CHRYSLER DESIGN AWARDS
A DECADE OF DESIGN

PREVIOUS AWARD WINNERS

THE 2002

DESIGN CHAMPIONS

Red Burns

12

Mickey Friedman

16

Steve Jobs

20

Phyllis Lambert

24

Murray Moss

28

Daniel Patrick Moynihan

32

	James Comments		The second second
LOW	(A)	V A V	
			846 8
THE ARM			
A AMERICAN	-		

Kathryn Gustafson	102
Susan Kare	134
Robert Mangurian and Mary-Ann Ray	158
Thom Mayne	168
Daniel Rozin	200
Stefan Sagmeister	208

2000

Will Bruder	•	50
James Corn	er	64
David Kelley	y	138
Ted Muehlin	ng	176
Gary Panter	r	180
Paula Scher	o	212

1999

Pablo Ferro	82
Peter Girardi	90
John Maeda	.154
Karim Rashid	188
Jesse Reiser and Nanako Umemoto	192
Gael Towey	228

1998

Erik Adigard and Patricia McShane	46
April Greiman	98
Steven Holl	120
Mars Pathfinder Team/Tommaso Rivellin	i 160
Bruce Mau	164
Tod Williams and Billie Tsien	238

1997

Elizabeth Diller and Ricardo Scofidio	74
Edward Fella	78
Chuck Hoberman	112
Lisa Krohn	142
Burt Rutan	.204
Allan Wexler	236

1996

Matthew Carter	56
Niels Diffrient	70
Craig Hodgetts and Hsin-Ming Fung	116
Tibor Kalman	128
Mack Scogin and Merrill Elam	.216
Richard Saul-Wurman	.250

1995

rank O. Gehry	86
Robert M. Greenberg	94
Ralf Hotchkiss	124
ReVerb	196
ames Wines	. 242
Philip R. Zimmermann	254

1994

Muriel Cooper	60
Rudy VanderLans and Zuzana Licko	232
Katherine and Michael McCoy	172
Achva Benzinberg Stein	220
John H. Todd and Nancy Jack Todd	224
Lebbeus Woods	246

1993

Robert Brunner/Apple Design

Cross Colours/Carl Jones	68
ohn Hejduk	.106
Ellen Lupton and J. Abbott Miller	.146
Paul B. MacCready	150
Chatana Dagga	407

For WILL BRUDER the first few stages in every architecture project are archaeological:

ARCHITECT, TEACHER
WILLIAM P. BRUDER ARCHITECT
PHOENIX

"I look at the background of a place—its built, natural and historical elements. This is almost a sensual process, based on a reading of the light and of the flora and fauna." Acute sensitivity to context marks Bruder's work in built form. His Burton Barr Central Library in Phoenix (1993–1995), which he says is a "metaphorical mesa," is considered by many to be the best building to rise in the Southwest in a generation. Considering the several million new structures in Phoenix alone since then, the weight of the compliment is evident.

Bruder began his career as a sculptor. That training continues to enliven his work—in his alertness to material qualities and the sources that inspire him. For the Central Library, he invokes two triumphs of land art—Walter De Maria's Lightning Field in New Mexico and James Turrell's Roden Crater in Arizona—before pointing to other libraries and public spaces.

Says Reed Kroloff, former editor of Architecture, "Bruder serves as a critical connection between the two major traditions in desert architecture, which are Frank Lloyd Wright's geometric abstraction of landforms and the Corbusian



'machine in the garden.' He was the first to fuse the two, and does so effortlessly."

The desert is not Bruder's only site; his interest in landscape travels well. In Portland, Maine, he is renovating the Portland Main Library, a project scheduled for completion in 2004. Monoliths have no place in a modest city of granite and brick, but man-made features do: "All the principal buildings in the town have weather vanes," explains Bruder, "so we have devised an element like that for the library, to put it in dialogue with the other buildings nearby."

Ultimately it may be in the desert that Bruder's influence is felt most. In the past decade a remarkable regionalist school has matured in the Southwest and Bruder is a guiding spirit. Many of these younger practitioners were either his students or worked in his studio. Just as his Phoenix Central Library looms large in the physical world of that city, so too does Will Bruder in its current architectural practice.

-ANNE GUINEY

1967–1968 Apprenticed to Paolo Soleri at Cosanti Foundation.

1969–1970 Apprenticed to architect Gunnar Birkerts.

1974 Established studio in Phoenix, Arizona.

1977 Bruder Home/Studio in New River recognized as Architectural Record Home of the Year.

1979 First Public Commission— Mesquite Library.

1987 Rome Prize to study at American Academy.

1989–1995 Commission for the Phoenix Central Library, Opened to international acclaim.

1990 Extensive global travels.

1999-2003 Nevada Museum of Art.

2000 Academy Award in architecture from the American Academy of Arts and Letters.

RIGHT Phoenix Central Library, 1989-2000. BELOW LEFT AND RIGHT

Central Library interiors.

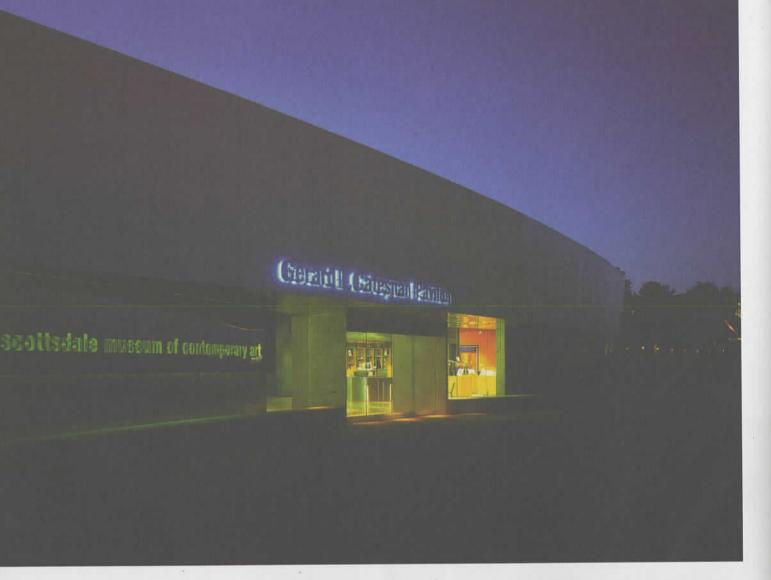






A DECADE OF DESIGN

CHRYSLER DESIGN AWARDS



"In America, the
education of our
population to the value
of good design and
design excellence
is totally lacking."





MAJOR EARLY INFLUENCES?

With my formal education, a bachelor of fine arts with a major in sculpture, I was influenced by a fine basic design core and the arts in general. Architectural influences included Frank Lloyd Wright, Mies van der Rohe, Le Corbusier, Louis Kahn, Bruce Goff, Gunnar Birkerts, Paolo Soleri, John Lautner, Paul Schweikher, Carlo Scarpa and many others, indigenous work, Romanesque and modern, and artists including Alexander Calder, Isamu Noguchi, Mark Rothko, Don Flavin and Donald Judd.

INFLUENCES TODAY?

My travels to cities and places of vitality and interesting ideas, the land art of the late 20th century; the work of my peers—Tod Williams and Billie Tsien, Peter Zumthor, DCM, Glen Murcutt, Elias Torres, Renzo Piano—and a concern for appropriate place making, not object making.

ADMIRE ANYONE OUTSIDE YOUR FIELD?

James Turrell for the simplicity and power of his concepts, and ability to sculpt light into form and space. The jewelers Susan Cohn in Melbourne, Australia, and Darci Miro in Brooklyn, New York, for their invention and mystery of the materials. Ruth Duckworth, the sculptor, Issey Miyake for his sensibility to materials in unique originality, the Mexican painter Javier Cruz for his color and fantasy.

KEY COMPONENTS OF A DESIGNER'S EDUCATION?

A strong basic design background, good grounding in art history, a serious amount of travel to experience the beauty and magic of the world, communication skills, serious experience at the side of people/artists you respect.

MOST DIFFICULT DESIGN PROJECT?

The Phoenix Central Library, because of the challenges of its program and site, its responsibility to be a significant cultural icon for the community it serves, my desire to invent the 21st-century library within the limits of a S100-per-square-foot budget—somehow those goals were accomplished.

WHEN IS A DESIGN FINISHED?

When a project is finally built, it gains a sense of completeness that can never be tested or understood by mere words, drawings or models. Until a project achieves reality it is always subject to questioning, challenging and rethinking.

ACHIEVEMENTS THAT GIVE YOU THE MOST SATISFACTION?

Experiencing, as a user, the life cycle of a building I have conceived and choreographed to reality. My public buildings—and libraries—give me my greatest satisfaction.

UNDERRATED OR OVERLOOKED DESIGN?

In America, the education of our population to the value of good design and design excellence is totally lacking. The citizens of our community do not have the tools to really understand, accept and demand good design. Our culture of nostalgia is afraid to change, and values the familiar over the unknown. An educated community would challenge all designers to reach beyond ourselves.



OPPOSITE, TOP AND BOTTOM Scottsdale Museum of Contemporary Art and Gallery, 1997-1999.

ABOVE Riddle Advertising building, 1993-1995.

BY BRUDER

Bruder, Will. "Three Times Two." 1999
John Dinkeloo Memorial Lecture. Ann Arbor:
University of Michigan, 1999.

ABOUT BRUDER

Baird, Iona, senior ed. 10 x 10: 100 Architects, London: Phaidon, 2000.

Pearman, Hugh. Contemporary World Architecture. London: Phaidon, 1998.

The Architecture of Museums. Hearst/Cerver, 1997.

Betsky, Aaron, ed. Icons: Magnets of Meaning.

San Francisco Museum of Modern Art, 1997.