

MEDIA KIT
ANNOUNCING THE 2009
PRITZKER ARCHITECTURE PRIZE LAUREATE

This media kit consists of two booklets: one with text providing details of the laureate announcement, and a second booklet of photographs accompanied by descriptive comments in Peter Zumthor’s own words of the projects shown. The photos of the Laureate and his works provided do not represent a complete catalogue of the Laureate’s work, but rather a small sampling.

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P R E V I O U S L A U R E A T E S

1979

Philip Johnson of the United States of America
presented at Dumbarton Oaks, Washington, D.C.

1980

Luis Barragán of Mexico
presented at Dumbarton Oaks, Washington, D.C.

1981

James Stirling of the United Kingdom
presented at the National Building Museum,
Washington, D.C.

1982

Kevin Roche of the United States of America
presented at The Art Institute of Chicago, Illinois

1983

Ieoh Ming Pei of the United States of America
presented at The Metropolitan Museum of Art,
New York, New York

1984

Richard Meier of the United States of America
presented at the National Gallery of Art, Washington, D.C.

1985

Hans Hollein of Austria
presented at the Huntington Library, Art Collections and Botanical
Gardens, San Marino, California

1986

Gottfried Böhm of Germany
presented at Goldsmiths' Hall, London, United Kingdom

1987

Kenzo Tange of Japan
presented at the Kimbell Art Museum, Fort Worth, Texas

1988

*Gordon Bunshaft of the United States of America
and
Oscar Niemeyer of Brazil*
presented at The Art Institute of Chicago, Illinois

1989

Frank O. Gehry of the United States of America
presented at the Todai-ji Buddhist Temple, Nara, Japan

1990

Aldo Rossi of Italy
presented at Palazzo Grassi, Venice, Italy

1991

Robert Venturi of the United States of America
presented at Palacio de Iturbide, Mexico City, Mexico

1992

Alvaro Siza of Portugal
presented at the Harold Washington Library Center
Chicago, Illinois

1993

Fumihiko Maki of Japan
presented at Prague Castle, Czech Republic

1994

Christian de Portzamparc of France
presented at The Commons, Columbus, Indiana

1995

Tadao Ando of Japan
presented at the Grand Trianon and the Palace of Versailles, France

1996

Rafael Moneo of Spain
presented at the construction site of The Getty Center,
Los Angeles, California

1997

Sverre Fehn of Norway
presented at the construction site of The Guggenheim Museum,
Bilbao, Spain

1998

Renzo Piano of Italy
presented at the White House, Washington, D.C.

1999

Sir Norman Foster (Lord Foster) of the United Kingdom
presented at the Altes Museum, Berlin, Germany

2000

Rem Koolhaas of The Netherlands
presented at the The Jerusalem Archaeological Park, Israel

2001

Jacques Herzog and Pierre de Meuron of Switzerland
presented at Thomas Jefferson's Monticello
Charlottesville, Virginia

2002

Glenn Murcutt of Australia
presented at Michelangelo's Campidoglio in Rome, Italy

2003

Jørn Utzon of Denmark
presented at Royal Academy of Fine Arts of San Fernando, Madrid, Spain

2004

Zaha Hadid of the United Kingdom
presented in the State Hermitage Museum, St. Petersburg, Russia

2005

Thom Mayne of the United States of America
presented at the Jay Pritzker Pavilion, Millennium Park
Chicago, Illinois

2006

Paulo Mendes da Rocha of Brazil
presented at the Dolmabahçe Palace
Istanbul, Turkey

2007

Richard Rogers of the United Kingdom
presented at the Banqueting House, Whitehall Palace
London, United Kingdom

2008

Jean Nouvel of France
presented at the Library of Congress
Washington, D.C.

For publication/broadcast on or after Monday, April 13, 2009

Peter Zumthor of Switzerland Becomes the 2009 Pritzker Architecture Prize Laureate

Los Angeles, CA—Peter Zumthor of Switzerland has been chosen as the 2009 Laureate of the Pritzker Architecture Prize. The formal ceremony for what has come to be known throughout the world as architecture’s highest honor will be held on May 29 in Buenos Aires, Argentina. At that time, a \$100,000 grant and a bronze medallion will be bestowed on the 65-year old architect.

Although most of his work is in Switzerland, he has designed projects in Germany, Austria, The Netherlands, England, Spain, Norway, Finland and the United States. His most famous work is in Vals, Switzerland — the Thermal Baths, which has been referred to by the press as “his masterpiece.” Most recently critics have praised his Field Chapel to Saint Nikolaus von der Flüe near Cologne, Germany. The jury singled out not only those buildings, but also the Kolumba Museum in Cologne, calling the latter “a startling contemporary work, but also one that is completely at ease with its many layers of history.”

In announcing the jury’s choice, Thomas J. Pritzker, chairman of The Hyatt Foundation, quoted from the jury citation, “Peter Zumthor is a master architect admired by his colleagues around the world for work that is focused, uncompromising and exceptionally determined.” And he added, “All of Peter Zumthor’s buildings have a strong, timeless presence. He has a rare talent of combining clear and rigorous thought with a truly poetic dimension, resulting in works that never cease to inspire.”

In Zumthor’s own words as expressed in his book, *Thinking Architecture*, “I believe that architecture today needs to reflect on the tasks and possibilities which are inherently its own. Architecture is not a vehicle or a symbol for things that do not belong to its essence. In a society that celebrates the inessential, architecture can put up a resistance, counteract the waste of forms and meanings, and speak its own language. I believe that the language of architecture is not a question of a specific style. Every building is built for a specific use in a specific place and for a specific society. My buildings try to answer the questions that emerge from these simple facts as precisely and critically as they can.”

Pritzker Prize jury chairman, The Lord Palumbo elaborated with more of the citation: “Zumthor has a keen ability to create places that are much more than a single building. His architecture expresses respect for the primacy of the site, the legacy of a local culture and the invaluable lessons of architectural history.” He continued, “In Zumthor’s skillful hands , like those of the consummate craftsman, materials from cedar shingles to sandblasted glass are used in a way that celebrates their own unique qualities, all in the service of an architecture of permanence.”

Zumthor, when notified that he had been named the 2009 laureate, responded, “Being awarded the Pritzker Prize is a wonderful recognition of the architectural work we have done in the last 20 years. That a body of work as small as ours is recognized in the professional world makes us feel proud and should give much hope to young professionals

that if they strive for quality in their work it might become visible without any special promotion.”

The Zumthor choice marks the second time in three decades of the Pritzker Architecture Prize that Switzerland has provided the laureate. In 2001, Jacques Herzog and Pierre de Meuron were the honorees.

The purpose of the Pritzker Architecture Prize is to honor annually a living architect whose built work demonstrates a combination of those qualities of talent, vision and commitment, which has produced consistent and significant contributions to humanity and the built environment through the art of architecture.

The distinguished jury that selected Zumthor as the 2009 Laureate consists of its chairman, Lord Palumbo, internationally known architectural patron of London, chairman of the trustees, Serpentine Gallery, former chairman of the Arts Council of Great Britain, former chairman of the Tate Gallery Foundation, and former trustee of the Mies van der Rohe Archive at the Museum of Modern Art, New York; and alphabetically: Alejandro Aravena, architect and executive director of Elemental in Santiago, Chile; Shigeru Ban, architect and professor at Keio University, Tokyo, Japan; Rolf Fehlbaum, chairman of the board, Vitra in Basel, Switzerland; Carlos Jimenez, professor, Rice University School of Architecture, principal, Carlos Jimenez Studio in Houston, Texas; Juhani Pallasmaa, architect, professor and author of Helsinki, Finland; Renzo Piano, architect and Pritzker Laureate, of Paris, France and Genoa, Italy; and Karen Stein, writer, editor and architectural consultant in New York. Martha Thorne, associate dean for external relations, IE School of Architecture, Madrid, Spain, is executive director.

“There have been two Pritzker Prize Laureates from South America, but we have never held the ceremony there,” explained Pritzker. “The first was Oscar Niemeyer of Brazil in 1988, and then another Brazilian in 2006, Paulo Mendes da Rocha. We held their ceremonies in Chicago and Istanbul respectively. The venues change every year, moving around the world focusing on historic and architecturally significant sites. We’ve held ceremonies in Asia, Europe and North America, including Mexico, so it is time to visit South America.”

The late Philip Johnson was the first Pritzker Laureate in 1979. The late Luis Barragán of Mexico was named in 1980. The late James Stirling of the United Kingdom was elected in 1981, Kevin Roche in 1982, Ieoh Ming Pei in 1983, and Richard Meier in 1984. Hans Hollein of Austria was the 1985 Laureate. Gottfried Böhm of Germany received the prize in 1986. The late Kenzo Tange was the first Japanese architect to receive the prize in 1987; Fumihiko Maki was the second from Japan in 1993; and Tadao Ando the third in 1995. Robert Venturi received the honor in 1991, and Alvaro Siza of Portugal in 1992. Christian de Portzamparc of France was elected Pritzker Laureate in 1994. The late Gordon Bunshaft of the United States and Oscar Niemeyer of Brazil, were named in 1988. Frank Gehry of the United States was the recipient in 1989, the late Aldo Rossi of Italy in 1990. In 1996, Rafael Moneo of Spain was the Laureate; in 1997 the late Sverre Fehn of Norway; in 1998 Renzo Piano of Italy, in 1999 Sir Norman Foster of the UK, and in 2000, Rem Koolhaas of the Netherlands. In 2001, two architects from Switzerland received the honor: Jacques Herzog and Pierre de Meuron. Australian Glenn Murcutt received the prize in 2002. The late Jørn Utzon of Denmark

was honored in 2003; Zaha Hadid of the UK in 2004; and Thom Mayne of the United States in 2005. Paulo Mendes da Rocha of Brazil was the Laureate in 2006, and Richard Rogers received the prize in 2007. Jean Nouvel of France was the Laureate last year.

The field of architecture was chosen by the Pritzker family because of their keen interest in building due to their involvement with developing the Hyatt Hotels around the world; also because architecture was a creative endeavor not included in the Nobel Prizes. The procedures were modeled after the Nobels, with the final selection being made by the international jury with all deliberations and voting in secret. Nominations are continuous from year to year with hundreds of nominees from countries all around the world being considered each year.

#

Note to editors: Additional information on the history of the Pritzker Architecture Prize as well as a more detailed story on the Buenos Aires venue for the ceremony are provided separately in this media kit.

Citation from the Jury

Peter Zumthor is a master architect admired by his colleagues around the world for work that is focused, uncompromising and exceptionally determined. He has conceived his method of practice almost as carefully as each of his projects. For 30 years, he has been based in the remote village of Haldenstein in the Swiss mountains, removed from the flurry of activity of the international architectural scene. There, together with a small team, he develops buildings of great integrity –untouched by fad or fashion. Declining a majority of the commissions that come his way, he only accepts a project if he feels a deep affinity for its program, and from the moment of commitment, his devotion is complete, overseeing the project's realization to the very last detail.

His buildings have a commanding presence, yet they prove the power of judicious intervention, showing us again and again that modesty in approach and boldness in overall result are not mutually exclusive. Humility resides alongside strength. While some have called his architecture quiet, his buildings masterfully assert their presence, engaging many of our senses, not just our sight but also our senses of touch, hearing and smell.

Zumthor has a keen ability to create places that are much more than a single building. His architecture expresses respect for the primacy of the site, the legacy of a local culture and the invaluable lessons of architectural history. The Kolumba Museum in Cologne, for example, is not only a startling contemporary work but also one that is completely at ease with its many layers of history. Here, Zumthor has produced a building that emerges from the remains of a bombed church in the most inevitable and lyrical of ways, intertwining place and memory in an entirely new palimpsest. This has always been the compelling character of this architect's work, from the singular yet universal breath of faith inscribed in the tiny field chapel in the village of Wachendorf, Germany, to the mineral mist in the thermal baths at Vals, Switzerland. For him, the role of the architect is not just to construct a fixed object but also to anticipate and choreograph the experience of moving through and around a building.

In Zumthor's skillful hands, like those of the consummate craftsman, materials from cedar shingles to sandblasted glass are used in a way that celebrates their own unique qualities, all in the service of an architecture of permanence. The same penetrating vision and subtle poetry are evident in his writings as well, which, like his portfolio of buildings, have inspired generations of students. In paring down architecture to its barest yet most sumptuous essentials, he has reaffirmed architecture's indispensable place in a fragile world. For all of these reasons, Peter Zumthor is the recipient of the 2009 Pritzker Architecture Prize.

THE JURY

CHAIRMAN

The Lord Palumbo

Architectural Patron, Chairman of the Trustees, Serpentine Gallery

Former Chairman of the Arts Council of Great Britain

Former Chairman of the Tate Gallery Foundation

Former Trustee of the Mies van der Rohe Archive at the Museum of Modern Art, New York

London, England

Alejandro Aravena

Architect and Executive Director of Elemental

Santiago, Chile

Shigeru Ban

Architect

Professor, Keio University

Tokyo, Japan

Rolf Fehlbaum

Chairman of the Board, Vitra

Basel, Switzerland

Carlos Jimenez

Professor, Rice University School of Architecture

Principal, Carlos Jimenez Studio

Houston, Texas

Juhani Pallasmaa

Architect, Professor and Author

Helsinki, Finland

Renzo Piano

Architect and Pritzker Laureate 1998

Paris, France and Genoa, Italy

Karen Stein

Writer, editor and architectural consultant

New York, New York

Executive Director

Martha Thorne

Associate Dean for External Relations

IE School of Architecture

Madrid, Spain

about Peter Zumthor...

Peter Zumthor was born on April 26, 1943, the son of a cabinet maker, Oscar Zumthor, in Basel, Switzerland. He trained as a cabinet maker from 1958 to 1962. From 1963-67, he studied at the Kunstgewerbeschule, Vorkurs and Fachklasse with further studies in design at Pratt Institute in New York.

In 1967, he was employed by the Canton of Graubünden (Switzerland) in the Department for the Preservation of Monuments working as a building and planning consultant and architectural analyst of historical villages, in addition to realizing some restorations. He established his own practice in 1979 in Haldenstein, Switzerland where he still works with a small staff of fifteen. Zumthor is married to Annalisa Zumthor-Cuorad. They have three children, all adults, Anna Katharina, Peter Conradin, and Jon Paulin, and two grandchildren.

Since 1996, he has been a professor at the Academy of Architecture, Università della Svizzera Italiana, Mendrisio. He has also been a visiting professor at the University of Southern California Institute of Architecture and SCI-ARC in Los Angeles in 1988; at the Technische Universität, Munich in 1989; and at the Graduate School of Design, Harvard University in 1999.

His many awards include the Praemium Imperiale from the Japan Art Association in 2008 as well as the Carlsberg Architecture Prize in Denmark in 1998, and the Mies van der Rohe Award for European Architecture in 1999. In 2006, he received the Thomas Jefferson Foundation Medal in Architecture from the University of Virginia. The American Academy of Arts and Letters bestowed the Arnold W. Brunner Memorial Prize in Architecture in 2008. A complete list of all his awards is provided in the fact summary of this media kit.

In the recent book published by Barrons Educational Series, Inc. titled, *Architectura, Elements of Architectural Style*, with the distinguished architectural historian from Australia, Professor Miles Lewis, as general editor, the Zumthor's Thermal Bath building at Vals is described as "a superb example of simple detailing that is used to create highly atmospheric spaces. The design contrasts cool, gray stone walls with the warmth of bronze railings, and light and water are employed to sculpt the spaces. The horizontal joints of the stonework mimic the horizontal lines of the water, and there is a subtle change in the texture of the stone at the waterline. Skylights inserted into narrow slots in the ceiling create a dramatic line of light that accentuates the fluidity of the water. Every detail of the building thus reinforces the importance of the bath on a variety of levels."

In the book titled *Thinking Architecture*, first published by Birkhauser in

1998, Zumthor set down in his own words a philosophy of architecture. One sample of his thoughts is as follows: “I believe that architecture today needs to reflect on the tasks and possibilities which are inherently its own. Architecture is not a vehicle or a symbol for things that do not belong to its essence. In a society that celebrates the inessential, architecture can put up a resistance, counteract the waste of forms and meanings, and speak its own language. I believe that the language of architecture is not a question of a specific style. Every building is built for a specific use in a specific place and for a specific society. My buildings try to answer the questions that emerge from these simple facts as precisely and critically as they can.”

#

Fact Summary

Peter Zumthor

Born:

April 26, 1943 in Basel, Switzerland

Education:

Kunstgewerbeschule, Basel, Switzerland
Pratt Institute, New York, NY

Awards

1989

Heinrich Tessenow Medal
Technical University, Hannover, Germany

1992 and 1995

International Architecture Prize for
Neues Bauen in den Alpen, Sexten Kultur, Südtirol,
For the Saint Benedict Chapel, Sumvitg,
for the Home for Senior Citizens in Chur, Masans,
And for the Gugalun House, Versam

1995

International Prize for Stone Architecture
Fiera di Verona, Italy

1996

Erich Schelling Prize for Architecture
Karlsruhe

1998

Carlsberg Architectural Prize
Copenhagen, Denmark

Bündner Kulturreis
Graubünden, Switzerland

1999

Mies van der Rohe Award for European Architecture
(for the Kunsthhaus Bregenz)
Barcelona, Spain

Grosser Preis für Alpine Architektur, Sexten Kulture
Südtirol

2003

Laurea in Architettura Ad Honorem, Università degli Studi di Ferrara

2006

Thomas Jefferson Foundation Medal in Architecture
University of Virginia

Spirit of Nature, Wood Architecture Award
Wood in Culture Association, Finland

Prix Meret Oppenheim, Federal Office of Culture
Switzerland

2008

Arnold W. Brunner Memorial Prize in Architecture
American Academy of Arts and Letters

Praemium Imperiale
Japan Art Association

DAM Preis für Architektur in Deutschland
(for Kolumba, Art Museum of the Cologne Archdiocese)

A Chronology of Selected Buildings and Projects

Peter Zumthor has provided in his own words brief descriptions of many of listed buildings and projects. Some of the same descriptions found here accompany photos of the works in the Photo Booklet of this media kit.

1983

Elementary School
Churwalden, Switzerland

Rath House
Haldenstein, Switzerland

1986

Zumthor Studio
Haldenstein, Switzerland

In the early 1980s we were able to buy an old farmhouse with some land right next to the farmhouse in the Süsswinkel in Haldenstein which we had converted in 1971 into our family home. Unfortunately the newly acquired house received very little sunlight, having been built onto the north side of a neighbouring house. We drew up many conversion plans in order to lure the sun into the house, without much success. Finally we decided to take the leap: we pulled down the old house and replaced it with a new studio house and garden.

The new wooden building – a reference to the barns, stables and workshops in the village, and a salute to the few fellow architects in the Vorarlberg region who had begun building good new houses of wood – now occupies the northern and the garden the southern section of the site, as is proper. The studio contains two south-facing rooms: the upper one for working, the ground-floor one with a fireplace, a view of the garden and a small kitchen for entertaining.

For a long time a concert piano stood there under a wall painting by Matias Spescha and, in front of the fireplace, a group of easy chairs with the sofa that Alvar Aalto designed for Wohnbedarf in Zurich. Today the room is used as a drawing studio.

1986

Protective Housing for Roman Archeological Excavations Chur, Switzerland

In the 4th century AD, Chur was the Roman capital of the province of Curia – hence the name “Chur”. The Romans inhabited the area now called the “Welschdörfli” (French-speaking Swiss village), Chur’s small amusement strip just off the historic town centre, where, it is said, people still spoke “Churerwelsch” though the people in town were already speaking German.

Archaeological excavations in this area have uncovered a complete Roman quarter. The protective structures – wind-permeable wooden enclosures – follow the outer walls of three adjacent Roman buildings (only a small part of one of these was excavated). The site’s display cases along the street skirt the protruding foundations of the former house entrances. A wall painting was found lying on the floor of the larger building. Restored and returned to its original position, it gives an impression of the probable height of the single-storey houses.

The charred remains of a wooden floor at the back of the larger building are from Roman times.

1988

St. Benedict Chapel Sumvitg, Switzerland

In 1984 an avalanche destroyed the baroque chapel in front of the village of Sogn Benedetg (St. Benedict). A recently built parking lot had acted like a ramp pushing the snow from the avalanche up against the chapel.

The new site on the original path to the Alp above the small village is protected from avalanches by a forest. The new wooden chapel, faced with larch wood shingles, was inaugurated in 1988.

The village authorities sent us the building permit with the comment “senza perschasiun” (without conviction). Yet the abbot and monks of the Disentis Monastery and the then village priest Bearth wanted to build something new and contemporary for future generations.

1990

Art Museum
Chur, Switzerland

1993

Homes for Senior Citizens
Chur, Switzerland

The twenty-two flats of the residential development for the elderly in Masans near Chur are occupied by senior citizens still able to run their own households, but happy to use the services offered by the nursing home behind their own building.

Many of the residents grew up in mountain villages around the area. They have always lived in the country and feel at home with the traditional building materials used here – tuff, larch, pine, maple, solid wood flooring and wooden panelling.

The residents are welcome to furnish as they please their section of the large entrance porch to the east, which they overlook from their kitchen windows, and they make ample use of this opportunity. The sheltered balcony niches and the living room bow windows on the other side face west, up the valley, towards the setting sun.

1994

Truog House, Gugalun (extension and renovation)
Graubünden
Versam, Switzerland

Relatives of the present owner lived in and ran the small Gugalun farm in Arezen at the entrance to the Safien Valley. The small manor house looks north, facing the moon (luna), as the name of the estate indicates.

To make the simple wooden house habitable in future, an extension was built. It contains a kitchen, bathroom and bedroom and a modern hypocaust heating system.

To create the space for the annex, the late 19th-century kitchen at the back of the house, on the side of the mountain slope, was demolished, while the entire 17th-century living-room section was preserved. A new roof connects the old and the new.

1996
Spittelhof Estate
Biel-Benken, Basel, Switzerland

The town of Biel-Benken near the Alsace border is a desirable residential area near Basel. People work in the city and live in the country, in a house with a garden. Building a small residential estate here, in a prime location at the upper edge of the village and below the historic Spittelhof farm, required special permission from the village council.

The semi-private Basellandschaftliche Beamtenversicherungskasse (an organisation that insures civil servants) acted as developer/investor; their brief called for rental flats and terraced houses at a ratio of roughly 1:1. We built two rows of terraced housing with gardens on the south side and a building with rental units (which at the time we called “Kulm”/Summit) at the upper edge of the central green courtyard.

The bedrooms face east towards the nearby forest, while the living rooms have a wide view to the west and the hills of the Sundgau region.

The “Kulm” contains five ground-floor flats for elderly people and on the two upper floors ten flats of different sizes, all with separate access stairs and entrances from the canopied forecourt on the east side. The floor plans of all three buildings were designed to provide light-filled living rooms and bedrooms lined up – porch-like – along the facades

1996
Herz Jesu Church
Munich, Germany

The blue church building, a competition design for one of Munich’s outlying districts, provides a place of refuge in the large city, a sheltering mass, an interior formed by blue pigmented surfaces, a site of luminous colour and bright light. It is dedicated to contemplation, meditation, prayer and congregation. In Byzantine and medieval painting, dark blue is often used for Christ’s garments. During the three years of his proclaiming God’s truth on earth, Jesus wore a blue robe.

1996
Thermal Baths Vals
Vals, Switzerland

In 1983 the commune of Vals acquired the bankrupt hotel complex, built in the 1960s, for very little money, but without much enthusiasm. But something had to be done in order to rescue existing jobs. When a larger new building with integrated thermal baths and new guest rooms proved too costly, the authorities opted for the thermal baths as a first step.

We were told it should be something special, unique. It should fit in with Vals and attract new guests. In 1991 the project was presented at a village meeting with a water-filled stone model. Construction started in 1994, and the thermal baths were opened in

1996. Since then, over 40,000 people have visited them every year. Since completion, the overnight stays in the village and in the Hotel Therme have increased by about 45 per cent.

The load-bearing composite structure of the baths consists of solid walls of concrete and thin slabs of Vals gneiss broken and cut to size in the quarry just behind the village. The thermal water which comes from the mountain just behind the baths has a temperature of 30°C.

1997

Kunsthhaus (Art Museum) Bregenz Bregenz, Austria

The competition brief of 1989 called for a conventional provincial gallery. Step by step, the special format of the house as a Kunsthalle evolved into a four-storey building. Administration, café and museum shop were relocated to a separate structure in front of the museum proper.

Initially we planned to direct daylight into the building through obliquely placed facade slats. Tested on models, this solution proved unsatisfactory. The best results were obtained by using etched glass shingles that refract the light before it enters the building. No matter what direction the light is coming from, it is always transmitted horizontally into the interior. Therefore, we placed a cavity above every floor to catch the light coming in from all four sides.

And now, once again, we exploited the ability of the etched glass to diffuse the light; it strikes the glass ceiling and is deflected down into each exhibition gallery. To encourage a special form of concentration on the four stacked exhibition floors, the building was designed without windows. And yet daylight is everywhere.

1997

Documentation Center “Topography of Terror” 1993-2004 Berlin, Germany (demolished 2004 by Berlin State)

Concrete rods are connected crosswise to form a structural system of bars (Stabwerk). At the crossing points, the rods are braced to create structural frames, known as Vierendeel girders. The irregular sequence of these frames of varying forms generates different spaces. Everything is structure and construction. The spaces between the bars are glazed. Everything is transparent.

The building was designed for the location of the former headquarters in Berlin of the Gestapo (short for Geheime Staatspolizei: secret state police), the SS and its security service and the Reichssicherheitshauptamt (central security office) to remind people of the crimes planned and committed there. Inside and in a small pavilion in front of the entrance, the memorial building preserved the few remains of the buildings used by the Nazis which survived the “thorough disposal of ruins” decreed after the war. The

project was beset with ideological, political, constructional and administrative disputes and difficulties after the 1993 competition and, in 2004, when construction plans for the building had been almost finalized and construction was about to be resumed, the project was abandoned altogether. This decision had to do with the transfer of responsibility for Berlin's memorials from Berlin to the Federal German government. The foundations, basements and staircases built seven years previously were demolished.

1997

Laban Centre for Movement and Dance
London, UK

1998-1999

Poetic Landscape
Bad Salzuffen, Germany

The project goes back to an idea of Brigitte Labs-Ehlert, who runs the Literaturbüro in Detmold: selected poets are invited to write a poem for a particular place in the countryside. Architects then react to the sites chosen by the writers and create buildings to house the poems written about them. The theory: a certain feature of the countryside, a special spot, is interpreted in both literary and architectural form. Both interpretations can be experienced in one and the same spot. Several places of this kind, near each other, form a "Poetic Landscape" that can be explored on foot. This idea was put into practice in the environs of the Westphalian spa town of Bad Salzuffen. Writers like Peter Waterhouse, Michael Hamburger and Yoko Tawada wrote poems for different

places in the countryside they particularly liked, and we architects then started inventing buildings that would suit the poets' chosen locations – to the great pleasure of the local authorities. But then the district government changed from one party to another, and the project died. Did it really? Perhaps not, as it is still showing signs of life.

1999-2002

Mountain Hotel Tschlin
Graubünden, Switzerland

The commune of Tschlin in the Lower Engadine valley commissioned a study design for a new mountain hotel, thinking that it would help to revitalize the economic and community life in the village where many beautiful old buildings stand empty. In cooperation with the village council, we designed a special, "cultured" hotel with 20 guest rooms, intended for lovers of nature, culture and good food. The cuisine was to use local and regional produce. Simple, natural, cultivated, small but refined – these were the key words for the project development. Following the first public presentation of the design, a new village council was elected. Under the new mayor, the project was soon abandoned. I suspect the council simply found it one size too large. Though the councillors wanted new life in the village, in the final analysis they were not prepared to make a genuine commitment to their objectives.

2000

Swiss Pavilion, Expo 2000
Hannover, Germany

We called the Swiss Pavilion for the 2000 Hanover Expo “Klangkörper Schweiz”. Instead of showing theoretical or virtual information to promote Switzerland, our basic idea was to offer something concrete to Expo visitors, who would be tired from studying all the messages in the other national pavilions: a welcoming place to rest, a place to just be, a place offering a tasty little something from Switzerland for thirsty or peckish visitors, and live music “unplugged”, moving and changing throughout the space, a relaxed atmosphere as well as beautifully dressed attendants.

The idea of creating a Gesamtkunstwerk had fired our imagination. Dramatic music played by musicians moving around, culinary offers, fashion and key words about Switzerland written in light on the eams and with a light hand: all this was designed to merge with the architecture, a spatial structure of wooden beams.

Taking the Expo theme of sustainability seriously, we constructed the pavilion out of 144 km of lumber with a cross-section of 20 x 10 cm, totalling 2,800 cubic metres of larch and Douglas pine from Swiss forests, assembled without glue, bolts or nails, only braced with steel cables, and with each beam being pressed down on the one below. After the closure of the Expo, the building was dismantled and the beams sold as seasoned timber.

2000-

House Annalisa Zumthor
Vals, Leis, Graubünden
Switzerland

The client grew up at an altitude of 1,500 m above sea level and still feels most comfortable at this height. She has always dreamt of a wooden house with a garden. That was the starting point. The hamlet of Leis above Vals, where her log cabin is to be built above the baroque St Jacob Chapel, provides the desired altitude. It is a jewel of a place: sun, views, peace and quiet, an alpine landscape and traditional houses and stables, all of them beautifully grouped, the buildings smaller in scale and volume than the houses down in the village.

2001

Extension Pension Briol 2001-
Barbian-Dreikirchen, Südtirol
Switzerland

The Pension Briol, a mountain inn built in 1928 by the painter Hubert Lanzinger as a summer residence for himself and his friends, lies high up above the Eisack Valley on the Ritten mountain. It is only open in summer. From Dreikirchen or Barbian,

you reach it by walking up across the mountain meadows, passing the summer cottages of the Settari family from Bolzano, beautifully set out and built between 1900 and 1950. One of them, which the local people nicknamed “the coffee grinder” because of its shape, was designed by Lois Welzenbacher, an important Tyrolean architect. The owners and hosts at Briol, descendants of the Settari family, needed rooms for families with children, i.e. guest rooms with bathrooms, showers, a small kitchen, a wood-burning stove... They needed a few modern amenities, but did not wish to alter the Briol, a listed architectural monument, with its one bathroom on every floor and washbowls in the guest rooms. The five new wooden guest houses on the fringe of the nearby forest offer the desired modern conveniences, can be used even in winter, when the snow lies heavily on the ground, and afford spectacular views of the Dolomites.

2001-2004

Harjunkulma Apartment Building Jyväskylä, Finland

The city government of Jyväskylä wanted to have an important building erected on the site of the former coach station, a building that would enhance the city’s urban identity. This landmark was to contain many contemporary flats (from the ground floor up) for people looking for comfortable homes in the city centre. Among them are many people who raised their children in the countryside and now wish to return to the city. The new building stands on the market square next to the covered market. Alvar Aalto attended the old grammar school next door. The shops and flats are laid out like a wreath around a large green courtyard. According to a market analysis, it met with approval from both the city fathers and future residents, but did not get a very friendly response from the semi-private investment group, which calculated a gross profit margin of 8 to 10 per cent for our project. The investors anticipated higher profits from the rather conventional buildings that were finally built.

2002

Luzi House Jenaz, Graubünden Switzerland

Private residence with a separate granny flat or a “Stoeckli” as it is called in Switzerland. The clients: a local couple with six small children in the centre of Jenaz. “A spacious, expansive house with light-filled rooms, everything constructed of solid wood; a further development of the blockhouses typical of this village, without any extra frills, with large windows and large balconies full of flowers” – as the couple specified in the brief.

2002-
Redevelopment of De Meelfabriek
Leiden, The Netherlands

From 1901 to 1978, a flour mill complex steadily expanded on a projecting bastion of Leiden's medieval city fortifications. Operations were shut down in the 1980s. Since then this ensemble, though listed as an industrial monument, has stood empty. The architectural and urban design was developed together with the private owners/investors and a public-private client, and co-ordinated with local and national authorities. It combines and interlocks old and new architectural and urban structures by reopening a canal, by interconnecting the site with the city, and by creating public spaces. The buildings of the former "Fabriek", an impressive, compact array of different types of industrial buildings, are to be fitted with new highlights and new facades, while the load-bearing structures (the anatomy of the buildings) will be preserved. For about two years now, the masterplan derived from the architectural and urban design has been going through all the stages of the democratic and administrative inspection and permission procedures.

2003
Art Gallery Hinter dem Giesshaus 1
Berlin, Germany

A competition project. Wanted: a gallery building with two flats for a private art collector. The building was to be erected on an empty corner site on Kupfergraben, at the Eiserner Steg, an iron pedestrian bridge, directly opposite Berlin's "Museum Island". The design relates to the monumentality and cool elegance of Prussian neo-classicism gathered in this place. The theme of the building was to be large, precisely cut stone blocks, reflecting the clear and serene atmosphere of the location. The design process started with the image of a set of stone building blocks. Developing the house meant developing the construction set, finding dimensions, sizes and rules... We don't know where this journey would have led. What would have become of the white Carrara marble we used to build the model? Chalk-white terrazzo?

2003-
Zinc-Mine Museum
Almannajuvet
Sauda, Norway

The project for the Almanna Gorge – where zinc was mined from 1880 to 1920 with the simplest possible methods and tools – is being developed on commission from the Norwegian national road construction agency and the city of Sauda. The structures to be planned are to be all in one: a memorial, a museum and a place for local social functions. Four simple buildings – a service pavilion at the car park; a reception building which will double as a meeting hall; a small museum and a covered meeting place at the end of the path through the gorge, in front of the mine entrance – represent variations

of the woodframe-construction type. Historic access to the mine entrance (a hole in the rock which is barely man-high) leads from the street-side car park via a rocky path and wooden footbridges through the gorge. During their walk from building to building, visitors learn about the history of the mine and how the zinc ore was transported through the gorge and processed on the spot.

2003-
Learning Center and Landscape Park
Risch, Zug

2001-
Summer Restaurant Island Ufnau
Lake Zurich, Switzerland

The Ufnau Island in the Lake of Zurich is a popular place for excursions. Up to 700 people visit it on warm summer days. The design envisages three basic elements: a large wooden roof, a monolithic shelter with a service core (kitchen, stores, toilets) and a wooden deck surrounded by revolving glass panels. In bad weather, these panels can be turned to form closed glass walls, creating a small restaurant area protected from wind and rain. A gravel-floor restaurant garden, with long tables, wooden benches and shade-giving trees (extending the existing garden) connects the new building with the old farmyard buildings in the centre of the island, i.e. the baroque tenant house and the barn. The restaurant is open from late spring to early autumn. At the height of the season, when there are many guests, the long self-service counter in front of the “kitchen stone” under the eaves is put into operation. In the winter, all is quiet.

2004
Pingus Winery 2001-2005
Valbuena del Duero, Spain

In this winery – designed for a small producer of top-quality wines in the Duero Valley – both the grapes and the wine were to be moved and processed as “naturally” and as smoothly as possible. The grapes are fed into the press at the top, the juice flows down into the vats without the need for mechanical pumps, and later from the vats further down into the bottling department. The filled oak vats are stored in the ground without air conditioning. All the functional spaces of the winery are assembled under one large roof as in a farmyard. The design makes use of the sloping terrain so that the flow of both grapes and wine can make maximum use of gravity.

2005
Zumthor House
Haldenstein, Switzerland

Private residence with studio suite. Living and working, family, children and grandchildren, inventing houses with younger colleagues – for me all this belongs together. That’s what the house was built for. It contains a flowing sequence of spaces which, depending on the direction I take, become increasingly public (work) or increasingly private (living). The inner life of the house revolves around a garden planted with maples. Seen from outside, it relates to the “organic” village structures, to the buildings, pastures, gardens, fences, paths and woods of ash trees on the steep embankment that drops down towards the Rhine flood plains.

2005
Hotel Therme Vals, Renovation and Extension*
Vals, Switzerland

2001-
I Ching Gallery 2000-
Dia Center for the Arts
New York, NY

A building for a sculpture. Walter De Maria’s “360° I Ching/64 Sculptures” (1981) is to be given a permanent home. The sculpture: The 64 hexagrams of the I Ching, the old Chinese Book of Wisdom, are laid out twice on the floor on 2 x 2-metre squares, once in white as a large square, and once in black as an even larger circle around the large square. The two-times 64 squares consist of hexagonal rods, laid out in six parallel lines with breaks of varying sizes. The architectural brief: The sculpture requires a column-free space of about 70 x 70 m and good daylight coming either from the north, from overhead, or else in the form of sunlight diffused through the roof structure. No direct sunlight should strike the floor or the sculpture. The design proposes a monolithic concrete shell which spans the work laid out on the floor with a beam-and-girder construction (about 5 m high) that also prevents any direct sunlight from striking the floor. The four walls contain a walkway, an ambulatory, including ramps and enabling visitors to experience the work from different angles and distances. A large window band in the east wall overlooks the park.

2006
Project for new elegant living in
The city center Lucerne 2005-2006
Lucerne, Switzerland

The Swiss Federal Railways (SBB) are selling interesting properties in central locations, among others in Lucerne. A competition among invited architects was to produce

good solutions for possible development of the property. Our design proposed a densely built-up urban fabric with single retail shops and high-end flats. The jury took a positive view of the project's architectural and urban qualities without however, considering it for further development because it seemed, to them, to be too exclusive and too expensive.

2007

**Saint Bruder Klaus Field Chapel
Mechernich, Germany**

The field chapel dedicated to Swiss Saint Nicholas von der Flüe (1417–1487), known as Brother Klaus, was commissioned by farmer Hermann-Josef Scheidtweiler and his wife Trudel and largely constructed by them, with the help of friends, acquaintances and craftsmen on one of their fields above the village.

The interior of the chapel room was formed out of 112 tree trunks, which were configured like a tent. In twenty-four working days, layer after layer of concrete, each layer 50 cm thick, was poured and rammed around the tent-like structure.

In the autumn of 2006, a special smouldering fire was kept burning for three weeks inside the log tent, after which time the tree trunks were dry and could easily be removed from the concrete shell.

The chapel floor was covered with lead, which was melted on site in a crucible and manually ladled onto the floor. The bronze relief figure in the chapel is by sculptor Hans Josephsohn.

2007

**Art Museum Kolumba
Cologne, Germany**

The Art Museum of the Cologne Archdiocese was to be a “living museum”. It shows objects from its own permanent collection ranging from late antiquity to the present: Romanesque sculptures, installations, medieval paintings, “radical paintings”, gothic ciboria and 20th-century objects of daily use are presented in changing juxtapositions.

The new building in the city centre rises from the ruins of the late gothic Saint Kolumba Church, destroyed in World War II. Its ground floor contains a large archaeological excavation site with the remains of previous church buildings which date back 7th century, and the chapel “Madonna in den Trümmern” (Madonna among the Ruins) built by Gottfried Böhm in 1949/50. These givens led to a building that provides seventeen galleries of different proportions and with different lighting on three floors with a total floor space of 1,750 square meters.

2007-

Memorial Site to the Burning of Witches
Finnmark, Varde, Norway

Two simple buildings (one of dark tinted safety glass and steel, the other of wood) were designed to commemorate more than 135 women, who were burnt as witches in Vardø (now in the Norwegian region of the Finnmark) between 1598 and 1692. The buildings are placed just outside the village, at the former place of execution on the dune near the church and the fort of the Danes who ruled the land at that time. The long wooden structure on stilts is the museum. A light bulb glows in every one of its many windows. The rectangular glass pavilion, formed of tall plates of black glass and covered by a steel roof, houses an installation by the artist Louise Bourgeois: six oval mirrors surround a chair that emits an oxygen flame. One can move in the space between the chair and the mirrors. A seventh mirror is suspended from the roof above the chair.

Selected Exhibitions

- 1988 Lucerne, Architecture Gallery
- 1989 Graz, Linz, Innsbruck, Bolzano
- 1990 Lausanne, Federal Institute of Technology
- 1991 Biel, group exhibition, “Tabula Rasa, 25 Künstler im Stadtraum von Biel”
- 1994 Austin Texas, University of Austin, group exhibition, “Construction Intention Detail”
- 1994 Budapest, Chamber and Association of Hungarian Architects
- 1995 New York, Museum of Modern Art, group exhibition, “Light Construction”
- 1995 Berlin, Aedes West Gallery
- 1996 London, Architectural Association, School of Architecture
- 1996 Ljubljana, Dessa Gallery
- 1996 Augsburg, Architekturmuseum Schwaben
- 1996 Venice, La Biennale, VI International Architecture Exhibition, group exhibition, “Emerging Voices”
- 1996 Zurich, Architekturforum
- 1997 Lucerne, Architecture Gallery
- 1998 Chur, Bündner Kunstmuseum, touring exhibition, “The Architecture of Peter Zumthor in Photographs by Hélène Binet”
- 1999 Peter Zumthor - Bilder av Hélène Binet, Arkitekturmuseet, Stockholm
- 2001 Peter Zumthor – studio exhibition at the Erzbischöfliches Diöz Kolumba in Cologne
- 2002 Venice, La Biennale, VIII International Architecture Exhibition, group exhibition, “Next”



The bronze medallion awarded to each Laureate of the Pritzker Architecture Prize is based on designs of Louis Sullivan, famed Chicago architect generally acknowledged as the father of the skyscraper. On one side is the name of the prize. On the reverse, three words are inscribed, “firmness, commodity and delight,” These are the three conditions referred to by Henry Wotton in his 1624 treatise, The Elements of Architecture, which was a translation of thoughts originally set down nearly 2000 years ago by Marcus Vitruvius in his Ten Books on Architecture, dedicated to the Roman Emperor Augustus. Wotton, who did the translation when he was England’s first ambassador to Venice, used the complete quote as: “The end is to build well. Well-building hath three conditions: commodity, firmness and delight.”

The 2009 Pritzker Architecture Prize Ceremony Will Be Held in South America for the First Time

As the Pritzker Architecture Prize enters its fourth decade of honoring excellence in architecture around the world, the ceremony to award the prize to the 2009 Laureate will take place in South America for the first time. The ceremony will take place at the Legislature Palace of the Buenos Aires City Council, Argentina on Friday, May 29 followed by a reception and dinner in the Palacio San Martin.

The invitation to hold the ceremony in Buenos Aires originated from Jorge E. Taiana, Minister of External Relations, International Commerce and Culture, on behalf of the Republic of Argentina. His invitation included the offer to use “one of the most important buildings in our country, the Palacio San Martin.”

The Palacio San Martin was built as a home for one of the country’s wealthiest families, and was completed in 1909. The architect of the building, described as *beaux art*, was Alexander Christophersen who was inspired by a project of the French Academic Pascal. For a period, it served as the home of the Ministry of Foreign Affairs, when it was named in honor of José de San Martin who in 1810 led the military to victory over the Spanish winning independence for Argentina. Just a few days before the Pritzker ceremony, the country will have celebrated the 199th anniversary of their revolution for independence on May 25.

The Honorable Mauricio Macri, the Mayor of Buenos Aires will officiate at the proceedings in the Legislature Palace which will include remarks from the chairman of the Pritzker Jury, the Lord Palumbo of the United Kingdom; the presentation of the prize by the chairman of the Hyatt Foundation, Thomas J. Pritzker; and the acceptance by the Laureate.

The Legislature Palace was built between 1926 and 1931 and is described as neoclassic in style. The main entrance resembles the Royal Palace in Paris with a grand marble staircase leading to a rotunda on the main floor that is central to two great halls, one of which is the Golden Hall – Hipólito Yrigoyen, inspired by the Gallery of Mirrors of the Grand Trianon of the Versailles Palace. It is in that hall that the 2009 Pritzker Architecture Prize will be presented.

“There have been two Pritzker Prize Laureates from South America,” explained Pritzker. “The first was Oscar Niemeyer of Brazil in 1988, and then another Brazilian in 2006, Paulo Mendes da Rocha. We held their ceremonies in Chicago and Istanbul respectively. The venues change every year, moving around the world focusing on historic and architecturally significant sites. We’ve held ceremonies in Asia, Europe and North America, including Mexico, so it is time to visit South America.”

As the ceremony locations are usually chosen each year long before the laureate is selected, there is no connection between the two. The intention in moving the presentation ceremonies around the world each year is to pay homage to the architecture of other eras and/or works by previous laureates of the prize.

The international prize, which is awarded each year to a living architect for lifetime achievement, was established by the Pritzker family of Chicago through their Hyatt Foundation in 1979. Often referred to as “architecture’s Nobel” and “the profession’s highest honor,”

The award has been given in nine different countries in Europe, once in Jerusalem and once in Istanbul. Japan and Mexico have also hosted the ceremony. It has been held sixteen times in the United States. Last year, the prize was presented in the Library of Congress in Washington, D.C. Five previous ceremonies have been held in Washington, D.C. The first being at Dumbarton

Oaks, where a major addition to the original estate, had been designed by yet another Pritzker Laureate — in fact, the first laureate, Philip Johnson. A year later, Luis Barragán of Mexico was honored in the same place. Three other Washington venues, The National Building Museum, the White House, and National Gallery of Art's East Building designed by Laureate I. M. Pei have hosted the prize ceremony.

Other venues in the United States have included Chicago's Art Institute twice. The first time was to present Kevin Roche with the award in the Chicago Stock Exchange Trading Room designed by Louis Sullivan and his partner, Dankmar Adler. The room was preserved when the Stock Exchange building was torn down in 1972, and then reconstructed in the museum's new wing in 1977. The Art Institute was used again in 1988 when Oscar Niemeyer and Gordon Bunshaft were named Laureates.

The newly completed Harold Washington Library of Chicago was the site in 1992. The Jay Pritzker Pavilion designed by Laureate Frank Gehry in Millennium Park was the fourth venue in Chicago in 2005 when Thom Mayne received the prize. In Los Angeles, the partially completed Getty Center designed by Laureate Richard Meier was the venue in 1996.

Laureate Kevin Roche's pavilion for the Temple of Dendur, New York's Metropolitan Museum of Art provided the setting in 1982. In homage to the late Louis Kahn, the ceremony was held in Fort Worth's Kimbell Art Museum in 1987. California's Huntington Library, Art Collections and Botanical Gardens was the setting in 1985. In 1994, when French architect Christian dePortzamparc received the prize, a whole community was honored — Columbus, Indiana where then juror, the late J. Irwin Miller, was influential in bringing quality architecture to the town. His support of modern architecture began in 1937 when Elliel Saarinen received the commission to design a church in Columbus. Through his company's foundation, he paid architectural fees for a number of other buildings by important architects.

Monticello, the home in Virginia designed by Thomas Jefferson, was the location in 2001 when two Swiss architects, Jacques Herzog and Pierre de Meuron were the honorees. Jefferson was not only an architect, but was the third president of the United States, and also authored the Declaration of Independence. It was his donation of his books that was the beginning of the Library of Congress.

Although the ceremony in Buenos Aires is the first in South America, the prize has been in Latin America previously — in Mexico City in 1991, Robert Venturi was presented with the prize in the Palacio de Iturbide.

The European locations have included London's Banqueting House, the only building that survived the disastrous Whitehall Palace fire in 1698. In St. Petersburg, Russia, the State Hermitage Museum, a great museum and architectural monument comprising several epochs and styles, was the site for the presentation to the first woman architect to receive the honor, Zaha Hadid. Berlin's Altes Museum was the location for Sir Norman Foster's award. Another of Laureate Frank Gehry's works — the Guggenheim Museum in Bilbao, Spain housed the event in 1997 when the late Sverre Fehn received the prize. Ceremonies were held twice in Italy, the first being in 1990 at the Palazzo Grassi in Venice when the late Aldo Rossi received the prize. The second time was in 2002 when Glenn Murcutt received the award in Michelangelo's Campidoglio Square in Rome. France's Palace of Versailles was the location in 1995 when Tadao Ando of Japan was the Laureate. Prague Castle in The Czech Republic was the site in 1993 for another Japanese Laureate, Fumihiko Maki. In 2003, the King and Queen of Spain presided over the ceremony in the Royal Academy of Fine Arts of San Fernando in Madrid, when the Danish architect, the late Jørn Utzon was honored.

A Japanese location, Todai-ji Buddhist Temple, was chosen for the ceremony in 1989

when Frank Gehry was named Pritzker Laureate.

In 2000, Jerusalem's Archeological Park on the Herodian Street at the foot of the Temple Mount provided the most ancient of the venues. In nearby Turkey, Dolmabahçe Palace was the ceremony site where Paulo Mendes da Rocha of Brazil received the prize in 2006. The palace was built by Sultan Abdul Mecit as a replacement for Topkapi Palace, which had been the imperial residence of the Ottoman Empire for some four hundred years.

One of the founding jurors of the Pritzker Prize, the late Lord Clark of Saltwood, also known as art historian Kenneth Clark, and perhaps best known for his television series and book, *Civilisation*, said at one of the ceremonies, "A great historical episode can exist in our imagination almost entirely in the form of architecture. Very few of us have read the texts of early Egyptian literature. Yet we feel we know those infinitely remote people almost as well as our immediate ancestors, chiefly because of their sculpture and architecture."

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A Brief History of the Pritzker Architecture Prize

The Pritzker Architecture Prize was established by The Hyatt Foundation in 1979 to honor annually a living architect whose built work demonstrates a combination of those qualities of talent, vision, and commitment, which has produced consistent and significant contributions to humanity and the built environment through the art of architecture. It has often been described as “architecture’s most prestigious award” or as “the Nobel of architecture.”

The prize takes its name from the Pritzker family, whose international business interests are headquartered in Chicago. They have long been known for their support of educational, social welfare, scientific, medical and cultural activities. Jay A. Pritzker, who founded the prize with his wife, Cindy, died on January 23, 1999. His eldest son, Thomas J. Pritzker, has become chairman of The Hyatt Foundation. In 2004, Chicago celebrated the opening of Millennium Park, in which a music pavilion designed by Pritzker Laureate Frank Gehry was dedicated and named for the founder of the prize. It was in the Jay Pritzker Pavilion that the 2005 awarding ceremony took place.

Tom Pritzker explains, “As native Chicagoans, it’s not surprising that we are keenly aware of architecture, living in the birthplace of the skyscraper, a city filled with buildings designed by architectural legends such as Louis Sullivan, Frank Lloyd Wright, Mies van der Rohe, and many others.” He continues, “In 1967, we acquired an unfinished building which was to become the Hyatt Regency Atlanta. Its soaring atrium was wildly successful and became the signature piece of our hotels around the world. It was immediately apparent that this design had a pronounced effect on the mood of our guests and attitude of our employees. While the architecture of Chicago made us cognizant of the art of architecture, our work with designing and building hotels made us aware of the impact architecture could have on human behavior. So in 1978, when we were approached with the idea of honoring living architects, we were responsive. Mom and Dad (Cindy and the late Jay A. Pritzker) believed that a meaningful prize would encourage and stimulate not only a greater public awareness of buildings, but also would inspire greater creativity within the architectural profession.” He went on to add that he is extremely proud to carry on that effort on behalf of his family.

Many of the procedures and rewards of the Pritzker Prize are modeled after the Nobel Prize. Laureates of the Pritzker Architecture Prize receive a \$100,000 grant, a formal citation certificate, and since 1987, a bronze medallion. Prior to that year, a limited edition Henry Moore sculpture was presented to each Laureate.

Nominations are accepted from all nations; from government officials, writers, critics, academicians, fellow architects, architectural societies, or industrialists, virtually anyone who might have an interest in advancing great architecture. The prize is awarded irrespective of nationality, race, creed, gender or ideology.

The nominating procedure is continuous from year to year, closing in November each year. Nominations received after the closing are automatically considered in the following calendar year. The final selection is made by an international jury with all deliberation and voting in secret.

The Evolution of the Jury

The first jury assembled in 1979 consisted of the late J. Carter Brown, then director of the National Gallery of Art in Washington, D.C.; the late J. Irwin Miller, then chairman of the executive and finance committee of Cummins Engine Company; Cesar Pelli, architect and at the time, dean of the Yale University School of Architecture; Arata Isozaki, architect from Japan; and the late Kenneth Clark (Lord Clark of Saltwood), noted English author and art historian.

The jury that selected the 2009 laureate comprises the chairman from England, Lord Palumbo, well known architectural patron and former chairman of the Arts Council of Great Britain, former chairman of the Tate Gallery Foundation, former trustee of the Mies van der Rohe Archives of the Museum of Modern Art in New York, and chairman of the trustees, Serpentine Gallery; Alejandro Aravena, architect and executive director of Elemental, Santiago, Chile; Shigeru Ban, architect and professor at Keio University, Tokyo, Japan; Rolf Fehlbaum, chairman of the board of Vitra, Basel, Switzerland; Carlos Jimenez, a principal of Carlos Jimenez Studio and professor at the Rice University School of Architecture in Houston, Texas; Juhani Pallasmaa, architect, professor and author, Helsinki, Finland; Renzo Piano architect and 1998 Pritzker Laureate, of Paris, France and Genoa, Italy; and Karen Stein, writer, editor and architectural consultant in New York, and former editorial director of Phaidon Press.

Others who have served include the late Thomas J. Watson, Jr., former chairman of IBM; the late Giovanni Agnelli, former chairman of Fiat; Toshio Nakamura, former editor of A+U in Japan; and American architects the late Philip Johnson, Frank Gehry and Kevin Roche; as well as architects Ricardo Legorreta of Mexico, Fumihiko Maki of Japan, and Charles Correa of India, the Lord Rothschild of UK; Ada Louise Huxtable, author and architecture critic of the Wall Street Journal; Jorge Silvetti, architect and professor of architecture at Harvard University; Balkrishna Vitaldas Doshi, architect, planner and professor of architecture from Ahmedabad, India; and Victoria Newhouse, architectural historian and author, founder and director of the Architectural History Foundation, New York, New York

Martha Thorne became the executive director of the prize in 2005. She was associate curator of architecture at the Art Institute of Chicago for ten years. While there, she curated such exhibitions as the Pritzker Architecture Prize: The First Twenty Years, as well as *Modern Trains and Splendid Stations* and *Bilbao: The Transformation of a City*. The author of numerous books and articles on contemporary architecture, she also served as a member of the Board of Trustees of the Graham Foundation and is currently on the board of the International Archive of Women in Architecture. This past year she was named Associate Dean for External Relations, IE School of Architecture, Madrid, Spain.

Bill Lacy, architect and advisor to the J. Paul Getty Trust and many other foundations, as well as a professor at State University of New York at Purchase, served as executive director of the prize from 1988 through 2005. Previous secretaries to the jury were the late Brendan Gill, who was architecture critic of *The New Yorker* magazine; and the late Carleton Smith. From the prize's founding until his death in 1986, Arthur Drexler, who was the director of the department of architecture and design at The Museum of Modern Art in New York City, was a consultant to the jury.

Television Symposium Marked Tenth Anniversary of the Prize

“Architecture has long been considered the mother of all the arts,” is how the distinguished journalist Edwin Newman, serving as moderator, opened the television symposium *Architecture and the City: Friends or Foes?* “Building and decorating shelter was one of the first expressions of man’s creativity, but we take for granted most of the places in which we work or live,” he continued. “Architecture has become both the least and the most conspicuous of art forms.”

With a panel that included three architects, a critic, a city planner, a developer, a mayor, a lawyer, a museum director, an industrialist, an educator, and an administrator, the symposium explored problems facing everyone — not just those who live in big cities, but anyone involved in community life. Some of the questions discussed: what should be built, how much, where, when, what will it look like, what controls should be allowed, and who should impose them?

Exhibitions and Book on the Pritzker Prize

The Art of Architecture, a circulating exhibition of the work of Laureates of the Pritzker Architecture Prize, has been retired after 15 years of touring. The exhibit, which had its world premiere at the Harold Washington Library Center in Chicago in 1992, made its first appearance in the Far East in 2005 at the Fine Arts Museum of Taipei, Taiwan. The European debut was in Berlin at the Deutsches Architektur Zentrum in 1995. It was also shown at the Karntens Haus der Architektur in Klagenfurt, Austria in 1996, and in 1997, in South America, at the Architecture Biennale in Saõ Paulo, Brazil. It was shown in Istanbul, Turkey in 2000 at the Cultural Center.

In the U.S. it has been shown at the Gallery of Fine Art, Edison Community College in Ft. Myers, Florida; the Fine Arts Gallery at Texas A&M University; the National Building Museum in Washington, D.C.; The J. B. Speed Museum in Louisville, Kentucky; the Canton Art Institute, Ohio; the Indianapolis Museum of Art Columbus Gallery, Indiana; the Washington State University Museum of Art in Pullman, Washington; the University of Nebraska, and Brigham Young University in Provo, Utah. Its most recent showing in the U.S. was at Costa Mesa, California.

A smaller version of the exhibit was shown at the White House ceremony in 1998, and has been shown at the State Hermitage Museum in St. Petersburg, Russia and at Cranbrook Academy in Bloomfield Hills, Michigan.

Another exhibition, curated by Martha Thorne and designed by Carlos Jimenez, titled, The Pritzker Architecture Prize 1979-1999, which was organized by The Art Institute of Chicago and celebrated the first twenty years of the prize and the works of the laureates, was shown in Chicago in 1999 and in Toronto at the Royal Ontario Museum in 2000. It provided, through original drawings, original sketches, photographs, plans and models, an opportunity to view works from some of the most important architects who shaped the architecture of 20th century.

A book with texts by the late J. Carter Brown, Bill Lacy, British journalist Colin Amery, and William J. R. Curtis, was produced to accompany the exhibition, and is still available. Co-published by Abrams of New York and The Art Institute of Chicago, the 206 page book was edited by Martha Thorne. It presents an analytical history of the prize along with examples of buildings by the laureates illustrated in full color. The book celebrates the first twenty years of the prize and the works of the laureates, providing an opportunity to analyze the significance of the prize and its evolution.

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