

21世纪专业英语系列教材
The 21st Century Subject-oriented English

建筑英语

English for Architecture

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内容简介

本书共 15 个单元。每个单元分为讨论和演讲 (Discussion and Presentation)、阅读理解 (Reading Comprehension) 和扩展阅读 (Further Reading) 三部分。阅读理解和扩展阅读两篇阅读材料有一定的关联性, 讨论和演讲的话题围绕本单元阅读材料的主题进行, 三部分的内容相互关联, 主题明确。讨论和演讲部分通过学生口头练习熟悉将要阅读的内容, 阅读理解的课后习题是帮助学生掌握课文内容, 提高学生的建筑专业英语的翻译和写作的能力。背景知识和词汇表是帮助学生更好地理解文章和记忆。

《建筑英语》为高等院校建筑学、城市规划、土木工程专业的教材, 以及广大建筑类、土木工程类从业人员提高修养、丰富相关知识的阅读材料。

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前言

本教材适用于建筑学、城市规划、土木工程、建筑管理工程等相关专业的学生使用。专业英语开设于结束大学基础英语学习之后,旨在帮助学生巩固已有的英语知识、进一步提高英语水平、加强阅读相关英文专业文献和资料的能力。

学习难度较大的建筑学专业英语,既要求学生具备大学本科一、二年级英语课中培养的听、说、读、写、译等基本功,又要求学生掌握建筑领域的专业知识。但在实际的教学中,我们时常会碰到“哑巴英语”、“只可意会,不可言传”、“会读不会写”等情况。尽管大多数学生拥有三五千的英文词汇量,甚至通过了全国大学英语四、六级考试,但在专业英语阅读、写作和翻译方面,依然存在阅读速度慢、写作不能达意、翻译不准确等现象,甚至连毕业论文的英文摘要也难以完成,更不用说去撰写英文建筑专业论文了。针对这种实际状况,为了帮助建筑专业学生提高其专业英语的素质,适应社会发展和国际竞争的需要,我们编写了这本教材。

本书从建筑专业角度出发,在选材上力求权威和新颖,循序渐进,具有欣赏性和趣味性。学生可以在阅读中了解相关的专业术语和信息,课后搜集和整理与课文有关的资料,并在课堂上以演讲和讨论的形式交流和互动。

本书共 15 个单元。每个单元分为讨论和演讲(Discussion and Presentation)、阅读理解(Reading Comprehension)和扩展阅读(Further Reading)三部分。阅读理解和扩展阅读两篇阅读材料有一定的关联性,讨论和演讲的话题围绕本单元阅读材料的主题进行,三部分的内容相互关联,主题明确。讨论和演讲部分通过学生口头练习熟悉将要阅读的内容,阅读理解的课后习题主要帮助学生掌握课文内容,提高学生的建筑专业英语的翻译和写作的能力。背景知识和词汇表主要帮助学生更好地理解文章和记忆。

参与本书编写的教师:西安建筑科技大学刘扬敏、孙婧、黄磊等,西安交通大学王新轲。几位编者长期工作在专业外语教学第一线,具有丰富的语言教学

实践经验和相关的专业知识。本书由刘扬敏老师拟定编写提纲, 审校并修改全部书稿, 担任主编工作; 其他三位老师讨论和审核, 并修改编写提纲, 同时相互审阅他人的稿件, 确定编写结构和内容, 担任副主编工作(副主编按姓氏笔画排列)。

本书配有多媒体电子课件, 可与教材配合使用。出版社将为使用本教材的任课教师免费赠送。需要课件的教师, 可以通过电话或电子邮件索要。服务电话及邮件地址: 029- 82665371, 1012593830@qq.com。

在编写过程中, 编者查阅参考了大量的文献资料, 在此谨向这些文献作者表示感谢。西安建筑科技大学建筑学院张谦在读研究生期间做了部分资料搜集、词汇注释和少量习题的工作。特别需要提及的是西安交通大学出版社的谭小艺老师在本书出版过程中从书稿内容的确定和审核付出了大量心血, 在此一并表示感谢。

本书的编写是我们对建筑专业英语阅读教材的首次尝试, 由于编者水平和经验有限, 教材中不妥之处在所难免, 敬请广大读者批评指正。

编者

2011年7月

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1

TADAO ANDO

1.1 Discussion and Presentation

1. Discussion

Imagine you are visiting Japan. Discuss these questions with your partner.

- (1) Who would be the most influential architect in Japan?
- (2) What are the characteristics of the works of the architect?
- (3) Have you ever noticed any architect in your own country who could be a counterpart of the one you mentioned above?

2. Presentation

Prepare a presentation about any architect in Japan you know. You can prepare it according to the outline given below.

- (1) The background information of the architect
- (2) The main achievements
- (3) Special features of his or her works

1.2 Reading Comprehension

Tadao Ando

Before we delve into the world of Tadao Ando we must first ask , “Is he Tadao Ando or the Beatles?” Let us read the article now.

Tadao Ando

Great architecture is frozen music, a melody that stretches long into the sky returning

each day for an encore. Architecture can fasten itself to the heart of the beholder. If great architecture is music, Tadao Ando is the master conductor. Born in Osaka, Japan on September 13, 1941, Ando was the first born of twin boys. He grew up spending his time making wooden models of ships and airplanes, skills he learned from a gracious carpenter that lived across the street from his family home. Ando has the “it” factor, that hard to define, intangible charisma. Whether it is his physical similarity to The Beatles, (he looks amazingly like the 5th Beatle), or just the calm confidence he exudes. Whatever it is, he’s got “it”.

In his early twenties, Ando began to sense that architectural design was in his blood. Just to make sure, he tried his hand at several professions. He spent time as a truck driver and a boxer. His small stature and meek appearance may not have fit well within such physical occupations. Returning to his senses, Ando concentrated on architecture. With little means, and no pedigree, he found himself without any practical tools to enter the industry. It was upon this realization that he made the decision that changed his life. Ando decided that if he couldn’t study in the great institutions, he would study the results of its students. His lack of education worked to twist fate in his favor. He knew intuitively that the work all around him was the result of architects, many of whom had been to the greatest learning centers. To study their work was to go to class.

First he took a tour of Japan and studied the local temples, shrines, and tea houses. Modern Japanese architecture has a great influence on Western modern architecture and also on modern design furniture. He then found his way to Europe, Africa and the United States. Ando learned about architecture by visiting great architecture, a rather simple philosophy. He credits great reading such as Le Corbusier, Ludwig Mies Van Der Rohe, and Alvar Aalto as having great impact on how he processed the works he physically visited.

Ironically, his skill has granted him invitation to teach in the same institutions he did not attend, including: Tokyo University, Yale, Harvard and Columbia. There is a greatness that can only be found in the work of an artist untouched by the institutionalized education process. Ando is the perfect example of this.

One of the most awe—inspiring pieces of work credited to Ando is The Church of The Light in Osaka, Japan. This house of worship is one of the most fascinating works, religious or otherwise. Its genius is not in the grandeur of its size or intricacy of wall paintings, but the courage to allow nature to create its own surrounding without human intervention. The sanctuary sits such that the sun’s rays create an image of a cross that illuminates the entire room with its glow, which is absolutely breathtaking. Architectural awards granted to Ando are too numerous to number, the most notable are: French Academy of Architecture, Carlsberg Architectural Prize, Denmark, Japan Art Academy

Prize, Pritzker Architecture Prize, Chevalier de l'Ordre des Arts et des Lettres, France, Praemium Imperiale First "FRATE SOLE" Award in Architecture, Officier de l'Ordre des Arts et des Lettres, France, Royal Gold Medal, Royal Institute of British Architects (RIBA), AIA Gold Medal, and the American Institute of Architects (AIA).

Notable projects that have met critical acclaim include: Hyogo Prefectural Museum of Art, Kobe, Hyogo Prefecture, Japan, Modern Art Museum of Fort Worth, Fort Worth, Texas, Piccadilly Gardens, Manchester, UK, House in Shiga, Otsu, Shiga, Japan, Benesse House, Naoshima, Kagawa, Japan, and 21_21 Design Sight, Minato-ku, Tokyo, Japan.

Every once and awhile comes a designer who truly understands his proportion in the great scheme of nature, and consequently designs from a refreshing, uncluttered humility. Tadao Ando is such an architect. The New York Times architectural critic Paul Goldberger commenting on the work of Ando states, "Ando is right in the Japanese tradition: spareness has always been a part of Japanese architecture, at least since the 16th century; and it is not for nothing that Frank Lloyd Wright more freely admitted to the influences of Japanese architecture than of anything American." Tadao Ando is a true original, one who learns by sight and feel. When asked in a 2001 interview in Milan, Italy whether he reads architectural design magazines Ando responded, "I don't read them, I just look at the pictures."

Background Information

安藤忠雄(Tadao Ando)是当今最为活跃、最具影响力的世界建筑大师之一,也是一位从未接受过正统的科班教育、完全依靠本人的才华禀赋和刻苦自学成才的设计大师。在30多年的时间里,他创作了近150项国际著名的建筑作品和方案,获得了包括有建筑界“诺贝尔奖”之称的普利策奖等在内的一系列世界建筑大奖。安藤忠雄开创了一套独特、崭新的建筑风格,以体现厚重混凝土原始风貌,以及简约的几何图案,构成既巧妙又丰富的设计效果。安藤忠雄的建筑风格静谧而明朗,为传统的日本建筑设计带来划时代的启迪。他的突出贡献在于创造性地融合了东方美学与西方建筑理论;遵循以人为本的设计理念,提出“情感本位空间”的概念,注重人、建筑、自然的内在联系。安藤忠雄还是哈佛大学、哥伦比亚大学、耶鲁大学的客座教授和东京大学教授,其作品和理念已经广泛进入世界各个著名大学建筑系,成为年轻学子追捧的偶像。

Words and Expressions

beholder [bi'həuldə] *n.* 旁观者

gracious [ˈɡreɪʃəs] *adj.* 亲切的;高尚的

intangible [ɪntændʒəbl̩] *adj.* 难以明了的;无形的

- charisma [kə'rizmə] *n.* 非凡的领导力
- exude [ig'zju:d] *v.* 流出; 渗出
- mEEK [mi:k] *adj.* 温顺的; 谦恭的
- intuitively [intju:itivli] *adv.* 直觉地; 直观地
- shrine [ʃrain] *n.* 圣地; 神龛; 庙
- awe-inspiring [ə'inspaɪrɪŋ] *adj.* 令人敬畏的; 令人惊叹的
- grandeur ['grændʒə] *n.* 庄严; 伟大
- intricacy ['intrikəsi] *n.* 纷乱; 复杂; 错综
- sanctuary ['sæŋktjuəri] *n.* 圣所, 耶路撒冷的神殿; 至圣所
- proportion [prə'pɔ:ʃən] *n.* 比例; 均衡; 部份



Exercises

1. Answer the following questions according to the text.

- (1) How did Tadao Ando enter the architectural world?
- (2) Has Ando ever received any formal education in prestigious institutions?
- (3) What makes The Church of The Light fascinating?
- (4) Please name some of the numerous awards granted to Tadao Ando.
- (5) How do you comment on the work of Ando?

2. Decide whether the following statements are true (T) or false (F) according to the text.

- (1) Tadao Ando is a master conductor. ()
- (2) Tadao Ando is the only child in his family. ()
- (3) In his early twenties, Ando began to sense that architectural design was in his blood. ()
- (4) With plenty of means, and no pedigree, he found himself with sufficient practical tools to enter the industry. ()
- (5) The genius of The Church of The Light is not in the grandeur of its size or intricacy of wall paintings. ()

3. Translate the following paragraphs from English into Chinese.

- (1) Great architecture is frozen music, a melody that stretches long into the sky returning each day for an encore. Architecture can fasten itself to the heart of the beholder.
- (2) Every once and awhile comes a designer who truly understands his proportion in the great scheme of nature, and consequently designs from a refreshing, uncluttered humility. Tadao Ando is such an architect.

- (3) *The New York Times* architectural critic Paul Goldberger commenting on the work of Ando states, “Ando is right in the Japanese tradition: spareness has always been a part of Japanese architecture, at least since the 16th century; and it is not for nothing that Frank Lloyd Wright more freely admitted to the influences of Japanese architecture than of anything American.” Tadao Ando is a true original, one who learns by sight and feel. When asked in a 2001 interview in Milan, Italy whether he reads architectural design magazines Ando responded, “I don’t read them, I just look at the pictures.”

4. Writing

Write a summary of the text you’ve read above. Your summary should be no less than 200 words. You can write your summary according to the outline given below:

- (1) How Tadao Ando entered the architectural world
- (2) Awards and achievements
- (3) Features of his buildings

1.3 Further Reading

Ludwig Mies van der Rohe

Ludwig Mies van der Rohe, born Maria Ludwig Michael Mies (March 27, 1886 – August 17, 1969) was a German-American architect. He was commonly referred to and addressed by his surname, Mies, by his colleagues, students, writers, and others.

Ludwig Mies van der Rohe, along with Walter Gropius and Le Corbusier, is widely regarded as one of the pioneering masters of Modern architecture. Mies, like many of his post World War I contemporaries, sought to establish a new architectural style that could represent modern times just as Classical and Gothic did for their own eras. He created an influential 20th century architectural style, stated with extreme clarity and simplicity. His mature buildings made use of modern materials such as industrial steel and plate glass to define interior spaces. He strived towards the architecture with a minimal framework of structural order balanced against the implied freedom of free-flowing open space. He called his buildings “skin and bones” architecture. He sought a rational approach that would guide the creative process of architectural design, and is known for his use of the aphorisms “less is more” and “God is in the details”.

Early Career

Mies worked in his father’s stone-carving shop and at several local design firms before he moved to Berlin joining the office of interior designer Bruno Paul. He began his

architectural career as an apprentice at the studio of Peter Behrens from 1908 to 1912, where he was exposed to the current design theories and to progressive German culture, working alongside Walter Gropius and Le Corbusier. Mies served as construction manager of the Embassy of the German Empire in Saint Petersburg under Behrens. His talent was quickly recognized and he soon began independent commissions, despite his lack of a formal college-level education. A physically imposing, deliberative, and reticent man, Ludwig Mies renamed himself as part of his rapid transformation from a tradesman's son to an architect working with Berlin's cultural elite, adding the more aristocratic surname "van der Rohe". He began his independent professional career designing upper class homes in traditional Germanic domestic styles. He admired the broad proportions, regularity of rhythmic elements, attention to the relationship of the manmade to nature, and compositions using simple cubic volumes of the early 19th century Prussian Neo-Classical architect Karl Friedrich Schinkel, while dismissing the eclectic and cluttered classical so common at the turn of the century as irrelevant from the modern zeitgeist.

Significance and Meaning

Mies pursued an ambitious, lifelong mission to create not only a new architectural style, but also a solid intellectual foundation for a new architectural language that could be used to represent the new era of technology and production. He saw a need for the architecture expressive of and in harmony with his epoch, just as Gothic architecture was for an era of spiritualism. He applied a disciplined design process using rational thought to achieve his spiritual goals. He adopted the idea that architecture communicated the meaning and significance of the culture in which it exists. The self-educated Mies painstakingly studied the great philosophers and thinkers of the past and of the day to enhance his own understanding of the character and essential qualities of the times he lived in. More than perhaps any other practising pioneer of modernism, Mies used philosophy as a basis for his work. Mies' architecture was created at a high level of abstraction, and his own descriptions of his work leave much room for interpretation. Yet his buildings also seem very direct and simple when viewed in person.

Works

The Farnsworth House

Between 1946 and 1951, Mies van der Rohe designed and built the Farnsworth House, a weekend retreat outside Chicago for an independent professional woman, Dr. Edith Farnsworth. Here, Mies explored the relationship between ourselves, our shelter, and nature. This small masterpiece showed the world that cold exposed industrial steel and glass were materials capable of creating architecture of great emotional impact. The glass pavilion is raised six feet above a floodplain next to the Fox River, surrounded by forest and rural prairies. The highly crafted pristine white structural frame and all-glass walls define a simple

rectilinear interior space, letting nature and light envelop the interior space. A wood-panelled fireplace (also housing mechanical equipment, kitchen, and toilets) is positioned within the open space to suggest living, dining and sleeping spaces without using walls. No partitions touch the surrounding all-glass enclosure. Without solid exterior walls, full-height draperies on a perimeter track allow freedom to provide full or partial privacy when and where desired. The house has been described as sublime, a temple hovering between heaven and earth, a poem, a work of art. The Farnsworth House and its 60-acre (240,000 m²) wooded site was purchased at auction for US \$ 7.5 million by preservation groups in 2004 and is now operated by the Landmarks Preservation Council of Illinois as a public museum. The influential building spawned hundreds of modernist glass houses, most notably the Glass House by Philip Johnson, located near New York City and also owned by the National Trust for Historic Preservation. The iconic Farnsworth House is considered among Mies's greatest works. The house is an embodiment of Mies' mature vision of modern architecture for the new technological age: a single large space with a minimal "skin and bones" framework provides a steel and glass enclosure with a clearly understandable arrangement of architectural parts, with interior space loosely defined by independent partitions within the overall room, free-flowing to suggest freedom of use. His ideas are stated with clarity and simplicity, using materials that are allowed to express their own individual character.

The Seagram Building

In 1958, Mies van der Rohe designed what is often regarded as the pinnacle of the modernist high-rise architecture, the Seagram Building in New York City. Mies was chosen by the daughter of the client, Phyllis Bronfman Lambert, who has become a noted architectural figure and patron in her own right. The Seagram Building has become an icon of the growing power of that defining institution of the 20th century, the corporation. In a bold and innovative move, the architect chose to set the tower back from the property line to create a forecourt plaza and fountain on Park Avenue. Although now acclaimed and widely influential as an urban design feature, Mies had to convince Bronfman's bankers that a taller tower with significant "unused" open space at ground level would enhance the presence and prestige of the building. Mies' design included a bronze curtain wall with external H-shaped mullions that were exaggerated in depth beyond what is structurally necessary, touching off criticism by his detractors that Mies had committed Adolf Loos's "crime of ornamentation". Philip Johnson had a role in interior materials selections and the plaza, and he designed the sumptuous Four Seasons Restaurant which has endured un-remodeled to today. The Seagram Building is said to be an early example of the innovative "fast-track" construction process, where design documentation and construction are done concurrently.

Using the Seagram as a prototype, Mies' office designed a number of modern high-rise office towers, notably the Chicago Federal Center, which includes the Dirksen and

Kluczynski Federal Buildings and Post Office (1959) and the IBM Plaza in Chicago, the Westmount Square in Montreal and the Toronto-Dominion Centre in 1967. Each project applies the prototype rectangular form on stilts and ever-more refined enclosure wall systems, but each creates a unique set of exterior spaces that are an essential aspect of his creative efforts.

Words and Expressions

- surname ['sɑːneɪm] *n.* 姓
- aphorism ['æfəˈrɪzəm] *n.* 格言; 警句
- apprentice [əˈprentɪs] *n.* 学徒
- reticent ['retɪsənt] *adj.* 无言的; 沉默的; 谨慎的
- aristocratic [ˌæɪrɪstəˈkræɪtɪk] *adj.* 贵族的
- proportions [prəˈpɔːʃnz] *n.* (*pl.*) 面积; 大小
- clutter ['klʌtə] *v.* 弄乱
- epoch [ˈiːpəkəpək] *n.* (新)纪元; (新)时代
- spiritualism [ˈspɪrɪtʃʊəlɪzəm] *n.* 唯心论; 灵性
- painstakingly [ˈpeɪnstetkɪŋli] *adv.* 费力地, 苦心地
- pavilion [pəˈvɪljən] *n.* 大帐篷; 楼阁
- floodplain [ˈflʌdpleɪn] *n.* 洪泛区(泛洪平原, 漫滩)
- pristine [ˈprɪstɪn] *adj.* 原来的; 古时的; 原始的
- spawn [spɔːn] *vt.* 产卵
- embodiment [ɪmˈbɒdɪmənt] *n.* 化身; 体现
- pinnacle [ˈpɪnəkl] *n.* 小尖塔; 尖峰; 高峰
- exaggerated [ɪgˈzædʒəreɪtɪd] *adj.* 言过其辞的
- sumptuous [ˈsʌmptjuəs] *adj.* 华丽的; 奢侈的

2

IEOH MING PEI

2.1 Discussion and Presentation

1. Discussion

Imagine you are visiting the United States. Discuss these questions with your partner.

- (1) Did any names of well-known Chinese-American architects come to you?
- (2) What makes them successful in the field?
- (3) What are the characteristics of their works?

2. Presentation

Prepare a presentation about one of the Chinese-American architect you know or you love. You can prepare it according to the outline given below.

- (1) The brief introduction of the architect
- (3) Special features of his or her works
- (4) Any awards and achievements

2.2 Reading Comprehension

leoh Ming Pei

leoh Ming Pei was born in China in 1917, the son of a prominent banker. At age of 17 he came to the United States to study architecture, and received a Bachelor of Architecture degree from MIT in 1940. Upon graduation he was awarded the Alpha Rho Chi Medal, the MIT Traveling Fellowship, and the AIA Gold Medal. In 1942, Pei enrolled in the Harvard Graduate School of Design where he studied under Walter Gropius; six months later, he

volunteered his services to the National Defense Research Committee in Princeton. Pei returned to Harvard in 1944 and completed his M. Arch in 1946, simultaneously teaching on the faculty as an assistant professor (1945 – 1948). Awarded the Wheelwright Traveling Fellowship by Harvard in 1951, he traveled extensively in England, France, Italy and Greece. I. M. Pei became a naturalized citizen of the United States in 1954.

In 1948, William Zeckendorf invited Mr. Pei to accept the newly created post of Director of Architecture at Webb & Knapp, a real estate development corporation, resulting in many large-scale architectural and planning projects across the country. In 1955 he formed the partnership of I. M. Pei & Associates, which became I. M. Pei & Partners in 1966, and Pei Cobb Freed & Partners in 1989. The partnership received the 1968 Architectural Firm Award of the American Institute of Architects.

Mr. Pei's personal architectural style blossomed with his design for the National Center for Atmospheric Research in Boulder, Colorado (1961 – 1967). He subsequently gained broad national attention with the East Building of the National Gallery of Art in Washington (1968 – 1978) and the John Fitzgerald Kennedy Library in Boston (1965 – 1979)—two of some thirty institutional projects executed by Mr. Pei. Others include churches, hospitals, and municipal buildings, as well as schools, libraries, and over a dozen museums. His most recent works include the Morton H. Meyerson Symphony Center in Dallas, the Grand Louvre in Paris, the Miho Museum in Shiga, Japan, the Schauhaus at the German Historical Museum in Berlin, and the Musée d'Art Moderne Grand-Duc Jean in Luxembourg. Among Mr. Pei's skyscraper designs are the 72-story Bank of China Tower in Hong Kong and the Four Seasons Hotel in midtown Manhattan. He has completed two projects in his native China: the Fragrant Hill Hotel in Beijing (1982) and the Suzhou Museum in Suzhou (2006), each designed to graft advanced technology onto the roots of indigenous building and thereby sow the seed of a new, distinctly Chinese form of modern architecture.

Mr. Pei's deep interest in the arts and education is evidenced by his numerous memberships on Visiting Committees at Harvard and MIT, as well as on several governmental panels. He has also served on the AIA Task Force on the West Front of the U.S. Capitol. A member of the AIA National Urban Policy Task Force and of the Urban Design Council of the City of New York, he was appointed to the National Council on the Humanities by President Lyndon Johnson in 1966, and to the National Council on the Arts by President Jimmy Carter in 1980. In 1983, Mr. Pei was chosen the Laureate of the Pritzker Architecture Prize; he used the \$100,000 award to establish a scholarship fund for Chinese students to study architecture in the United States (with the strict proviso that they return to China to practice their profession). Among the many academic awards bestowed on Mr. Pei are honorary doctorates from Harvard University, the University of