

It would be hard to find an architect or historian who has not read Kenneth Frampton's work. Frampton, who has been the Ware Professor of Architecture at the Graduate School of Architecture, Planning, and Preservation at Columbia University since 1972, has played a transformative role in the fields of architectural history, theory, and criticism. The question is not whether he has shaped our discipline, but rather how many times he has done so.

Frampton co-founded the Institute for Architecture and Urban Studies (IAUS) in New York in 1967. Through the Institute's public programs and its ambitious publishing agenda—which included the seminal journal *Oppositions* (1973–84) and an eponymous imprint at MIT Press—Frampton helped advance a critical discourse in which theory played a central role in debates over the practices of architecture and urban design. Many of the themes explored at the IAUS and *Oppositions* would reappear frequently in Frampton's work, which synthesized phenomenology and hermeneutics with the critical theory of the Frankfurt School. The Institute published a number of primary texts in English for the first time, and introduced American readers to such figures as Aldo Rossi and Manfredo Tafuri.

In 1980, Thames and Hudson published Frampton's *Modern Architecture: A Critical History*, and the book quickly became the standard text on the subject. Now in its fourth edition, *Modern Architecture* expands on the work of pioneering historians like Pevsner and Banham to invest the story of architectural modernism with appropriate complexity. The book is extraordinary in its breadth and in the range of intellectual movements and geographical contexts represented. *Modern Architecture* gives appropriate space to the diverse strains of modernism (from the historical avant gardes and Romantic nationalism to the late modernist auto-critique of Team X) and to the social and political contexts that gave rise to these movements. Frampton's survey established the standard against which all other accounts of modern architecture are measured.

Among the hundreds of essays Frampton has published, perhaps the most influential is "Prospects for a Critical Regionalism," which appeared first in *Perspecta* in 1983 and later that year (in slightly amended form as "Towards a Critical Regionalism: Six Points for an Architecture of Resistance") in Hal Foster's groundbreaking anthology *The Anti-Aesthetic: Essays on Postmodern Culture*. A polemical challenge to the universalizing tendencies of international modernism at a time of increasing globalization, "Prospects for a Critical Regionalism" sparked vigorous debate worldwide over the necessity of regional expression in architectural practice. Frampton would elaborate many of the themes sketched out in the essay over the succeeding years. His interest in expressive construction would lead to the 1995 book, *Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture*.

He is also the author of *Modern Architecture and the Critical Present* (1982), *American Masterworks* (1995), *Le Corbusier* (2001), *Labour, Work & Architecture* (2005), *The Evolution of 20th-Century Architecture: A Synoptic Account* (2006), *Five North American Architects: An Anthology by Kenneth Frampton* (2012), *L'Altro Movimento Moderno* (2015), and *A Genealogy of Modern Architecture: Comparative Critical Analysis of Built Form* (2015).

Frampton's legacy as a teacher deserves mention. As the founding director of the doctoral program in architectural history and theory at Columbia, he has mentored numerous historians (myself and SAH President Ken Oshima included) who have made a significant impact on the discipline. Frampton's generosity as a scholar and teacher is legendary, and is evident in the legacy of critical inquiry pursued by his former students. Frampton's pedagogical excellence has been recognized with visiting appointments at a number of leading institutions around the world, including the Royal College of Art in London, the ETH in Zürich, the Berlage Institute in Amsterdam, EPFL in Lausanne, and the Accademia di Architettura in Mendrisio.

Frampton's impact as teacher and author is evident in the recent acquisition of his archive and library by two institutions. The Canadian Centre for Architecture in Montréal celebrated the arrival of Frampton's archive with the 2017 exhibition "Educating Architects: Four Courses by Kenneth Frampton." The show is structured around four courses Frampton taught at Columbia in order "to illustrate his multi-generational impact on the landscape of architecture education." Last year, the University of Hong Kong held a two-day symposium to mark their acquisition of 10,000 volumes from Frampton's library. Among his many honors and awards are the 2014 Lisbon Triennale Millennium BCP Lifetime Achievement Award, the 2012 Schelling Architecture Theory Prize, and the 2005 Architectural League of New York President's Medal.

Please join me in congratulating Kenneth Frampton.

Citation by David Rifkind and Ken Oshima