.

In 1961, the young married couple went to the United States where Richard would pursue a master's degree in architecture at Yale on a Fulbright Scholarship, and his wife, Su, would study urban planning.

Their first home in the U.S. was with some friends of Su's parents, sculptor Naum Gabo and his wife. The head of the Yale school of architecture was Paul Rudolph, and one of Richard's fellow students was Norman Foster. The late James Stirling was also one of his teachers.

It was at Yale that Rogers developed an interest in the works of Frank Lloyd Wright. In fact, Rogers has said, "Wright was my first god." While in America, Rogers, Su, Foster and another American student made a number of trips across the continent seeing as many of Wright's buildings as possible, and a number of other works as well, including Mies van der Rohe and Louis Kahn. When they finished at Yale, a trip to California resulted in a job at Skidmore, Owings & Merrill (SOM) and visits to works by Rudolph Schindler, Pierre Koenig, Craig Ellwood, Raphael Soriano and Charles and Ray Eames.

When they returned to England, Foster and Rogers with wife Su, and Wendy Cheeseman formed Team 4 as their first architectural practice. Their first significant commission was Creek Vean, a home for Su's parents. Another significant commission in the Team 4 days was the Reliance Controls Electronics Factory at Swindon. Shortly after the completion of the latter, Team 4 broke up and Rogers and Foster each formed their own firms in 1967. Two commissions of significance happened in the period from 1967-69: Spender House and Rogers House (for Richard's parents in Wimbledon), both of which were considered as prototypes for a more portable housing that Rogers dubbed the Zip-Up House.

By 1971, Rogers' practice was involved in the rooftop extension of a factory building for DRU, and had taken on a new partner, Renzo Piano, and soon the practice had a new name, Piano + Rogers.

In that same year, the commission to design the Centre Pompidou in Paris was won, which would project both Rogers and Piano onto the world stage of architecture. The Centre Pompidou took six years and most of the practice to Paris for that time. This fall, there will be an exhibition of the history of Rogers' architectural achievements at Centre Pompidou. In 1978, the separation of Piano and Rogers was finalized. At that same time, Rogers produced his new practice which was formed based on relationships developed over the past twenty years: Richard Rogers Partnership.

The Lloyd's of London building was its first commission and firmly established Rogers as a major architect not only in England but the rest of the world.

His many honors include the Praemium Imperiale in 2000, The Thomas Jefferson Memorial Foundation Medal in 1999, the Arnold W. Brunner Memorial Prize from the American Academy & Institute of Arts and Letters in 1989, the Royal Gold Medal for Architecture in 1985.

In 1995, Rogers was the first architect ever invited to give the BBC Reith Lectures—a series titled, Cities for a Small Planet (see website www.bbc.co.uk/radio4/reith/reith_history.shtml).

To illustrate Rogers' passion on the subject, the following is quoted from his Reith Lectures:

"Human life has always depended on the three variables of population, resources and environment. But today, we're perhaps the first generation to face the simultaneous impact of expanding populations, depletion of resources, and erosion of the environment. All this is common knowledge, and yet, incredibly, industrial expansion carries on regardless.

"Other societies have faced extinction—some, like the Easter Islanders of the Pacific, the Harappa civilization of the Indus Valley, the Teotihuacan in pre-Columbian America, due to ecological disasters of their own making. Historically, societies unable to solve their environmental crises have either migrated or become extinct. The vital difference today is that the scale of our crisis is no longer regional but global: it involves all of humanity and the entire planet."

And further, he stated, "...cities are where life is often at its most precarious, they are also where we have the greatest tangible opportunity for improvement, intervention, and change."

In 1998, he was appointed by the Deputy Prime Minister to chair the UK Government's Urban Task Force. He is chief advisor to the Mayor of London on Architecture and Urbanism. He was recently appointed Chair of the Greater London Authority's Design for London Advisory Group.

His vision is that cities of the future “will no longer be zoned as today in isolated one-activity ghettos; rather they will resemble the more richly layered cities of the past. Living, work, shopping, learning, and leisure will overlap and be housed in continuous, varied and changing structures.”

Rogers is married to the former Ruth Elias of Woodstock, New York and Providence, Rhode Island. They have two sons, Roo, 32, and Bo, 24. Rogers has three sons from his former marriage to Su: Ben, 43; Zad, 42; and Ab, 38.

2006

Born in Brazil in 1928, Mendes da Rocha began his career in São Paulo in the 1950s as a member of the “Paulist brutalist” avant-garde. He received a degree in architecture in 1954, opened his office in 1955 and soon thereafter created an early masterpiece, the Athletic Club of São Paulo (1957).

Mendes da Rocha has maintained a private practice, taught at the University of São Paulo and acted as President of the Brazilian Institute for Architects. He has received many awards, including the Mies van der Rohe prize for Latin American Architecture (2000). The award paid tribute to the architect’s respectful renovation of the Pinacoteca do Estado, Sao Paulo’s oldest fine arts museum.

One of the most consistently daring of twentieth century architects, Mendes da Rocha has worked notably in the public realm, creating concrete and steel forms of immense power and grace. For the Brazilian pavilion at Expo ’70 in Osaka, Japan, he balanced a building on a single point of terrain with audacious elegance. The next year, he placed as a finalist in competition for design of the Centre George Pompidou, Paris. Among his widely known built works is the Museum of Contemporary Art (1975) at the University of São Paulo, the Forma Furniture showroom (1987) in São Paulo and the Brazilian Sculpture Museum (1987-1992). Recent projects include a master plan for Vigo University in Galicia, Spain, and the Boulevard des Sports in Paris, a complex intended to receive the 2008 Olympic Games.

In the imaginative modernist spirit that marks his buildings, Mendes da Rocha designed the Paulistano Armchair (1957) to be part of the living rooms of the Athletic Club of São Paulo. Made by bending a single steel bar and attaching a leather seat and back, the elegant sling chair pushes the limits of structural form, yet remains completely comfortable and functional.

In 2006, Mendes da Rocha received the Pritzker Architecture Prize. The jury cited his “deep understanding of the poetics of space” and an “architecture of profound social engagement.”

2005

We will hold to that which is difficult, because it is difficult ... and by its difficulty is worthwhile.” That’s a quote from architect Thom Mayne in a monograph about his firm, Morphosis, which he founded in 1972 in Los Angeles. The thought expressed is rather typical of a man who has achieved distinction throughout the world as a theorist, author, teacher,

and last, but by no means least, as an architect. His stature is even more enhanced as the recipient of the 2005 Pritzker Architecture Prize.

As stated in the Pritzker Jury's citation, "Mayne's approach toward architecture and his philosophy is not derived from European modernism, Asian influences, or even from American precedents of the last century. He has sought throughout his career to create an original architecture, one that is truly representative of the unique, somewhat rootless, culture of Southern California, especially the architecturally rich city of Los Angeles. Like the Eameses, Neutra, Schindler, and Gehry before him, Thom Mayne is an authentic addition to the tradition of innovative, exciting architectural talent that flourishes on the West Coast."

When Mayne received the call on his cell phone from the Pritzker Prize executive director, Bill Lacy, he was in a cab crossing the Triborough Bridge in New York on his way to the airport." When he told me I had been selected as the 2005 Laureate, I was speechless. This is such a big deal, and due to certain aspects of my upbringing, it is not in my nature to think about being the one who prevails. For my whole life I've always seen myself as an outsider." That hardly sounds like the man that some in the media have called "a bad boy of architecture," so an exploration of that "upbringing" is in order.

Thom Mayne was born in Waterbury, Connecticut in 1944. His family moved to Gary, Indiana when he was an infant where his mother and father subsequently divorced. When he was ten, his mother moved the family to an area south of Whittier, California where he and his younger brother could be nearer to his maternal grandmother. He characterized the place as "the middle of nowhere with orange groves and avocado trees." Economically, the family was quite poor. "My mother, whose father was a Methodist minister, had studied in Chicago and Paris," he explains, "She was a pianist, and had actually appeared with her sister in recital at Carnegie Hall, but then she got married and gave up her musical life to focus on her children. When the separation came, she was not equipped to support a family ... she was a creative person, a person with a musician's temperament. She tried teaching, but that didn't work so she went to work in a series of support jobs in various fields."

Mayne continues, "But my mother was completely cultured. I grew up on classical music, and reproductions of great art. As a result, I grew up as a city kid in the suburbs, not an athlete, not a joiner. Anyway, I was completely out of place in Whittier. My first day of school, my bike and jacket were taken and I was beaten up. I was arranging flowers at ten, re-working the landscape of our house at twelve. The aesthetic stuff was definitely not what boys did. As a result, I became kind of a loner, and aloof. I didn't really have a family then because my mom was never around. Now, I have a lovely family. My wife is so, really luscious. She really knows me, and understands completely that I can be an extremely self-critical person because of all the challenges in my life. We both get that the self-critical part is also the engine that drives the creativity ..." His family includes three sons, one (Richard Mayne) by a previous marriage who is grown and has a family of his own, and two younger children, Sam aged 21 and Cooper 17.

According to Mayne, he managed to survive high school in Whittier. When he headed off to college initially, it was by bus to Cal Poly in Pomona. By his account, "When I got off the bus, the first people I saw were three girls riding by on horses. I was shocked. The city boy in me really came out, and I got right back on the bus to LA, and went over to USC. They had an accomplished group of practitioners in the architecture school then, Craig Ellwood, Gregory Ain, Ray Kappe,

Ralph Knowles and others. I had won a competition for a house I designed in my Architectural Drafting class in High School so I had an attraction to the field of architecture ... but not much of a clue what it meant to practice. Anyway, they accepted me, and for the first time I found a world that seemed to fit.”

And the rest is history, or at least one could jump to that conclusion based on the preponderance of commissions awarded to Morphosis in the last few years. But there is more to the story of Thom Mayne.

When he finished USC, he went to work as a planner for Victor Gruen for two years. Then he started teaching at Pomona, but soon he and six of his colleagues, including the director, were fired. “We were young, committed and convinced that we could re-think where architecture was headed so when we got fired, we decided to start our own school. We sensed that it was the right time to initiate a radical alternative to the conventional educational system,” Mayne recounts. That was the genesis of the Southern California Institute of Architecture (SCI-Arc). They took forty of the students from Pomona with them and started the school. “We made no money, we worked for nothing,” says Mayne, “I was working ten hours a day teaching, doing little gigs on the side, consulting, to survive. And I was living in Venice, over a bait and tackle shop, maybe \$100 a month rent. You could live really simply then. All of a sudden, four years of my life had gone by, and I’m running a graduate program. Eventually, in 1978 I took a sabbatical and entered the graduate program at Harvard”.

It was that year at Harvard that gave him time to reassess his career. “By that time it had become clear to me that my interests were leading me away from planning ... it just wasn’t tangible enough ... toward architecture. By the end of ’79, I got back to Los Angeles, and boom, boom, I started receiving residential commissions. I realized what a unique city LA is for practicing architecture (Frank Gehry had just finished his house), how open it is to experimentation. Unbeknownst to all of us, the Los Angeles architecture scene was becoming interesting at a global level.”

Morphosis came into being in 1972 during the first year of SCI-Arc’s history. “It really wasn’t an office, it was an idea,” says Mayne. “We had no work. We didn’t think of having work, it had to do with an interdisciplinary collective practice ... of starting a group of people who would work with graphics, interior design objects, furniture, architecture and urban design. We had a studio downtown. We sat around and talked. We’d do a little graphic thing here and there to make some money. We couldn’t get architecture. It was all very counterculture.”

It was at that time that his son was going to a school in Pasadena that Mayne describes as “completely radical, but fabulous.” Parent meetings evolved into a first project for Morphosis, designing a new school, the Sequoyah Educational Research Center, which subsequently won the firm its first Progressive Architecture award in 1974. “That was the beginning,” Mayne explains, “the PA award led to inquiries from other publications around the world, wanting to publish this and that, suddenly we had an existence.”

Mayne continued, “After doing a lot of remodels in Venice, the Lawrence Residence project came along and that’s when everything started breaking loose for us, getting published in LA, and we became part of a group. We, as younger architects, were definitely taking over, it was a real shift in the context of architecture.”

It was at this time, when he was emerging as a public figure that somehow or other, various journalists began to characterize Mayne as “an angry young man.” He takes exception: “No doubt about it, I’m a complicated guy, but the bad boy description comes from, I think, a reaction to my being relentlessly tenacious and to having an independent

voice. I have a long attention span, and when I grab on to something, I stick with it ... I was nicknamed “pointer dog” by my former partner. If anything, I think this award, the Pritzker Prize, acknowledges the necessity to act on ones beliefs, to have the conviction of ones beliefs, and to sometimes pay whatever it costs to see the work through with integrity.” Today, Morphosis is home to forty architects and designers, and Thom Mayne is firmly committed to the practice of architecture as a collective enterprise. Mayne elaborates, “An architect operates, finally, more as a director does than as a painter or a sculptor. They have to focus the energy of a large group of people on a common obsession. The architect has to know a little bit about everything ... it’s a generalist discipline not a discipline for the specialist. “Not surprisingly, the products of his practice range from designs for watches and teapots to homes to large-scale civic buildings and other urban design and planning schemes that aim to reshape entire cities.

Some of those recent commissions include a federal office building in San Francisco, a satellite operation control facility for the National Oceanic and Atmospheric Administration near Washington, D.C. , and a courthouse in Eugene, Oregon. Mayne says that it was real kick to have won the last two major competitions in New York City—one being a building to house the Albert Nerken School of Engineering of the Cooper Union for the Advancement of Science and Art, and the other, an Olympic Village for the 2012 games, to be built whether or not the Olympics come to New York in that year. The multi-purpose Student Recreation Center at the University of Cincinnati, a project being completed later this year, includes athletic facilities, food facilities, student housing and classroom space. The building is one of the key components of the University’s new campus master plan and helps to tie together, like a Chinese puzzle, many of the disparate conditions that exist in the center of the campus. Just as this Pritzker Prize announcement was being prepared, Mayne was notified that his firm’s recent design for a new Alaska State Capitol had been awarded first prize in an international design competition.

Scheduled for completion in 2007 is the Palenque at JVC, a 6250 seat open-air multi-use arena for Guadalajara, Mexico, that is situated to function as a gateway to a larger campus consisting of ten distinguished building projects inaugurated to revitalize the city. In Madrid, Morphosis is creating a public housing block consisting of 165 two-, three-, and four-bedroom units totaling 10,000 square meters of built area.

One of his more important projects is the recently completed Caltrans District 7 Headquarters in Los Angeles. The design of this building goes beyond merely providing functional spaces. It seeks in every way to actively engage the city and people while blurring the distinction between outside and inside, with the objective of creating a government bureau that works as a truly public building. The internationally acclaimed artist, Keith Sonnier, collaborated closely with Morphosis to create a fully integrated art piece that activates the outdoor lobby with half a mile of neon and argon tubes arranged in horizontal bands of red and blue light that mimic the ribbons of headlights and taillights on the freeways of California. Notably, Sonnier’s piece gives Los Angeles its largest public art installation.

As an educator himself, Mayne has always been concerned with the culture of learning and the pedagogical impact of architecture. All of his educational projects have explored and continue to explore this territory and as a result have yielded several exceptionally innovative projects. The Science Center School, completed in 2004, was a unique joint venture between the California Science Center and the Los Angeles Unified School District. Sited on historic Exposition Park, the project is surrounded by the Rose Garden, the Gehry designed Aerospace Museum, and Exposition Boulevard,

which separates the project from the University of Southern California. Sculpted berms of earth buffer the project from heavy traffic of the street. The work encompassed upgrading and renovating a historic armory along with some new construction.

The International Elementary School, completed in 1999 in Long Beach, California, provided the school district with an innovative space saving plan that allowed them to accommodate their program on a tight urban site. Classrooms are organized around a central courtyard and program areas are stacked to increase the overall compactness of the project. Stairs lead up to roof top playground, which provides students with a protected recreational environment and views to their surrounding community.

Mayne's most celebrated school project to date is the Diamond Ranch High School for the Pomona Unified School District. Completed in 1999, the high school's goals of educational flexibility and social interaction between students, teachers and administration are expressed in a thoughtful and heterogeneous design. Accommodating 1200 students, the design blurs the distinction between building and landscape. Two rows of fragmented forms of the structure are set tightly on either side of a "canyon" or sidewalk that cuts through the face of the hillside, making clear the vision of the campus as a reinterpreted landscape.

In Klagenfurt, Austria, a project with 250,000 square feet of commercial office space, retail space, parking and a kindergarten was completed in 2002 for the Hypo Alpe-Adria Bank Carinthia. Morphosis describes this project as follows:

"The structure integrates itself into its surroundings and emerges from the ground as 'reconfigured earth.' Like the seismic shifting of tectonic plates, the bank headquarters itself erupts out of this pregnant, expectant form clad in sheet metal, declaring its status as a major cultural and civic institution and connecting the public forum with the street."

Citizens of Los Angeles would recognize several of Mayne's projects on the west side: Two office structures for Salick Healthcare within a block of each other on Beverly Boulevard. Kate Mantilini is a popular restaurant at the corner of Doheny Drive and Wilshire Boulevard. Until recently, the store front of Hennessy & Ingalls bookstore in the Third Street Mall of Santa Monica was a Morphosis creation from its very earliest days. The bookstore recently moved to another location close by. Also, until just a few months ago, the sprawling Cedars Sinai Hospital had a Comprehensive Cancer Center designed by Mayne. A multi-story addition to the main hospital building has superseded that structure. In West Hollywood, another restaurant, Angeli, has the Morphosis touch.

That touch has reached all the way to the Far East. In Seoul, Korea, a retail office building called Sun Tower was built with two owners acting in concert. The project, which includes five floors of retail (including two in the basement) and penthouse offices for an international clothing manufacturing corporation, provides an early example of Mayne's long-standing interest in creating innovative and high performing building skins in which the arts of architecture and engineering are fully integrated. Conceptually, this project allowed Mayne to explore formal ideas that he has since further developed as they have found their way into subsequent projects including his design for a major installation at the Netherlands Architecture Institute, a move-able stage set for the Charleroi Dance Group, and the Federal Office Building in San Francisco. Also located in Asia and designed by the firm is the ASE Design and Visitors Center in Taipei, Taiwan, completed in 1997.

Among his earliest works are several innovative residential projects: 2-4-6-8, Venice III, Sedlack, and Delmer, all in Venice, California; as well as the Lawrence residence in Hermosa Beach, California. Mayne acknowledges influence for some of these projects from Robert Venturi, the late Aldo Rossi, and the late James Stirling—all past Pritzker Laureates. By the mid-90's Mayne had completed two additional influential residential projects: the Crawford residence and the Blades residence, both located in the Santa Barbara, California area.

Over the years, Mayne has written some of the most erudite essays and articles describing not only his work, but the theories behind his designs. In addition to his experiences with SCI-Arc, he now is a tenured professor at UCLA, teaching a graduate program in architecture. In closing this interview, Mayne says, "Architecture is a long distance sport. You put your mind to it, and stay with it for 30 years, and then you're just getting started."

2004

Born in Baghdad Iraq in 1950, Zaha Hadid commenced her college studies at the American University in Beirut, in the field of mathematics. She moved to London in 1972 to study architecture at the Architectural Association and upon graduation in 1977, she joined the Office of Metropolitan Architecture (OMA). She also taught at the Architectural Association (AA) with OMA collaborators Rem Koolhaas and Elia Zenghelis.

She began her own practice in London in 1980 and won the prestigious competition for the Hong Kong Peak Club, a leisure and recreational center in 1983. Painting and drawing, especially in her early period, are important techniques of investigation for her design work. Ever since her 1983 retrospective exhibition at the AA in London, her architecture has been shown in exhibitions worldwide and many of her works are held in important museum collections.

Known as an architect who consistently pushes the boundaries of architecture and urban design, her work experiments with new spatial concepts intensifying existing urban landscapes and encompassing all fields of design, from the urban scale to interiors and furniture.

She is well-known for some of her seminal built works, such as the Vitra Fire Station (1993), Weil am Rhein, Germany, the Mind Zone at the Millennium Dome (1999) Greenwich, UK, a ski jump (2002) in Innsbruck, Austria and the Rosenthal Center for Contemporary Art (2003) in Cincinnati, Ohio. Parallel with her private practice, Hadid has continued to be involved in academics, holding chairs and guest professorships at Harvard University, Yale University, the University of Illinois at Chicago, Columbia University, the University of Visual Arts in Hamburg and the University of Applied Arts in Vienna.

1995

Tadao Ando of Osaka, Japan is a man who is at the pinnacle of success in his own country. In the last few years, he has emerged as a cultural force in the world as well. In 1995, the Pritzker Architecture Prize was formally presented to him within the walls of the Grand Trianon Palace at Versailles, France. There is little doubt that anyone in the world of architecture will not be aware of his work. That work, primarily in reinforced concrete, defines spaces in unique new

ways that allow constantly changing patterns of light and wind in all his structures, from homes and apartment complexes to places of worship, public museums and commercial shopping centers.

“In all my works, light is an important controlling factor,” says Ando. “I create enclosed spaces mainly by means of thick concrete walls. The primary reason is to create a place for the individual, a zone for oneself within society. When the external factors of a city’s environment require the wall to be without openings, the interior must be especially full and satisfying.”

And further on the subject of walls, Ando writes, “At times walls manifest a power that borders on the violent. They have the power to divide space, transfigure place, and create new domains. Walls are the most basic elements of architecture, but they can also be the most enriching.”

Ando continues, “Such things as light and wind only have meaning when they are introduced inside a house in a form cut off from the outside world. I create architectural order on the basis of geometry squares, circles, triangles and rectangles. I try to use forces in the area where I am building, to restore the unity between house and nature (light and wind) that was lost in the process of modernizing Japanese houses during the rapid growth of the fifties and sixties.”

John Morris Dixon of *Progressive Architecture* wrote in 1990: “The geometry of Ando’s interior plans, typically involving rectangular systems cut through by curved or angled walls, can look at first glance rather arbitrary and abstract. What one finds in the actual buildings are spaces carefully adjusted to human occupancy.” Further, he describes Ando’s work as reductivist, but “... the effect is not to deprive us of sensory richness. Far from it. All of his restraint seems aimed at focusing our attention on the relationships of his ample volumes, the play of light on his walls, and the processional sequences he develops.”

In his childhood, he spent his time mostly in the fields and streets. From ages 10 to 17, he also spent time making wood models of ships, airplanes, and moulds, learning the craft from a carpenter whose shop was across the street from his home. After a brief stint at being a boxer, Ando began his self-education by apprenticing to several relevant persons such as designers and city planners for short periods. “I was never a good student. I always preferred learning things on my own outside of class. When I was about 18, I started to visit temples, shrines, and tea houses in Kyoto and Nara, there’s a lot of great traditional architecture in the area. I was studying architecture by going to see actual buildings, and reading books about them. “ He made study trips to Europe and the United States in the sixties to view and analyze great buildings of western civilization, keeping a detailed sketch book which he does even to this day when he travels. About that same time, Ando relates that he discovered a book about Le Corbusier in a secondhand bookstore in Osaka. It took several weeks to save enough money to buy it. Once in his possession, Ando says, “I traced the drawings of his early period so many times that all the pages turned black. In my mind, I quite often wonder how Le Corbusier would have thought about this project or that.” When he visited Marseilles, Ando recalls visiting Corbu’s *Unité d’Habitation*, and being intrigued by the dynamic use of concrete. Although concrete (along with steel and glass) is Ando’s favorite material, he has used wood in a few rare projects, including the Japan Pavilion for Expo ‘92 in Spain.

Ando’s concrete is often referred to as “smooth-as-silk.” He explains that the quality of construction does not depend on the mix itself, but rather on the form work into which the concrete is cast. Because of the tradition of wooden architecture” in Japan, the craft level of carpentry is very high. Wooden form work, where not a single drop of water will

escape from the seams of the forms depends on this. Watertight forms are essential. Otherwise, holes can appear and the surface can crack.

His form moulds, or wooden shuttering (as it is called in Japan), are even varnished to achieve smooth-as-silk finish to the concrete. The evenly spaced holes in the concrete, that have become almost an Ando trademark, are the result of bolts that hold the shuttering together. Ando's concrete is both structure and surface, never camouflaged or plastered over.

Although Ando has a preference for concrete, it is not part of the Japanese building tradition. "Most Japanese houses are built with wood and paper," he explains, "including my own. I have lived there since I was a child. It is like my cave, I'm very comfortable there." He explained that he was the firstborn of twin boys. When he was two, it was decided that his maternal grandmother would raise him, and he was given her name, Ando. They first lived near the port of Osaka before moving to where he lives today.

Ando's appreciation of the carpenter's craft comes partially because as he describes, "I spent a lot of time as a child observing in a woodworking shop across" the street from the house where I grew up. I became interested in trying to make shapes out of wood. With young eyes and sensitivities, I watched how trees grew, altered by how the sun hit it, changing the qualities of the lumber produced. I came to understand the absolute balance between a form and the material from which it is made. I experienced the inner struggle inherent in the human act of applying will to give birth to a form" ...

1994

Christian de Portzamparc will be celebrating his fiftieth birthday on May 5 (1994), an anniversary that will be made even more memorable by the fact that he has just been named the 1994 Pritzker Architecture Prize Laureate. He is the seventeenth person and the sixth European to be so honored since The Hyatt Foundation established the award in 1979. Highly respected by architectural cognoscente throughout the world, this relatively young French architect explains that he was "a designer who painted before he decided to study architecture." While he still paints, he says, "I am not a painter or sculptor, yet." He is however a frequent lecturer and author. Although he has no built works in the United States, he was one of the finalists in the competition for Chicago's new Museum of Contemporary Art and an Art Museum for Omaha. Most recently he has gained recognition in Japan where he designed apartment buildings for the city of Fukuoka.

Most of his completed projects are in France, perhaps the most visible being the City of Music, a group of structures situated on the edge of the La Villette suburban park in Paris. The project actually has two phases. The first part, housing the National Conservatory of Music and Dance was completed in 1990. The second part with public spaces for concerts will open next January. Portzamparc says when he began work on the City of Music in 1984, his thoughts were carried back to a house in Brittany, the first thing he ever built, "In that design, each room was like a separate little house," he says. "I have discovered that each new project is the sum of all my previous works. No new work springs to life without some relationship to past inspiration."

President Mitterrand is credited with stimulating an architectural renaissance in France with his international competitions for new buildings in his country. He has made his position clear with the oft-quoted statement, "I believe that a people are great when their architecture is great." Perhaps one of the most widely publicized of the Grands Projets has been the addition to the Louvre Museum by the 1983 Pritzker Laureate, Ieoh Ming Pei.

City of Music, known throughout Europe as one of the Grands Projets, has been praised in the architectural press around the world. Spain's Interior Architecture and Design (*Diseño Interior*) magazine said of City of Music: "A building with lyric qualities, full of whiteness and opacity, it is the antithesis of the ethereal transparencies and other technological approaches so typical of the new French academicism." The formal opening is scheduled for early in 1995.

When the City of Music project was just beginning, another of Portzamparc's important projects was being completed and hailed as one of the best examples of contextualism in the city. It was the Erik Satie Conservatory of Music and Elderly Housing. This project, which he began in 1981 after winning a competition, has been described as being Post Modern, but the architect himself prefers not to be categorized, and he calls attention to his subsequent commissions as evidence of a much more personal style.

"When I was about 13, I had already become interested in art. But I remember seeing some sketches by Le Corbusier," says Portzamparc, "and this stimulated my interests not only in art, but it started my thinking about architecture." It is not surprising that this most famous of French architects has been an influence on a great many architects around the world, including some prior Pritzker Laureates, including Richard Meier and Kenzo Tange, who both cited Le Corbusier as their most important early influence.

Portzamparc began studying architecture in 1962 at the École Nationale des Beaux-Arts in Paris, first under Eugène Beaudouin who encouraged his taste for formal expressionism, and then later under George Candilis who emphasized systematic work on grids and networks.

While still in school in 1966, he had second thoughts about a career in architecture. "Architecture seemed to me to be too bureaucratic, and not free enough compared to art; and the modernistic ideals which I worshiped before, seemed to me unable to reach the richness of real life. I also began to criticize my first influences like Le Corbusier." During this time of reassessment, he traveled to New York. He spent nine months in the city, living in Greenwich Village, enjoying the artist's life, mingling with writers, poets and other artists. "I read and wrote and met people," he says, "I was fascinated by New York."

When he finished his degree in 1969, he still did not start working as an architect immediately. "I became involved with a group that was studying how people interact with their neighborhoods, doing interviews and studying the buildings and why people liked to live in them and why they didn't. These sociologists and psycho-sociologists suffered with the hundreds of people they were interviewing. I got a realistic idea of a concrete way to understand architecture as a social responsibility. This was after three years of political discussion about 'architecture as an obsolete subject—a discipline unable to change the world.' I came to realize that architecture might not be able to create utopia, but as an architect, I could help change things for the better."

He continued the story, "So I quit my vanguard position of the sixties to try to work modestly on what appeared to me to be the great task of architecture: to make a small neighborhood successful, which seemed to be impossible after twenty

years of reconstruction in Europe.” Even now, I always consider a building as a part of the whole, a piece which creates a collective performance, which is the city. At the same time, the building must also be a response to a client or user’s needs.”

1993

Fumihiko Maki calls himself a modernist, unequivocally. His buildings tend to be direct, at times understated, and made of metal, concrete and glass, the classic materials of the modernist age, but the canonical palette has also been extended to include such materials as mosaic tile, anodized aluminum and stainless steel. Along with a great many other Japanese architects, he has maintained a consistent interest in new technology as part of his design language, quite often taking advantage of modular systems in construction. He makes a conscious effort to capture the spirit of a place and an era, producing with each building or complex of buildings, a work that makes full use of all that is presently at his command. Maki often speaks of the idea of creating "unforgettable scenes"—in effect, settings to accommodate and complement all kinds of human interaction—as the inspiration and starting point for his designs.

Maki, who was born in Tokyo on September 6, 1928, studied with Kenzo Tange at the University of Tokyo where he received his Bachelor of Architecture degree in 1952. Maki then spent the next year at Cranbrook Academy of Art in Bloomfield Hills, Michigan. After completing a Master of Architecture degree at the Graduate School of Design (GSD), Harvard University, he apprenticed at the firms Skidmore, Owings and Merrill, New York and Sert Jackson and Associates in Cambridge.

In 1956, he took a post as assistant professor of architecture at Washington University in St. Louis, where he also received his first design commission—for the Steinberg Hall (an art center) on that campus. Following his four years there, he joined the faculty at Harvard's GSD from 1962 to 1965, and has been a frequent guest lecturer at numerous other universities.

In 1965, he returned to Japan to establish his own firm, Maki and Associates in Tokyo. In the 28 years since, his staff has grown to approximately 35 people, with an equal number having passed through to begin their own practices. "I was never attracted to the idea of a large organization. On the other hand, a small organization may tend to develop a very narrow viewpoint. My ideal is a group structure that allows people with diverse imaginations, that often contradict and are in conflict with one another, to work in a condition of flux, but that also permits the making of decisions that are as calculated and objectively weighed as necessary for the creation of something as concrete as architecture."

While he was preparing to open his own office, Maki worked at, or observed, numerous offices in Japan and other countries. One of the conclusions he drew was that an office, and by extension, design itself, is a matter of individual character, and that an office is itself a work of art. "Architectural design is perhaps the strangest activity undertaken by the many professions, and a group that engages in architectural design is likewise a curious organization. Architecture is a highly ambiguous field," Maki continued.

In Maki's Osaka Prefectural Sports Center, he unifies many separate spaces with a central spine, much like a street with different levels—in this case allowing access to the gymnasium at one end and to a restaurant, observation deck at the

other. Here the diner can look back over a roof garden to an entrance plaza, in effect, looking through a layering of transparent planes and spaces—a concept that relates to many of Maki's buildings.

In his Hillside Terrace Apartments, a complex of buildings developed over a period of 25 years (and thus nearly spanning the firm's entire history), a strategy of transparent layering creates a series of shared scenes or landscapes within an urban context. Wandering through the complex, one encounters intimate courtyards hidden away amid greenery, linked by meandering passages and discovered only by accident of a sideways glance. By articulating several layers of threshold spaces between the busy street edge and the densely wooded interior of the block, Maki is able to impart a sense of depth to spaces that physically are quite compact.

Subsequent decades have brought an even greater sense of lightness to Maki's work. The Fujisawa Gymnasium is particularly illustrative of this freer sensibility—its sharp, stainless steel clad roof seems virtually to float above the main arena, separated from the spectator stands by a ribbon of light and supported only at four points. Some critics have likened its complex metallic form to a spaceship or a beetle, while others have deemed it reminiscent of a medieval samurai helmet.

As a student of two cultures, whose fusion of the two influences has been greatly acclaimed, Maki recently wrote of his native Tokyo with nostalgia and hope. "Tokyo is the place where I was born, raised, and educated. It was also in Tokyo that I became familiar with some of the few works of modern architecture that existed in the 1930s in Japan—the white houses of such modern pioneers as Kameki Tsuchiura (who was a student of Frank Lloyd Wright when the latter was in Japan designing the old Imperial Hotel), Sutei Horiguchi, and Antonin Raymond ...

1992

"Every design," says Siza, "is a rigorous attempt to capture a concrete moment of a transitory image in all its nuances. The extent to which this transitory quality is captured, is reflected in the designs: the more precise they are, the more vulnerable."

While working on a sizable office building design for Porto, Siza discounted any possibility of blending the new building by imitating its surroundings. The area was too important since it was between the historic center of the city and a bridge that has great significance because it was built by Eiffel in 1866. He explained, "We have gone beyond the stage whereby unity of language was believed to be the universal solution for architectural problems. Recognizing that complexity is the nature of the city, transformational movements take on very different forms."

Siza, whose full name is Alvaro Joaquim de Meio Siza Vieira, was born on June 25, 1933 in the small coastal town of Matosinhos, just north of Porto, Portugal. Siza studied at the University of Porto School of Architecture from 1949 through 1955, completing his first built works (four houses in Matosinhos) even before ending his studies in 1954. That same year he opened his private practice in Porto.

In 1966, Siza began teaching at the University, and in 1976, he was made a tenured Professor of Architecture. In addition to his teaching there, he has been a visiting professor at the Graduate School of Design, Harvard University; the University of Pennsylvania; Los Andes University of Bogota; and the Ecole Polytechnique of Lausanne.

In addition, he has been a guest lecturer at many universities and conferences throughout the world, from the United States, Colombia and Argentina to Spain, Germany, France, Norway, the Netherlands, Switzerland, Austria and England in Europe.

In recent years, he has received honors from foundations and institutions in Europe, including, the Alvar Aalto Foundation Gold Medal in 1988, the renowned Mies van der Rohe Foundation Award the Borges & Irmao Bank in Vila do Conde, Portugal (1982-86). In the United States in 1988, the Harvard University Graduate School of Design recognized Siza for his Malagueira Quarter Housing Project in Evora, Portugal that began in 1977, presenting him with the first Veronica Rudge Green Prize, often referred to as the Prince of Wales Prize for Urban Design.

In 1977, following the revolution in Portugal, the city government of Evora commissioned Siza to plan a housing project in the rural outskirts of the town. It was to be one of several that he would do for SAAL (servicio de apoio ambulatorio local), the national housing association, consisting of 1200 low-cost, housing units, some one-story and some two-story row houses, all with courtyards.

Recent projects and buildings in Portugal include, a new College of Education in Setubal, a new School of Architecture for Porto University, a Modern Art Museum for Porto, the rebuilding of the Chiado, area of Lisbon, damaged by fire in 1988, and a new Library for Aveiro University.

In Berlin, his competition winning entry for an apartment building, Schlesisches Tor, Kreuzberg, was recently completed. He has participated in and won numerous other competitions including the renovation of Campo di Marte (1985) in Venice, the renewal of the Casino and Cafe Winkler (1986) in Salzburg, and the cultural center of the Ministry of Defense (1988-89) in Madrid. The Meteorological Centre for the 1992 Olympic Games, in Barcelona, is currently nearing completion.

Siza's work ranges from swimming pools to mass housing developments, with residences for individuals, banks, office buildings, restaurants, art galleries, shops, virtually every other kind of structure in between.

Quoting from *Casabella* magazine, July 1986, in explaining Siza's insistence on continuous experimentation, it was said, "Precisely for this reason his architecture can communicate to us an extraordinary sense of freedom and freshness; in it one clearly reads the unfolding of an authentic design adventure. In accepting the risk of such adventure, Alvaro Siza has even been able to bring to the surface, in his architecture, what one feared was in danger of extinction: the heroic spirit of modern architecture."

1991

Robert Venturi has been described as one of the most original talents in contemporary architecture. He has also been credited with saving modern architecture from itself. He has done this by being eloquent verbally with his writings and visually with the appearance of his buildings. Like other Pritzker Architecture Prize Laureates before him, he is a writer, a teacher, an artist and philosopher, as well as an architect.

Venturi graduated summa cum laude from Princeton University in 1947 and received his Master of Fine Art degree, also from Princeton, in 1950. He furthered his studies as a Rome Prize Fellow at the American Academy in Rome from 1954

to 1956. Shortly after his return to the United States, he taught an architectural theory course at the University of Pennsylvania, School of Architecture. In the following three decades, he has lectured at numerous institutions including Yale, Princeton, Harvard, University of California at Los Angeles, Rice University and the American Academy in Rome. In his first book, *Complexity and Contradiction in Architecture*, published in 1966 by the Museum of Modern Art, Venturi posed the question, "Is not Main Street almost all right?" He was arguing for what he called "the messy vitality" of the built environment. As he puts it, "We were calling for an architecture that promotes richness and ambiguity over unity and clarity, contradiction and redundancy over harmony and simplicity." He was challenging Modernism with the multiple solutions available from history—a history defined as relating not only to the specific building site, but the history of all architecture. He wanted architecture to deal with the complexities of the city, to become more contextual. In his original preface to the book, Venturi states, "As an architect, I try to be guided not by habit but by a conscious sense of the past—by precedent, thoughtfully considered." He continues later, "As an artist, I frankly write about what I like in architecture: complexity and contradiction. From what we find we like—what we are easily attracted to—we can learn much of what we really are."

Venturi is an architect whose work cannot be categorized; to him, there is never a single solution. Lest anyone try to pigeon-hole him as a postmodernist, he declared that he was practicing modern architecture, and paraphrased his own words earlier about Main Street, "the modern movement was almost all right." emphasizing his close affinity to the basic tenets of modernism, while still giving importance to human use, memories, comfort and entertainment. Venturi has made it possible to accept the casual and the improvised in the built environment.

Venturi's early professional work was in the office of Eero Saarinen, where among other projects, he worked on the design of the Milwaukee County War Memorial Center. He also worked in the offices of Louis I. Kahn and Oscar Stonorov in Philadelphia.

One of his first projects to be built that captured the attention of the architectural community was a house for his mother in the Chestnut Hill section of Philadelphia, Pennsylvania. In 1989, it received the American Institute of Architecture's Twenty-five Year Award as a design of "enduring significance that has withstood the test of time." Other well-known works include: Guild House (1964) in Philadelphia, comprised of 91 apartment units for the elderly, the Allen Memorial Art Museum (1976) in Oberlin, Ohio, the extension to Britain's National Gallery of Art, begun in 1986 in London, and the recent Seattle Art Museum (1991).

Robert Venturi's wife, Denise Scott Brown, is an architect, planner, author, and educator. She has been a partner in the firm since 1969 and his collaborator in the evolution of architectural theory and design for the past 30 years. She is noted for bringing particular attention to the relationship of architecture, planning and social conditions, and is primarily responsible for planning, urban design and architectural programming.

Robert Venturi, Denise Scott Brown and Steven Izenour collaborated on another book, published in 1972, *Learning from Las Vegas*, a further exploration of urban sprawl and the suburbs in relation to their architectural theories. A collection of their writings was also published in 1984, *A View from the Campidoglio: Selected Essays, 1953-1984*.

In one of the essays in the latter collection, Robert Venturi confessed, "Alvar Aalto's work has meant the most to me of all the work of the Modern masters. It is for me the most moving, the most relevant, the richest source to learn from, in

terms of its art and technique. Like all work that lives beyond its time, Aalto's can be interpreted in many ways. Each interpretation is more or less true for its moment because work of such quality has many dimensions and layers of meaning." With a characteristic Venturi human, humorous touch, he added, "But Aalto's most endearing characteristic for me as I struggle to complete this essay, is that he didn't write about architecture."

In one of his essays in *A View from the Campidoglio*, Venturi says, "When I was young, a sure way to distinguish great architects was through the consistency and originality of their work...This should no longer be the case. Where the Modern masters' strength lay in consistency, ours should lie in diversity."

1990

Aldo Rossi (1931-1997) has achieved distinction as a theorist, author, artist, teacher and architect, in his native Italy as well as internationally. Noted critic and historian, Vincent Scully, has compared him to Le Corbusier as a painter-architect. Ada Louise Huxtable, architectural critic and Pritzker juror has described Rossi as "a poet who happens to be an architect."

Rossi was born in Milan, Italy where his father was engaged in the manufacture of bicycles, bearing the family name, a business he says was founded by his grandfather. While growing up during the years of World War II, Rossi's early education took place at Lake Como, and later in Lecco. Shortly after the war ended, he entered the Milan Polytechnic University, receiving his architecture degree in 1959. Rossi served as editor of the Architectural magazine *Casabella* from 1955 to 1964.

Although early film aspirations were gradually transposed to architecture, he still retains strong interest in drama. In fact, he says, "In all of my architecture, I have always been fascinated by the theatre." For the Venice Biennale in 1979, he designed the Teatro del Mondo, a floating theatre, built under a joint commission from the theatre and architecture commissions of the Biennale. It seated 250 around a central stage. It was towed by sea to the Punta della Dogana where it remained through the Biennale. Rossi described the project in its site, as "a place where architecture ended and the world of the imagination began." More recently, he completed a major building for Genoa, the Carlo Felice Theatre which is the National Opera House. In Canada, the first Rossi project in the Western Hemisphere was completed in 1987 when the Toronto Lighthouse Theatre was built on the banks of Lake Ontario.

In his book, *A Scientific Autobiography*, he describes an auto accident that occurred in 1971 as being a turning point in his life, ending his youth, and inspiring a project for the cemetery at Modena. It was while he was recuperating in a hospital that he began thinking of cities as great encampments of the living, and cemeteries as cities of the dead. Rossi's design for the cemetery at San Cataldo won first prize in a competition in 1971, and is being built in stages.

At almost the same time period, Rossi's first housing complex was being built on the outskirts of Milan. Called Gallarate (1969-1973), the structure is actually two buildings separated by a narrow gap. Of this project, Rossi has said, "I believe it to be significant, above all, because of the simplicity of its construction, which allows it to be repeated." He has since built a number of solutions to housing, from individual homes to apartment buildings and hotels.

The Pocono Pines Houses in Pocono, Pennsylvania represent one of his first completed buildings in the United States. In Galveston, Texas, a monumental arch for the city has been completed. In Coral Gables, Florida, the University of Miami has commissioned Rossi to design the new School of Architecture.

Other housing projects include an apartment building in the Berlin-Tiergarten district of West Germany, and another called Sudliche Friedrichstadt (1981-88). There have been numerous residence designs in Italy. His Il Palazzo Hotel and Restaurant Complex in Fukuoka, Japan is still another extension of his solutions for living quarters, completed in 1989. When Rossi was introduced at Harvard to deliver the Walter Gropius Lecture, the chairman of the architecture department, Jose Rafael Moneo said, "When future historians look for an explanation as to why the destructive tendencies that threatened our cities changed, Rossi's name will appear as one of those who helped to establish a wiser and more respectful attitude."

1989

Frank Gehry considers the recently commissioned Walt Disney Concert Hall in Los Angeles to be his first major project in his hometown. No stranger to music, he has a long association with the Los Angeles Philharmonic Orchestra, having worked to improve the acoustics of the Hollywood Bowl. He also designed the Concord Amphitheatre in northern California, and yet another much earlier in his career in Columbia, Maryland, the Merriweather Post Pavilion of Music. The Museum of Contemporary Art selected him to convert an old warehouse into its Temporary Contemporary (1983) exhibition space while the permanent museum was being built. It has received high praise, and remains in use today. On a much smaller scale, but equally as effective, Gehry remodeled what was once an ice warehouse in Santa Monica, adding some other buildings to the site, into a combination art museum/retail and office complex.

The belief that "architecture is art" has been a part of Frank Gehry's being for as long as he can remember. In fact, when asked if he had any mentors or idols in the history of architecture, his reply was to pick up a Brancusi photograph on his desk, saying, "Actually, I tend to think more in terms of *artists* like this. He has had more influence on my work than most architects. In fact, someone suggested that my skyscraper that won a New York competition looked like a Brancusi sculpture. I could name Alvar Aalto from the architecture world as someone for whom I have great respect, and of course, Philip Johnson."

Born in Canada in 1929, Gehry is today a naturalized U.S. citizen. In 1954, he graduated from the University of Southern California and began working full time with Victor Gruen Associates, where he had been apprenticing part-time while still in school. After a year in the army, he was admitted to Harvard Graduate School of Design to study urban planning. When he returned to Los Angeles, he briefly worked for Pereira and Luckman, and then rejoined Gruen where he stayed until 1960.

In 1961, Gehry and family, which by now included two daughters, moved to Paris where he worked in the office of Andre Remondet. His French education in Canada was an enormous help. During that year of living in Europe, he studied works by LeCorbusier, Balthasar Neumann, and was attracted to the French Roman churches. In 1962, he returned to Los Angeles and set up his own firm.

He has said on more than one occasion, "Personally, I hate chain link. I got involved with it because it was inevitably being used around my buildings. If you can't beat 'em, join 'em."

A project in 1979 illustrates his use of chain-link fencing in the construction of the Cabrillo Marine Museum, a 20,000 square foot compound of buildings that he "laced together" with chain-link fencing. These "shadow structures" as Gehry calls them, bind together the parts of the museum.

Santa Monica Place, begun in 1973, has one outside wall that is nearly 300 feet long, six stories tall and hung with a curtain of chain link; a second layer over it in a different color spells out the name of the mall.

For a time, Gehry's work used "unfinished" qualities as a part of the design. As Paul Goldberger, *New York Times* Architecture Critic described it, "Mr. Gehry's architecture is known for its reliance on harsh, unfinished materials and its juxtaposition of simple, almost primal, geometric forms...(His) work is vastly more intelligent and controlled than it sounds to the uninitiated; he is an architect of immense gifts who dances on the line separating architecture from art but who manages never to let himself fall."

One building in progress since 1985 is the Chiat/Day Office for Venice, California. The proposed three-story, 75,000 square foot building will sit above three underground levels of parking for 300 cars. The entry to the building is through a pair of 45-foot tall binoculars designed by Oldenburg and his wife Coosje van Bruggen. The shafts of the binoculars will contain an office and a library.

A guesthouse he designed in 1983 for a home in Wayzata, Minnesota that had been designed by Philip Johnson in 1952 proved a challenge that critics agree Gehry met and conquered. The guesthouse is actually a grouping of one-room buildings that appear as a collection of sculptural pieces.

In 1988, he did a monument to mark the centennial of the Sheet Metal Workers' International Association. It was built by 600 volunteers from the union in the cavernous central hall of the National Building Museum (formerly known as the Pension Building) in Washington, D.C. The 65-foot high construction was galvanized stainless steel, anodized aluminum, brass and copper.

There is an interesting note regarding a statement Gehry prepared for the 1980 edition of *Contemporary Architects*, Gehry states, "I approach each building as a sculptural object, a spatial container, a space with light and air, a response to context and appropriateness of feeling and spirit. To this container, this sculpture, the user brings his baggage, his program, and interacts with it to accommodate his needs. If he can't do that, I've failed."

1988

Gordon Bunshaft (1909-1990) has been credited with opening a whole new era of skyscraper design with his first major design project in 1952, the 24-story Lever House in New York. Many consider it the keystone of establishing the International Style as corporate America's standard in architecture, at least through the 1970s. In recent years, it has been declared a historic landmark, New York's most contemporary structure to hold that distinction.

The late Lewis Mumford described Lever House in *The New Yorker* in glowing terms, "It says all that can be said, delicately, accurately, elegantly, with surfaces of glass, with ribs of steel...an impeccable achievement."

In reviewing the Johnson Library for *The New York Times*, Ada Louise Huxtable described it as a new form of memorial, saying, "Architecture as art and symbol is one of civilization's oldest games, and Mr. Bunshaft is one of its most dedicated players."

Gordon Bunshaft was born in 1909 in Buffalo, New York. He studied architecture at the Massachusetts Institute of Technology, earning his bachelor's degree in 1933 and his master's degree in 1935. Bunshaft was awarded both the MIT Honorary Traveling Fellowship and the Rotch Traveling Fellowship, which allowed him to travel in Europe from 1935 until 1937. Upon his return to the United States he took a job in the New York with Edward Durell Stone. After a brief stint with Stone, he joined Louis Skidmore of Skidmore, Owings & Merrill, where he worked until 1942. One of his earliest assignments was to work on designs for some of the buildings for the New York World Fair of 1939. World War II intervened with Mr. Bunshaft serving in the Army Corps of Engineers and upon his return in 1946 he rejoined SOM, where he remained until 1979.

He was a trustee of the Museum of Modern Art and served on the President's Commission of Fine Arts (1963-72).

Bunshaft was elected to the College of Fellows of the American Institute of Architects in 1958. He received the Brunner Memorial Prize, the Gold Medal from the American Academy and Institute of Arts and Letters (1984), the Medal of Honor from the New York chapter of the American Institute of Architects, and the Pritzker Architecture Prize (1988).

His last project before retiring from SOM was the National Commercial Bank in Jeddah, Saudi Arabia, completed in 1983.

At three different levels, on each side of the building are loggias that Mr. Bunshaft called "gardens in the air." He acknowledged, "I think this is one of my best and most unique projects."

1988

Oscar Niemeyer (1907-2012) was born in the hillside district of Rio de Janeiro, Brazil and studied at the Academy of Fine Arts there. Niemeyer's architecture, conceived as lyrical sculpture, expands on the principles and innovations of Le Corbusier to become a kind of free-form sculpture.

In 1938-39 he designed the Brazilian Pavilion for the New York World's Fair in collaboration with Lucio Costa. His celebrated career began to blossom with his involvement with the Ministry of Education and Health (1945) in Rio de Janeiro. Niemeyer's mentor, Lucio Costa, architect, urban planner, and renowned pioneer of Modern architecture in Brazil, led a group of young architects who collaborated with Le Corbusier to design the building which became a landmark of modern Brazilian architecture. It was while Niemeyer was working on this project that he met the mayor of Brazil's wealthiest state, Juscelino Kubitschek, who would later become President of Brazil. As President, he appointed Niemeyer in 1956 to be the chief architect of Brasilia, the new capital of Brazil, his designs complementing Lucio Costa's overall plans. The designs for many buildings in Brasilia would occupy much of his time for many years.

"As an architect," he states, "my concern in Brasilia was to find a structural solution that would characterize the city's architecture. So I did my very best in the structures, trying to make them different with their columns narrow, so narrow that the palaces would seem to barely touch the ground. And I set them apart from the facades, creating an empty

space through which, as I bent over my work table, I could see myself walking, imagining their forms and the different resulting points of view they would provoke.

Internationally, he collaborated with Le Corbusier again on the design for the United Nations Headquarters (1947-53) in New York, contributing significantly to the siting and final design of the buildings. His own residence (1953) in Rio de Janeiro has become a landmark. In the 1950s, he designed an Aeronautical Research Center near Sao Paulo. In Europe, he undertook an office building for Renault and the Communist Party Headquarters (1965) both in Paris, a cultural centre for Le Havre (1972), and in Italy, the Mondadori Editorial Office (1968) in Milan and the FATA Office Building (1979) in Turin. In Algiers, he designed the Zoological Gardens, the University of Constantine, and the Foreign Office. "I have always," says Niemeyer, "accepted and respected all other schools of architecture, from the chill and elemental structures of Mies van der Rohe to the imagination and delirium of Gaudi. I must design what pleases me in a way that is naturally linked to my roots and the country of my origin." Niemeyer continues:

When I started to design the Museum of Modern Art for Niteroi, I already had an idea in mind. An abstract circular form above the landscape, and the site free of other constructions to better emphasize the building. I did not want to repeat the usual solutions of a cylinder above another, but to move in the direction of the design for the Caracas Museum (a design by Niemeyer from 1954), creating a line that would rise with curves and straight lines from the ground up to the roof. The exhibition hall would be surrounded by straight walls—I did not want it glazed—but with exits for the external gallery that would encircle it, integrating it in the magnificent panorama.

As often happens, this solution calling for a central support sustaining only the exhibition room was modified. With the addition of one meter in height on the radial beams, measuring one meter and a half, we would add a new floor, including the 'foyer,' the reception room, the auditorium, work rooms, library and bathrooms. This would result in a more complete and economical project.

My architecture followed the old examples -beauty prevailing over the limitations of the constructive logic. My work proceeded, indifferent to the unavoidable criticism set forth by those who take the trouble to examine the minimum details, so very true of what mediocrity is capable of. It was enough to think of Le Corbusier saying to me once while standing on the ramp of the Congress: 'There is invention here'.

Although semi-retired, he still works at the drawing board and welcomes young architects from all over the world. He hopes to instill in them the sensitivity to aesthetics that allowed him to strive for beauty in the manipulation of architectural forms.

1987

Kenzo Tange (1913-2005), winner of the 1987 Pritzker Architecture Prize, is one of Japan's most honored architects. Teacher, writer, architect, and urban planner, he is revered not only for his own work but also for his influence on younger architects. He was born in the small city of Imabari, Shikoku Island, Japan in 1913. Although becoming an architect was beyond his wildest dreams as a boy, it was Le Corbusier's work that stirred his imagination so that in 1935, he became a student in the Architecture Department of Tokyo University. In 1946, he became an assistant professor at

Tokyo University, and organized the Tange Laboratory. His students included Fumihiko Maki, Koji Kamiya, Arata Isozaki, Kisho Kurokawa, and Taneo Oki.

Tange was in charge of the reconstruction of Hiroshima after World War II. The Hiroshima Peace Center and Park begun in 1946 made the city symbolic of the human longing for peace. Architecturally, the Peace Center shows a deep understanding of traditional culture while at the same time is a signpost in the search for a modern style in Japan.

Tange research and interest in urban planning extended throughout his career. His doctorate, completed in 1959, was titled, "Spatial Structure in a Large City," an interpretation of urban structure on the basis of people's movements commuting to and from work. His "Plan for Tokyo 1960" was the Tange Team's logical response to these problems, giving thought to the nature of the urban structure that would permit growth and change. His Tokyo Plan received enormous attention world-wide, for its new concepts of extending the growth of the city out over the bay, using bridges, man made islands, floating parking and mega structures. Other urban design and planning projects were begun in 1967 for the Fiera District of Bologna, Italy, and for a new town with residences for 60,000 in Catania, Italy.

For his Tokyo Cathedral of Saint Mary, he visited several medieval Gothic examples. "After experiencing their heaven-aspiring grandeur and ineffably mystical spaces," he says, "I began to imagine new spaces, and wanted to create them by means of modern technology."

Yamanishi Broadcasting and Press Center (1966) in Kofu, Japan uses many of Tange's new theories—cylinders house staircases, elevators, air conditioning and electrical equipment systems. The horizontal spaces connecting them are likened to the buildings along a street. Some plots are vacant and others are occupied. An important aspect was the expansion potential of the complex. Open spaces between floors, which now serve as terraces and roof gardens, could be enclosed when needed.

In the year in which he won the Pritzker Prize, Tange revealed his plans for the new Tokyo City Hall Complex. Since built, the complex comprises an assembly hall, a civic plaza, a park, and two tower buildings. The Akasaka Prince Hotel (1982) in Tokyo has become an important landmark. Others include the Sogetsu Center (1957), the Hanae Mori Building (1979), the Hyogo Prefecture Museum of History (1982), the Ehime Prefecture Culture Center (1985), the Toin School (1986) in Yokohama,—and new projects that are still in the design stage, such as the Yokohama Museum of Art, and the Tokyo Headquarters of the United Nations University.

Tange's only completed project in the United States, to date, is his expansion of the Minneapolis Art Museum, originally designed in 1911 by McKim Mead & White in the neoclassic style. Completed in 1975, the expansion, almost doubling the size of the original 120,000 square foot structure, was accomplished with large symmetrical wings. Other works outside of Japan include major buildings in Singapore: the Overseas Union Bank, the GB Building, the Telecommunications Centre, and the Nanyang Technological Institute.

In all of his projects, there is a recurrent theme that Tange has verbalized, "Architecture must have something that appeals to the human heart, but even then, basic forms, spaces and appearances must be logical. Creative work is expressed in our time as a union of technology and humanity. The role of tradition is that of a catalyst, which furthers a chemical reaction, but is no longer detectable in the end result. Tradition can, to be sure, participate in a creation, but it can no longer be creative itself."

In addition to his architectural practice, Kenzo Tange has been a guest professor at Massachusetts Institute of Technology, as well as a lecturer at Harvard, Yale, Princeton, Washington University, Illinois Institute of Technology, the University of California at Berkeley, and the Universities of Alabama and Toronto.

1986

The work of Gottfried Böhm ranges from the simple to the complex, using many different kinds of materials, with results that sometimes appear humble, sometimes monumental. He has been described in the sixties as an expressionist, and more recently as post-Bauhaus, but almost always he stands alone in departing from the conventions of established architecture, seeking to go one step beyond.

Böhm himself prefers to be thought of in terms of creating "connections"—for example, the integration of the old with the new, the world of ideas with the physical world, the interaction between the architecture of a single building with the urban environment, taking into account the form, material, and color of a building in its setting.

Gottfried Böhm was born in Offenbach-am-Main on January 23, 1920, the son of Dominikus Böhm, one of Europe's most respected architects of Roman Catholic churches and ecclesiastical buildings. Since his paternal grandfather had been an architect as well, it is not surprising that Gottfried started on that path.

His academic career began in 1942, when he attended the Technische Hochschule in Munich. He received degree in 1946. For another year, he continued his education, studying sculpture at the Academy of Fine Arts in Munich. That training has been important for the clay models he develops during the design process of his buildings.

He worked in his father's office as an assistant architect from 1947 to 1950. During that time he collaborated with the Society for the Reconstruction of Cologne under the direction of Rudolph Schwarz. In 1948, he met and married Elisabeth Haggemueller, who is also a licensed engineer and architect. They have four sons, three of whom have become architects.

Feeling the need for other points of view, in 1951, Böhm journeyed to New York where he worked in the architectural firm of Cajetan Baumann for six months. Several more months were spent on a study tour of the United States, during which time he had the opportunity to meet Mies van der Rohe and Walter Gropius, two of the architects for whom he holds great admiration.

His study tour over, Böhm returned to work with his father in 1952. His father's influence plus the ideas and theories of Bauhaus, were apparent in his first independent projects. Nevertheless, his multiple skills enabled him to overcome this phase quickly. He did not discover a different style; what he discovered was a clear conviction of the importance of every single architectural assignment, no matter how small, and he learned that, along with the factors of time and place, man is the most important value to be taken into consideration."

When his father died in 1955, Böhm took over the family firm. In the following three decades he has accomplished many buildings, including churches, museums, theatres, cultural and civic centers, city halls, office buildings, public housing, and apartment buildings, many of the latter with mixed use.

The Bensberg City Hall, as well as the restaurant he designed at Bad Kreuznach, both built on historic ruins, illustrate his creativity in joining the old with the new.

Some of the connections Böhm refers to are also between private and public or semi-public spaces, new uses for deserted urban areas, and the analyzing of a design problem as both a boundary and a link. One of his projects, the Zueblin Corporate Headquarters in Stuttgart, straddling two newly incorporated townships, embodies these connections.

Many of Böhm's projects and proposals illustrate his concern for urban spaces. He undertook planning projects for the area around the Cathedral and the Heumarkt area in Cologne, the Prague Square in Berlin and the area around the castle at Saarbruecken, the Lingotto Quarter in Torino. Böhm has said, "I think the future of architecture does not lie so much in continuing to fill up the landscape, as in bringing back life and order to our cities and towns."

In 1981, Peter Davey in *Architectural Review*, described some of Böhm's buildings as "unique subjective works of art that showed Germany—and Europe—that the Expressionist tradition is still alive. His brut modern concrete meets ragged medieval stone with contrast yet sympathy: the new forms are as complex as the old..." Davey was referring in this instance to the town hall at Bensberg and the Pilgrimage Church at Neviges. This article went on to review a more recent building, the civic center at Bergisch Gladbach. Davey acknowledged that "as usual with Böhm, everything new is new: there is no attempt to copy." Bergisch-Gladbach marked a major change in the materials used by Böhm, from molded concrete to glass and steel. Of this change, Böhm has said simply, "I use different kinds of materials on different kinds of projects. Today we can do things with steel and glass that we could not do before."

In his teaching, Böhm warns against "the exaggerations of the historicizing movement, and mindless imitation of earlier eras." He has insisted on "spiritually enriching human values in architecture," speaking out against "overcrowding the environment with unnecessary design features." He has opposed both the reductive sterility and the brutalism that reigned for a time. Although the language of his forms is not in the of modernist" style, he adheres to many of the ethical principles of the Bauhaus such as "austerity, honesty, and expressing one's own time in one's work."

1985

Hans Hollein was born in Vienna, Austria in 1934. From his earliest school days, he manifested a talent for drawing. Although he chose architecture as his profession, his works of art are in many public and private collections around the world.

He has been described as far more than an architect—artist, teacher, author, and a designer of furniture and silverware. He graduated from the Academy of Fine Arts, School of Architecture, in Vienna in 1956. He was awarded a Harkness Fellowship which afforded him the opportunity travel in the United States. He undertook graduate work at the Illinois Institute of Technology in Chicago, and completed his Master of Architecture degree at the University of California, Berkeley in 1960. During those same years, he was able to meet and study with some of the architects he most admired, including Mies van der Rohe, Frank Lloyd Wright and Richard Neutra.

It is characteristic of his curiosity and humor that when he learned there are seven towns or cities in the United States, all bearing the name, "Vienna," he took the time to visit all of them. This was while touring the country in a second-hand Chevrolet.

After working in architectural firms in Sweden and the United States, he settled in Vienna where his first commission in 1965 was what *Architectural Forum* magazine described as "even smaller than most first commissions: a shop and showroom 12 feet wide for a candle maker." They added however that "it brought him an enthusiastic client and a prominent location on a fashionable Vienna street."

Known as the Retti Candleshop, Hollein's accomplishment of this minor commission brought him international attention, including the \$25,000 Reynolds Memorial Award. It was the first time in a decade that the award had gone to a work that cost less than the prize.

In 1970, he won praise for his first commission in New York, the Richard Feigen Gallery. The February, 1970 issue of *Progressive Architecture* headlined an article about the building, "Architectural Faberge," and further that Hollein's design combined "an architect's sense of space with a goldsmith's sense of craft to produce an exquisite ambiance for art."

The same article called Hollein "one of the few contemporary architects with the skill, the wit, and the financial backing to recreate the intimate luxury of Versailles' private chambers," and harked back to the Retti Candleshop as "Hollein's earlier masterpiece." Not surprisingly, other commissions in this very specialized genre of shops followed, including two jewelry stores for Schullin in Vienna, which again gained international acclaim. More recently, he completed a retail shop for the Beck Company in the Trump Tower in New York.

Gradually, his numerous proposals and studies yielded other types of structures as well, from single family residences, to apartment houses, offices and museums. In 1978, he completed a Tourist Office in Vienna. By 1982, he had completed the Municipal Museum Abteiberg, in Monchengladbach near Dusseldorf. This major work brought further acclaim and additional opportunities for projects of a similar nature. The same year that he was named Pritzker Laureate, he won two international competitions, one for a Museum of Modern Art in Frankfurt and another for a Cultural Forum in Berlin. Also in that same year, he designed a major exhibition on Viennese culture, entitled "Dream and Reality," which opened in Vienna and then made several other stops around the world. One of his best-known exhibits was for the opening of the Cooper-Hewitt Museum in New York, "MANtransFORMS," on the aspects of design.

Hollein has recently proposed, according to Bill Lacy, secretary to the Pritzker Prize Jury "an audacious subterranean design for a branch of the Solomon R. Guggenheim Museum in New York for Salzburg. With its hybrid manmade and natural forms of sheer cliff like rooms and with spectacular light shafts, Hollein has once again demonstrated his penchant for the elegant and the dramatic."

1984

At 49, Richard Meier was the youngest architect to receive his profession's highest accolade, the Pritzker Architecture Prize. Shortly after receiving that honor, he was awarded what is probably one of the twentieth century's most important commissions, the design of The Getty Center, the Los Angeles art complex funded by the J. Paul Getty Trust.

Explaining his own roots, Meier says, "Le Corbusier was a great influence, but there are many influences and they are constantly changing. Frank Lloyd Wright was a great architect, and I could not have done my parent's house the way that I did, without being overwhelmed by Falling Water." Meier continued, "We are all affected by LeCorbusier, Frank Lloyd Wright, Alvar Aalto, and Mies van der Rohe. But no less than Bramante, Borromini and Bernini. Architecture is a tradition, a long continuum. Whether we break with tradition or enhance it, we are still connected to that past."

In 1963, he established his private practice, and working from his apartment, launched the business with a commission for his mother and father, a residence in Essex Fells, New Jersey. In 1965, one of his early residential commissions, Smith House in Darien, Connecticut propelled him into national prominence. Looking back on it now, Meier spoke of "the clarity of the building, the openness, the direct articulation of private and public spaces, how it relates to the land and water." He added, "It's been over 17 years, and what was innovative and captured a great many people's imagination and admiration then, is already a part of our language, and somewhat taken for granted today."

Other commissions for private homes followed, along with some more public projects. In 1967, he began work on the conversion of the old Bell Telephone Laboratories in Manhattan's Greenwich Village to accommodate some 1200 people in 383 apartment units. The result was hailed in the architectural community as the first evidence that ultimately, Meier's greatest achievements might lie in larger-scaled more public works. "This too is an example of how quickly we assimilate," said Meier. "'The phrase, 'adaptive re-use,' wasn't even in the language then. We were really pioneering a new area."

In 1979, after devoting nearly five years of work to it, Meier completed another work, which prompted Ada Louise Huxtable to write in the *New York Times*, that the building advances "conventional modernist practice provocatively beyond established limits." The building referred to is known as The Atheneum, situated on the banks of the Wabash River in the restoration community of New Harmony, Indiana.

On an even grander scale, the High Museum of Art in Atlanta, Georgia was completed in 1983. It opened to enormous media attention and Paul Goldberger, architecture critic of the *New York Times*, wrote in the June, 1983 issue of *Vogue*: "It is no accident, then, that Richard Meier is becoming one of the preeminent architects of museums."

In addition to the High Museum, he has designed a major museum for Frankfurt, Germany, an addition to the Des Moines Art Center in Iowa, as well as many other types of commissions around the world.

1983

leoh Ming Pei's architecture can be characterized by its faith in modernism, humanized by its subtlety, lyricism, and beauty. Pei was born in Canton China in 1917 and came to the United States in 1935 to study first at the University of Pennsylvania and then at the Massachusetts Institute of Technology (B. Arch. 1940) and the Harvard Graduate School of Design (M. Arch. 1946). In 1948, he accepted the newly created post of Director of Architecture at Webb & Knapp, Inc., the real estate development firm, and this association resulted in major architectural and planning projects in Chicago, Philadelphia, Washington, Pittsburgh and other cities. In 1955, he formed the partnership of I.M. Pei & Associates, which became I.M. Pei & Partners in 1966. The partnership received the 1968 Architectural Firm Award of The American Institute of Architects. In 1989, the firm was renamed Pei Cobb Freed and Partners.

Pei has designed over fifty projects in this country and abroad, many of which have been award winners. Two of his most prominent commissions have included the East Building of the National Gallery of Art (1978), in Washington, D.C., and the extension of the Louvre in Paris, France. The need to modernize and expand the Louvre, while respecting its history and architecture, led to the centrally located glass pyramid which forms the new main entrance and provides direct access to galleries in each of the museum's three wings. The pyramid also serves as a skylight for a very large expansion building constructed under the courtyard which provides all public amenities and technical support for the museum.

Other outstanding examples of his work include: the Bank of China in Hong Kong (1989), the John Fitzgerald Kennedy Library (1979) near Boston, The Morton H. Meyerson Symphony Center (1989) in Dallas, Texas; the Society Hill development in Philadelphia, Pennsylvania, completed in 1964; the Overseas Chinese Banking Corporation Centre (1976), the West Wing and renovation of the Museum of Fine Arts in Boston (1981 and 1986); the Fragrant Hill Hotel (1982) near Beijing, China; Creative Artists Agency Headquarters (1989) in Beverly Hills, California; an IBM Office Complex (1989) in Somers, NY and another in Purchase, NY; the Everson Museum of Art (1968), Syracuse, New York; and the Texas Commerce Tower (1982) in Houston.

He has designed arts facilities and university buildings on the campuses of the Massachusetts Institute of Technology, the University of Rochester, Cornell University, Syracuse University, New York University and the University of Hawaii. As a student, he was awarded the MIT Traveling Fellowship, and the Wheelwright Traveling Fellowship at Harvard. His subsequent honors include the following: the Brunner Prize in Architecture from the National Institute of Art and Letters (1961); the Medal of Honor of the New York Chapter of the American Institute of Architects (1963), the Thomas Jefferson Memorial Medal for Architecture (1976), the Gold Medal for Architecture of the American Academy of Arts and Letters (1979), the Gold Medal of The American Institute of Architects (1979), and the Gold Medal of the French Académie d'Architecture (1981).

1982

Kevin Roche, the 1982 recipient of the Pritzker Architecture Prize, is no stranger to awards and praise. With good reason, since the body of work accomplished by him, and with his partner of 20 years, John Dinkeloo, who died in 1981, is truly prolific.

Born in Dublin, Ireland in 1922, Roche received his undergraduate degree in architecture from the National University of Dublin in 1945. He continued his studies in the United States in 1948 with Mies van der Rohe at Illinois Institute of Technology in Chicago, but left after only one semester. His search for the humanist side of architecture led him to the office Eliel and Eero Saarinen in Bloomfield Hills, Michigan. His future partner, John Dinkeloo, joined the firm in 1951, shortly after Roche. From 1954 until Eero Saarinen's death in 1961, Roche was his principal associate in design.

Upon Saarinen's death, Roche and Dinkeloo completed the ten major projects underway, including the St. Louis Arch, the TWA Terminal at JFK International Airport in New York, Dulles International Airport outside Washington, D.C., Deere and Company Headquarters in Moline, Illinois, and the CBS Headquarters in New York.

Roche's first design after Saarinen's death was the Oakland Museum. The city was planning a monumental building to house natural history, technology and art. Roche gave them a unique concept, a building that is a series of low-level concrete structures covering a four block area, on three levels, the terrace of each level forming the roof of the one below—a museum (actually three museums) with a park on its roof. This kind of innovative solution became Roche's trademark.

In *Contemporary Architects*, C. Ray Smith wrote that Roche "demonstrates a kind of problem solving for each specific situation that has produced works of distinct individuality and stylistic variety from project to project." And further, he called Roche and Dinkeloo, "The most aesthetically daring and innovative American firm of architects now working in the realm of governmental, educational and corporate clients."

Roche firmly believes that architecture should not fall into a rigid mold. There have been a number of attempts to label or categorize his work—all of which he rejects.

Speaking of his recent corporate headquarters for General Foods, in Rye, New York, Roche says, "It is not post-modern or pre-modern. It is simply the most obvious thing I could have done. It is an important center of economic activity. The design began with a need, and it addresses the problem of accommodating office workers in a suitable environment. I think the public will identify with it."

Among Roche's acclaimed designs is the Ford Foundation in New York City. The structure is of glass, rust-colored steel and warm brown granite, providing offices around a spacious 12-story atrium. In all, Roche has been responsible for some 51 major projects over the past twenty years. Critic Paul Goldberger described Roche as "a brilliantly innovative designer; his work manages to be inventive without ever falling into the trap of excessive theatricality."

One of his early honors was the California Governor's Award for Excellence in Design; a similar award came from New York State. There have been honorary degrees—one in 1977 from the National University of Ireland where he had completed his undergraduate studies and another from Wesleyan University. The American Institute of Architects—New York Chapter recognized him with the 1968 Medal of Honor, and in 1974 Roche and Dinkeloo received the national AIA Architectural Firm of the Year Award. The French Académie d'Architecture presented him with their Grand Gold Medal in 1977, and elected him a member in 1979.

1981

James Stirling (1926-1992), of Great Britain is considered by many as the premier architect of his generation, an unparalleled innovator in postwar international architecture. Stirling was born in Glasgow in 1926. He was educated at the University of Liverpool School of Architecture and began his own practice in partnership with James Gowan in London in 1956. Over a seven-year period they designed some of the most significant projects of the time, most notably the garden apartments at Ham Common (1955-58), the seminal Engineering Building at Leicester University (1959-63), and the Cambridge University History Building (1964-67).

In 1971, Stirling began to work in association with Michael Wilford. From this point on, the scale and number of his projects broadened to include museums, galleries, libraries and theaters. Since 1980, he has completed a major social sciences center in Berlin; a Performing Arts Center for Cornell University; and such major museum projects as the Clore

Gallery expansion for the Tate Gallery in London; the Arthur M. Sackler Museum, an addition to Harvard's Fogg Museum; and the competition winning design for the Neue Staatsgalerie in Stuttgart, Germany.

In an article written in 1979 for the book, *Contemporary Architects*, Stirling said, "I believe that the shapes of a building should indicate—perhaps display—the usage and way of life of its occupants, and it is therefore likely to be rich and varied in appearance, and its expression is unlikely to be simple ... in a building we did at Oxford some years ago (the Florey Building, Queen's College, Oxford, 1971), it was intended that you could recognize the historic elements of courtyard, entrance gate towers, cloisters; also a central object replacing the traditional fountain or statue of the college founder. In this way we hoped that students and public would not be disassociated from their cultural past. The particular way in which functional-symbolic elements are put together may be the 'art' in the architecture. ...If the expression of functional-symbolic forms and familiar elements is foremost, the expression of structure will be secondary, and if structure shows, it is not in my opinion, the engineering which counts, but the way in which the building is put together that is important."

James Stirling was awarded the Alvar Aalto Medal in 1977, the RIBA Gold Medal in 1980 and the Pritzker Prize in 1981. In addition to teaching in Europe, he served as the Charles Davenport Professor at Yale University from 1967.

1980

Luis Barragán (1902-1988) was born in Guadalajara, Mexico. His professional training was in engineering, resulting in a degree at the age of twenty-three. His architectural skills were self-taught. In the 1920s, he traveled extensively in France and Spain and, in 1931, lived in Paris for a time, attending Le Corbusier's lectures. His time in Europe, and subsequently in Morocco, stimulated an interest in the native architecture of North Africa and the Mediterranean, which he related to construction in his own country.

In the late 1920s, he was associated with a movement known as the Escuela Tapatía or Guadalajara School, which espoused a theory of architecture dedicated to the vigorous adherence to regional traditions. His architectural practice was based in Guadalajara from 1927 until 1936 when he moved to Mexico City and remained until his death. His work has been called minimalist, but it is nonetheless sumptuous in color and texture. Pure planes, be they walls of stucco, adobe, timber, or even water, are his compositional elements, all interacting with Nature.

Barragán called himself a landscape architect, writing in the book, *Contemporary Architects*, (Muriel Emanuel (ed.) published by St. Martins Press, 1980), "I believe that architects should design gardens to be used, as much as the houses they build, to develop a sense of beauty and the taste and inclination toward the fine arts and other spiritual values."

And further, "Any work of architecture which does not express serenity is a mistake."

A religious man, Barragán and his work have been described as "mystical" as well as serene. His chapel for the Capuchinas Sacramentarias is evidence of both qualities. Because of his interest in horses, he designed many stables, fountains and water troughs that manifest many of these same qualities.

Barragán has had a profound influence not only on three generations of Mexican architects, but many more throughout the world. In his acceptance of the Pritzker Architecture Prize, he said, "It is impossible to understand Art and the glory of its history without avowing religious spirituality and the mythical roots that lead us to the very reason of being of the

artistic phenomenon. Without the one or the other there would be no Egyptian pyramids, nor those of ancient Mexico. Would the Greek temples and Gothic cathedrals have existed?"

Further, he called it "alarming" that publications devoted to architecture seemed to have banished the words, "Beauty, Inspiration, Magic, Spellbound, Enchantment, as well as the concepts of Serenity, Silence, Intimacy and Amazement." He apologized for perhaps not having done these concepts complete justice, but said "they have never ceased to be my guiding lights." As he closed his remarks, he spoke of the *art of seeing*. "It is essential to an architect to know how to see—to see in such a way that vision is not overpowered by rational analysis."

1979

Philip Johnson (1906-2005) was born in Cleveland, Ohio in 1906, and in the years since has become one of architecture's most potent forces. Before designing his first building at the age of 36, Johnson had been client, critic, author, historian, museum director, but not an architect.

In 1949, after a number of years as the Museum of Modern Art's first director of the Architecture Department, Johnson designed a residence for himself in New Canaan, Connecticut for his master degree thesis, the now famous Glass House. He literally coined the term "International School of Architecture" for an exhibition at MOMA.

Johnson organized Mies van der Rohe's first visit to this country as well as Le Corbusier's. He even commissioned Mies to design his New York apartment. Later, he would collaborate with Mies on what has been described as this continent's finest high-rise building, the Seagram Building in New York.

By the fifties, Johnson was revising his earlier views, culminating with a building that proved to be one of the most controversial of his career—the AT&T headquarters in New York with its so-called "Chippendale" top.

Joining forces with partner John Burgee from 1967 through 1987, their twenty year output has been nothing short of phenomenal.

The list of projects fills a volume, but suffice it to say, ranges from numerous high-rise projects such as International Place in Boston; Tycon Towers in Vienna, Virginia; Momentum Place in Dallas; 53rd at Third in New York; NCNB Center in Houston; PPG in Pittsburgh; 101 California in San Francisco; United Bank Center Tower in Denver; to the far flung National Center for Performing Arts in Bombay, India; Century Center in South Bend, Indiana; a Water Garden in Fort Worth, Texas; a Civic Center in Peoria, Illinois; the Crystal Cathedral in California; and a Dade County Cultural Center in Miami. There are many, many more.

Since 1989, Johnson, semi-retired, has devoted his time mainly to projects of his own, but still is a consultant to John Burgee Architects. His most recent design is for a new School of Fine Arts for Seton Hill College in Greensburg, Pennsylvania.