

THEY ARE THE
VISIONARIES CREATING
THE CITIES,
BUILDINGS, CARS,
FURNITURE, AND
MACHINES
OF THE FUTURE. THEY
ARE THE KIND
OF DESIGNERS
WHO IMPROVE OUR
LIVES WHILE
STRETCHING THE
LIMITS OF OUR
IMAGINATION. THEY
ARE THE
GENIUS INVENTORS
WE CALL...

THE MAKERS

THE LIGHT STUFF:
Designer Paul Cocksedge
pulls off magic tricks like
transforming polystyrene cups
into elegant lamp shades.



JOSHUA PRINCE-RAMUS

THE ARCHITECT JOSHUA PRINCE-Ramus describes the approach of his New York firm REX as “productively losing control,” which means letting client constraints lead the team in unexpected creative directions. The method’s roots lie in his stint as partner in charge of the New York office of Rem Koolhaas’ OMA, which conceived the dramatic stacked-volumes design of the Seattle Central Library in part to meet city regulations. Completed in 2004, the structure provided a blueprint for the projects Prince-Ramus would undertake after OMA New York morphed into REX, which hinge on new modes of flexibility. His best-known, the Wyly Theatre in Dallas, finished in 2009, lifts and retracts various parts of the stage and auditorium in minutes to facilitate a wide variety of theat-



PRINCE-RAMUS FAVORS FLEXIBLE BUILDING ARRANGEMENTS LIKE THE WYLY THEATRE, WHICH CAN BE RAPIDLY RECONFIGURED TO SUIT DIFFERENT TYPES OF PERFORMANCES.

MEET THE MAKER

BIGGEST CREATIVE HERO Wagner. I’m not really a classical-music buff, but as an architect I’m challenging typologies, and Wagner pushed the form: He really invented his own universe.

MOST INDISPENSABLE TOOL My Naim stereo.

THE ONE THING EVERYONE SHOULD KNOW HOW TO MAKE Pancakes.

AN EVERYDAY OBJECT THAT IS PERFECTLY DESIGNED To quote Voltaire, “The perfect is the enemy of the good.”

DREAM PROJECT An opera house.

rical configurations. “The whole tension between form and function is false and unproductive,” the 41-year-old former philosophy student says. Instead, his studio’s watchword is *performance*, a springboard to ambitious but responsible concepts like Museum Plaza in Louisville, Kentucky, an H-shaped 62-story skyscraper slated to open in 2013 that will house luxury condos, a hotel, loft apartments, retail spaces, and an art museum. “These days, you either have amazing wild forms that are way over budget and off schedule, or you have very dutiful architecture and it’s just boring,” Prince-Ramus says. “To me, that means the architects just weren’t good enough in either scenario.” *James Gaddy*



Prince-Ramus at home in New York City.



A rendering of the Museum Plaza in Louisville, Kentucky.



MAKERS HUBS FIVE INSTITUTIONS THAT CHAMPION AND NURTURE EMERGING TALENT.

With buildings like the trapezoidal Seattle Central Library, the chiseled Casa da Música in Porto, Portugal, and the cantilevered CCTV headquarters in Beijing, the architecture firm OMA has become famous for its intellectual rigor, civic-mindedness, and visual panache. Credit OMA’s “horizontal” design process, in which ideas are accepted from everyone, be it cofounder Rem Koolhaas or a junior associate who works 80-hour-plus weeks. “Our desire to avoid default solutions often means we work beyond default hours,” says Shohei Shigematsu, a partner who spearheaded the CCTV design team. OMA’s noteworthy alums include Joshua Prince-Ramus, Zaha Hadid, and Bjarke Ingels (page 88)—proof that the firm doesn’t just produce some of the world’s best buildings, it also produces some of its best builders.

