

TANGENT

Brand Redesign
Process

DELIVERABLES

1. BRANDING

Masthead

Brand Typography

Brand Colors

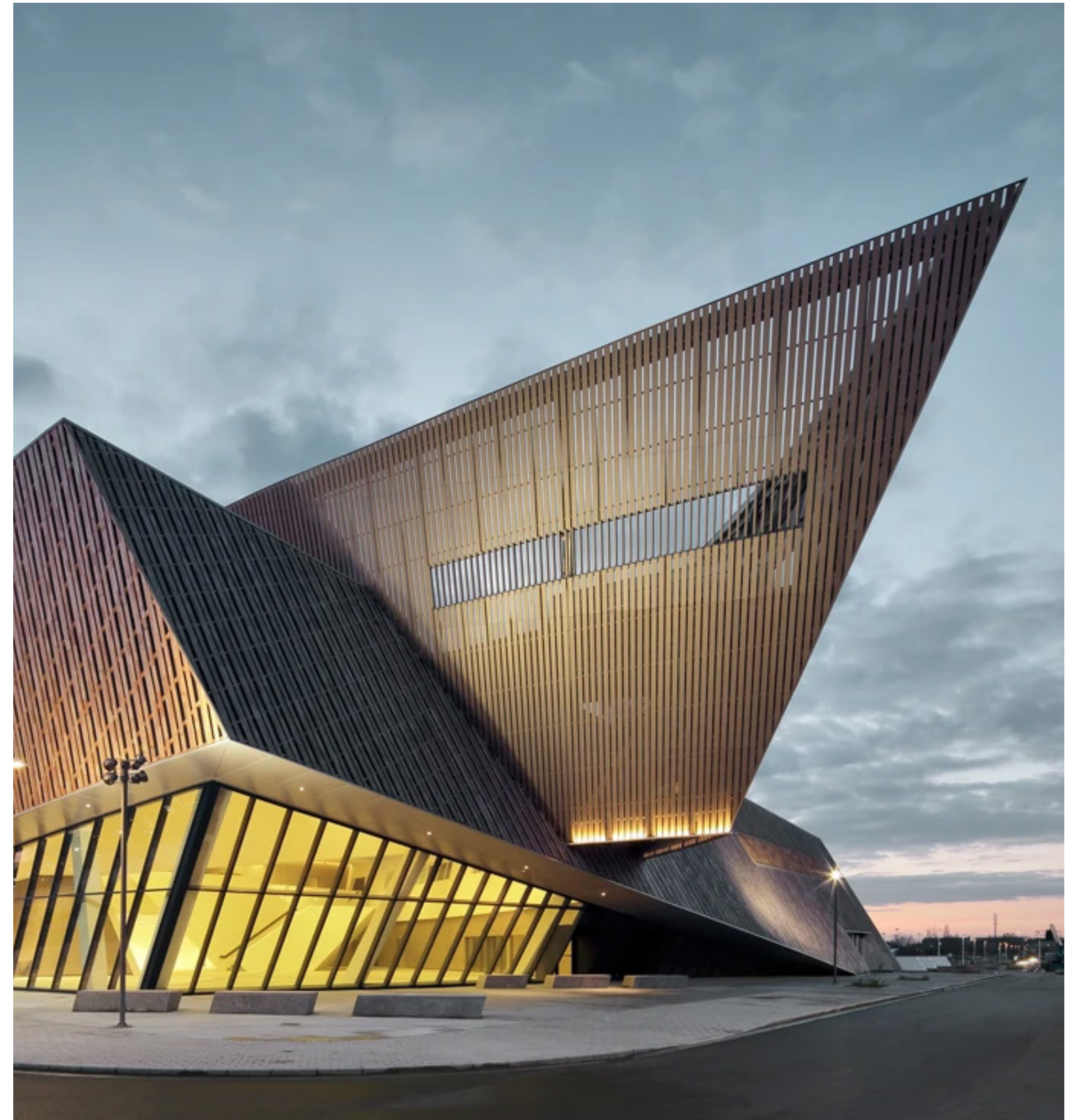
2. EDITORIAL
ITERATION 1

3. EDITORIAL
ITERATION 2

4. EDITORIAL
ITERATION 3

Tangent is a monthly print magazine that reimagines architectural publishing through bold editorial design and geometric storytelling. Focused on contemporary architecture, Tangent pairs striking layouts with critical essays, exploring the form, function, and visual tension behind the built environment. The debut issue features Daniel Libeskind, Rem Koolhaas, and I.M. Pei—three architects known for their angular, sculptural approach to space and structure. With asymmetric grids, high-contrast type, and archive-sourced imagery, Tangent transforms the magazine format into an immersive design object.

Through a refined visual system and tactile print treatments, Tangent turns architecture into an experience on paper—featuring sharply angled paragraph blocks, structural photography, and subtle layout shifts that echo the physicality of its subject. The brand voice is smart, analytical, and design-forward, crafted for an audience of architects, designers, and visual thinkers who crave depth, clarity, and concept. With the tagline “Geometry in Motion,” Tangent offers not just architecture in print—but architecture as print.



BRAND POSITIONING

PURPOSE

Tangent is a monthly print magazine dedicated to exploring contemporary architecture through a visual and editorial lens. It fills a gap in architectural publishing by offering a curated, tactile, and design-forward experience that connects readers to the built environment and the ideas behind it.

AUDIENCE

Tangent is created for architects, designers, students, and visual culture enthusiasts who seek inspiration beyond traditional industry publications. The magazine appeals to those who appreciate form, storytelling, and design as a way to understand the world around them.

VISION

Tangent is more than a magazine—it’s a spatial experience in print. Each issue showcases the work of visionary architects and explores how geometry, space, and structure shape human perception. Through bold layouts, rich imagery, and in-depth editorial, Tangent transforms architecture into a narrative medium.

DIFFERENCES

Unlike conventional architecture magazines, Tangent focuses on visual storytelling and editorial design as central tools. With asymmetric layouts, typographic rhythm, and high-concept features, it offers a bold, print-first experience that treats each issue like a design object.

VALUES

- Curation
Carefully selected architectural content and voices
- Form
Celebrating structure, geometry, and spatial clarity
- Editorial Depth
Merging design with critical thinking
- Craft
Printed with care, using tactile and high-quality materials

PERSONA

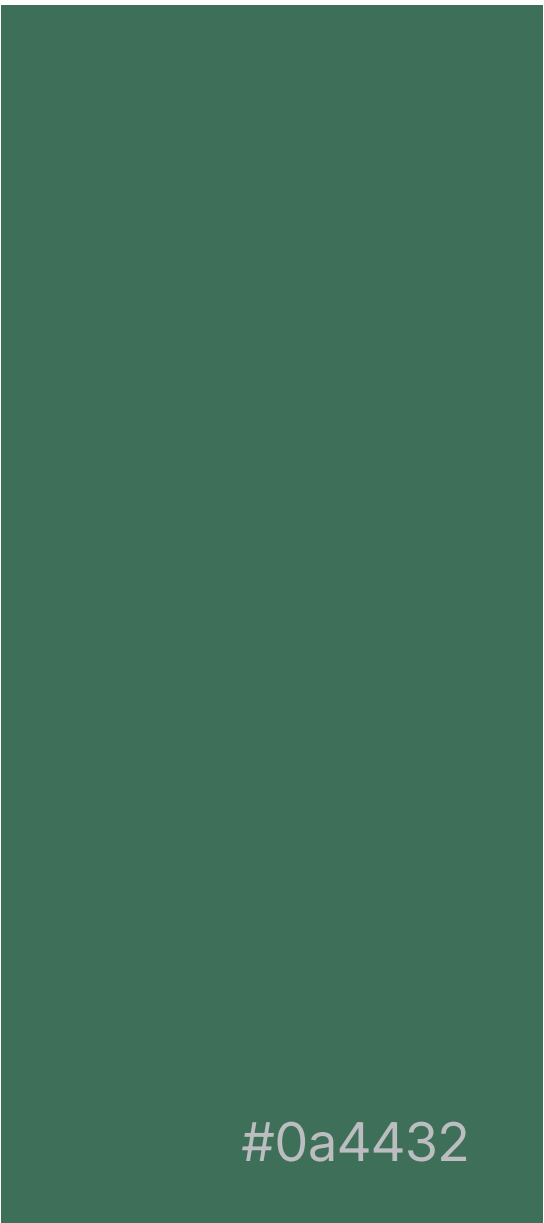
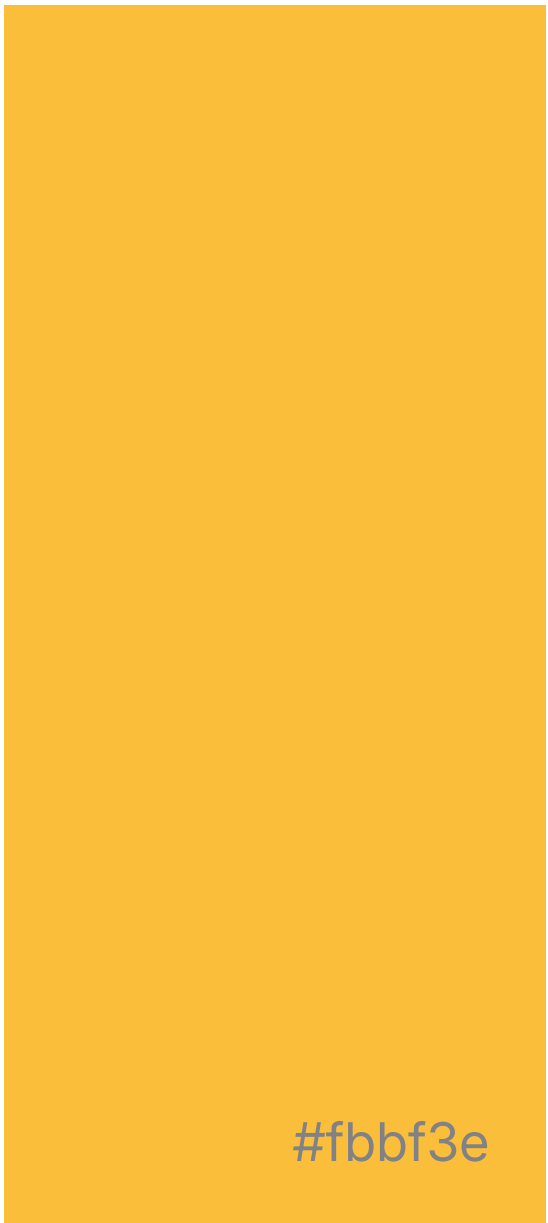
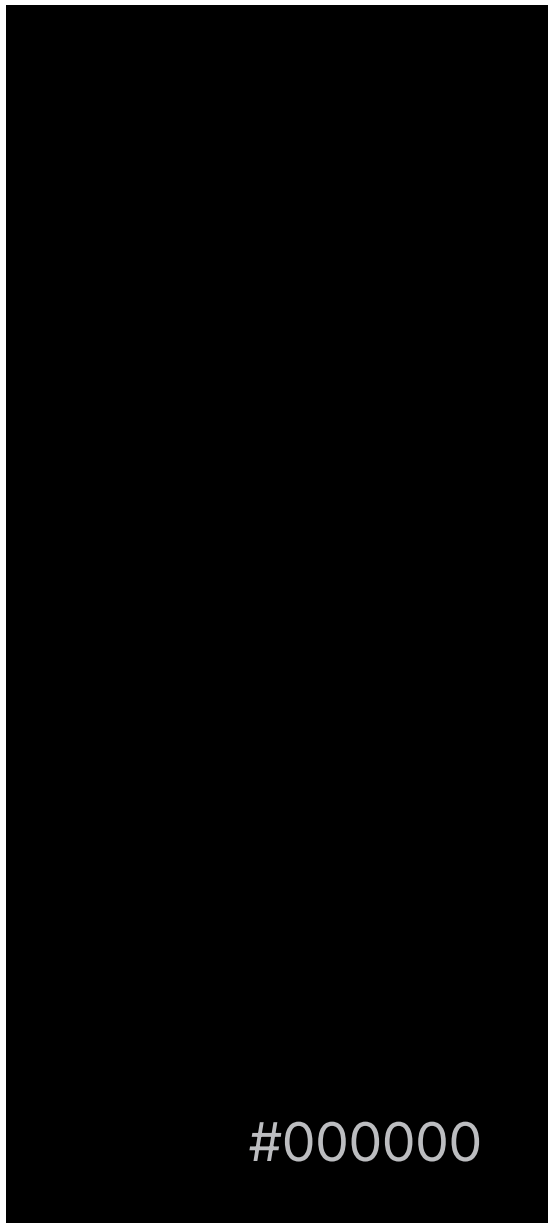
The Creator archetype best defines Tangent—innovative, expressive, and committed to making meaningful, well-crafted work. It invites readers to see architecture not only as function, but as narrative, texture, and art.

VOICE

- Character/Persona
Intellectual
Graphic
Analytical
- Tone
Confident
Editorial
Elevated
- Language
Precise
Bold
Minimal
- Purpose
Reveal
Question
Frame

TANGENT

BRAND COLORS



BRAND TYPEFACE

PRIMARY TYPEFACE

SZTOS REGULAR

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
0 1 2 3 4 5 6 7 8 9

SECONDARY TYPEFACE

HELVETICA NEUE

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Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
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Contemporary Architecture
through the Vision of Daniel
Libeskind, Rem Koolhaas,
I.M. Pei, and Tatiana Bilbao.

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how contemporary architecture shapes what we remember,
how we feel, and where we're going.

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— exploring its key features, movements, and why it reflects
the spirit of our time.

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with Memory
A deep dive into the life, philosophy, and emotionally charged
works of Libeskind, whose architecture confronts history and
transforms space into experience.

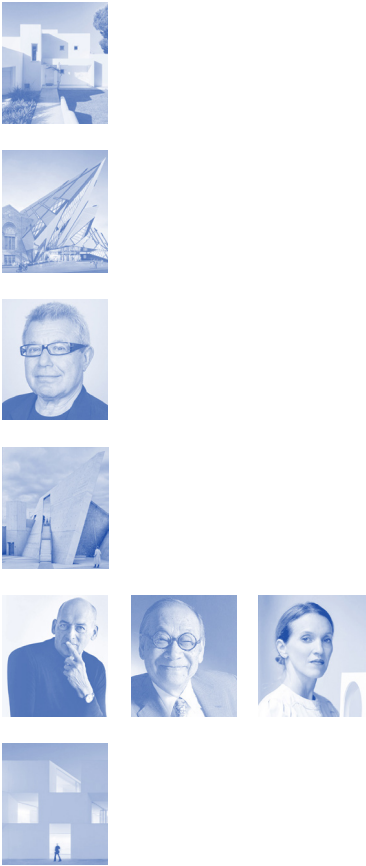
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imagine better futures.



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Daniel Libeskind
The Architecture of Memories

Polish-American Architect, Artist, Professor
Co-Founder of Studio Libeskind
b. 1946

Daniel Libeskind is one of the most influential contemporary architects, known for merging bold, geometric design with powerful emotional and historical storytelling. Born in 1946 in post-war Poland to Holocaust survivors, his life experiences deeply inform his work—transforming architecture into a vessel for remembrance, meaning, and resilience.

"Architecture is not a silent object. It speaks, it remembers, it mourns. A building is not just a structure but a story frozen in space."

From Musical Prodigy to Storyteller of Space

Before his first building, Libeskind's world was sound. As a gifted young musician, he studied piano and accordion with the intensity of a performer. After immigrating to the U.S. in 1969, he pursued music seriously—until architecture stole his heart. This musical foundation continues to influence his design philosophy: each building is composed like a piece of music—layered, emotional, and structured to move its audience. He studied at the Cooper Union in New York and later at the School of Comparative Studies at Essex University in England. Rather than learning just how to construct buildings, he immersed himself in philosophy, art theory, and cultural history. These ideas would become the DNA of his work—designs that do more than function, they feel.

The Jewish Museum and the Art of Designing Absence

Nowhere is Libeskind's vision more hauntingly clear than in the Jewish Museum in Berlin. Its jagged facade, windowless voids, and intentionally disjointed interior don't just house history—they become it. The structure physically embodies absence and silence, inviting visitors to confront the trauma of the Holocaust not through exhibits alone, but through spatial experience.

Similarly, his master plan for the World Trade Center site in New York integrates light, void, and memory—ensuring that the space where tragedy once occurred is never reduced to real estate. His design makes space sacred.

"The site could not just be rebuilt. It had to be remembered."

Architecture as Emotional Intelligence

Daniel Libeskind's architecture refuses to remain passive. His buildings aren't simply places to inhabit—they are places to feel. His forms are rarely symmetrical, his materials often raw, and his use of space deliberately uncomfortable. That's because Libeskind is less interested in aesthetics and more focused on atmosphere—how a building might hold grief, offer silence, or reflect a nation's scars. He once said that "architecture is a communicative art"—and indeed, his structures communicate loudly, whether through the slashing voids of the Jewish Museum, the spiraling tension of the Imperial War Museum North in Manchester, or the fragmented planes of the Felix Nussbauma Haus in Osnabrück. His works demand interaction, contemplation, and emotional participation.

"I don't believe in architecture that is merely functional. Function is the beginning—but never the end."

At the core of Libeskind's vision is a belief that architecture can—and should—take a stand. He often designs against forgetting, using architecture to resist erasure, to mark what has been lost. Through light, absence, materiality, and geometry, he crafts not just structures, but experiences. In doing so, he has redefined what it means to build in the 21st century: not as an act of creating space, but of giving memory a home.



Daniel Libeskind's work transforms architecture into an emotional language—where sharp forms, voids, and light express memory, loss, and resilience. Each building tells a story.

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Echoes Through Space
Selected Works

As we trace the lines of Daniel Libeskind's career—through war museums, cultural institutions, public memorials, and soaring towers as we begin to see a pattern not of repetition, but of just intention. His buildings are not quiet; they do not conform. Instead, they rupture, shift, slice, and fracture—mirroring the historical wounds they seek to acknowledge. Every edge and every void is purposeful, a gesture toward something that can't be said but must be felt.

Libeskind's architectural vocabulary is one of disruption, yet within it, there is healing. He builds with light and absence, using sharp lines to guide us toward uncomfortable truths and shared memories. His work invites us to inhabit stories—not the glossy narratives of progress or beauty, but the complex, often painful stories of identity, memory, and survival.

This small collection of twelve works is only a glimpse into his vast and varied portfolio, but even here, the through-line is evident. Whether designing in Europe, North America, or Asia, Libeskind does not transplant his vision—he responds. Each building emerges from its context: from the trauma embedded in Berlin's soil, to the symbolic rebirth required in Lower Manhattan. He listens to the place, the people, and the past.

What makes his work so distinct is that it resists closure. A Libeskind building is never just a final product—it's a process, a question, a provocation. It invites interpretation, often demands discomfort, and always holds space for reflection. And in doing so, it elevates architecture beyond the physical—into something profoundly human.

"There is no architecture without memory. Without memory, you're just putting up empty walled bricks."

A Closing Reflection on Libeskind's Work

In a century where speed dominate the built environment, Libeskind offers something radically different: buildings that breathe, pause, and remember. And perhaps that is his greatest contribution—not just to architecture, but to how we think about history, emotion, and the spaces we choose to inhabit.



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1. Jewish Museum 2. Imperial War Museum 3. Contemporary Jewish Museum 4. Felix Nussbaum Haus 5. Museum of Military History 6. V&A Spiral 7. Denver Art Museum Extension 8. MO Modern Art Museum 9. Albert Einstein Discovery Center 10. Run Run Shaw Creative Media Ctr 11. Edge of Time Pavilion 12. Einstein House

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Bold, emotional, strong and deeply symbolic, Daniel Libeskind's architecture transforms space into memory. Influenced by his upbringing as the child of Holocaust survivors and his early training in music, Libeskind approaches architecture as a narrative medium—where form, light, and void are used not just to construct buildings, but to evoke remembrance, provoke reflection, and communicate the complexities of history. His work challenges the neutrality of modern design, insisting that architecture must feel as much as it functions. Through his buildings, Libeskind gives shape to silence, and turns absence into presence.

"Architecture is not based on concrete and steel, and the elements of the soil. It is based on a wonder. For me, architecture is not about just building. It's a narrative art, a communicative art that speaks of memory, of time, of cultural continuity. It's about how space can move people—not just physically, but emotionally and spiritually."

In a world where buildings are often reduced to sleek surfaces and efficiency metrics, Libeskind offers something far more enduring: architecture that remembers, resonates, and restores.

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"Every line I have drawn is informed by the complexity of history and the human experience. Only to create meaningful architecture, you must listen to the voices that aren't always visible—you must give form to the unspoken."

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In Conversation with Daniel Libeskind

A fictional interview based on the architect's philosophy, writings, and public talks.

Q: Your work often engages with difficult histories—trauma, memory, and loss. Why is that important to you as an architect?

Because architecture is never neutral. The buildings we create shape how people remember, how they mourn, how they heal. I was born to Holocaust survivors. I've lived with absence my whole life. Architecture, for me, is not about decoration—it's about giving form to the invisible. Memory must live in space, not just in books or museums. My buildings aim to hold that memory, to embody it.

Q: How does your early background in music still influence your approach to architecture?

Completely. Music teaches you how to structure time emotionally—and architecture, in many ways, is the same. You move through a building the way you move through a sonata. There are pauses, crescendos, dissonance, resolution. I never start with a flat facade. I begin with rhythm, with narrative. I imagine what it must feel like to walk through that space before I ever draw a single line.

Q: What was the emotional weight of designing the World Trade Center master plan?

It was overwhelming. It wasn't about rebuilding towers—it was about preserving grief, honoring resilience, and making sure the world never forgot what happened. The footprints of the original buildings had to remain untouched. That emptiness was essential. We were building for the future, yes, but we also had to leave space for reflection, for silence.

Q: Do you believe architecture can heal?

Yes. But not by pretending that pain never existed. Healing happens when we acknowledge the wound. That's what good architecture does—it reveals, it listens, it remembers. It doesn't solve everything. But it creates space for things to be felt, and that is its power.

Q: What advice would you give to emerging architects who want to make meaningful work?

Stay curious. Read poetry. Listen to music. Study history—not just architectural history, but human history. Don't be afraid to build with feeling. We have enough buildings that are efficient. What we need now are buildings that are honest.

Q: Many of your buildings use sharp angles, fractured forms, and unconventional paths. What draws you to those design languages?

Because life itself is not linear or symmetrical. Memory isn't orderly. History doesn't unfold in perfect squares. The jagged forms, the slanted walls—they reflect the instability of the narratives we carry. I want people to feel slightly disoriented when they walk through a building, to engage emotionally, not just visually. Every project starts with listening. The geography, the light, the sound of the place, the memory of the land—even the silence of what used to be there.

Q: How do you begin a new project? What's your creative process like?

It always begins with a story. I try to understand the site, its people, its past. Sometimes it's a sketch, sometimes it's a sentence that strikes me. I don't design for a generic audience—I design for the specific weight a place holds. Architecture is storytelling with stone and steel.

Q: Do you feel your identity as a European-born, American-trained architect influences your worldview?

Absolutely. I was born in Poland, raised in Israel, then America. My identity is layered. That perspective allows me to see architecture not as a national project, but as a deeply human one. I draw from many traditions, many places. I think that complexity is what makes the work resonate across cultures.

Q: You often design museums and memorials. Is that a conscious choice?

In a way, yes. I'm drawn to projects that have meaning beyond themselves. Museums and memorials are places where people go to remember, to feel. They're sacred in their own way. And they allow architecture to become part of the emotional landscape of a society.

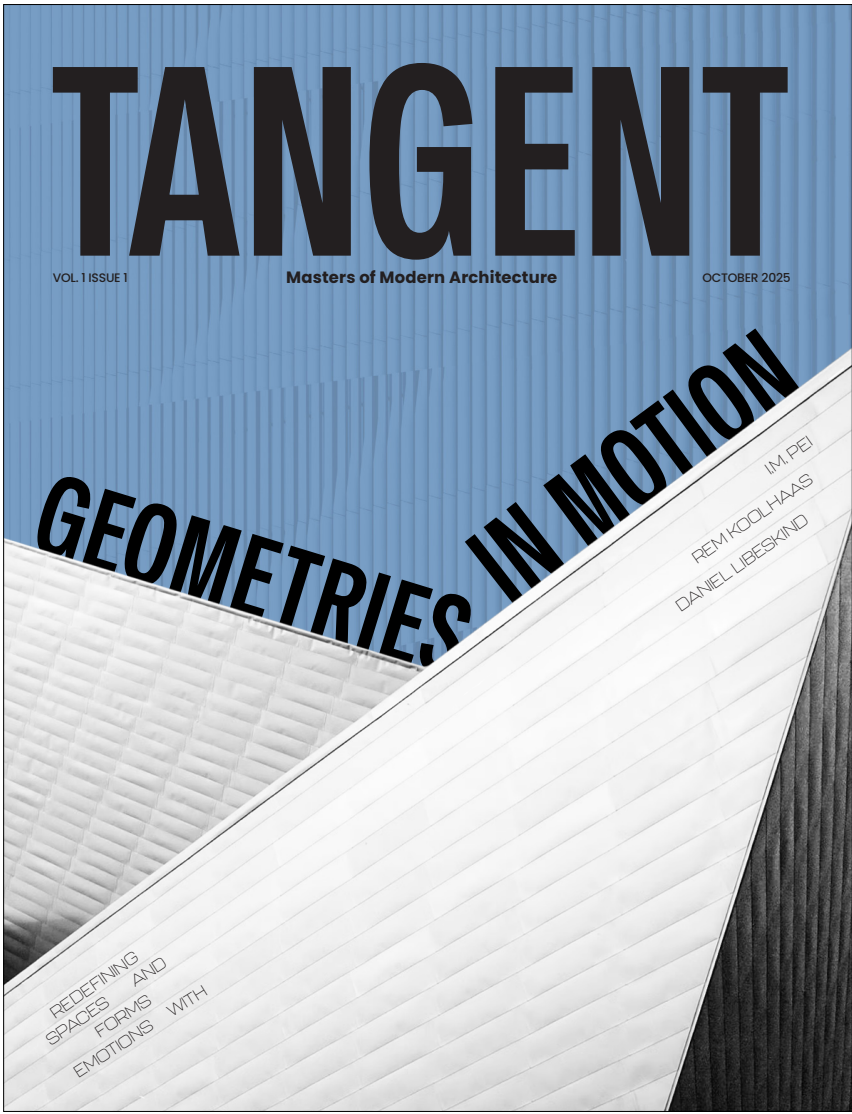
Q: What do you hope people feel when they experience your buildings?

I hope they feel something real. It doesn't have to be comfort. It could be reflection, tension, inspiration—even discomfort. But if they leave unchanged, then I haven't done my job. Architecture should be transformative, not just functional.

Q: Your architecture often deals with memory, history, and emotion. In an age where speed and efficiency drive most design decisions, how do you maintain that depth and philosophical approach in your practice today?

It's a constant act of resistance. We live in a time where buildings are often reduced to economic equations—how fast, how cheap, how scalable. But architecture isn't just a product; it's a cultural act. I've always believed that the most meaningful spaces are those that slow us down, that ask questions rather than provide answers. Even when working within constraints, I fight to retain that sense of purpose. The budget, the timeline—those are real. But so is the soul of a place. You can't let that get engineered out of existence. History doesn't unfold in perfect squares. The jagged forms, the slanted walls—they reflect the instability of the narratives we carry. I want people to feel slightly disoriented when they walk through a building, to engage emotionally, not just visually. Every project starts with listening. The geography, the light, the sound of the place, the memory of the land—even the silence of what used to be there.

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“ARCHITECTURE IS NOT BASED ON CONCRETE AND STEEL AND THE ELEMENTS OF THE SOIL. IT’S BASED ON WONDER.” Daniel Libeskind



09

Libeskind's Approach to Design: Blurring Boundaries

Libeskind believes that architecture should evoke strong emotions and connect deeply with people's experiences. He often aims to create buildings that make people feel even if it's disorientation, contemplation, or hope. His designs are not just about functional spaces; they're about provoking a visceral response. This emotional engagement is the element of his architectural philosophy.

Libeskind's work is also inspired by his love for philosophy and literature. He references philosophers, poets, and writers in his thoughts and discussions of architecture. Concepts like existentialism and the complexities of the human condition resonate in his work. He sees architecture as an intellectual and cultural endeavor where buildings become narratives that speak to the deeper truths of our society. Overall, Daniel Libeskind's inspirations are a rich blend of history, human emotion, culture, intellectual engagement, his unique artistic expression. He seeks to make architecture a meaningful, emotional experience that is transcending pure function, reflecting the true complexities of the world and the people who have left their print while inhabiting it.

In conclusion, Daniel Libeskind stands as a pioneering figure in contemporary architecture, known for his ability to merge emotion, history, and meaning into his designs. His work goes beyond the mere creation of spaces; it serves as a medium for storytelling, cultural reflection, and emotional engagement. From the very powerful symbolism of the Jewish Museum in Berlin to the resilience embodied in the World Trade Center Master Plan, Libeskind's architecture is a testament to his belief in the profound impact that buildings can have on human experience. Through his unique blend of deconstructivist forms, historical depth, and philosophical thought, Libeskind has redefined the role of architecture in shaping a clear understanding of the past and present, and leaving an indelible mark.



07



REM KOOLHAAS

Dutch Architect, Urbanist, Professor
Co-Founder of OMA
b. 1944

Mei Chen
Author and Editor

The Radical Urbanist and Unconventional Architect

Rem Koolhaas is a Dutch architect, urbanist, and theorist widely recognized as one of the most influential contemporary architects. Born on November 17, 1944, in Rotterdam, Netherlands, Koolhaas has reshaped the field with his bold, unconventional ideas and deep interest in the evolving dynamics of cities and urban life. Known for challenging traditional architectural norms, his work blurs the boundaries between architecture, urban planning, and social theory, resulting in innovative structures that respond to the complexities of modern society.

Early Life and Education

Koolhaas grew up in a family connected to the creative arts; his father was a writer and cultural director, while his mother was an art enthusiast. His early exposure to art and culture significantly influenced his future path. Before pursuing architecture, Koolhaas worked as a journalist and screenwriter, experiences that honed his observational skills and interest in narrative, which would later manifest in his architectural work. He studied at the Architectural Association School of Architecture in London in the late 1960s, where he was exposed to radical architectural thinking. His education there shaped his approach to architecture as not merely a technical field but a platform for ideas and cultural critique. He continued his studies at Cornell University, where he began to solidify his ideas about urbanism and modern architecture.



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Founding OMA and Early Works


In 1975, Koolhaas co-founded the office for Metropolitan Architecture (OMA) with Elia Zenghelis, Madelon Vriesendorp, and Zoe Zenghelis. OMA quickly became a platform for exploring new architectural possibilities, often through unconventional forms and groundbreaking concepts. One of their early projects, Kuratli (1984) in France, exemplified OMA's approach to large-scale development by integrating various architectural forms and functions into a interconnected complex.

Major Works and Signature Style

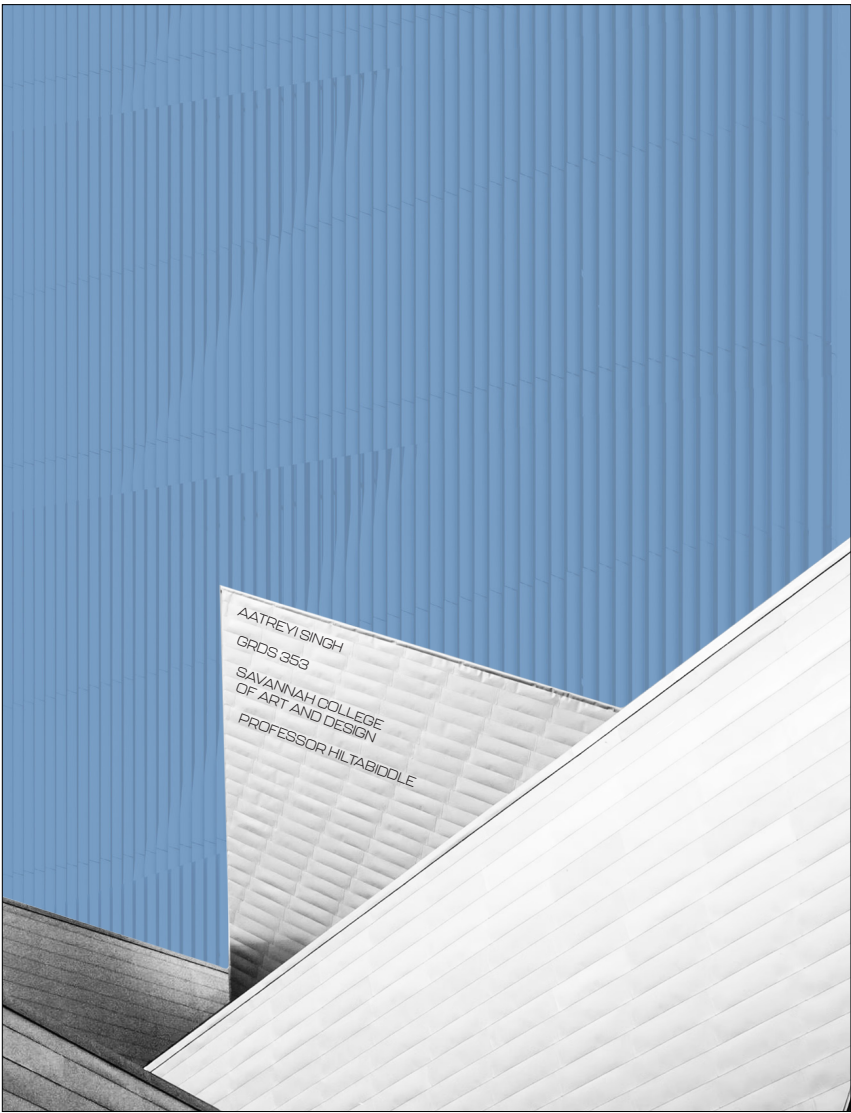
Koolhaas is known for designs that challenge conventional architectural forms; often they are characterized by geometries, asymmetry, and an embrace of industrial aesthetics. His work incorporates elements of deconstructivism, it is deeply rooted in pragmatism, addressing the needs of modern urban life while pushing the limits of design.

Some of his most significant work includes the Seattle Central Library (2004), known for its transparent, layered design that reflects openness and accessibility, and the CCTV Headquarters in Beijing (2022), a bold, loop-shaped skyscraper, defies the traditional tower format. These projects showcase his ability to merge form with function, creating structures that are not only visually striking but also engage with their surroundings in innovative and functional ways.

“Architecture is not about creating a static form; it’s about provoking thought, challenging the status quo, and constantly reimagining how we live and interact with space.”



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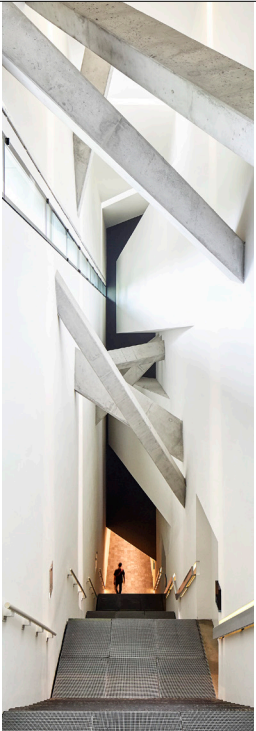
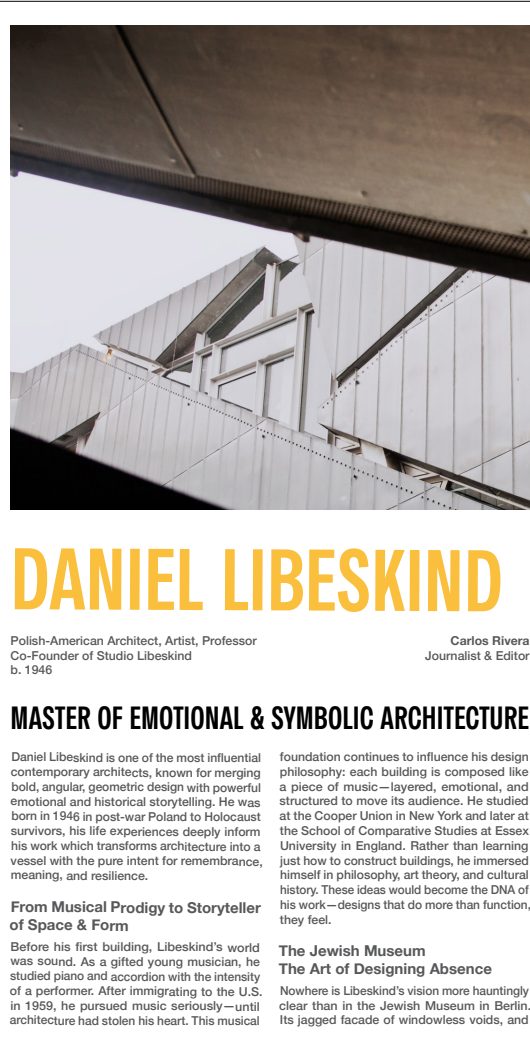
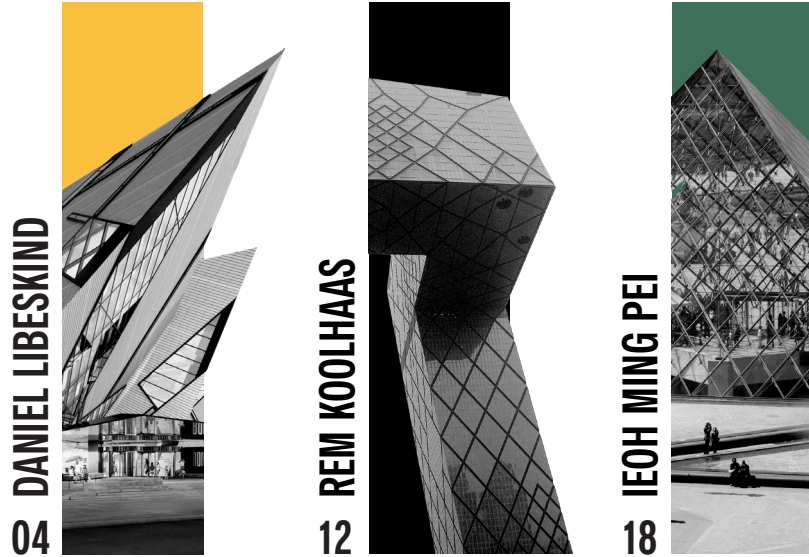
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• **J.M. Pei**
Harmonious geometry and timeless clarity

2




LIBESKIND'S APPROACH TO DESIGN: BLURRING BOUNDARIES

Emotional Architecture
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IN CONVERSATION FT. DANIEL LIBESKIND

A FICTIONAL INTERVIEW BASED ON THE ARCHITECT'S PHILOSOPHY, WRITINGS, AND PUBLIC TALKS

Q: Your work often engages with difficult histories—trauma, memory, and loss. Why is that important to you as an architect?
Because architecture is never neutral. The buildings we create shape how people remember, how they mourn, how they heal. I was born to Holocaust survivors. I've lived with absence my whole life. Architecture, for me, is not about decoration—it's about giving form to the invisible. Memory must live in space, not just in books or museums. My buildings aim to hold that memory, to embody it.

Q: How does your early educational background in music still influence your approach to architecture?
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Author and Editor

RADICAL URBANIST & UNCONVENTIONAL ARCHITECT

Rem Koolhaas is a Dutch architect, urbanist, and theorist, widely regarded as one of the most influential designers in contemporary architecture. Born on November 17, 1944, in Rotterdam, Netherlands, EU, Koolhaas has revolutionized the discipline with his bold, unconventional ideas and a deep engagement with the evolving dynamics of cities and urban life. Renowned for challenging architectural conventions, his work blurs the boundaries between architecture, urban planning, and social theory, resulting in innovative structures that reflect the complexities of modern society.

Early Life and Education
Koolhaas grew up in a creatively enriching environment, where his father was a writer and cultural director, while his mother was an avid art enthusiast. This early exposure to art and culture played a pivotal role in shaping his worldview and future career.

Before turning to the architectural design, he worked as a journalist and screenwriter—experiences that sharpened his observational skills and cultivated a narrative sensibility. These storytelling instincts would obviously later influence his architectural philosophy and design approach.

He studied at the Architectural Association School of the Architecture in London during the late 1960s, a period marked by radical architectural experimentation. This formative education framed architecture not just as a technical discipline but as a platform for his critical thought and cultural commentary.



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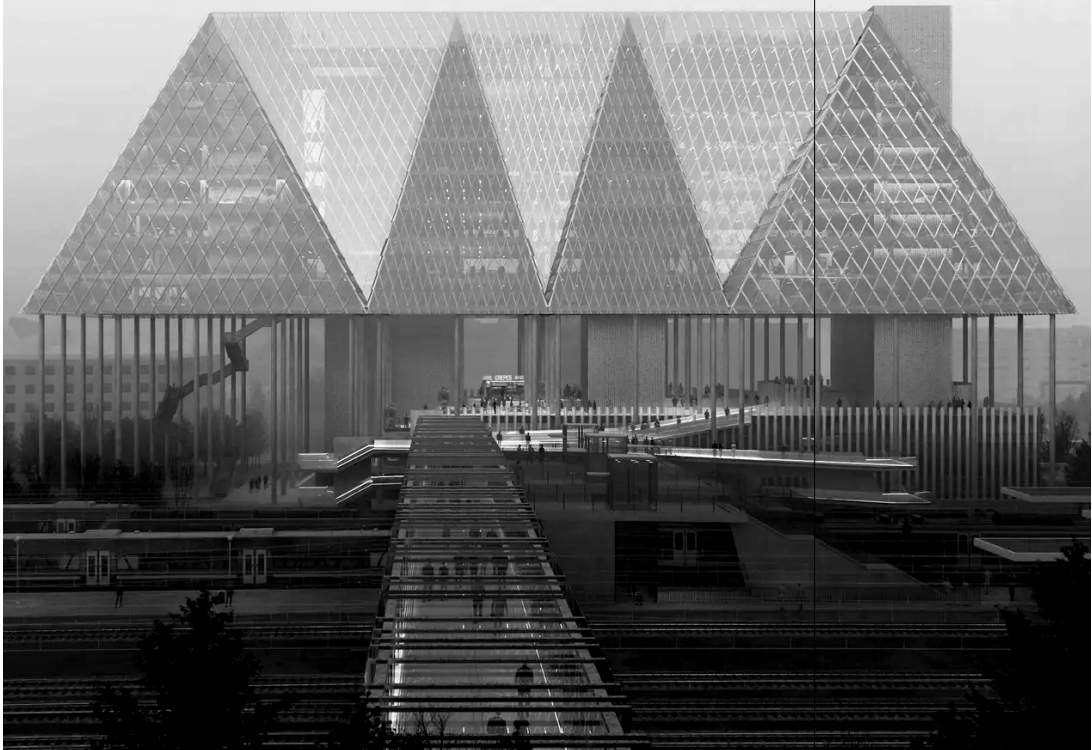


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Print Editorial

Tangent Magazine / Process Book

“ARCHITECTURE IS ABOUT PROVOKING
THOUGHT, CHALLENGING THE STATUS QUO,
AND REIMAGINING HOW WE LIVE.”



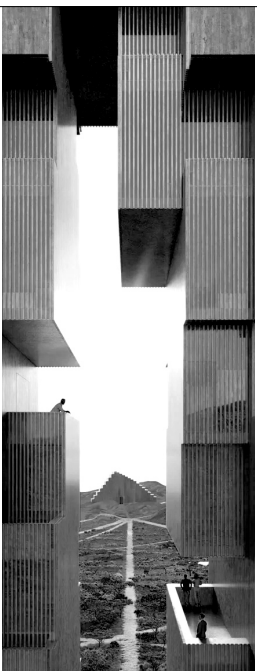
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FOUNDING OMA & EARLY WORKS

Major Works and Signature Style

In 1975, Renzo Piano co-founded the Office for Metropolitan Architecture (OMA) along with architect Elia Zenghelis. From the beginning, OMA was established as a dynamic platform dedicated to the exploring of new architectural possibilities, often through the unconventional forms and groundbreaking conceptual approaches. One of the firm's early landmark projects, La Prairie (1984) in France, exemplified this ethos. The project had integrated diverse architectural elements and functions into a unified, interconnected urban complex—highlighting OMA's innovative approach to large-scale development.

Koolhaas is renowned for designs that subvert traditional bound architectural expectations. His buildings often feature bold geometries, asymmetrical compositions, and raw, industrial aesthetic. While elements of deconstructionism are evident in his work, his design philosophy remains deeply pragmatic—grounded in the realities of modern urban life yet constantly pushing the boundaries of architectural form.



Among his most acclaimed projects are the Seattle Central Library (2004), celebrated for its transparent, layered structure that embodies accessibility and civic openness. Equally iconic is the CCTV Headquarters in Beijing (2012), a dramatic, loop-shaped skyscraper that defies the conventional tower format. These projects demonstrate Koolhaas's ability to seamlessly merge form and function, resulting in buildings that are not only visually arresting but also thoughtfully responsive to their urban contexts.

**“PEOPLE CAN INHABIT ANYTHING.
AND THEY CAN BE MISERABLE
IN ANYTHING AND ECSTATIC IN
ANYTHING. MORE AND MORE, I
THINK THAT ARCHITECTURE HAS
NOTHING TO DO WITH IT”**

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“ARCHITECTURE IS A
DANGEROUS MIX OF
FOREVER & IMPOTENCE”



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I.M. PEI

Chinese-American Architect, Professor
Co-Founder of Pei Cobb Freed & Partners
b. 1917

ENDURING LEGACY OF TIMELESS MODERNISM OF PEI

I.M. Pei, an iconic figure in modern architecture, left an enduring legacy through his elegant designs that seamlessly blend modernist principles with cultural and historical sensitivity. Born Ioh Ming Pei in Guangzhou, China, in 1917, he moved to the United States in 1935 to pursue his passion for architecture. There, he developed a distinctive style characterized by clean lines, geometric precision, and the masterful use of glass and natural light.

Pei studied architecture at the Massachusetts Institute of Technology (MIT) and later at Harvard University's Graduate School of Design, where he was influenced by Bauhaus pioneers Walter Gropius and Marcel Breuer. These experiences instilled in him a deep appreciation for modernist ideals. However, Pei's architectural vision was never limited to a single style. Instead, he synthesized

modernism with cultural references and historical context, creating timeless works that resonate across geographies and generations. His career, spanning over seven decades, transformed cityscapes around the globe—from Paris and Hong Kong to Washington, D.C. His projects continue to inspire awe through their clarity, sophistication, and sensitivity to place.

At the heart of Pei's philosophy was the belief in harmony between architecture and its surroundings. He argued that buildings should not dominate their environment but rather enhance it—drawing inspiration from history, culture, and the natural world. This thoughtful approach enabled him to design structures that are not only visually striking but also deeply contextual and enduringly relevant.



Sanya Patel
Writer and Editor

b. 1917

“ARCHITECTURE IS THE VERY MIRROR OF LIFE. YOU
ONLY HAVE TO CAST YOUR EYES ON BUILDINGS TO
FEEL THE PRESENCE OF THE PAST, THE SPIRIT OF A
PLACE; THEY ARE THE REFLECTION OF SOCIETY.”



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THE ART OF EXPANDING SKYLINES

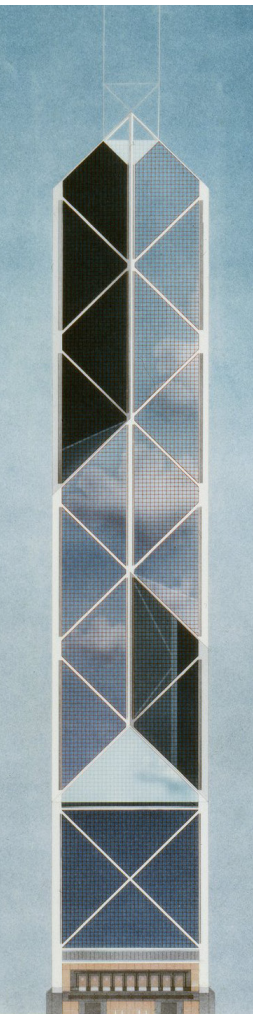
I.M. Pei's legacy is one of timeless modernism. His unique ability to harmonize innovation with tradition distinguished him as an architect capable of transcending all stylistic boundaries. Over a remarkable career spanning more than seven decades, Pei received numerous accolades, most notably the Pritzker Architecture Prize in 1983, often regarded as the highest honor in the field.

Pei remained creatively active well into his later years. One of his final major works, the Museum of Islamic Art in Doha, Qatar, completed in 2008, exemplified his lifelong curiosity and sensitivity. In this project, he engaged deeply with the geometric patterns and the spiritual traditions of Islamic architecture, creating a modern structure rooted in cultural heritage.

Pei passed away in 2019 at the age of 102, but his influence continues to shape the architectural world. His enduring philosophy—that architecture should create meaningful spaces that resonate with both their time and place—remains a guiding principle for architects and designers around the globe. Whether found in the soaring glass facades of a skyscraper or the minimalist lines of a museum, Pei's designs remind us that architecture is more

than construction—it is an experience. For Pei, architecture was not merely the art of building; it was the creation of a dialogue between past and present, tradition and modernity, a dialogue that defines how we engage with the built environment.

**“ARCHITECTURE IS NOT JUST
ABOUT SPACE AND FORM, BUT
ALSO ABOUT THE ENVIRONMENT,
COMMUNITY, AND THE CULTURE.
THE ESSENCE OF ARCHITECTURE
IS ABOUT CREATING SPACES THAT
ARE DEEPLY ROOTED SOCIALLY,
GEOGRAPHICALLY HISTORICAL”**



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EDITORIAL ITERATION 3

