WHEELWRIGHT PRIZE

2016 WHEELWRIGHT PRIZE

Winner: ANNA PUIGJANER, MAIO STUDIO
BARCELONA, SPAIN
Harvard Graduate School of Design Announces Winner of 2016 Wheelwright Prize

Anna Puigjaner, cofounder of Barcelona-based MAIO Studio, wins $100,000 travel grant for her proposal *Kitchenless City: Architectural Systems for Social Welfare*

Cambridge, MA — Harvard University Graduate School of Design (GSD) is pleased to name Barcelona architect Anna Puigjaner the winner of the 2016 Wheelwright Prize, a $100,000 traveling fellowship aimed at fostering investigative approaches to contemporary design. Puigjaner is a graduate of the Escola Tècnica Superior d’Arquitectura de Barcelona-Universitat Politècnica de Catalunya (BArch 2004, MArch 2008, and Ph.D. 2014). In 2005, she cofounded MAIO studio with partners Maria Charneco, Alfredo Lérida, and Guillermo López. MAIO operates as a collaborative studio and has completed several projects, spanning exhibition design, furniture, interiors, public spaces, urban planning, and architecture. In summer 2016, the firm will complete its first construction from the ground up, a 22-unit, 6-floor residential building in Barcelona.

Puigjaner’s winning proposal, *Kitchenless City: Architectural Systems for Social Welfare*, takes as its starting point a historic housing type—housing blocks with collective kitchens, as well as other shared amenities such as dining rooms, lounges, service areas. Puigjaner proposes to study exemplars of collective housing in Brazil, Sweden, Russia, Korea, and elsewhere, which reflect a variety of approaches to organizing and distributing domestic spaces. Noting that this housing type and notion of collective life were “deeply understood as a tool for social transformation,” she sees its relevance to today’s housing dilemmas and possible lessons for “renewed domestic proposals for the present.”

The 2016 Wheelwright Prize jury praised Puigjaner for the relevance of her topic today, as rapidly urbanizing cities struggle to provide adequate affordable housing for their growing populations. The jury emphasized the importance of awarding a research project that could produce new forms of architectural knowledge, and noted in particular the pertinence of Puigjaner’s research to new housing development models as well as the rise of alternative sharing and resource-pooling economies. As in previous years, the competition received nearly 200 submissions from roughly 45 countries, and applications touched on a range of spatial, technological, and social issues.

The research builds on work Puigjaner initiated several years ago, while pursuing her Ph.D. She has published articles on the subject, contributing essays to Space Caviar’s *SQM: The Quantified Home* (Lars Muller, 2014) and *Volume* (2013, No. 3). *Kitchenless City* also reflects MAIO Studio’s particular interest in flexible systems and the potential of variation, ephemerality, and appropriation. Its finalist submission to the MoMA PS1 Young Architects Program in 2014, Rooms: No Vacancy, designed with Fake Industries Architectural Agonism, consisted of a grid of rooms offering a succession of different atmospheres and moods. For the 2015 Chicago Architecture Biennial, MAIO created Floating, a series of inflated columns that traveled throughout the Chicago Cultural Center. This drew from previous MAIO projects, Floating: Urban Activator (Barcelona, 2011) and Urban Space System (Barcelona, 2014), which utilized flexible devices to delineate new gathering spots or “monuments” in public spaces. The firm’s first building is, fittingly, a residential block that puts many of its ideas about open systems and changeability into practice.
Puigjaner and her MAIO partners combine design work with academic, research, and editorial activities. The studio currently directs the magazine *Quaderns d’Arquitectura i Urbanisme*. Their work has been published in magazines including *Domus*, *A10*, *Blueprint*, *A10* and *Detail*, and has been exhibited at the Art Institute of Chicago, Museum of Modern Art, and Venice Biennale. Puigjaner teaches at the School of Architecture of Barcelona and Massana School of Arts and Design, and she has lectured at the architecture schools of Columbia University, Yale University, Universidad Politécnica de Madrid, and Washington University, among others.

Her research itinerary begins with historical examples, such as the Kommunalkas, which began appearing in the Soviet Union after the revolution in 1917; and the projects spearheaded by Carmen Portinho, who directed Rio de Janeiro’s Popular Housing Department in the late 1940s and 1950s, including a housing block in Gavea and the 270-unit Pedregulho housing complex designed by Affonso Eduardo Reidy (1947–52). Puigjaner will continue her research by visiting contemporary examples of alternative collective domestic architecture, such as the Sargfabrik in Vienna; and the You+ International Youth Apartments, housing blocks targeted at young working adults, built by entrepreneur Liu Yang in 14 cities in China; as well as collective solar kitchens in India; and kitchenless housing projects in Korea and Japan.

The $100,000 prize will fund Puigjaner’s travel-based research over the next two years. Wheelwright Prize winners are invited to present their findings at Harvard GSD. The winner of the first edition in 2013, Brooklyn-based Gia Wolff, presented her research Floating Cities at the GSD as part of the school’s Spring 2015 lecture series. The 2014 winner, Barcelona-based Jose Ahedo, will be featured in the GSD’s upcoming Fall 2016 lecture series.

### Wheelwright Prize 2016 Finalists

#### Samuel Bravo, BArch 2009, Pontifical Catholic University of Chile.

Chilean architect Samuel Bravo has worked in a variety of contexts in South America, from Patagonia to the Amazon, exploring the relationship between traditional building practices and contemporary architectural production. His work has been published in ARQ, CA, and Casabella, and exhibited at the Venice Architecture Biennale (2010). He teaches architecture at the Pontifical Catholic University of Chile. **Wheelwright Proposal:** *Cultural Frictions: A Transference, From Traditional Architecture to Contemporary Production*

#### Matilde Cassani, BArch 2005, Politecnico di Milano; Postgraduate degree 2011, Universitat Politècnica de Catalunya; Ph.D. 2013, Politecnico di Milano

Matilde Cassani’s practice encompasses architecture, installations, and exhibition curation. She has a particular interest in the spatial implications of cultural pluralism in the contemporary Western urban context. Her work has been exhibited at Storefront for Art and Architecture in New York (2012) and the Venice Architecture Biennale (2014), and published in *Architectural Review*, *Domus*, and *Abitare*. She teaches at the Politecnico di Milano. **Wheelwright Proposal:** *Once in a Lifetime: The Architecture of Ritual in Pilgrimage Sites*

#### Pier Paolo Tamburelli, MArch 2002, University of Genoa; Advanced MArch 2004, Berlage Institute

Pier Paolo Tamburelli is the cofounder of baukuh, a firm that has realized a wide range of work, including public and mixed-use buildings, historic renovations, master plans, and exhibition designs. baukuh participated in the Rotterdam Biennale (2007 and 2011), Istanbul Biennial (2012), Venice Architecture Biennale (2008 and 2012), and Chicago Architecture Biennial (2015). He teaches at the Politecnico di Milano. **Wheelwright Proposal:** *Wonders of the Modern World*
2016 Wheelwright Prize Jury

Eva Franch is a New York–based architect, curator, educator and lecturer of experimental forms of art and architectural practice. In 2004, she founded her solo practice OOAA (Office of Architectural Affairs). She has received numerous awards and fellowships, and her work has been exhibited internationally, appearing at FAD Barcelona, the Venice Architecture Biennale, the Vitra Design Museum, and the Shenzhen Architecture Biennale, among others. Since 2010 she has been the Chief Curator and Executive Director of Storefront for Art and Architecture in New York. In 2014 Franch, with the project OfficeUS, was selected by the U.S. State Department to represent the United States Pavilion at the Venice Architecture Biennale. She has taught at Columbia University GSAPP, IUAV University of Venice, SUNY Buffalo, and Rice University School of Architecture.

Jeannie Kim is the Assistant Dean of Academic Programs and Outreach at the John H. Daniels Faculty of Architecture, Landscape, and Design at the University of Toronto, where she also teaches. Previously, she was the director of publications at Columbia University GSAPP and director of the National Design Awards at Cooper Hewitt, Smithsonian Design Museum. Her research has appeared in numerous publications including Volume, Journal of the Society of Architectural Historians, and Log, as well as the books Cold War Hot Houses (Princeton Architectural Press, 2004), and Engineered Transparency: The Technical, Visual and Spatial Effects of Glass (Princeton Architectural Press, 2009). Kim, who received her MArch I from the GSD in 2000, won the Arthur C. Wheelwright Traveling Fellowship in 2002.

Kiel Moe is a registered practicing architect and Associate Professor of Architecture & Energy at Harvard GSD. His research and pedagogy focus on an agenda for design and energy that strive equally to advance ecological and architectural concerns. His awards include the 2011 Architecture League of New York Prize, the 2011 AIA National Young Architect Award, and the 2013 Boston Design Biennial Award. His books include Convergence: An Architectural Agenda for Energy (Routledge, 2013) and Thermally Active Surfaces in Architecture (Princeton Architectural Press, 2010). He taught previously at Syracuse University.

Rafael Moneo is the first Josep Lluis Sert Professor of Architecture at Harvard GSD. He was chair of the Department of Architecture from 1985 until 1990 and currently teaches lecture courses on contemporary architecture and design theory. Notable among his works are the National Museum of Roman Art in Mérida, the Kursaal Auditorium and Congress Center in San Sebastián, the Museums of Modern Art and Architecture in Stockholm, Our Lady of the Angels Cathedral in Los Angeles, and the extension to the Prado Museum in Madrid. Moneo is also an active critic and theoretician; his books include Theoretical Anxiety and Design Strategies in the Work of Eight Contemporary Architects (MIT Press, 2004) and Remarks on 21 Works (Monacelli Press, 2010). He is the recipient of countless prizes and honors, including Spain’s Gold Medal for Achievement in the Fine Arts (1992), UIA Gold Medal (1996), Pritzker Prize (1996), RIBA Gold Medal (2003), and Prince of Asturias Award for the Arts (2012).

Benjamin Prosky is the Executive Director of the American Institute of Architects New York Chapter (AIANY) and the Center for Architecture in New York. He previously served as Assistant Dean for Communications at Harvard GSD. In 2009 Prosky cofounded ARCHITIZER, and until 2011 was the director of special events and External Affairs at Columbia University’s Graduate School of Architecture, Planning, and Preservation. From 2002 to 2005, he was Head of Public and University Programs at the Canadian Centre for Architecture (CCA) in Montreal, Canada, and from 1999 to 2002 he was an exhibitions coordinator for the Institut Francais d’Architecture in Paris.
Standing Wheelwright Prize Jury Members

**K. Michael Hays** is Eliot Noyes Professor of Architectural Theory and Associate Dean for Academic Affairs at the Harvard University Graduate School of Design. Hays joined the GSD Faculty of Design in 1988, teaching courses in architectural history and theory. He has played a central role in the development of the field of architectural theory and his work is internationally known. His research and scholarship have focused on the areas of European modernism and critical theory as well as on theoretical issues in contemporary architectural practice. Hays was the founder of the scholarly journal *Assemblage* and the first adjunct curator of architecture at the Whitney Museum of American Art (2000 to 2009).

**Mohsen Mostafavi** is an architect, educator, and Dean of Harvard University Graduate School of Design and the Alexander and Victoria Wiley Professor of Design. His work focuses on modes and processes of urbanization and the interface between technology and aesthetics. He serves on the steering committee of the Aga Khan Award for Architecture and the board of the Van Alen Institute, and consults on numerous international design and urban projects. He has chaired the jury of the Mies van der Rohe Prize for Architecture and both the European and North American juries of the Holcim Foundation Awards for Sustainable Construction. His many publications include *Landscape Urbanism: A Manual for the Machinic Landscape* (Princeton Architectural Press, 2003) and *Ecological Urbanism* (Lars Müller, 2010).
Jurors’ Comments

K. Michael Hays: “Anna Puigjaner’s program of research promises both practical and theoretical results, gathering together everyday domestic habits with alternative urban futures.”

Eva Franch i Gilabert: “Following the trails of globalization and after an era of individuation, starchitectures and singular developments, a new culture is emerging marked by a return to notions of collectivity. Fuelled by new technologies and a growing awareness of available resources, the sharing movement is radically changing the way we work, move, build, and produce new ideas and knowledge. Anna Puigjaner’s historical research and interest in collective forms of living is extremely timely. How will the current sharing movement affect the way we inhabit and build the cities of tomorrow? How did we address this very same question in the past? I am looking forward to Puigjaner’s answers as we are trying to move architecture towards the future.”

Jeannie Kim: “Anna Puigjaner’s proposal, a typological exploration of the international phenomenon of kitchenless housing, has clear consequences at the scale of both buildings and cities while suggesting possible inroads for architectural research to affect zoning and public policy. With a clearly defined itinerary that aims to explore the cross-cultural territory of this system of domesticated urbanism, Puigjaner’s proposal has the potential to produce tangible architectural transformations with both political and legislative outcomes, making the speculation and its relationship to practice both exciting and urgent.”

Kiel Moe: “Anna Puigjaner’s architectural capacities were immediately apparent in her portfolio. She is deeply engaged in architecture as an overtly open system, one that is suggestive of next-uses and new forms of dwelling. Her research is not so much what architecture is or has been, but what it could be in terms of emergent social welfare and the spatial dynamics to support it. Her far-reaching travel proposal and the resulting atlas together represents a cosmopolitan commitment to the most domestic of spaces that fulfills the terms and ambitions of the Wheelwright Prize well.”

Rafael Moneo: “Anna Puigjaner believes that architects should do more than simply design buildings and the spaces that surround them, but they should be concerned about the way people actually use those spaces. ‘Architecture goes beyond physicality’—her motto—means that buildings should help people to make their lives more efficient. She seeks to endow architecture with the power to alleviate the burdens of our domestic life. The lightness, subtlety, and cleanliness that is always present in Puigjaner’s work allows us a glimpse of how she imagines this architecture should be, and anticipates the lines of investigation she will pursue on her travels with the Wheelwright Prize.”

Benjamin Prosky: “Anna Puigjaner’s Wheelwright project aims to elucidate how historic and contemporary housing types that promote shared resources and collaboration will inform environmentally and socially sustainable housing options in the future. I look forward to seeing how her research, both architectural and anthropological, will generate novel design-based proposals for communally oriented housing. I believe the Wheelwright Prize will help Puigjaner emerge as one of her generation’s significant architects and design thinkers.”

Mohsen Mostafavi: “Contemporary discussions of housing need to benefit from radically fresh ideas. Anna Puigjaner’s project, Kitchenless City: Architectural Systems for Social Welfare, provides a new spatial imaginary for the consideration of dwelling in an increasingly diverse world. Her project captures the intention of the Wheelwright Prize, to spur discovery and find new possibilities for architecture.”
MAIO Studio  
Barcelona, 2011–12

MAIO Studio is a multidisciplinary design collective located in a renovated residence in Barcelona. The original 40-meter-deep floor was sectioned into small rooms and received little natural light. Puigjaner, with MAIO partner Guillermo López, opened the space by carving a patio mid-block, creating an outdoor room that draws light and air indoors. The courtyard serves as a communal gathering spot and divides the floor into two sections: The front, towards the street, is used as a foyer/gallery and accommodates public activities including meetings, exhibitions, and receptions. The rear is an expansive studio with a single, 12.5-meter-long worktable, which is shared today by 15 design professionals. MAIO invited peers from the fields of graphic design, engineering, and landscape architecture to share the space, creating a co-working environment that encourages mutual support and collaboration.

For the designers, the table is emblematic of their practice. “We like to explain our office as our table,” writes Puigjaner, “a co-creative continuum, where everything is shared.”

Photo credit: José Hevia
Species of Spaces
Museum of Contemporary Art of Barcelona, 2015–16

Species of Spaces, named after Georges Perec’s book, aims to transform the generic space of a museum into a particular one. MAIO, with architect Miguel Bernat, designed a grid of 4.8 x 4.8-meter rooms, set within one of the circular spaces of Richard Meier’s building. The repetition of identical modules creates a labyrinth effect. The specificity of each room becomes more reliant on its content than on its location or sequence. The walls were painted a subtle pink gradient that decreased towards white as the installation nears the end of the room. In reference to Perec’s ideas about the ordinary, the walls are a common dry-wall system with exposed steel studs.

Photo credit: José Hevia

Bar Nou
Barcelona, 2014–15

For the renovation of a bar Puigjaner and her partners created a dramatic vaulted ceiling system that creates a sense of shelter while maintaining a perception of continuous space. The designers’ goal was to create a spatial system that would be easily recognizable and replicable in other locations, reinforcing a consistent brand identity. The vaults are extended right up to the edges of the space, intersecting the façade windows and walls. The visibility of the wooden vaults on street-facing windows emphasizes the space’s preexisting character. Collaborators: Ana Domínguez (graphic design) and Miquel Àngel Vaquer (art director).

Photo credit: José Hevia
Urban Space System
Barcelona, 2013–14

MAIO with architect Oriol Reus opted to design a system rather than a space, recognizing that urban space is eternally unfinished. The result is a light infrastructure that encourages appropriation and social engagement. The design is a grid of lighting poles and tensioned cables that people may use to hang canopies, signage, or other material to delineate space for events or gatherings.

Image credit: José Hevia

Corners: Exhibition Display System
Barcelona Maritime Museum, 2014

Commissioned by the Massana School of Art and Design, MAIO created a modular, reusable, self-supporting, easily transportable display system. The system is a series of slight wireframe structures that may be combined to form walls, zigzags, or complete rooms. The rods are perforated to allow materials to be affixed to it.

Photo credit: José Hevia

Floating Columns
Chicago Architecture Biennial, 2015

MAIO describes Floating Columns as “a spatial activator for public discussion.” The inflatable columns moved throughout the galleries, testing the concept of mutable systems in which elements might be added or moved to shape different spaces and experiences.

Photo credit: David Schalliol
Housing:  
22 Dwellings, 110 rooms  
Barcelona, 2013–16

Slated for completion in summer 2016, this 6-story rental apartment building is MAIO’s first ground-up construction. Puigjaner, with her partners, responded with a design that is more a system of rooms than an arrangement of fixed floorplans. The idea was to create a “system of rooms that can be used as desired, the program not determined,” anticipating that tenants' needs change, as does market demand. Each apartment can be expanded or reduced by adding or subtracting rooms. The building has 110 rooms, presuming 5 rooms per dwelling, for 22 dwellings.

For the first year, a typical floor will be divided into four dwellings. Rooms abut each other and are connected with large openings rather than corridors. Centering each cluster of rooms is a kitchenette, with bathrooms strategically placed on either side. Tenants may decide for themselves how to assign each room’s use. Puigjaner notes that the repetition of same-sized rooms, common in 19th century urban housing, disappeared in the last half-century despite the usefulness of open rooms and plans with regards to contemporary families and lifestyles.

For the façade, MAIO opted for color-integrated stucco, recuperating a traditional decorative technique. Collaborators: Beatriz Borque (landscape architecture); Gaspar Alloza, Vanesa Solano (construction engineering); and Miguel Bernat, Núria Ortigosa, Ferran Martori, Berta Fusté, Mariona Mayol (architecture).
### Past Wheelwright Prize Winners

#### 2015
- **Erik L’Heureux**, BArch 1996, Washington University in St. Louis; MArch 2000, Princeton University  
  **Research** Hot and Wet: The Equatorial City and the Architectures of Atmosphere

#### 2014
  **Research** Domesticated Grounds: Design and Domesticity Within Animal Farming Systems

#### 2010–2011
- **Elisa Silva**, MArch ’02  
  **Interpreting Design Knowledge Through Latin American Slum Upgrading Efforts**

#### 2009–2010
- **Ying Zhou**, MArch ’07  
  **Urban Loopholes and Pragmatist Landscapes: Spatial Productions and the Shanghai Expo 2010**

#### 2008–2009
- **Mason White**, MArch ’01  
  **Meltdown: Thawing Geographies in Arctic Russia**

#### 2007–2008
- **Carlos Arnaiz**, MArch ’03  
  **Four Experiments in Urbanism: The Modern University City in Latin America**

#### 2006–2007
- **Miho Mazereeuw**, MArch/MLA ’02  
  **Post-Disaster Architecture and Urbanism: 3 Cities along the Ring of Fire**

#### 2005–2006
- **Joshua Comaroff**, MArch/MLA ’01  
  **The Archaeology of Afro-Modernity**

#### 2004–2005
- **Cecilia Tham**, MArch ’02  
  **The Roundabout Spectacle**

#### 2003–2004
- **Ker-Shing Ong**, MArch/MLA ’02  
  **A City in Miniature**

#### 2002–2003
- **Jeannie Kim**, MArch ’00  
  **Stuck in the Middle Again**

#### 2001–2002
- **Sze Tsung Leong**, MArch ’98  
  **Endangered Spaces: The Casualties of Chinese Modernization**

#### 2000–2001
- **Farès el-Dahdah**, MArch ’96  
  **Utopian Superblocks: The Evolution of Brasilia’s 1,200 Housing Slabs Since 1960**

#### 1999–2000
- **Paolo Bercah**, MAUD ’99, DDES ’92  
  **Architecture/Celebration**

#### 1998–1999
- **Nana Last**, MArch ’86  
  **Cartesian Grounds: The Extended Planes of Modernism**

#### 1996–1997
- **James Favaro**, MArch ’82  
  **The Influence of Underground Transportation on the Development of Cities**

#### 2013
- **Gia Wolff**, MArch 2008, Harvard GSD  
  **Research** Floating City: The Community-Based Architecture of Parade Floats

#### 1995–1996
- **Raveervarn Choksumatchai**, MArch ’87  
  **Seam: Connecting Spatial Fabric**

#### 1994–1995
- **Edwin Y. Chan**, MArch ‘85  
  **The Glass Building Revisited**

#### 1993–1994
- **Richard M. Sommer**, MArch ’88  
  **Traces of the Iron Curtain: A Creative Redescription**

#### 1992–1993
- **Jeffrey A. Murphy**, MArch ’86  
  **Housing Courtyards of the Amsterdam School**

#### 1991–1992
- **Roger Sherman**, MArch ’85  
  **The Simulation of Nature: Alvar Aalto and the Architecture of Mise-en-scène**

#### 1990–1991
- **Holly Getch**, MArch ’91  
  **Conventions of Representation and Strategies of Urban Space from the 18th to the Early 20th Centuries: Juvarra, Repton, Schinkel, Le Corbusier**

#### 1989–1990
- **Wellington Reiter**, MArch ’86  
  **The Walled City Reconsidered: A Study of Roman Passage Architecture**

#### 1988–1989
- **Elizabeth A. Williams**, MArch ’85  
  **Event, Place, Precedent: The Urban Festival in Western Europe**

#### 1987–1988
- **Linda Pollak**, MArch ’85  
  **The Picturesque Promenade: Temporal Order in the Space of Modernism**

#### 1986–1987
- **Christopher Doyle**, MArch ’85  
  **Sequence and Microsequence: Urban Drama in Baroque Italy**

#### 1985–1986
- **Frances Hsu**, MArch ’85  
  **Transformation of the Landscape in Modernism: Gardens of Alvar Aalto and Le Corbusier**

#### 1982–1983
- **Joanna Lombard**, MArch ’77  
  **Housing and Lifecare Facilities Planning and Design for the Elderly in Japan, Israel, Europe**

#### 1981–1982
- **Hector R. Arce**, MArch ’77  
  **The Grid as Underlying Structure: A Study of the Urbanism of Gridded Cities in Latin America**

#### 1980–1981
- **Erik L’Heureux**, BArch 1996, Washington University in St. Louis; MArch 2000, Princeton University  
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<td>Susie Kim</td>
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1973–1974 | Dolf Hermann Schnebli     | MArch '54 |                                                                      |
| 1971–1972 | Royal Alfred McClure      | MArch '47 |                                                                      |
| 1969–1970 | Gottfried Paul Csala      | BArch '54 |                                                                      |
| 1968–1969 | Edward Stutt              | MArch '53 |                                                                      |
| 1967–1968 | Frederick D. Holister     | MArch '53 |                                                                      |
| 1966–1967 | Donald Emanuel Olsen      | MArch '46 |                                                                      |
| 1965–1966 | Ieoh Ming Pei             | MArch '46 |                                                                      |
| 1964–1965 | Jacek von Henneberg       | MArch '51 |                                                                      |
| 1963–1964 | Jerry Neal Leibman        | MArch '50 |                                                                      |
| 1962–1963 | Henry Louis Horowitz      | MArch '50 |                                                                      |
| 1961–1962 | Jean Claude Mazet         | MArch '50 |                                                                      |
| 1960–1961 | Edward Chase Weren        | MArch '50 |                                                                      |
| 1959–1960 | George Elliot Rafferty    | MArch '50 |                                                                      |
| 1958–1959 | Vaughn Papworth Call      | MRP '49 |                                                                      |
| 1957–1958 | Joseph Douglas Carroll, Jr. | MRP '47 |                                                                      |
| 1956–1957 | Jean Paul Carlhian        | MRP '47 |                                                                      |
|           | Noel Buckland Dant        | MRP '48 |                                                                      |

1974–1975 | Martin Daniel Meyerson    | MCP '49 |                                                                      |
| 1971–1972 | Kurt Augustus Mumm        | BCP '46 |                                                                      |
| 1970–1971 | Ira Rakatansky            | MArch '46 |                                                                      |
| 1969–1970 | Stanley Salzman           | MArch '46 |                                                                      |
| 1967–1968 | Alvaro Ortega             | MArch '45 |                                                                      |
| 1966–1967 | Theodore Jan Prichard     | MArch '44 |                                                                      |
| 1965–1966 | Helge Westermann          | MArch '48 |                                                                      |
| 1964–1965 | Christopher Tunnard       | 1943–1944 |                                                                      |
| 1960–1961 | Elliot Fette Noyes        | MArch '38 |                                                                      |
| 1959–1960 | Walter H. Kilham, Jr.     | MArch '28 |                                                                      |
| 1956–1957 | Paul Marvin Rudolph       | MArch '47 |                                                                      |
|           | Walter Egan Trevett       | 1935–1936 |                                                                      |
|           | RPrentice Bradley         | MArch '33 |                                                                      |
The Wheelwright Prize is an update of the Arthur Wheelwright Traveling Fellowship, which was established in 1935 and previously available to Harvard GSD alumni. The original prize was conceived at a time when few architects traveled abroad, and for many early recipients—including Paul Rudolph, Eliot Noyes, William Wurster, and I. M. Pei—the fellowship financed travels that followed the tradition of the Grand European Tour. In 2013, the school decided to open the prize to architects practicing anywhere in the world, recognizing the more fluid flow of ideas and talent across the globe today, and the necessity of new forms of architectural research to developing new modes of architectural practice.

wheelwrightprize.org

The 2017 Wheelwright Prize will begin receiving applications in December 2016.

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Please direct general inquiries about the Wheelwright Prize to:

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