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Rob Krier, Figures. A Pictorial Journal. 1954–1971

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The architect is at all times also an artist. How otherwise would he be able to tame the three-dimensionality of space and subdue the urges of physics and structural mechanics with the creations of his fantasy? This creativity is however mostly restricted purely to its own field.

Rob Krier is an exception. Since the beginning of his career in construction, he has always seen his love of art as a vocation – one which he nurtures parallel to his work. Fine art should stand in dialogue with architecture and it is Krier's ambition to have iconographic themes brought into the latter, so that they might speak equally to both the occupants of a building and to bystanders, moving them to thoughtful reflection.

In his *Pictorial Journal 1954–1971*, Rob Krier describes how his twin passion for fine art and architecture emerged. Born into a household of gifted artists and craftsmen, he came into contact with art and architecture as a very young boy and took his own first steps in painting and sculpture in his early years. His enthusiasm for the architecture of Rome cemented his determination to become an architect. Krier tells of his grammar-school years in Echternach and his university studies in Munich in words just as enthralling as his first taste of professional life with Oswald Mathias Ungers and Frei Otto. His autobiographical notes are accompanied by numerous sketches, drawings and sculptures, which were produced during this period and in which the author's multifaceted experiences find artistic manifestation.

Born and raised in Luxembourg, Krier moved to Vienna after having studied in Munich and worked for Oswald Mathias Ungers and Frei Otto. After teaching posts in Stuttgart and Lausanne, he was a professor at the Technische Universität in Vienna from 1976 to 1998 and, in 1986, held a guest professorship at Yale University in New Haven, Mass. Krier has developed urban-design concepts for Stuttgart, Vienna, Berlin, Amiens, Montpellier, Leeds, Gothenburg, Lodz, Amsterdam, Den Haag and many other cities. Projects with which he was first able to translate his vision of a spatial concept, such as Rauchstrasse in Berlin, Breitenfurterstrasse in Vienna or Ritterstrasse with Schinkelplatz in Berlin, repeatedly found their place in international publications.

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