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**Rob Krier, Figures. A Pictorial Journal. 1972-1975**

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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 in compelling words and pictures how he came to have a twin passion for fine art and architecture and told of his grammar school years in Echternach, his studies in Munich and his first taste of professional life with Oswald Mathias Ungers and Frei Otto. In his *Pictorial Journal 1954-1971*, which covers the period of Krier's work as a lecturer and assistant to Prof. Johannes Uhl at Stuttgart University, the text is restricted to a minimum. The pictures are less colourful, more composed. The »daily scribbles« dominate – mainly sketches and drawings of people and animals, buildings, landscapes, objects and also fantasies. The volume is rounded off with a detailed résumé.

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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