



**Anton C. Alberts & Max van Huut**

**An austere planned bed of roses, now that's what I call chaotic**

**Anton C. Alberts**, born in 1927 in Berghem near Antwerp, Belgium, started his education at the Higher Technical School of the Art of Building, Amsterdam, studied at the École des Beaux Arts, Paris, and finished his study at the Academy of Architecture in Amsterdam. For more than twenty years he was teacher at the Academy of Architecture in Amsterdam and Tilburg. He made a study of yoga in general and a specific study of the esoteric training of the Raja-yoga. Through many years of experience searching to express esoteric principles in buildings, he developed his 'organic architecture'. In 1963 he established his architecture office.

**Max van Huut**, born in 1947 in Jakarta, Indonesia, has lived in the Netherlands since 1957. He studied at the Higher Technical School and the Academy of Architecture in Amsterdam. Since 1987 has worked at the office of Alberts which then changed its name to **architecture office Alberts & Van Huut**. During the development of the projects Alberts forms the conceptual framework, Van Huut completes it and makes a direct relation between the organic architecture and other arts, like music, dance and visual art.

**Projects** House De Waal, Utrecht, (NL) 1979-1980; ING (formerly NMB) Bank head office, Amsterdam, (NL) 1982-1987; Gasunie head office, Groningen, (NL) 1989-1993; and more than 12,000 houses (social housing) over the years in various urban planning projects.

**Publications** Alberts, T., *Een organisch bouwwerk. Architectuur en spiritualiteit*, Utrecht/Antwerp 1990; Alberts, T., *Obeying the organic*, Friends of Kebyar, vol. 9.2, no 50, 1991.



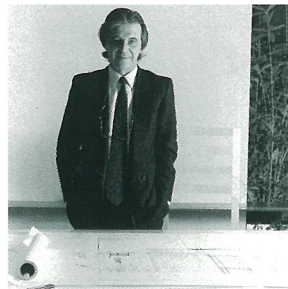
**Tadao Ando**

**Architecture is half dependent on thought; the rest comes from existence and spirit, i.e., the invisible**

At seventeen **Tadao Ando**, born in 1941 in Osaka, Japan, was a qualified professional boxer. He didn't follow any architectural training; instead, he instructed himself in architecture (1962-1969). In those years he also travelled in the United States, Europe and Africa. In 1969 the **Tadao Ando Architect & Associates office** was established. Since 1981 the office has been situated in the first completed work of Ando: the Tomishima House. He has lectured at many universities as visiting professor: in Norway (1984), in the USA, at for instance Princeton University (1985), Harvard University (1985 & 1990), Cooper Union (1985), Columbia University (1985 & 1988), London (1985), and Australia (1985).

**Projects** Row House Sumiyoshi, Osaka, (J) 1976; Rokko House I, (J) 1983; Church on the Water, Hokkaido, (J) 1988; Church of Light, Osaka, (J) 1989; Museum of Literature and Children's Museum, Himeji, Hyogo, (J) 1991; Japan Pavilion EXPO'92, Sevilla, (E) 1992; A factory of different cultures and traditions for Benetton, Treviso, (I) 1992.

**Publications** Tadao Ando: *The Yale Studio & current works*, Rizzoli, New York 1989; 'Tadao Ando', *El Croquis* 44, 1990; 'Tadao Ando', *GA Details*: A.D.A. Edota Tokyo, 1991.



**Ricardo Bofill**

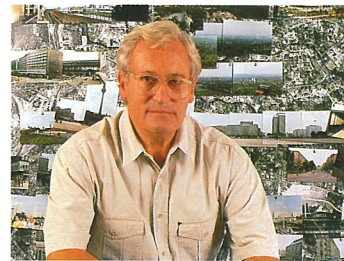
**Through my buildings I want to receive the kind of adulation usually reserved for pop stars**

**Ricardo Bofill**, born in 1939 in Barcelona, Spain, studied at the Escuela Técnica Superior de Arquitectura, Barcelona (1955-1956) and the School of Architecture, Geneva, Switzerland (1957-1960). In 1963 he brought together a group of architects, engineers, sociologists, philosophers and artists, creating what is known today as the **Taller de Arquitectura (Architectural Workshop)**. Taller proceeds from a multi-disciplinary approach. In the sixties, a new housing typology was developed and realised with the construction of, for instance, *Barrio Gaudí*, Tarragona and *Walden 7*, Barcelona. In the recent projects it isn't the typology but the monumentality of the building that gets the attention. Over the years the Taller office established new project-teams in Paris, New York and Tokyo. Bofill lectured at the

Columbia School of Architecture.

**Projects** Walden 7, Barcelona, (E) 1970-1975; Le Jardin des Halles, Paris, (F) 1975; St. Quentin-en-Yvelines, Paris, (F) 1972-1975; Marne-la-Vallée, Paris, (F) 1978-1983, Montpellier, Paris, (F) 1983-1990; Olympic Village, Barcelona, (E) 1989-1992; Airport of Barcelona, (E) 1988-1992.

**Publications** James, W. A., *Ricardo Bofill. Taller de Arquitectura. Buildings and projects 1960-1985*, New York 1988; 'Ricardo Bofill. Taller de Arquitectura', *GA Document* 4, 1985; Futagawa, Y., 'Bofill's last Spanish projects', *GA*, March 1992.



**Oriol Bohigas**

**The fact that I occupy this office in the municipal department of cultural affairs means that I am completely in agreement with the mayor**

**Oriol Bohigas** was born in 1925 in Barcelona, Spain. After his graduation from the Escuela Técnica Superior de Arquitectura, Barcelona (1943-1951) he went into partnership with Josep Martorell. In 1961 he got his technical diploma in town planning. One year later he went into partnership with David Mackay. Since the sixties he has spent his time building, teaching and writing. From the beginning Bohigas was involved with town planning. He was the co-founder of **Grupo R.** which was directed against the town-planning principles of the CIAM 1951. The existing traditional and local urban structure had to be the starting-point for new projects to be developed, in keeping with the basic tenet of Grupo R. that the architect's task is not to change but only to improve the urban environment. In 1980-1984 Bohigas was director of planning in the city council of Barcelona, and from 1984 personal advisor on urban affairs to the mayor of Barcelona. He became councillor of culture on the city council in 1991.

**Projects** built by the Martorell, Bohigas, Mackay-office: House *La Maquinista*, Barceloneta, Barcelona, (E) 1979-1988; Housing Block, Mollet, Barcelona, (E) 1987; Olympic Village, Barcelona, (E) 1992.

**Publications** Frampton, K., *Bohigas, Martorell, Mackay; 30 anni di architettura 1954-1984*, Milan 1984; 'Martorell/Bohigas/Mackay', *El Croquis* 34, May-June 1988; Gili, Gustavo, *Martorell, Bohigas, Mackay, Puigdomènech. La Vila Olímpica. Barcelona 92. Architecture, Parks, Leisure Port*, Barcelona 1991.



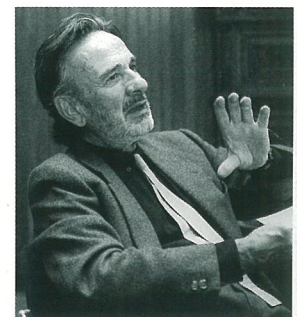
**Santiago Calatrava**

**I don't care if they call me engineer or architect; architecture needs both of them**

**Santiago Calatrava**, born in 1951 in Benimamet, Valencia, Spain, went to several academies: the Art School in Valencia (1968-1969), the Escuela Técnica Superior de Arquitectura de Valencia (1969-1973) and visited the Eidgenössische Technische Hochschule in Zürich, Switzerland, to study civil engineering (1975-1979). Finally he did his doctorate of technical science at the Architectural Department of the ETH, from 1979-1981. His thesis was titled 'Concerning the fold ability of Space frames'. This preoccupation with space frames is notably present in his Calatrava's work: in the various bridge-projects it is divided in two directions – the technical and the architectural. In 1981 Calatrava established his **Architecture and Civil Engineering office** in Zürich. His second office, based in Paris, opened in 1990.

**Projects** Bac de Roda – Felip II bridge, Barcelona, (E) 1984-1987; Stadelhofen Railway Station, Zürich, (CH) 1983-1990; Telecommunication Tower for the Olympic Games, Barcelona, (E) 1989-1992.

**Publications** *Santiago Calatrava. Engineering architecture*, Birkhäuser, Basel 1990; *Calatrava. Recent projects. Dynamic equilibrium*, Artemis & Winkler Verlag, Zürich and Munich 1991.



**Giancarlo De Carlo**

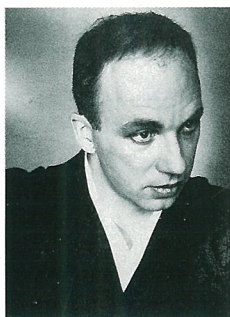
**I always believed in dualistic reality, in oppositions and consensus, in that dialectical play which is the salt of life**

**Giancarlo De Carlo**, born in 1919 in Genova, Italy, studied at the Technical University, Milan (1942) and the University of Venice (1945-1949). He lives in Milan and many of his building projects were realised in Italy. Besides his

architectural projects he has also worked on many urban design projects and entered many international and national competitions. He was leader of the collection *Struttura e forma urbana*, published by Il Saggiatore, A. Mondadori, Milan. The introductions to these works were written by De Carlo. He has organised several exhibitions, including the VIIIe, IXe and Xe Triennale, in Milan. Between 1952 and 1957 De Carlo was the editor of *Casabella*, and since 1977 he has been the head editor and publisher of *Space and Society*.

**Projects** Housing, Materna, (I) 1959; University building, Urbino, (I) 1966; Housing Matteotti, Terni, (I) 1974; Operazione Mercatale, Urbino, (I) 1980; Collegio Universitario del Tridente, Urbino, (I) 1980; Housing, Venice, (I) 1983; Housing Murano, Venice, (I) 1986-1987.

**Publications** De Carlo, Giancarlo, *Urbina, la storia di una città e il piano della sua evoluzione urbanistica*, Padua 1966; De Carlo, Giancarlo, 'Legitimizing Architecture', *Forum* Vol. XXIII, the Netherlands, January 1972; De Carlo, Giancarlo, *Reflections on the present state of architecture*, London 1978; Zucchi, B., *Giancarlo De Carlo*, London 1992.



**Nigel Coates**

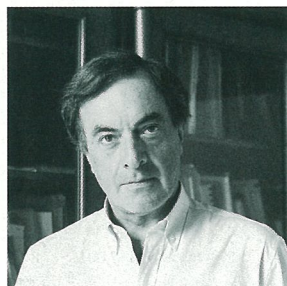
**It'll happen anyhow. If architects don't do it, others will**

**Nigel Coates** was born in 1949 in Great Britain. He studied at the Architectural Association School of Architecture, London (1974). After that he taught for many years at the A.A., first as assistant to Tschumi, who had been his tutor, and then as a unit master of Unit 10 (1977-1989). In 1978 he won the Year Prize Italian Government scholarship to visit Rome University. In 1983 he and eight of his students from the unit of the A.A. formed the architects group NATO (Narrative Architecture Today) and started publishing the *NATO* magazine. In that same year he also established his own office: Nigel Coates Architecture. After two years he formed **Branson Coates Architecture** with **Doug Branson**. Besides buildings the office makes furniture, and video clips and collages about the contemporary city. In 1986 the office was licensed to produce

furniture in Japan, in 1988 for the United Kingdom and in 1990 for Italy.

**Projects** Metropole Restaurant, Tokyo, (J) 1989; K. Hamnett Shop, Sloane Street, London, (GB) 1989; Nishi Azabu Wall, commercial building, Tokyo, (J) 1990; Ecstacy, Installation, Architectural Association, London, (GB) 1992; Nautilus bar and seafood restaurant, Schiphol, (NL) 1993.

**Publications** *Arkalbion and six other projects*, London 1984; Poynor, R., *Nigel Coates: the city in motion*, 1989; Coates, N., *Ecstacy*, London 1992; film 'Signs of the city' for the BBC, 1992.



**Pietro Derossi**

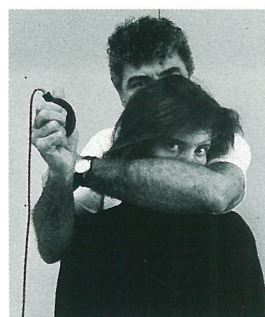
**It is the time of life which makes the measure, poses the issue of finiteness**

**Pietro Derossi**, born in 1933 in Turin, Italy, studied at the Faculty of Architecture in Turin. He has been visiting professor at the Architectural Association in London, the Pratt Institute in New York, Columbia University in New York, Hochschule der Künste in Berlin and at the Lausanne Polytechnic. He has been professor of architectural design at the Faculty of Architecture in Turin. Since the end of the sixties Derossi has written many texts besides the building and furniture-projects that have been realised.

**Projects** Piper Pluri-club, Turin, (I) 1966; L'altro Mondo club, Rimini, (I) 1968; XIV Triennale di Milano, Milan, (I) 1968; Social Leisure Environment, Museum of Modern Art, New York, (USA) 1972; Restoration of a nineteenth-century family house, Turin, (I) 1980 (Derossi and Ceretti); 'Aldo Moro' activity centre, Turin, (I) 1983 (Derossi, Di Suni and Caffaro Rore); Residential tower in Wilhelmstraße, Berlin, (D) 1985-1987 (Derossi, Caffaro Rore, Di Suni and Besso Marchesi); Biffi Scala Restaurant, Milan, (I) 1988 (Derossi, Besso, Caffaro Rore, Massa). Derossi's work has been exhibited on several occasions under which: MOMA New York 1972, Aedes gallery, Berlin 1986.

**Publications** Derossi, P., 'Intermediate city', *Chronicle in Urban Politics*, London 1974; Derossi, P., *La Città nella giostra del capitale*, Torino 1979; 'Ogetti semplici per funzioni complesse, e poi anche architettura', *Modo* 20, June 1979; Derossi, P., 'Modernita senza avanguardia, Modernism without avant-garde', 13 *Lotus Documents*, Milan 1990; Michelis, M. de, 'Pietro Derossi, Architecture and Figuration', *Ottogono* 94,

March 1990, pp. 68-88; Derossi, P., 'Radical Recall', *Ottogono* 99, June 1991, pp. 89-115.



**Elisabeth Diller & Ricardo Scofidio**

**We are nervous presenting our work within the context of a comprehensive survey**

**Elisabeth Diller**, born in Lodz, Poland, studied at the Cooper Union Schools of Art and Architecture, New York. From 1981-1990 she taught at the same institute. Since 1990 she has been assistant professor at the Princeton University School of Architecture.

**Ricardo Scofidio**, born in New York, USA, studied at the Cooper Union and at Columbia University. Since 1967 he has been full professor at the Cooper Union. In 1979 they started their cooperation as **Diller + Scofidio**. Their projects cover the fields of settings and body constructions, body building, hygiene, androgyny, uniforms, American industrial design, paranoias and pathologies of any kind, medical drawings and instruments, advertising, electronics etcetera. Their investigations go beyond the conventional expectations of (architectural) forms.

**Projects** Kinney House, (USA) 1983-1984; *The Bridge* in an arch below Brooklyn Bridge, New York, (USA) 1986; *A delay in glass* or *The Rotary Notary and His Hot Plate*, New York, (USA) 1987; *Withdrawing Room*: a probe into the conventions of private rite, San Francisco, (USA) 1988; *Parasite*-installation, MOMA, New York, (USA) 1989; *Slow House*, North Haven, Long Island, New York, (USA) 1989-1990; *Tourism: suitcase Studies*, Walker Art Center, Minneapolis, (USA) 1990.

**Publications** 'Elisabeth Diller & Ricardo Scofidio, three projects' *AA Files* 14, London 1987, pp. 54-61; 'A Delay in Glass', *Daidalos* 26, 1987, pp. 84-101; 'Elisabeth Diller & Ricardo Scofidio, the withDrawing room', *AA Files* 17, London 1989, pp. 15-24; Teyssot, Georges, 'Erasure and Disembodiment - dialogues with Diller + Scofidio' and 'Diller + Scofidio. Pretext Machine', *Ottogono* 96, September 1990, pp. 56-105.



**Peter Eisenman**

**I don't believe in happy people making art**

**Peter Eisenman** was born in 1932 in Newark, USA. He studied Architecture at the University of Cornell (1955) and continued at the University of Columbia (1960) before gaining his MA degree and his PhD at the University of Cambridge, MA (1962 and 1963). He is professor of architecture at Ohio State University. In 1967 he founded the Institute of Architecture and Urban Studies of which he became director in 1982. The Institute is a gathering place for intellectuals as well as practising architects. He is also co-founder and editor of the magazine *Oppositions*. From the outset of his architectural career Eisenman has been preoccupied with the polemical, the practical and the theoretical side of architecture, activities visible in his projects, even in his first series of Houses (I-X, 1968-1977). In 1980, after years of teaching, writing and producing theoretical work, he established his professional architecture practice to focus on building.

**Projects** Fin d'Ou T Hou S, (USA) 1985; Moving Arrows, Eros and other Errors - An Architecture of Absence (Romeo and Juliet project) 1985; Choral Works, Parc de la Villette, Paris, (F) 1986-1990; Biocentre, University of Frankfurt am Main, (D) 1987; Wexner Center for the Visual Arts, Columbus, Ohio, (USA) 1985-1989; Koizumi Building, Tokyo, (J) 1989; Alteka Tower, Tokyo, (J) 1991; Greater Convention Center, Columbus, Ohio, (USA) 1993; College of Design, Architecture, Art and Planning, University of Cincinnati, Ohio, (USA) 1993.

**Publications** 'Eisenmanamnesia', *A + U*, August 1988; 'Dossier Peter Eisenman', *l'Architecture d'Aujourd'hui*, 279, February 1992, pp. 98-115; Graafland, A. (ed.), *Peter Eisenman, Recente projecten/Peter Eisenman, Recent projects*, Nijmegen 1989; 'Peter Eisenman', *El Croquis* 41, 1989; *Re:working Eisenman*, Academy Editions, London 1993

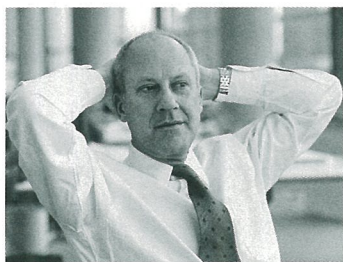
**Hal Foster**

**In the face of a culture of reaction on all sides, a practice of resistance is needed**

**Hal Foster** was born in 1955. He is a critic of art, architecture and culture. He was connected to the DIA Art Foundation in

New York and course leader at the Whitney Independent Study Program. He is associate professor of art history and comparative literature at Cornell University. He co-founded the journal *Zone* and has been senior editor at *Art in America*. He is editor of the journal *October*.

**Publications** Foster, H., *The anti-aesthetic: Essays on Post-Modern culture*, Washington 1983; Foster, H., *Recordings: Art, Spectacle, Cultural politics*, Seattle 1985; Foster, H. (ed.), *Vision and Visuality*, Seattle 1988; Foster, H., *Compulsive beauty*, Cambridge, Mass. 1993.



**Norman Foster**

**In architecture we never talk about creativity, we just do the job**

**Norman Foster**, born in 1935 in Manchester, Great Britain, studied both architecture and city planning at Manchester University (1961) where he was awarded a Henry Fellowship at Yale University, M. Arch. (1962). After travel and work in the USA, he returned to London to set up a private practice with R. Rogers, W. Cheesman and Sue Brumwell, (*Team 4*) in 1963. In 1967 he founded **Foster Associates** with his wife Wendy. From 1968 to 1983 he worked with Buckminster Fuller on various projects. **Projects** Sainsbury Centre for Visual Arts, Norwich, (GB) 1974-1978; Stansted Airport, (GB) 1981-1991; Hong Kong Shanghai Bank, Hong Kong 1979-1986; Stanhope security office, Stockley Park, London, (GB) 1987-1989; new ITN Headquarters, London, (GB) 1988-1990; Century Tower, office building, Tokyo, (J) 1987-1991; Telecommunications Tower, Barcelona, (E) 1988-1991; Centre d'Art Contemporain et Mediathèque, Carré d'Art, Nîmes, (F) 1984-1992. On a smaller scale: the Nomos range of furniture and the first London shop for Esprit.

**Publications** 'Norman Foster', *A + U Monograph*, Japan 1987; *Norman Foster: Foster Associates Buildings and Projects Volume 1 1964-1973, Volume 2 1971-1978, Volume 3 1978-1985*, (ed. Ian Lambot), Watermark Publications 1990; Chaslin, F., *Foster Associates Buildings and Projects 1991*, Sainsbury Centre for Visual Arts 1991; *Foster Associates: Recent Works*, Academy Editions Monograph, London 1992



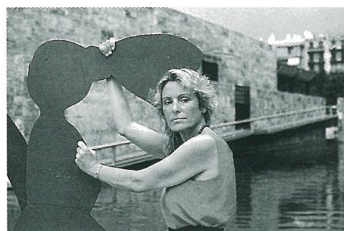
**Kenneth Frampton**

**Sometimes I'm feeling like a dinosaur**

**Kenneth Frampton**, born in 1930 in Woking, Surrey, Great Britain, studied at the Architectural Association School of Architecture, London and got his degree in 1956. Early in his building career Frampton started to theorise and publish about architecture. Today he is a well-known architecture historian and critic, and is invited to partake in a variety of activities by many international universities, institutes, juries etcetera. Since 1972 Frampton has been professor of architecture at the Graduate School of Architecture and Planning of Columbia University, New York, and besides this he has been fellow at the Institute for Architecture and Urban Studies (1972-1982), senior tutor at the Royal College of Art, London (1974-1977) and since 1990 a visiting tutor at the Berlage Institute, Amsterdam.

As mentioned before he has been publishing for many years in magazines, such as *Oppositions* (of which he was a co-founder), and *Lotus Architectural Design*. He has written introductions for monographs on architects and published numerous books.

**Publications** Frampton, K., 'Labour, work and architecture', in: *Meaning in Architecture*, ed. Ch. Jencks and G. Baird, New York 1970, pp. 151-157; Frampton, K., *New Wave of Japanese Architecture*, New York 1970; Frampton, K., *Le Corbusier 1933-1960*, Cambridge, 1980; Frampton, K., *Modern Architecture, A Critical History*, London 1980; Frampton, K., *Modern Architecture 1851-1945*, New York and Tokyo 1983; Frampton, K., 'Towards a Critical Regionalism: Six Points for an Architecture of Resistance', in: *The Anti-Aesthetic. Essays on Postmodern culture*, ed. Foster, H., Port Townsend 1983, pp. 16-30; Frampton, K., *Studies in Tectonics* (to be published).



**Elisabeth Galí**

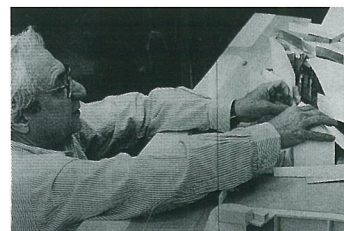
**What we understand as anonymous, disciplinary and conventional architecture, should be frequently**

**poked up, as one pokes up a fire, by avant-garde, revolutionary, and therefore 'artistical' architectural attitudes**

**Beth Galí** was born in 1950 in Barcelona, Spain. Since 1966 she has been working as an industrial designer. Some of her designs, such as an amplifier, put together furniture and a streetlight have won awards. Since 1982 she has been connected as an architect to the 'Servicio de Elementos y Proyectos Urbanos' of the municipality of Barcelona, part of the now famous city council guided by Oriol Bohigas.

**Projects** *Dafnis i Cloë* design for the Parque de l' Escorxador, Barcelona, (E) 1980-1982 (together with A. Solanas, M. Quintana, A. Arriola); four holiday houses in Selva de Mar, Girona, (E) (together with A. Solanas); Jardín d'Emili Vendrell, Barcelona, (E) 1981; Parc Migdia, Fossar de la Pedrera, Barcelona, (E) 1986; Library Joan Miró, Barcelona, (E) 1985-1990; design for an information bureau of the municipality of Barcelona, (E) 1983 (together with P. Casajoana).

**Publications** Galí, Beth, 'Diez años de arquitectura española, 1966-1976', in Dorfles, G. (ed.), *Arquitectura Moderna*; Galí, B., 'Los muros verdes del Empordà', *Arquitecturas Bis 27*, March/April 1979; 'Barcelona: Public Spaces with Monument', *Lotus 39*, November 1983, pp. 20-24; 'Island Library', *Architectural Review*, July 1991, pp. 37-41.



**Frank O. Gehry**

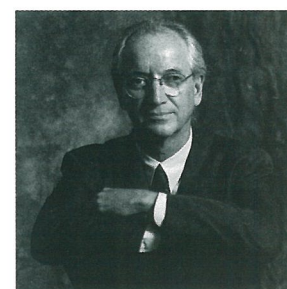
**Being accepted isn't everything**

**Frank Gehry**, born in 1929 in Toronto, Canada, studied at the University of Southern California, Los Angeles (M. Fine Arts, 1949-1951 and B. of Architecture 1954) and at Harvard Graduate School of Design (city planning 1956-1957). Before he established his own office, **Frank O. Gehry and Associates, Inc.** in 1962, he worked with Victor Gruen Ass. as a designer and with Hideo Sasaki, Pereira (Los Angeles) and André Remondet (Paris). Gehry has been a visiting professor at various universities in the USA: Southern California (1972-1973), Los Angeles (1988-1989), Harvard (1983), Rice (1976), California (1977-1979) and Yale (1982, 1985 and 1987-1989). He has been design instructor at the University of South California and the South California Institute of Architecture. Over the years he has been on various juries. For his work Gehry has received more than eighty awards since

1967. Gehry has produced many public and private buildings in America, Japan, and more recently in Europe.

**Projects** Danziger Studio-residence, Hollywood, (USA) 1964; Gehry House, Santa Monica, California, (USA) 1977-1978; American Centre, Bercy Park, Paris, (F) 1989-1992; Schnabel house, Brentwood, California, (USA) 1986-1989; Winton residence guest house, Wayzata, Minnesota, (USA) 1987; Art museum and commercial centre, Santa Monica, California, (USA) 1988; Yale psychiatric institute, New Haven, (USA) 1989; Vitra museum, Weil am Rhein, (D) 1989; Euro Disney, Paris, (F) 1990; Walt Disney concert hall, Los Angeles, (USA) 1988-1990; American Center, Paris, (F) 1993.

**Publications** Arnell, P. et al (ed.), *Frank Gehry. Buildings and Projects*, New York 1985; *The Architecture of Frank Gehry*, New York 1986; 'Frank O. Gehry', *El Croquis* 45, 1990.

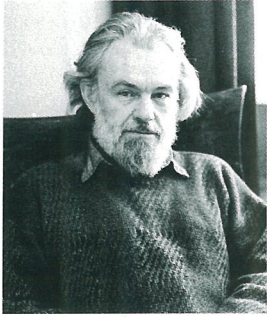


**Michael Graves**

**My life isn't empty, it's quite full. I can't wait to get up tomorrow morning**

**Michael Graves**, born in 1934 in Indianapolis, USA, received his architectural training at the University of Cincinnati (B. Arch. 1958) and Harvard University (M. Arch. 1959). In 1962 he became the Schirmer Professor of Architecture at Princeton University. Two years later, in 1964, Graves opened his professional practice in Princeton, New Jersey. After Graves' late seventies work, for instance the Portland Building, Portland, Oregon, (USA) 1979-1982, Charles Jencks proclaimed him as the figurehead of his own campaign for 'Post-Modernism'.

**Projects** Crown American Corporate office building, Johnstown, Pennsylvania, (USA) 1985-1989; Walt Disney World Swan and Dolphin Hotel, Lake Buena Vista, Florida, (USA) 1987; Historical Center of Industry and Labour, Young town, Ohio, (USA) 1986-1989. **Publications** Omer, A., and Weinel, E. (ed.), 'Representation', *Representation and Architecture*, Information Dynamics, Inc., 1982; Wheeler, K. et al (ed.), *Michael Graves, Buildings and Projects 1966-1981*, London 1983; Graves, M., 'A Case for Figurative Architecture', in *Modernity and Popular Culture*, Alvar Aalto Museum, Jyväskylä 1988; Vogel Nichols, K., et al (ed.), *Michael Graves, Buildings and Projects 1982-1989*, New York 1990.



**David Harvey**

**I shop, therefore I am**

**David Harvey**, born in 1935 in Great Britain, studied at St. John's College, Cambridge (1954-1957), where he also attained his PhD in Geography 1957-1960 with a thesis on 'Aspects of Agricultural and Rural Change in Kent, 1800-1900'. In 1989 he became adjunct professor, after having been associate professor and professor of geography between 1969-1988, at the Johns Hopkins University, Baltimore. In 1987 he was assigned Halford Mackinder Professor of Geography at the University of Oxford. He has been visiting professor at various universities in the USA, France, England and Spain.

He has published books on the themes of the city and the contemporary social and cultural structure: Harvey, D., *Explanation in Geography*, London/New York 1969; Harvey, D., *The City and the Space – Economy of Urbanism*, Washington D.C. 1972; Harvey, D., *Social Justice and the City*, London 1973; Harvey, D., *The Limits of Capital*, Oxford 1982; Harvey, D., *The Urban Experience*, Oxford 1989; Harvey, D., *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change*, Oxford 1989. In this book Harvey cuts beneath the theoretical debates about Post-Modernist culture to reveal the social and economic basis of this apparently free-floating phenomenon. The book Patterson, J., *David Harvey's geography* was published by Croom Helm in 1984. Harvey has published numerous articles in mainly geographical magazines.



**Itsuko Hasegawa**

**I intend to stay in Tokyo to continue my theme of creating 'Architecture as a Second Nature'**

**Itsuko Hasegawa**, born in 1941 in Shizuoka Prefecture, Japan, graduated

from the Department of Architecture, Kanto Gakuin University, Japan in 1964. Between 1964-1969 Hasegawa worked at the office of Kiyonori Kikutake. After that she first worked as a research student at the Tokyo Institute of Technology (1969-1971) and later on as an assistant to the Kazuo Shinohara Atelier (1971-1978) at the same institute. In 1979 she established the **Itsuko Hasegawa Atelier** in Tokyo. In the late eighties she started lecturing at Waseda University (1988), the Tokyo Institute of Technology (1989) and Harvard University (1992). Since 1978 her work has often been exhibited in many capital cities such as Boston, New York, London, Paris, Copenhagen, Rotterdam and even Moscow.

**Projects** Kimura residence, Yaizu, (J) 1972; Tokumaru children's clinic 1979; Kuwahara residence (1980); AONO building (1981); Bizan Hall, Shizuoka (1982-1984) in Matsuyama, Japan; private house, Kumamoto, (J) 1985-1986; private house, Higashitamagawa, Tokyo, (J) 1987; Shonandai Culture Centre, Fujisawa, (J) 1990; S.T.M. house, (J) 1991.

**Publications** 'The Complete Works of Itsuko Hasegawa', *SD*, April 1985; 'The Age of Dwellers, a Dialogue with Takamisa Yoshizawa'; *Itsuko Hasegawa*, Academy Editions Monograph, London 1993. Hasegawa is also working on another title.



**Manfred Hegger**

**When the social situation provokes it, out of many different kinds of opposition a huge river may develop, that seems to go to a new, better world. Nothing is more delightful than to swim in this river**

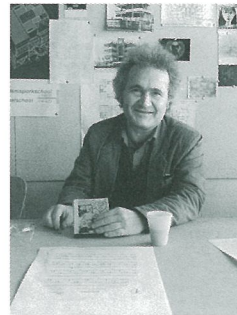
**Manfred Hegger** was born in 1946 in Korschenbroich, Germany. He studied architecture at the University of Stuttgart and the Hochschule für Gestaltung in Ulm (1967-1973). He continued with studies in planning at the London School of Economics and Political Science (1975-1976).

He has lectured at the University of Stuttgart (1973-1990), Gesamthochschule in Kassel (1977-1979) and since 1984 has been connected with the Centre for Infrastructure Planning of the University of Stuttgart. In 1980 the **Partnership HHS Planer + Architekten** was established with D. Hegger-Luhnen und G. Schleif. In 1990-1991 he participated in the project-

partnership GrünGürtel-Projectoffice in Frankfurt am Main with Professors P. Latz and P. Lieser. Hegger's main issue is today's ecological problems. In his writings he tries to come up with possible solutions to these problems through architecture.

**Projects** Ökologische Siedlung, Kassel, (D) 1984-1986.

**Publications** Hegger, M., Pohl, W., Reiss-Schmidt, S., *Vitale Architektur - Traditionen*. Braunschweig/Wiesbaden 1988; Hegger, M., Wolfgang, P., 'Bekennnisökologie versus Ökotechnologie', in *Arch+ 94* (April 1988, pp. 44-48; Hegger, M., 'ÖkoBau. Ökologie ist unsichtbar', *Deutsche Bauzeitung* 7 1987, pp. 10-15.



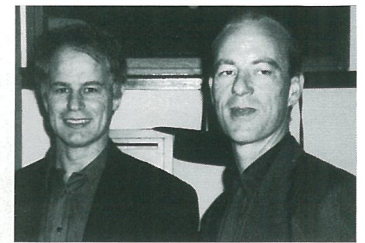
**Herman Hertzberger**

**People who want to think about architecture must be able to build**

**Herman Hertzberger**, born in 1932 in Amsterdam, the Netherlands, got his engineering diploma in 1958 at the Technical University in Delft. In the same year he established his own architecture office. Besides his architectural work Hertzberger also expresses himself in other dimensions about architecture. Between 1959 and 1963 he was editor of the (Dutch) journal *FORUM*, together with Van Eyck, Bakema and others. He lectured at the Academy of Architecture in Amsterdam (1956-1970), has been professor at Delft's Technical University since 1970 and professor at the University of Geneva since 1986. In 1985 he was the initiator of Indesem (architectural workshops), and since then, a yearly week of exchange for architecture students and professors from several European Universities has taken place. Since 1989 he has been Dean of the Berlage Institute of Amsterdam. Hertzberger has been visiting professor at various institutions and universities.

**Projects** Centraal Beheer office building, Apeldoorn, (NL) 1972-1978; the Vredenburg Music Centre, Utrecht, (NL) 1973-1978; the Apollo Schools, Amsterdam, (NL) 1980-1983; Ministry of Social Welfare & Employment, The Hague, (NL) 1980-1991.

**Publications** 'H. Hertzberger 1959-1990', *A+U*, April 1991; 'Herman Hertzberger Recent Work', *Archis* 12, December 1986, pp. 7-43; Reinink, W., *Herman Hertzberger Architect*, Rotterdam 1991; Hertzberger, H., *Lessons for Students in Architecture*, Rotterdam 1991.



**Jacques Herzog & Pierre de Meuron**

**Space never ends, especially not as a theme for architects. Think of the spatial effect your eau de toilette creates in your mind when you get up in the morning or think of the spaces between the words Herzog & de Meuron...**

Both **Jacques Herzog** and **Pierre de Meuron** were born in 1950 in Basel, Switzerland and got their Architecture-diploma at the Eidgenössische Technische Hochschule in Zürich in 1975. In 1978 they established their own **Herzog & de Meuron office** in Basel. They have been visiting professors at Cornell University, Ithaca (1983), Harvard University, Cambridge (1989) and Tulane University, New Orleans (1991). From the start of their building career they have approached their projects in a conceptual manner: 'The conceptual level of each project acquires more and more importance in our work – it frees us from the obligation to have "a personal style" – which is actually impossible anyhow.'

**Projects** Blue House, Oberwil, (CH) 1979-1980; Photostudio Frei, Weil, (D) 1981-1982; Stone House, Tavole, (I) 1982-1988; Schwitler apartment and office building, Basel, (CH) 1985; Brunner residence, Bottmingen, (CH) 1985; Storage-building Ricola, Laufen, (CH) 1986-1987; Gallery for a private collection of contemporary art, Munich, (D) 1989-1992.

**Publications** Herzog & de Meuron: *Architektur Denkform*, Architekturmuseum Basel 1988; Herzog, J., 'La Parte y el Todo (The Piece and the Entirety)', *Quaderns* 175, October, November, December 1987, pp. 10-18; *Architektur von Herzog & de Meuron Fotografiert von Margarethe Krischanitz, Balthasar Burkhard, Hannah Villiger und Thomas Ruff mit einem Text von Theodora Vischer*, Bern 1991; Wang, W., *Herzog & de Meuron, Studio Monograph*, Paperback, Zürich 1992.



**Steven Holl**

**Oops I changed a slide with my stomach**

**Steven Holl**, born in 1947 in Bremerton in

Washington, USA, studied at the University of Washington (B. Arch. 1971), and at the Architectural Association, London (1976). He was instructor at the Parsons School of Design and the Pratt School of Design and since 1991 he has been a professor at Columbia University. At the beginning of Holl's architectural career the first projects were interiors of shops. In these shops Holl's preoccupation with creating flexible and specific spaces is already visible. In his later projects, mostly houses and housing-projects (1975-1988), he developed this theme further.

In 1978 he established his own office **Steven Holl Architects** in New York. In February 1989 he had a one-man exhibition at the Museum of Modern Art in New York.

**Projects** Metz House, Staten Island, New York, (USA) 1980; Autonomous Artisans' houses, Staten Island, New York, (USA) 1980-1984; Cohen Apartment, New York, (USA) 1983-1984; Bridges of Houses, New York, (USA) 1981; Hybrid Building, Seaside, Florida, (USA) 1985-1988; American Memorial Library, Berlin, (D) 1988-1989; Stretto House, Dallas, Texas, (USA) 1988-1992; Void space/Hinged space, Fukuoka, (J) 1989-1991; Palazzo del Cinema, Venice, (I) 1990.

**Publications** Holl, Steven, *Anchoring: Selected Projects 1975-1991*, New York 1989; Holl, S., 'Within the City: Phenomena of Relations', *Design Quarterly* 139, Spring 1988; 'Meet the Architect (ten projects)', *G.A. Houses* 25, 1989.



**Hans Hollein**

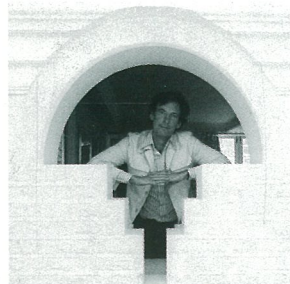
**All building is ritual**

**Hans Hollein**, born in 1934 in Vienna, Austria, studied at the Academy of Fine Arts, Vienna, School of Architecture (Department of Civil Engineering, 1949-1956), Illinois Institute of Technology, Chicago (Graduated Studies, 1958-1959), University of California, Berkeley, College of Environmental Design (1959-1960), M.A.(1960). In 1964 Holl established a private practice in Vienna. He has been a visiting professor at Washington University (1963-1964, 1966). Since 1967 he has been professor at the Academy of Fine Arts, School of Architecture, Düsseldorf and since 1976 head of the school and the Institute of Design at the Academy of Applied Arts, Vienna. Hollein works on various types of projects, including houses, museums, furniture-

design, shops, exhibitions, papers, travel agencies, etcetera. In the field of product design he has dealt with all types of furniture, lighting fixtures and lamps, silver objects, door-handles, pianos, glassware and others.

**Projects** Schullin Jewelry, Vienna, (A) 1972-1974; exhibition MANtransFORM, New York, (USA) 1974-1976; Museum Abteiberg Mönchengladbach, (D) 1972-1982; Museum of Modern Art, Frankfurt am Main, (D) 1985-1990; Haas House, Vienna, (A) 1985-1990.

**Publications** 'Absolute Architektur', 1963; 'Hans Hollein', *A + U*, February 1985; Pettena, G., *Hans Hollein. Works 1960-1988*, Milan 1988; *Hans Hollein DESIGN MAN transFORMS, Concepts of an exhibition*, Wien 1989; 'Dossier Hans Hollein', *l'Architecture d'Aujourd'hui*, 279, February 1992 pp. 176-129.



**Charles Jencks**

**You owe an obligation to the system of meaning quite apart from the position you cut within it. I owe something to my enemies because without them my position is nothing. If I were to win I would lose. The whole system of meaning depends on opposites**

**Charles Jencks**, born in 1939 in Baltimore, USA, studied architecture and English literature at Harvard University (1957-1965). He was promoted as a Fulbright Scholar PhD at the University of London with Reyner Banham in London (1970). Over the years he has lectured at over forty universities in the USA, Europe and Japan. Since 1975 he has been visiting professor at the University of California in Los Angeles and in 1990 he was part-time teacher at the Architectural Association School, London. Not only by building but also by writing he contemplates architecture. His book *Meaning in Architecture* (with G. Baird), 1969, introduced one of the new directions in the interpretation of architecture and style. His other books follow the direction/tension of this book. **Projects** *Garagia Rotunda*, Cape Cod, Massachusetts, (USA) 1975; *The Elemental House*, Los Angeles, California, (USA) 1977; *The Thematic House*, London, (GB) 1978. **Publications** by Jencks, C.: *Le Corbusier and the Tragic View of Architecture*, London 1973; *Modern Movements in*

*Architecture*, London 1973; *The Language of Post Modern Architecture*, New York 1977; *What is Post-Modernism?*, New York 1986; *Post-Modernism, The New Classicism in Art and Architecture*, New York/London 1987; (ed.) *The Post-Modern Reader*, New York 1992; *Architecture Today*, London, 1993; *Heteropolis*, London, 1993

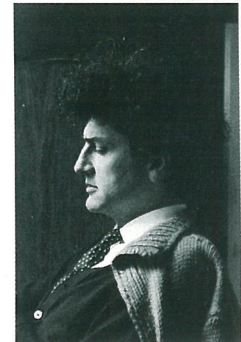


**Rem Koolhaas**

**In one way or another I have to get some kind of pleasure out of life. I myself don't want to circulate effortlessly in those smooth circles; I need the sound of grinding cogwheels too**

**Rem Koolhaas**, born in 1944 in Rotterdam, the Netherlands, decided to study architecture after a short career as a journalist for the Dutch magazine *Haagse Post* and as a screenwriter. Instead of joining the Dutch universities he went to London and was educated at the Architectural Association (1968-1972). After his graduation he went to the USA to work with O.M. Ungers, and with Colin Rowe at Cornell University (1972-1973). He was a visiting fellow at the Institute for Urban Studies in New York, directed by P. Eisenman (1973-1979). He taught both at Columbia University and at UCLA. In 1975 he founded with E. and Z. Zenghelis and M. Vriesendorp the **Office for Metropolitan Architecture** (OMA). In the beginning of the eighties Koolhaas came back to the Netherlands. In 1980 he opened the OMA-office in Rotterdam. Between 1988-1990 he was professor of architectonic design at the Technical University, Delft. During his stay in the USA, Koolhaas wrote the book *Delirious New York: A retroactive Manifesto for Manhattan*, 1978, coinciding with the exhibition 'The sparkling Metropolis' at the Guggenheim museum. Over the years Koolhaas has participated in a lot of competitions, so his project list contains built as well as unbuilt projects. **Projects** extension of Dutch Parliament (first prize ex aequo) The Hague, (NL) 1978; National Dance Theatre, Projects 1 & 2 Scheveningen, Project 3 The Hague (NL) 1981-1987; IJ-Plein, Amsterdam, (NL) 1980-1983; Biocentre, laboratory for the University of Frankfurt, (D) 1988; National Library of France, Paris (F) 1989; Centre for Art and Media Techniques (winning project), Karlsruhe, (D) 1989.

**Publications** Lefavre, L., 'Dirty Realism in European architecture', *Archithese*, January 1990; Lucan, J., *OMA- Rem Koolhaas Architecture 1970-1990*, New York 1991; 'Rem Koolhaas - OMA 1987-1992', *El Croquis* 53, February-March 1992; S, M, L, XL, *OMA projects*, OMA, New York, 1994.



**Leon Krier**

**I do not build, because I am an Architect**

**Leon Krier**, born in 1946 in Luxembourg, Krier studied architecture at Stuttgart University (1967-1968) but left his education unfinished. As a self-taught architect he collaborated with James Stirling in London. He has taught at Princeton University (1974-1977), the University of Virginia (1982) and at Yale University (1990-1991). Krier has worked on many projects but most of them are not realised. They remain as masterplans on paper, for his vision on the built is a very specific one: 'I can only make Architecture, because I do not build.' Most are planning projects with a focus on the politico-spatial problem. **Projects** reconstruction of Luxembourg, (L) 1978; Point-Nord, new town near Munich, (D) 1983; new urban quarter on the Havel at Tegel, Berlin, (D) 1980; Façade of a Venetian house in the Corderia Venezia Arsenal, (I) 1980; Project for La Villette, Paris, (F) 1976; Atlantis project 1987; Main architect of 'Poundbury', Dorset, GB, 1989. Krier is personal advisor to the Prince of Wales for whom he drew up the masterplan for the redevelopment of British architecture. **Publications** Krier, L., *Cities within the City*, Tokyo 1977; Krier, L., *Rational Architecture*, Brussels 1978; Krier, L., *Houses, Palaces, Cities*, London 1984; Krier, L., *Albert Speer, Architecture 1932-1942*, Brussels 1985; Krier, L., *Atlantis*, Brussels 1987; *Léon Krier. Buildings 1967-1992*, London 1992; Krier, L., *Architecture and Urban Design 1967-1992*, Academy Editions, London 1993. Krier writes for the magazine *AAM*, (Les Archives d'Architecture Moderne), in Belgium.



### Lucien Kroll

**Well, the fact is we simply aren't Calvinists...**

**Lucien Kroll**, born in 1927 in Etterbeek, Belgium, studied architecture and town planning at the University of Brussels (1951). Kroll has his own office in Brussels.

**Projects** Medical Faculty buildings underneath student housing of the Université Catholique de Louvain, Woluwé-St.-Lambert, Brussels, (B) 1970-1982; Academy of Expression, Utrecht, (NL) 1979-1987; Subway station *Alma*, near Louvain University, (B) 1979-1982; Area *Vignes Blanches*, Cergy-Pontoise, (F) 1977-1979; General plan for city and commercial centre in Clichy-sous-Bois, Paris, (F) 1984-.

**Publications** Strauven, F., *De anarchitectuur van Lucien Kroll*; J. D. Besch, *Lucien Kroll, Componenten 1*, Delft 1987; Kroll, L., *An Architecture of Complexity*, (translated and foreword by P. Blundell Jones), Massachusetts 1987; *Lucien Kroll, Projets et Réalisations. Projekte und Bauten*, Wolfgang Peht (introduction), Teufen, Switzerland 1987; J. D. Besch, R. Hendriks, S. Ruiter, *Lucien Kroll, Componenten 2: Omtrent de Modernisering van de Architectuur*, Delft 1994.



### Kisho Kurokawa

**In my office I'm God; all ideas and theories come out of my head**

**Kisho Kurokawa**, born in 1934 in Nagoya, Japan, received his architectural degree at Kyoto University, Japan. In 1962 he established **Bureau Kisho Kurokawa & Associates**. In that same year he was one of the youngest members of Team X (with J. Stirling, C. Alexander and H. Hollein). At Tokyo University, where he took his doctorate course in 1964 he and several others formed the 'Metabolist Group'. They perceived the city and architecture to be an organism capable of growth and change based on Buddhist philosophy. Architectural examples are the capsule pavilions at Expo 1970 and the Osaka and Nakagin Capsule Tower, Tokyo in 1972. From this concept Kurokawa developed his 'Philosophy of symbiosis',

which probes the interrelationship between time and space, and man and technology, influenced by Buddhism and traditional concepts in Japanese culture.

**Projects** Roppongi Prince Hotel, Tokyo, (J) 1984; Melbourne Central, Melbourne, (AUS) 1986; Hiroshima City Museum of Contemporary Art, (J) 1987; Japanese-Chinese Youth Centre, Beijing, (PRC) 1990; New wing, Van Gogh Museum, Amsterdam, (NL) 1992-. Kurokawa has received twenty important design awards for his major works.

**Publications** by Kurokawa: *Urban Design*, 1965; *Thesis on Architecture I: Towards Japanese Space*, 1982; *Philosophy of Symbiosis*, 1987; *Rediscovering Japanese Space*, 1989; *Intercultural Architecture: The Philosophy of Symbiosis*, London 1991; *From Metabolism to Symbiosis*, Academy Editions, London 1992



**Lucien Lafour & Rikkert Wijk**

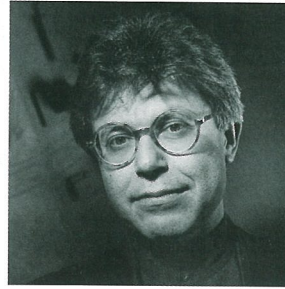
**To design? It should be as if you are speaking to your mother**

**Lucien Lafour**, born in 1942 in Amsterdam, the Netherlands, decided during his training as an interior decorator to study interior design at the Institute of Applied Arts, Amsterdam. Here Aldo van Eyck was one of his teachers. Van Eyck rekindled his interest in architecture. After finishing his study he went to work for Piet Blom, and later on at the Van Eyck & Bosch bureau.

**Rikkert Wijk** born in 1948 in Uithuizermeeden, the Netherlands, studied architecture at the University of Technology, Delft (1965-1975). He worked as an assistant of Tonny Zwollo (1975-1976) in Ecuador. During his stay in Surinam in 1977 he met Lafour, and they decided to work together: they established the office **Lafour & Wijk**. In 1981 they went back to the Netherlands. Most projects they built are housing-projects and public buildings, such as health centres.

**Projects** Ellen Health Centre, Marienburg, (SME) 1975-1981; 11 dwellings, Burmanstraat, Amsterdam, (NL) 1983-1985; 65 dwellings, Realeneiland, Amsterdam, (NL) 1985-1989; 313 dwellings, Abattoirterrein, Amsterdam, (NL) 1986-1989.

**Publications** Buch, J., 'For Free Sight and Open Space', in Brouwers, R. (ed), *Architecture in the Netherlands. Yearbook 1990-1991*, Rotterdam 1991, pp. 96-101; *Lafour & Wijk. Architects*, M. Kloos (ed.), Amsterdam 1991.



**Daniel Libeskind**

**I've never seen a building. Architecture is dead, finished, vanished, terminated**

**Daniel Libeskind**, born in 1946 in Lodz, Poland, got his primary education in Poland and Israel. He studied music in Israel and America. He became interested in architecture through his involvement in mathematics and painting. In 1959 he won a scholarship for the study of music. After moving to the USA, where he attended secondary school, Libeskind moved in the direction of architecture and went on to study at the Cooper Union, New York, (B. Arch. summa cum laude 1970). In 1971 he gained his Master of Arts Degree in the history and theory of architecture at the School of Comparative Studies, Essex University, England. He has been visiting professor at Harvard University, Ohio State University, University of Naples, University of Illinois, University of London, Danish Academy of Arts in Copenhagen, and was unit master at the AA, London (1975-1977).

**Projects** Micromegas 1980; Chamber Works, London, (GB) 1983; Three lessons in Architecture, Venice Biennale, (I) 1985; City Edge Berlin, (D) 1987; Line of Five 1988; Nine books of Groningen, (NL) 1990; Competition entry for former concentration camp Sachsenhausen, (D) 1993.

**Publications** *Between Zero and Infinity*, New York 1981; *Chamberworks*, AA, London 1983; *Marking the City Boundaries*, Groningen 1990; *Architectural Monographs 16*, London 1991; *Monograph Daniel Libeskind, Countersign*, London & New York 1992; *Jewish Museum*, Berlin 1992.



**Ernest Mandel**

**I don't have to convince anyone with arguments. Reality will do it better**

**Ernest Mandel**, born in 1923 in Frankfurt am Main, Germany, studied economy at the Free University of Brussels and the Ecole Pratique des Hautes Etudes de Paris. Between 1954 and 1964 he was economic advisor of the 'Algemeen Belgisch

Vakverbond' (General Belgian Union) and editor of the magazine *Le Peuple*. Since 1970 he has been professor of economy at the Free University of Brussels. He is a member of the RAL, the Belgian department of the Fourth International.

**Publications** Mandel, E., *Late Capitalism*, London 1975; Mandel, E., *Long Waves of Capitalist Development*, Cambridge 1978; Mandel, E., *The Formation of the Economic Thought of Karl Marx, 1843 to Capital*, New York 1983; Mandel, E., *Marx, The present Crisis and the Future of Labour*, Brussels 1984.



**José Rafael Moneo**

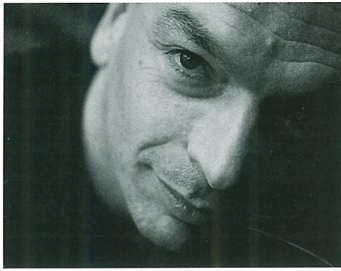
**The turmoil we feel today has, in fact, always occurred**

**Rafael Moneo**, born in 1937 in Tudela, Navarra, Spain, studied architecture at the School of Architecture, Madrid 1961 and became doctor of architecture in 1963. Between 1963-1965 he was a fellow of the Spanish Academy in Rome. Back in Spain Moneo established his professional practice in 1965, where it still resides.

Moneo has been assistant professor at the Madrid School of Architecture 1965-1985, visiting professor at Cooper Union School of Architecture, (USA) 1976-1977, chairman of the department of architecture, Harvard Graduate School of Design (1985-1990). To date Moneo remains active as full professor at Harvard University. He has developed an extensive body of work as an architectural critic and theoretician, which has been published in magazines like *Oppositions*, *Lotus* and *Arquitectura Bis*, a journal co-founded by Moneo, of which he still acts as editorial consultant.

**Projects** Fabrica Diestre, Zaragoza, (E) 1965-1967; Urumea building, San Sebastián, (E) 1968-1971; Bankinter, Madrid, (E) 1972-1976; Town Hall, Logroño, (E) 1973-1981; Atocha Station, Madrid, (E) 1985-1992; National Museum of Roman Art, Mérida, (E) 1980-1984; Previsión Española Building, Sevilla, (E) 1982-1987.

**Publications** 'Rafael Moneo', *A + U* 227, August 1989; 'The Idea of Lasting: A conversation with R. Moneo', *Perspecta* 24, 1990; 'Rafael Moneo 1986-1992', *Monografías de Arquitectura y Vivienda* 36, 1992.



**Jean Nouvel**

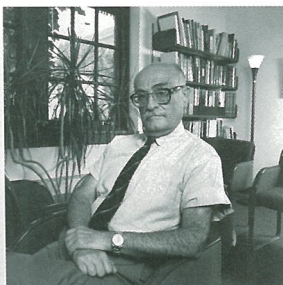
***I get in a state of panic at the thought that I am not making good use of the possibilities of my time***

**Jean Nouvel**, born in 1945 in Fumel, France, studied architecture at the Ecole Nationale Supérieure des Beaux-Arts, Paris (1966-1972). In 1974 he was co-founder of the 'Mouvement d'Architectes Français' ('Mars'). In 1981 he was head of the second Biennale d'Architecture de Paris with the theme 'Modernity and the Spirit of the Time'.

In 1970 Nouvel opened his first office and in October 1988 Nouvel associated himself with Emmanuel Cattani in **Jean Nouvel, Emmanuel Cattani et Associés**. Both have their specific departments, Nouvel deals with the concepts, the philosophy and the creation, Cattani with the organisation, administration and policy.

**Projects** Institut du Monde Arabe, Paris, (F) 1981-1987; Tokyo Opera House, (J) 1986 (with Philip Starck); Public Housing 'Nemausus 1', Nîmes, (F) 1985-1987; Restoration of Lyon Opera House, (F) 1986-1993; Tour Sans Fin, Paris, (F) 1989; Galeries Lafayette, Berlin, (D) 1991; Mediaparc Block 1, Cologne, (D) 1992.

**Publications** 'Jean Nouvel 77-1983', *l'Architecture d'Aujourd'hui* 231, February 1984; Goulet, P., *Jean Nouvel*, Paris, 1987; *A + U* 214, July 1988; 'Dix Projets et un Retour à Nemausus', *L'Architecture d'Aujourd'hui* 260, 1988; 'Jean Nouvel im Gespräch mit Patrice Goulet und Paul Virilio', *Arch+* 108, August 1991, pp. 32-43; Boissière O., Fessy G. *l'INIST dans l'œuvre de Jean Nouvel*, Paris 1992; Boissière O. *Jean Nouvel. Jean Nouvel, Emmanuel Cattani und Partner*, Zürich 1992; De Bure G., *Jean Nouvel Emmanuel Cattani und Partner. Vier Projekte in Deutschland*, Zürich 1992.



**Amos Rapoport**

***I never show slides, but for this occasion I will submit to the wish of an audience of architects***

**Amos Rapoport**, born in 1929 in Warsaw, Poland, studied at the University of Melbourne, Australia, (B.A. 1954), Rice University, Texas. (M.A. 1956), and got his post-graduate diploma of town and regional planning in 1965 at the University of Melbourne. Since 1972 Rapoport has been a distinguished professor in the School of Architecture and Urban Planning at the University of Wisconsin-Milwaukee. He has also taught at the universities of Melbourne, Sydney, Berkeley and London. He has been a visiting teacher in Israel, Europe, Asia and South America, and is the author of four books and approximately 200 papers, chapters and articles. He is considered a pioneer in the new interdisciplinary field of 'Environment-Behaviour studies' and was editor in chief of *Urban Ecology* and associate editor of *Environment and Behaviour*.

**Publications** Rapoport, Amos, *House, form and culture*, New York 1969; Rapoport, Amos, *Human Aspects of Urban Form*, Oxford 1977; Rapoport, Amos, *The Meaning of Built Environment*, Beverley Hills 1982; Rapoport, Amos, *History and Precedent in Environmental Design*, New York 1990.



**Henri Raymond**

***This idea of yours is certainly a result of the hyper-elliptical nature and obscurity of Prof. Raymond***

**Henri Raymond** was born in 1921 near Paris, France. He is the former director of the European Centre for Research in Social Science (Vienna Centre), and 'Professeur Première Classe' at the University of Paris Nanterre. With Bernard Huet, Raymond was co-founder of the French school of architecture named UP8, now known as Paris Belleville.

**Publications** Raymond, H., *l'Habitat pavillonnaire*, 1964; Raymond, H., *Le Corbusier Mythe et Idéologie de L'espace* (with Segaud, M.), 1971; Raymond, H., *Habitat et Pratique de L'espace* (with Haumont, N.), 1974; Raymond, H., *The Great Panopticon of Space*, 1976; Raymond, H., *Urbanistique et Société Baroque* (with Huet, B.), 1978; Raymond, H., *Architecture: Les Aventures Spatiales de la Raison*, 1984; Raymond, H., *L'Urbanistique en Sicile au 17ème et 18ème Siècles*, 1985; Raymond, H., *La Réconstruction Baroque de Avola, Noto et Lentini*, 1986.



**Richard Rogers**

***It appears I can kiss goodbye to a knighthood***

**Richard Rogers**, born in 1933 in Florence, Italy, went to the Architectural Association, London (1953-1959) and the School of Architecture, Yale University (1961-1962). Here he met Norman Foster and together they worked on various projects. Soon afterwards they formed **Team 4** with Sue Rogers and Wendy Foster (1963-1971). After this partnership ended Rogers worked with Renzo Piano (1971-1977). Between 1977 and 1984 he was in partnership with J. Young, M. Goldschmied and M. Davies. Since 1984 the practice has been carried out by a limited company which today trades under the name of the **Richard Rogers Partnership**. Research is taken very seriously by the office: the study of user needs and use patterns coupled with technology in building to achieve optimum social, technical and economic benefits is an important focus. In 1991 Rogers received a knighthood for his services to architecture.

**Projects** Centre Culturel d'Art Georges Pompidou, Paris, (F) 1971-1976; Lloyd's of London redevelopment, City of London, (GB) 1978-1986; Inmos Factory, Newport, (GB) 1982; Tokyo International Forum, Tokyo, (J) 1989; Human Rights Building, Strasbourg, (F) 1990; Zoofenster; Brau und Brunnen Building, Berlin, (D) 1991; Shanghai Lu Jia Zui, Masterplan for a new commercial centre, (PRC) 1992; Airport terminal, Marseille, (F) 1992.

**Publications** *Richard Rogers + Architects*, Architectural Monographs, Academy Editions, New York 1985; Appleyard, B., *Richard Rogers, a Biography*, London, 1986; Rogers, R., 'Belief in the Future is Rooted in the Memory of the Past', *R.S.A. Journal*, November 1988, pp. 873-884; Rogers, R., *A Modern View*, London 1991.



**Martha Rosler**

***Are you upset about this?***

**Martha Rosler** is an artist working

primarily with photography and text, video and installation. She also writes about art and culture and teaches media and critical studies at Rutgers University, where she is director of graduate studies in art. Much of her work concerns information and power; a recurrent focus is the built environment and the organisation of space. Her project on homelessness and housing, including exhibitions and public forums held in New York in 1989, is documented in: Wallis, Brian (ed.), *If you lived here: The city in Art, Theory, and Social Activism*, Seattle 1991; A previous book, *Martha Rosler, Three Works*, includes the photo-text work 'The Bowery in two inadequate descriptive systems' and an essay on documentary. While organising an exhibition on homelessness in St. Louis (1992), she video-interviewed a man who grew up in the Pruitt-Igoe housing project and who watched its demolition – called the moment of birth of Post-Modernism in architecture – from his schoolhouse window.



**Denise Scott Brown & Robert Venturi**

***Enrich life; not clarify it, because we live amidst confusion***

**Denise Scott Brown**, born in 1931 in Nkana, Zambia, studied at the Architectural Association, London where she graduated in architecture and tropical architecture (1955). She also studied at the University of Pennsylvania, M.C.P. (1960) and the University of Pennsylvania, M. Arch. (1965). In 1967 the architectural office **Venturi, Rauch, Scott Brown** was established. Since 1992 it has been called **Venturi/Scott Brown and Associates (VSBA)**. Scott Brown has the responsibility for the urban planning and urban design department of the office. She has taught and lectured at various universities in the USA: the University of Pennsylvania, School of Fine Arts (1960-1965), the University of California at Berkeley, the School of Environmental Design (1965-1968), Yale University, Department of Architecture (1967-1970) and since 1983 she has been a fellow of Princeton University, Butler College.

Besides their enormous building production, both Venturi and Scott Brown have theorised and written about what they think architecture should be. From

the seventies onwards they have proclaimed their architecture theory about the 'decorated shed'.

**Publications** Scott-Brown, D., *Learning from Las Vegas*, with R. Venturi and S. Izenour, Cambridge 1972; Scott-Brown, D., 'On Architectural Formalism & Social Concern', *Oppositions* 5, Summer 1976, pp. 99-112; 'Learning from Denise Scott Brown', *Architectural Record*, July 1982, pp. 102-107; Scott-Brown, D., 'A Worm's-eye View of Recent Architectural History', *Architectural Record*, February 1984, pp. 69-81; Scott-Brown, D., *A View from The Campidoglio: Selected Essays, 1953-1984*, with R. Venturi, New York 1984; 'Urban Concepts. Denise Scott Brown', *Architectural Design* 60, Jan-February 1990.

**Robert Venturi**, born in 1925 in Philadelphia, USA, gained his Bachelor of Arts (1947) and Master of Fine Arts (1950) degrees at Princeton University. In the early fifties he spent two years in Italy at the American Academy in Rome (1954-1956) where he was impressed by Italian architecture, in particular by the Mannerist era. In his early building career he worked for Louis Kahn and E. Saarinen. Since 1980 he has been a faculty member at the University of Pennsylvania and assigned Ch. Shepard Davenport Professor of Architecture at Yale University (1979). In 1964 Venturi became a partner with Rauch and in the period 1967-1992 Venturi was associated with Rauch and Scott Brown. In the firm Venturi is responsible for architectural and urban design. From the beginning Venturi has expressed his architectural theories in publications. In 1966 he published *Complexity and Contradiction in Architecture*, New York (second ed. 1977), a decisively influential book on architecture throughout the world.

**Projects** Expo'82 building, Nashville, (USA) 1979; Molecular Biology Laboratory, Princeton University, (USA) 1985; Clinical Research Building, University of Pennsylvania, Philadelphia, (USA) 1990; MacDonald medical research laboratory, University of California, Los Angeles, (USA) 1991; The National Gallery, Sainsbury Wing, London, (GB) 1986-1991; Seattle Art Museum, Seattle, (USA) 1991; First prize competition entry for Stedelijk Museum extension, Amsterdam, (NL) 1992.

**Publications** 'Diversity, Relevance and Representation in Historicism, or Plus Ça Change', *Architectural Record*, June 1982, pp. 114-119; 'From Invention to Convention in Architecture', *Royal Society of Arts Journal* (Thomas Cubitt Lecture), London 1987; *On Houses and Housing*, VSBA, Academy Editions, London 1992.

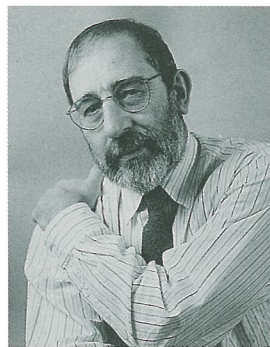


**Richard Sennett**

**May I say that the title you have chosen for my article - 'Some Remarks of a Sidewalk Superintendent' - does not mean in English what you think it means; it means an unemployed elderly person, rather than the English equivalent of a flaneur. I suggest you think further about this**

**Richard Sennett**, born in 1943 in Chicago, USA, studied at the University of Chicago and at Harvard University. He is professor of sociology and of the humanities at New York University, USA. Sennett has published many works on urban history and social criticism.

**Publications** Sennett, R., *The Use of Disorder*, 1970; Sennett, R., *Families Against the City: Middle-class Homes of Industrial Chicago 1872-1890*, Cambridge, Mass. 1970; Sennett, R., *The Hidden Injuries of Class* (with J. Cobb), New York 1972; Sennett, R., *The Fall of Public Man*, New York 1977; Sennett, R., *Authority*, New York 1980; Sennett, R., *The Conscience of the Eye: The Design and Social Life of Cities*, New York 1990.



**Alvaro Siza Vieira**

**At times I don't even know myself and that clearly creates problems**

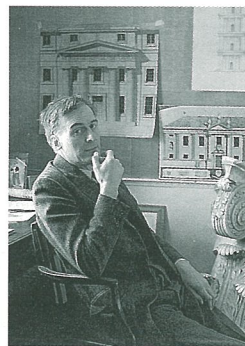
**Alvaro Siza**, born in 1933 in Matosinhos, Portugal, attended the School of Architecture, University of Porto (1949-1955) after having already begun a career as a painter and after having studied sculpture. His first built project was finished in 1954. From 1955-1958 he collaborated with F. Távora.

He has been visiting professor at the Ecole Polytechnique of Lausanne, the University of Pennsylvania, Los Andes University of Bogotá and the Graduate School of Design of Harvard University.

At the moment he teaches at the school of Architecture of Porto. The importance of his didactic work has led to the establishment of the Oporto School. He participated in SAAL in the seventies. SAAL (Servicio de Apoyo Ambulatorio Locale) was founded after the revolution of 24 April 1974. This organisation put up various programmes for social housing and gave less fortunate people a chance to participate during the thinking and realisation processes for their houses and surroundings. Many projects by Siza are social housing projects, later projects include public buildings. In 1992 he received the Pritzker Prize.

**Projects** Housing Bouça (SAAL), Porto, (P) 1973-1977; Housing São Victor (SAAL), Porto, (P) 1974-1977; Social Housing Schlesiisches Tor, Berlin, (D) 1983; House A. Duarte, Ovar, (P) 1981-1984. Watertower, Aveiro, (P) 1989-1990; Oporto School of Architecture, Oporto, (P) 1993.

**Publications** 'A. Siza', *A + U*, December 1980; 'Architecture as Modification', *Casabella*, January, February 1984; 'Alvaro Siza, Poetic Profession', *Lotus Documents*, 1986; 'Alvaro Siza 1954-1988', *A + U*, June 1989.



**Quinlan Terry**

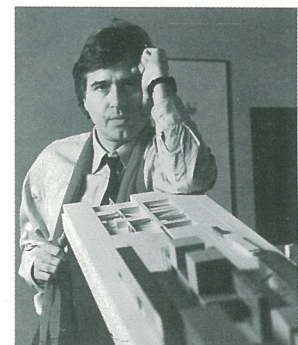
**All I am trying to do is recreate a world that a lot of people think is dead. But I think it could come back**

**Quinlan Terry**, born in 1937 in London, Great Britain, studied at the Architectural Association 1955-1960. After the AA he worked for one year in C. H. Elsom's office and then in the office of James Stirling and James Gowan. Between 1962 and 1973 he was partner with Raymond Erith and in those years they worked together developing the Classical tradition on a number of important buildings, including Kingswolden in Hertfordshire, the restoration of St. Mary's Church in Paddington Green and the design of a large temple in the Middle East. During this job he held a scholarship in Rome (1967-1968). After Erith's death in 1973, Terry continued to work in the Classical tradition. His projects include newstone and brick houses, commercial schemes, public buildings, garden and landscape architecture. He has also conducted many restorations and repairs, re-roofing,

alterations and refurbishment.

**Projects** extension Little Missenden Church, Buckinghamshire, (GB) 1977; Downing College, Cambridge, (GB) 1983; Hollands Farm, Great Oakley, Essex, (GB) 1983; Nos 5-8 Kent Terrace, Regents Park, London, (GB) 1984; Richmond Riverside, London, (GB) 1988; Brentwood Cathedral, Brentwood, GB, 1991.

**Publications** Terry, Q. 'A Question of Style', *A.D.* Vol. 49, no 3/4, 1979; Terry, Q., 'Seven Misunderstandings about Classical Architecture', Cat. *Quinlan Terry* (ed. Russell, F.), Academy Editions, 1981; 'Terry, Q.', 'Postscript of Roman Sketch Book' 1968, in *In Opposition zur Moderne Aktuelle Positionen in der Architektur*, 1981; Aslet, C., *Quinlan Terry, the Revival of Architecture*, Harmondsworth 1986; *Quinlan Terry: Selected Works*, Academy Editions Monograph, London 1993



**Bernard Tschumi**

**My pleasure has never surfaced in looking at buildings, at the 'great works' of the history or present of Architecture, but rather in dismantling them (to play with the words of Orson Welles: I don't like architecture, I like making architecture)**

**Bernard Tschumi**, born in 1944 of French/Swiss parentage, studied at the Eidgenössische Technische Hochschule in Zürich where he got his degree in 1969. Tschumi has lectured at internationally known institutes, such as the Institute of Architecture and Urban Studies, New York (1976), the Architectural Association, London, (1970-1980), Princeton University (1980-1981), the Cooper Union (1980-1983). Since 1988 Tschumi has been Dean of Columbia University. After winning the international competition for the twenty-first century 'Parc La Villette' in Paris, he established **Bernard Tschumi Architects**, with offices in New York and Paris.

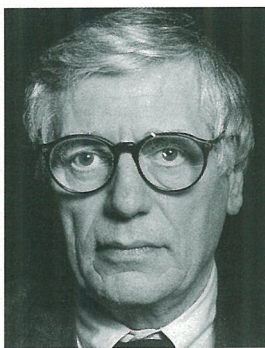
His projects can be divided into built and unbuilt projects.

**Projects** Joyce's Garden, London, (GB) 1977; New National Theatre (second prize), Tokyo, (J) 1986; New Country Hall, Strasbourg, (F) 1986; Joyce's Garden, La Villette, Paris, (F) 1983-1989; City Bridges, Lausanne, (CH) 1987-1988; Kansai International Airport, Osaka, (J) 1988; Library of France, Paris, (F) 1989;



Cultural Center, Fresno, (F) 1993.

**Publications** Tschumi, B., *Architectural Manifestoes*, London 1979; 'Bernard Tschumi Reviewed and Interviewed: Crime as Function', *Architectural Design* 2, 1979; 'Bernard Tschumi', *A + U*, June 1980; Tschumi, B., *The Manhattan Transcripts, Theoretical projects*, London 1981; 'Disjunctions', *Perspecta* 23, 1987 and *A + U*, September 1988; Tschumi, B., *Questions of Space, Lectures in Architecture*, B. Tschumi and Architectural Association, London, 1990.



**Oswald Mathias Ungers**

**You know Seneca's saying: 'I don't need them all. I don't even need a hundred, and don't even need ten. One would be enough'**

**Oswald Mathias Ungers**, born in 1926 in Kaisersesch/Eifel, Germany, studied at the Technical University of Karlsruhe (1947-1950). At the beginning of his career he did not build for years, being more fascinated by theories about architecture. In that time he lectured and wrote a lot. He lectured at the Technical University Berlin (1963-1968), Cornell University, Ithaca/New York (1969-1975), and in 1975 he became full professor of architecture at Cornell. Ungers also taught at Harvard University (1973-1978) and the University of California, Los Angeles (1974-1975). In the late seventies, Ungers established his own offices in Köln, Berlin, Frankfurt and Karlsruhe, Germany, and started working on the DAM, the Architectural Museum of Germany in Frankfurt am Main. In 1986 he was assigned professor at the Kunstakademie in Düsseldorf.

**Projects** Drawings for student housing, Enschede, (NL) 1963-1964; Project Embassy Deutschland, Rome, (I) 1964; Museum Berlin, Tiergarten, (D) 1965; Stadthäuser 'Steiner Haus', Marburg, (D) 1976; Messegebäude, Frankfurt am Main, (D) 1980-1984; Deutsches Architektur Museum, Frankfurt am Main, (D) 1984; House of the architect himself, Köln 1957-1959 with library 1990.

**Publications** Ungers, O.M., *Sieben Variationen des Raumes über die Sieben Leuchter der Baukunst von John Ruskin*, Stuttgart 1985; Ullmann, G., 'Im Labyrinth des Quadrats', *Archithese* no 4, 1987; Neumeyer, F. (et al), *Oswald Mathias Ungers: Architektur 1951-1990*, Berlin 1991.



**Gianni Vattimo**

**If, in this multicultural world, I set out my system of religious, aesthetic, political and ethnic values, I shall be acutely conscious of the historicity, contingency and finiteness of these systems, starting with my own**

**Gianni Vattimo**, born in 1936 in Turin, Italy, studied philosophy and literature at the University of Turin (1954-1959) and received a research-scholarship of the Alexander von Humboldt Stiftung at the University of Heidelberg (1963-1964). At the university of his home city Vattimo has been professor in aesthetics, since 1964 and professor in theoretical philosophy, since 1982. He has been Dean at the Faculty of Literature and Philosophy at the University of Turin (1977-1980 & 1981-1984). Vattimo has been a visiting professor at the State University of New York, Albany (1972-1973), at Yale University (1981) and at New York University (1982). Vattimo is known for his 'Weak thought' theory, and takes part in the international discussion on Post-Modernism. He takes the philosophic Modern in the same way as Nietzsche, Heidegger, the Frankfurter Schule and the French Post-Modernists. His themes include the apology of Nihilism, the crisis of Humanism, the truth (and also the death) of Art, Nihilism and Post-Modernism, among others.

**Publications** by Vattimo, G., *Introduction à Heidegger*, Paris 1985; *Les Aventures de la Différence*, Paris 1985; *The End of Modernity: Nihilism and Hermeneutics in Post-Modern culture*, Cambridge 1988; *The Transparent Society*, Cambridge, 1992.



**Francesco Venezia**

**I am not very interested in moral questions or irony in architecture. I am interested in the effort to benefit from everything that we have inherited from the past: techniques, precision, measurements, proportions, materials. This is the only thing I am interested in. A joke which has been built is no joke**

**Francesco Venezia**, born in 1944 in Lauro (Campania), Italy, qualified from the Naples Architecture Faculty in 1970. He is professor of architectural composition at the Genova Architectural Faculty, and works in Naples as a practising architect. He has participated in several exhibitions and international competitions, and his works, projects and articles have been published by many of the specialised magazines.

**Projects** Small open-air theatre, Salemi, Sicily, (I) 1980-1982; Public space, Salaparuta, Sicily, (I) 1986; Completion of a quarter, Monterusciello, Naples, (I) 1987; House at Palazzolo Acreide, Siracusa, (I) 1988-1989; Open-air theatre, Ruderì di Gibellina, (I) 1990; Gibellina Museum, (I) 1987; Monument for Tommaso Campanella, Gibellina, Trapani, (I) 1991.

**Publications** Venezia, F., *D'Ombre o l'architettura della apparenze reali*; *Salemi e il suo territorio*; *Scritti brevi*; 'Teatros y Antros' or 'Theatres and Grottos', *Quaderns* 175, October, November, December 1987, pp. 36-45; 'Architecture in Sicily of Francesco Venezia', *Casabella* 591, June 1992, pp. 58-63.



**Peter L. Wilson & Julia B. Bolles-Wilson**

**More than ever I believe that function follows form**

**Peter Wilson**, born in 1950 in Melbourne, Australia, studied at the University of

Melbourne (1968-1970) and the Architectural Association, London (1972-1974). He lectured for ten years at the Architectural Association, London (1978-1988).

**Julia Bolles** was born in 1948 in Münster, Germany. She first studied at the University of Karlsruhe, Germany (1968-1976) and later she went to London to study at the Architectural Association (1978-1979). She taught at the Chelsea School of Art (1979-1985). After Wilson's lecture activities and Bolles' study at the AA had finished, they established their architectural office Wilson Partnership in London (1980-1988).

Since 1988 the practice has become the **Architekturbüro Bolles-Wilson and Partner**, London-Münster, to reflect current work in Germany. The office has three partners: Wilson, Bolles-Wilson and Kleffner. Eberhard Kleffner, born in 1947 in Ostbevern, Germany, went to the University of Karlsruhe (1968-1976).

**Projects** Opera, Tokyo, (J) 1985; Blackburn House (designed with Wright, C.), Hampstead, London, (GB) 1987; New city library, Münster, (D) 1987-1993; Centre for art and media technology (ZKM), Karlsruhe, (D) 1989; Kindergarten, Frankfurt, (D) 1988-1992; Sculpture hall, Documenta Kassel, (D) 1989; Berlin: Denkmal oder Denkmödel, (D) 1988; Waterfront Rotterdam, (NL) 1990-.

**Publications** 'Aedes. Western Objects-Eastern fields, Recent Projects by the Architektenbüro Bolles Wilson', *AA Files* 20, 1989; *Architekturbüro Bolles-Wilson, Münster City Library*, Münster 1990; 'Architekturbüro Bolles-Wilson', *El Croquis* 47, January 1991.