

For publication on or after Monday, March 28, 2011

MEDIA KIT

ANNOUNCING THE 2011

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 that are linked to downloadable high resolution images that may be used for printing in connection with the announcement of the Pritzker Architecture Prize. The photos of the Laureate and his works provided do not represent a complete catalogue of his 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 in 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.

2009

Peter Zumthor of Switzerland
presented at the The Legislature Palace of the
Buenos Aires City Council in Buenos Aires, Argentina

2010

Kazuyo Sejima and Ryue Nishizawa
presented at the Immigration Museum, Ellis Island, New York Harbor.

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Portuguese Architect Will Be Presented the 2011 Pritzker Architecture Prize in Washington, D.C.

Los Angeles, CA—Eduardo Souto de Moura, a 58 year old architect from Portugal, is the jury's choice for the 2011 Pritzker Architecture Prize, it was announced today by Thomas J. Pritzker, chairman of The Hyatt Foundation which sponsors the prize. The formal ceremony for what has come to be known throughout the world as architecture's highest honor will be in one of Washington, D.C.'s finest classical buildings, the Andrew W. Mellon Auditorium.

In announcing the jury's choice, Pritzker elaborated, "This marks the second time in the history of the prize that a Portuguese architect has been chosen. The first was in 1992 when Alvaro Siza was so honored."

The purpose of the Pritzker Architecture Prize, which was founded in 1979 by the late Jay A. Pritzker and his wife, Cindy, 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 laureates receive a \$100,000 grant and a bronze medallion.

Pritzker Prize jury chairman, The Lord Palumbo, spoke from his home in the United Kingdom, quoting from the jury citation that focuses on the reasons for this year's choice: "During the past three decades, Eduardo Souto de Moura has produced a body of work that is of our time but also carries echoes of architectural traditions." And further, "His buildings have a unique ability to convey seemingly conflicting characteristics — power and modesty, bravado and subtlety, bold public authority and a sense of intimacy —at the same time."

As a student, Souto de Moura worked for Alvaro Siza for five years. Since forming his own office in 1980, Souto de Moura has completed well over sixty projects, most in his native Portugal, but he has designs in Spain, Italy, Germany, United Kingdom and Switzerland. The projects include single family homes, a cinema, shopping centers, hotels, apartments, offices, art galleries and museums, schools, sports facilities and subways.

His stadium in Braga, Portugal was the site of European soccer championships when it was completed in 2004, and gained high praise. Nearly a million and a half cubic yards of granite were blasted from the site and crushed to make concrete for the stadium. Precise explosions of a mountain side created a hundred foot high granite face that terminates one end of the stadium. Souto de Moura describes this coexistence of the natural with the man made construction as good architecture. In his own words, "It was a drama to break down the mountain and make concrete from the stone." The jury citation calls this work, "...muscular, monumental and very much at home within its powerful landscape."

Another of his projects, the Burgo Tower, completed in 2007, constructed in the city where he lives and works, Porto, Portugal, is described by the jury as, "...two buildings side by side, one vertical and one horizontal with different scales, in dialogue with each other and the urban landscape." Souto de Moura commented that "a twenty story office tower is an unusual project for me. I began my career building single family houses."

Souto de Moura has designed numerous residences, one of which, House Number Two

built in the town of Bom Jesus, was singled out by the jury for its “uncommon richness throughout the subtle banding in the concrete of its exterior walls.” Souto de Moura’s comments on the project: “Because the site was a fairly steep hill overlooking the city of Braga, we decided not to produce a large volume resting on a hilltop. Instead, we made the construction on five terraces with retainer walls, with a different function defined for each terrace-- fruit trees on the lowest level, a swimming pool on the next, the main parts of the house on the next, bedrooms on the fourth, and on the top, we planted a forest.”

Another project in his native city, Porto, is the Cultural Center completed in 1991, which the jury describes as “a testament to his ability to combine materials expressively.” He used copper, stone, concrete and wood.

A convent and monastery in a mountainous terrain near Amares, Portugal, called Santa Maria do Bouro was a project for Souto de Moura from 1989 to 1997, in which he converted the centuries old structure into a state inn. He recalls the walls were over four feet thick. Originally built in the 12th century, the jury declares in their citation that Souto de Moura “has created spaces that are both consistent with their history and modern in conception.”

Souto de Moura, in describing another of his projects, has said, “After the painter Paulo Rego chose me as her architect, I was lucky to be able to choose the site. It was a fenced off forest with some open space in the middle. On the basis of the elevation of the trees, I proposed a set of volumes of varying heights. Developing this play between the artificial and nature helped define the exterior color, red concrete, a color in opposition to the green forest. Two large pyramids along the entrance axis prevent the project from being a neutral sum of boxes.” The Paulo Rego Museum completed in 2008, is cited by the jury as “both civic and intimate, and so appropriate for the display of art.”

Often described as a “Miesian architect,” the jury acknowledged this influence with the words, “He has the confidence to use stone that is a thousand years old or to take inspiration from a modern detail by Mies van der Rohe.”

Upon learning that he was being honored, Souto de Moura had this reaction: “When I received the phone call telling me I was to be the Pritzker Laureate, I could hardly believe it. Then I received confirmation that it was actually true, and I came to realize what a great honor this is. The fact that this is the second time a Portuguese architect has been chosen makes it even more important.”

The distinguished jury that selected the 2011 Pritzker Laureate consists of its chairman, The 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; Carlos Jimenez, professor, Rice University School of Architecture, principal, Carlos Jimenez Studio in Houston, Texas; Glenn Murcutt, architect and 2002 Pritzker Laureate of Sydney, Australia; Juhani Pallasmaa, architect, professor and author of 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. Martha Thorne, associate dean for external relations, IE School of Architecture, Madrid, Spain, is the executive director of the prize.

In addition to the previous laureates already mentioned, 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. 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. 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. 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 in 2008. In 2009, Peter Zumthor of Switzerland received the award. Last year, two Japanese architects were honored, partners Kazuyo Sejima and Ryue Nishizawa of SANAA, Inc.

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; and 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.

The site for this year's ceremony, the Andrew W. Mellon Auditorium was erected between 1932 and 1934, and is part of a large nine-building office complex called the Federal Triangle. At the time of its construction, it was the largest government owned assembly space in the city, and considered as one of the most magnificent settings for government ceremonies. It was designed by San Francisco based architect Arthur Brown, Jr. Originally called the Departmental Auditorium, it was renamed in 1987, the Andrew W. Mellon Auditorium.

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Note to editors: Additional information on the work of Eduardo Souto de Moura, the complete jury citation, the history of the Pritzker Architecture Prize as well as a more detailed story on the venue for the ceremony are provided separately in this media kit.

Citation from the Jury

During the past three decades, Portuguese architect Eduardo Souta de Moura has produced a body of work that is of our time but also carries echoes of architectural traditions. His oeuvre is convincing proof of modern idiom's expressive potential and adaptability to distinct local situations. Always mindful of context, understood in the broadest sense, and grounded in place, time, and function, Souto de Moura's architecture reinforces a sense of history while expanding the range of contemporary expression.

Already in his first works, undertaken in the 1980s, Souto de Moura had a consistent approach that never adopted the trends of the moment. At that time, he was intensely out of fashion, having developed his individual path during the height of postmodernism. As we look back today, the early buildings may seem normal, but we must remember how brave they really were back then.

The versatility of his practice is evident in the variety of commissions he has undertaken with success. He is capable of designing from domestic to urban scale. Many of his early works in the 1980s were single-family houses and remain among his seminal works. However, the scope of his work has expanded: the Braga Municipal Stadium, Portugal, designed in 2000 is muscular, monumental and very much at home within its powerful landscape; the Burgo Tower, Portugal, designed at the beginning of the 1990s and built a decade later, consists of two buildings side by side, one vertical and one horizontal with different scales, in dialogue with each other and the urban landscape; the Paulo Regio Museum, completed in 2008, a grouping of volumes interspersed in the trees at its site in Cascais, Portugal, is both civic and intimate, and so appropriate for the display of art.

In their apparent formal simplicity, de Souto de Moura's buildings weave together complex references to the characteristics of the region, landscape, site, and wider architectural history. Often simple geometries are underlined through interplay of solid and void or light and shadow. The restoration and adaptation of the Santa Maria Do Bouro Monastery into a hotel has taken a building from rubble to reinterpretation. Souto de Moura has created spaces that are both consistent with their history and modern in conception. The effectiveness of his works usually stems from the juxtaposition of elements and concepts. His unique capacity to embrace reality while employing abstraction creates an architectural language that transforms physicality into the metaphysical.

Souto de Moura is an architect fascinated by the beauty and authenticity of materials. His knowledge of construction and skill with materials are always visible in his buildings. He has the confidence to use stone that is a thousand years old or to take inspiration from a modern detail by Mies van der Rohe. The thoughtful use of copper, stone, concrete and wood in the Cultural Center in Porto, completed in 1991, for example, is a testament to his ability to combine materials expressively. By modifying pavements, textures, pathways and public spaces for the subway system of Porto, he has granted new significance to public spaces. House Number Two, built in the town of Bom Jesus, Portugal, in 2007, has achieved an uncommon richness through the subtle banding in the concrete of its exterior walls.

Eduardo Souto de Moura's architecture it is not obvious, frivolous, or picturesque. It is imbued with intelligence and seriousness. His work requires an intense encounter not a quick glance. And like poetry, it is able to communicate emotionally to those who take the time to listen. His buildings have a unique ability to convey seemingly conflicting characteristics—power and modesty, bravado and subtlety, bold public authority and sense of intimacy—at the same time. For architecture that appears effortless, serene, and simple, and for the care and poetry that permeates each project, Eduardo Souta de Moura receives the 2011 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

Carlos Jimenez

Professor, Rice University School of Architecture

Principal, Carlos Jimenez Studio

Houston, Texas

Glenn Murcutt

Architect and Pritzker Laureate 2002

Sydney, Australia

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 Eduardo Souto de Moura

Eduardo Souto de Moura was born in Porto, Portugal in 1952. His father was a doctor (ophthalmologist) and his mother a home maker. He has one brother and one sister. The sister is also a doctor and his brother is a lawyer with a political career – formerly he was Attorney General of Portugal.

Following his early years at the Italian School, Souto de Moura enrolled in the School of Fine Arts in Porto, where he began as an art student, studying sculpture, but eventually achieving his degree in architecture. He credits a meeting with Donald Judd in Zurich for the switch from art to architecture. While still a student, he worked for architect Noé Dinis and then Álvaro Siza, the latter for five years. While studying and working with his professor of urbanism, Architect Fernandes de Sá, he received his first commission, a market project in Braga which has since been demolished because of changing business patterns.

After 2 years of military service he won the competition for the Cultural Centre in Porto. The beginning of his career as an independent architect.

He is frequently invited as a guest professor to Lausanne and Zurich in Switzerland as well as Harvard in the United States. These guest lectures at universities and seminars over the years have afforded him the opportunity to meet many colleagues in the field, among them Jacques Herzog and Aldo Rossi.

He is married and he has 3 daughters: Maria Luisa, Maria da Paz e Maria Eduarda. His wife, Luisa Penha, and the eldest daughter are architects, the second is a nurse and the third is on the Faculty of Architecture of the University of Oporto for the 3rd year.

Along with his architecture practice, Souto de Moura is a professor at the University of Oporto, and is a visiting professor at Geneva, Paris-Belleville, Harvard, Dublin and the ETH Zurich and Lausanne.

Often described as a neo-Miesian, but one who constantly strives for originality, Souto de Moura has achieved much praise for his exquisite use of materials -- granite, wood, marble, brick, steel, concrete -- as well as his unexpected use of color. Souto de Moura is clear on his view of the use of materials, saying, “I avoid using endangered or protected species. I think we should use wood in moderation and replant our forests as we use the wood. We have to use wood because it is one of the finest materials available.”

In an interview with *Croquis*, he explained, “I find Mies increasingly fascinating... There is a way of reading him which is just to regard him as a minimalist. But he always oscillated between classicism and neoplasticism... You only have to remember the last construction of his life, the IBM building, with that powerful travertine base that he drilled through to produce a gigantic door. Then on the other hand, he arrived in Barcelona and did two pavilions, didn't he? One was abstract and neo plastic and the other one was

classical, symmetrical with closed corners...He was experimenting. He was already so modern he was 'post'."

Souto de Moura acknowledges the Miesian influence, speaking of his Burgo Tower, but refers people to something written by Italian journalist and critic, Francesco Dal Co, "it's better not to be original, but good, rather than wanting to be very original and bad."

At a series of forums called the Holcim Forum on sustainable architecture, Souto de Moura stated, "For me, architecture is a global issue. There is no ecological architecture, no intelligent architecture, no sustainable architecture — there is only good architecture. There are always problems we must not neglect; for example, energy, resources, costs, social aspects — one must always pay attention to all these."

Fact Summary

Eduardo Souto de Moura

Born:

July 25, 1952 in Oporto, Portugal

Education:

**School of Architecture (ESBAP)
Oporto, Portugal**

Brief Chronology

1974

Worked with architect Noé Dinis

1975-79

Worked with architect Alvaro Siza

1980-91

**Assistant Professor, Faculty of Architecture
Oporto University, Portugal**

1980

Opened his own architectural firm

Chronology of Major Works

1980-84

**Municipal Market
Braga, Portugal**

1981-91

**“Casa das Artes”, S.E.C. Cultural Centre
Porto, Portugal**

1982-85

**House One
Nevogilde, Oporto, Portugal**

1983-88

**House Two
Nevogilde, Oporto, Portugal**

1984-89

**House in Quinta do Lago
Almansil, Algarve, Portugal**

1985

**Bridge “Dell’ Academia”
La Biennale di Venezia, Venice, Italy**

1986-88

**Annexes to a house in Rua da Vilarinha
Oporto, Portugal**

1987-92

**House in Alcanena
Torres Novas, Portugal**

1987-89

Salzburg Hotel competition

1987

**Master Plan for “Porta dei Colli”
Palermo, Italy (Milan Triennial)**

1987-91

**House 1 in Miramar
Vila Nova de Gaia, Portugal**

1987-94

**House in Av. da Boavista
Porto, Portugal**

1988

**Master plan and civic buildings for “Mondello”
Palermo, Italy**

1989-97

**Conversion of the Santa Maria do Bouro Convent into
a State Inn, Amares, Portugal**

1989-94

**House in “Bom Jesus”
Braga, Portugal**

1990-94

**Geo-Sciences Department, University of Aveiro
Aveiro, Portugal**

1990-93

**House in Maia
Maia, Portugal**

**House in Baião
Baião, Portugal**

1991-95

**House in Tavira
Tavira, Algarve, Portugal**

1991-2007

**Burgo Project in Boavista Avenue
(Office Blocks and Commercial Mall)
Porto, Portugal**

1991-98

**House in Moledo
Caminha, Portugal**

1992-95

**Apartment Block in Rua do “Teatro
Porto, Portugal**

1992-2000

**Children’s Library and Auditorium
Porto, Portugal**

1993-2004

**Remodeling and Improvement of the Grão Vasco Museum
Viseu, Portugal**

1993-99

**Courtyard Houses in Matosinhos
Matosinhos, Portugal**

1993-2007

**Conversion of the Customs Building into
Transports and Communications Museum
Porto, Portugal**

1994-2002

**House in Serra da Arrábida
Portugal**

**House in Cascais
Portugal**

1994-2001

**Residential building
Liege Square, Porto, Portugal**

1995-2004

**Master Plan for Maia City
Maia, Portugal**

1995-2002

**Conversion Plan for the Coastline of South Matosinhos
Matosinhos, Portugal**

1995-98

**Design of the Portuguese Pavilion, Expo '98
Lisbon, Portugal**

1996-97

**Interiors Project for Santa Maria do Bouro Inn
Amares, Portugal**

1997-99

**Interiors Project for the “Armazens do Chiado”
Lisbon, Portugal**

1997-2001

**Portuguese Photographic Center
“Edifício da Cadeia da Relação do Porto”
Porto, Portugal**

1997-2005

**Architectural Project for the Porto Metro (subway)
Porto, Portugal**

1997-2001

**Residential building in Cidade da Maia
Maia, Portugal**

1997-2001

**Remodeling of the Market in Braga
Braga, Portugal**

1998-99

**Cultural “Silo” in the Norteshopping
Matosinhos, Portugal**

1998-2003

**Cinema House for Manoel de Oliveira
Oporto, Portugal**

1999-2000

**Co-author with Alvaro Siza of the Portuguese Pavilion
for Expo Hannover**

2000

**Multi-purpose pavilion in Viana do Castelo
Portugal**

2000-2003

**Architecture project for the Braga Stadium
Braga, Portugal**

2002-2006

**28 Houses in na Av.da Boavistra
Porto, Portugal**

2002

**Rehabilitation of the Historical Center
Valença do Minho, Portugal**

2003-2008

**Modern Contemporary Art Museum in Bragança
Portugal**

2003

**House in Girona, Llabia
Barcelona, Spain**

**Co-author with Alvaro Siza of the Metro Station
Municipio - Linea 1
Naples, Italy**

2004-2005

**Co-author with Alvaro Siza of the Serpentine Pavilion
London, UK**

2004

**Golf resort
Óbidos, Portugal**

2004

**Co-author with Atelier Terradas i Muntanola for
Residential Center and Services - La Pallaresa
Barcelona, Spain**

2005-2009

**Paula Rêgo Museum
Cascais, Portugal**

2005

**Office building for Novartis
Basil, Switzerland**

2005

**Bernia Golf Resort
Alicante, Spain**

**Kortrijk Crematorium
Belgium**

2006

**House of Professor
Cascais, Portugal**

**Two family Houses
Ibiza, Spain**

2007

**Conversion of “Convento das Bernardas” into
family houses
Tavira, Portugal**

**Office Building for Edemi Gardens
Porto, Portugal**

**Residential Building for Vale de Santo Amaro
Alcântara, Lisbon, Portugal**

**Wine Cellar in Mealhada
Portugal**

**Master Plan for new City Hall Buidling
Trofa, Portugal**

**Tower in Benidorm, Apartments and Hotel
Spain**

**Espaço Miguel Torga
Sabrosa, Portugal**

**Conversion of Pensã o Monumental into Apartments
Porto, Portugal**

2008

**Co-author with Ângelo de Sousa for the Portuguese Official
Representation in the Venice Biennale 2008
Venice, Italy**

**Hotel in Obidos
Obidos, Portugal**

**Co-author with Architect Flávio Barbini for the
Recuperation of Pagnoni Complex
Monza, Italy**

#

Awards

1980

António de Almeida Foundation

1981

**1 st prize in the competition for the
Cultural Center of the S.E.C.
Oporto, Portugal**

1982

**1 st prize in the competition for the
restructuring of the main square in
Évora, Portugal**

1984

Antero de Quental Foundation

1986

**1 st prize in the competition for the
C.I.A.C. pavilions**

1987

1 st prize in the competition for a Hotel in Salzburg

1990

**1 st prize (ex-aequo) in the
IN/ARCH 1990 per la Sicilia**

1992

SECIL award for architecture

**1 st prize in the competition for the
“Construction of an Auditorium and a Children’s Library
in the City Hall Library
Oporto, Portugal**

1993

2nd prize in the competition for “The Stone in Architecture”.

Secil award for architecture - Honorable Mention for the House in Alcanena

National Awards for Architecture - Honorable Mention for the Cultural Center and the House in Alcanena.

1995

International Prize for Stone in Architecture

Fiera di Verona, for the House in “Bom Jesus”, Braga.

1996

Annual award of the Portuguese Department of the International Association of Art Critics, for the building in Rua do Teatro.

Nominee for the “Mies van der Rohe European Union Architecture Prize” for the following projects:

1990 - Cultural Center, Oporto

1992 - House in Alcanena

1994 - Department of Geosciences, Aveiro University

1996 - Building in Rua do Teatro, Oporto

1998 - Pousada of Santa Maria do Bouro.

2000 – Courtyard Houses in Matosinhos

2002 – Cinema House “Manoel de Oliveira”, Oporto

2010 – Paula Rego’s House of Stories, Cascais.

1998

Nominee for the award IBERFAD with the “Pousada Santa Maria do Bouro”

1st prize in the I Bienal IberoAmericana with the “Pousada Santa Maria do Bouro”

Award Pessoa

1999

Award “Stone in Architecture” - Honorable Mention for the “Pousada Santa Maria do Bouro”

Award FAD - Opinion Award for the “Silo Cultural” in Norteshopping, Matosinhos.

2001

Award Heinrich-Tessenow-Medal in Gold.

2002

Nominee for the “III Bienal Iberoamericana de Arquitectura y Ingeniería Civil”, for the Courtyard Houses in Matosinhos

2003

Award “Stone in Architecture” – Honorable Mention of the Project in Matosinhos South.

2004

**Finalist of the FAD Award 2004, for the project “2 Houses in Ponte de Lima”.
- Opinion Award of the FAD Jury 2004.**

SECIL award for architecture

2005

Finalist of the Prize “Prémio Europeu de Arquitectura Pabellón Mies van der Rohe 2004” for the Project of the “Braga Stadium”.

Award FAD, Barcelona, for the project of Braga Stadium.

-Opinion Award FAD, Barcelona, for the project of Braga Stadium

**- Gold Medal for Braga Stadium – IAKS –
International Association for Sports and Leisure Facilities,
Cologne, Germany**

- Finalist of the “I Prémio de Arquitectura Ascensores Enor”, for the project “Cinema House Manoel de Oliveira”.

1º. Prize in the competition for a Crematorium in Kortrijk, Belgium.

2006

Architecture International Prize for “Braga Municipal Stadium” from the Chicago Athenaeum Museum, USA.

Honorable Mention for “Braga Municipal Stadium”

“Best Window” VETECO, Madrid Fair, Spain.

FAD Award “Ciutat i Paisatge” with the Project “Metro do Porto”.

ENOR Ward of Portugal with the Project “Metro do Porto”.

“Gran Prémio Enor” with the Project “Metro do Porto”

“Finalist” for the Jury of Enor Award with the Project “Metro do Porto”

**Honorable Mention for “Braga Municipal Stadium”
V Edition Bienal Iberoamericana of Architecture and Urbanism,
Montevideo, Uruguay**

2007

Honorary Fellow of the American Institute of Architects (AIA)

2008

Architecture International Prize for “Burgo Office Tower” from the Chicago Athenaeum Museum, USA.

International Fellow of Royal Institute of British Architects - RIBA

Finalist of FAD Award 2008 for “Burgo Tower”.

2009

**Green Good Design 2009, with the “Luce 3” Lamp
The European Centre for Architecture Art Design and Urban Studies
and the Chicago Athenaeum.**

**Award “Cidades de Excelência 2008-2009”, for the project
“Plano de Pormenor do Largo do Souto, em S. João da Madeira”.**

Doctor Honoris Causa, Universidade de Chiclayo, República do Perú

**Architecture International Prize for “Contemporary Art Museum of Bragança”
from the Chicago Athenaeum Museum, USA.**

**First prize in the Competition for the project “Railway High Speed Axis
Lisbon/Madrid – PPP1 – Poceirão/Caia, co-authored with Arch. Adriano Pimenta.**

First prize in the competition for the New Hospital of Évora.

**First Prize in the “Project LIWA” an Oasis of Learning for
Abu Dhabi, United Arab Emirates**

2010

**Nominated as a Member of the Academy of Arts
Architecture Section – of Berlin.**

Architecture Medal of “L’Academie d’Architecture de France”; Paris.

**- Award for the project “Paula Rego Museum” from The Chicago Athenaeum, the
Museum of Architecture and Design and
The European Centre for Architecture Art Design and Urban Studies**

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SELECTED PUBLISHED MATERIAL

IN BOOKS:

- “Souto de Moura”, Gustavo Gili., Barcelona, 1990**
- “Eduardo Souto Moura”, Blau Editora, Lisbon, 1994**
- “Ten Houses”, Rockport Publishers, Massachusetts, 1998**
- “Santa Maria do Bouro”, White & Blue, Lisbon, 2001**
- “Eduardo Souto Moura”, Blau Editora, Lisbon, 2000**
- “Eduardo Souto Moura”, Electa, Milan, 2003**
- “Eduardo Souto Moura”, Gustavo Gili, Barcelona, 2003**
- “Eduardo Souto Moura”, LOFT Publications, Barcelona, 2003**
- “Stein Element Stone”, Werner Blaser, Birkhäuser Publishers, Basel, 2003**
- “Casa do Cinema Manoel de Oliveira”, Caleidoscópio, Casal de Cambra, 2004**
- “Pavilhão Multiusos Viana do Castelo”, Civilização, Porto, 2005**
- “Estádio Municipal de Braga”, Civilização, Porto, 2007**
- “Conversas com Estudantes”, Gustavo Gili, Barcelona, 2008**
- “Conversaciones con Estudiantes”, Gustavo Gili, Barcelona, 2008**
- “Eduardo Souto de Moura 2008”, Caleidoscópio, Casal de Cambra, 2008**
- “Eduardo Souto de Moura-Architect”, Loft Publications, Barcelona, 2009**
- “Casa das Histórias Paula Rego”, City Hall Cascais, 2009**
- “Eduardo Souto Moura – Architect”, Bertrand / (LOFT), Lisbon 2010**

IN REVIEWS

- “Architecti” nº 5, Trifólio Editora, Lisbon, 1990**
- Review “2G nº 5”, Gustavo Gili. Barcelona, 1998**
- “du” nº 715, Herzog, Zurich, 2001**
- “A&B” nº3, Watekz Kamienia, 2002**

“Arquitectura” nº 337, COAM, Madrid, 3º Trimestre 2004

“Estádio Municipal de Braga”, City Hall Braga, Braga 2004

“Obra Reciente”, TC-Cuadernos Tribuna de la Construcción nº 64, Valencia 2004

“El Croquis” nº 124, El Croquis, Madrid 2005

“AA – Arquitecturas de Auto” nº 32, T 6 Ediciones, Pamplona 2005

“A+202-Revue Belge d’Architecture, Bruxelles 2006

Bauwelt nº 37, Bau, Berlin 2008

Cdo-Cadernos d’ Obra nº 01, Gequaltec / Feup, Porto 2009

WA nº 229, School of Architecture Tsinghua, China, 2009

“SOUTO DE MOURA 2005-2009”, El Croquis nº 146, Madrid 2009

“ArchiNews” nº 16, Eduardo Souto de Moura, inside city, Lisbon, 2010

IN CATALOGUES

Temi di Progetti, Accademia di Architettura, Mendrisio 1998

Case / Ultimi Progetti, Bolonha Città Europea de la Cultura, 2000

“Prémio Secil de Arquitectura 2004”, O A, Secil, Lisbon 2005

“BURGO – O Projecto”, Grupo San Jose, Porto 2005

“BOM SUCESSO - Design Resort, Leisure, Golf & Spa”, Acordo, Porto 2006

“Vinte e Duas Casas”, (VI Bienal de São Paulo 2005), O A & Caleidoscópio, Lisbon 2006

**“Princípio e Fim de Um Projecto - Souto Moura/Ferreira Alves” JN/DN, Porto 2008
Architecture and Photography Exhibition**

“Uma Conversa no campo com ESM”, Coleções Privadas, Museu Municipal de Tavira

“Cá fora: arquitectura desassossegada”, Eduardo Souto de Moura / Ângelo de Sousa Veneza 2008 - La Biennale di Venezia-11ª Mostra

“CASA DAS HISTÓRIAS, CA: 05”, City Hall Cascais, Cascais 2009

EXHIBITIONS:

1983

“After the Modernism”, National Society of Beaux Arts, in Lisbon

**“11 Oporto Architects – Recent Images “, S.N.B.A., Lisbon; House of Crivos, Braga;
Coop. Árvore, Porto.**

“Architecture Drawings”, Architectural Association, London.

“Braga Market”, Biennale of Paris.

1985

“House 2 in Nevogilde”, Identita nell’Arquitectura, Pirano, Jugoslávia

1987

“Corbu vu par...”, I.F.A., Paris.

Milan Triennale

“The Scholl of Oporto”, Clermond-Ferrand, France

1988

“Furniture Exhibition”, Atalaia Store, Lisbon.

“Italian Design Forum”, Milan and New York

“Emerging European Architects”, Univ. Harvard, Boston; Univ. Columbia, Nova York.

1989

“Lieux d’Architecture Européenne”, Academy of France in Rome.

1990

“Architectures Publiques”, Centre Georges Pompidou, Paris.

“Ouvertures a Bordeaux”, Arc en Rêve - Centre d’Architecture, Bordeaux.

1992

“Installation”, Architektur Forum Zurich, Zurich.

“10 Portuguese Authors – Contemporary Design”, House of Arts, Oporto.

1993

“Portugal Four Points of View”, Galerija DESSA, Ljubljana.

1994

“Waves of Influence”, New York, U.S.A.

“Projects and Materials”, Cultural Centre of Belém, Lisbon

1996

“Object Light”, Porto and Lisbon.

“Less is More”, UIA, Colegio Arquitectos Catalunya, Barcelona.

1997

“From Project till Construction”, City Hall of Maia, Maia.

“Design aus Portugal - eine Anthologie, in Frankfurt.

1998

“Temi di progetti”, Art Museum in Mendrisio, Switzerland.

“Temi di progetti”, E.P.F.L., Lausanne, Switzerland.

“Temi di progetti”, gta institut, Zurich, Switzerland.

1999

“Temi di progetti”, Vicenza, Italy.

“Temi di Progetti”, City Hall in Matosinhos, Matosinhos.

2001

“Case. Ultimi Progetti”, Bologna, Italy.

“Case. Ultimi Progetti”, Dresden, Germany.

2002

Exhibition in Stuttgart.

Exhibition of Contemporary Design, Helsinki, Finland.

2003

Exhibition in Pamplona, Spain.

2004

“Draws in the Cities: Portuguese Architecture”, V BIA of S. Paulo, Brasil

“Draws in the Cities: Portuguese Architecture”, Milan Triennale

“EURO 2004 Stadiums”, Lusíada University, in Lisbon.

Milan Triennale

“Secil Award of Architecture 2004”, Portuguese Architects Association, Lisbon.

Participation in Venice Biennale

2005

“Inedited 2005”, drawings exhibition, House of Madrid, Spain.

Participation in the exhibition about no constructed projects, Fribourg, Switzerland.

Participation in S. Paulo Biennale, Brasil

2006

“22 Houses” in Portuguese Architects Association, Lisbon.

**Participation in the exhibition “Inhabit Portugal 2003/2005”,
Cultural Centre of Belém, Lisbon.**

2007

**Exhibition “Work Meeting North#005 dedicated to the theme
Urban Infra-structures – Oporto Metro 1994
to 2005, Transports Museum in Oporto.**

Architecture Triennale of Lisbon

2008

**Eduardo Souto de Moura / Luis Ferreira Alves –
Exhibition in the Gallery of the Journal “Notícias”, in Porto.**

2009

Architecture: Portugal out of Portugal, Berlin



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.”

One of the Nation's Finest Classical Buildings Will Be the Site of the 2011 Pritzker Architecture Prize Ceremony

The 33rd anniversary ceremony of the Pritzker Architecture Prize will return to Washington, D.C. to be held in a building considered to be one of the finest classical buildings in the United States. Designed by the San Francisco architect, Arthur Brown, Jr., between 1926 and 1931, the Andrew W. Mellon Auditorium, as it is known today, is the central focus of a tripartite building group occupying the two block area between 12th and 14th Streets on Constitution Avenue, in the northwest quadrant of Washington, D.C. It is part of a larger nine building office complex dubbed the Federal Triangle.

Under construction from 1932 to 1934, when it was inaugurated in 1935, it was the largest government owned assembly space in the city, and was considered one of the most magnificent settings for government ceremonies. Some of the historic ceremonies held there include in 1940, some 13,000 people assembled to witness President Franklin D. Roosevelt initiate the Selective Service System lottery; in 1949, the North Atlantic Treaty was signed there by President Harry S. Truman with the Secretary of State Dean Acheson and the ministers of 11 other nations in attendance. Most recently NATO held its fiftieth anniversary summit there.

Originally called the Departmental Auditorium, it was renamed in 1987, the Andrew W. Mellon Auditorium to honor the man who was instrumental in arousing public support for the project. As Secretary of the Treasury, Andrew Mellon was directly responsible for the huge public building program. It was Mellon who, in 1929, arranged a conference with then President Herbert Hoover presiding over members of the American Institute of Architects, congress and various commissions to stimulate initial support for a massive building program (the Federal Triangle). Hoover's words at that conference were inspiring: "Washington is not only the Nation's Capital, it is the symbol of America. By its dignity and architectural inspiration we stimulate pride in our country, we encourage that elevation of thought and character which comes from great architecture."

The Mellon Auditorium has often been described as a "masterpiece of American architecture" with magnificent interiors. The main hall boasts fourteen 65' tall cement cast columns with resplendent gold leaf detailing. The main entrance is through decorative wrought iron gates also detailed with gold leaf.

It is in those magnificent interiors that the annual presentation of the \$100,000 prize will take place on June 2. This year's Pritzker Architecture Prize will be presented to Eduardo Souto de Moura, an architect based in Porto, Portugal. The international prize, which goes each year to a living architect somewhere in the world, was founded by the late Jay A. Pritzker and his wife, Cindy, of Chicago through their Hyatt Foundation in 1979. It has been awarded to eight Americans, and (including this year) twenty eight architects from ten other countries.

Thomas J. Pritzker, Chairman of The Hyatt Foundation, elaborated, "This marks the 7th time, we've held the ceremony in our nation's capital. The first two prizes were presented at Dumbarton Oaks in 1979 and 1980. Then we came back in 1981 to the National Building Museum. At that time, the decision was made to move the ceremonies around the country

and the world. In '82 and '83 we went to Chicago's Art Institute and New York's Metropolitan Museum of Art respectively. But in '84, we came back to D.C. to the National Gallery of Art. In 1998, President and Mrs. Clinton hosted the prize ceremony at the White House. Then we visited many historic and architectural venues around the world until 2008 when we came back to Washington at the Library of Congress."

Pritzker continued, "Over the three decades of prize-giving, the tradition of moving the ceremony to world sites of architectural significance has been established, often with heads of states hosting (including in addition to our own President, the King of Spain, the Prime Minister of Turkey and the President of the Czech Republic). It has become, in effect, an international grand tour of historic buildings. We have held ceremonies in buildings designed by Laureates of the Pritzker Prize, such as the National Gallery of Art's East Building designed by I.M. Pei, or Frank Gehry's Guggenheim Museum in Bilbao, Spain, or Richard Meier's new Getty Center in Los Angeles. In other instances, we have gone to places of historic interest such as France's Palace of Versailles and Grand Trianon, and Todai-ji Buddhist Temple in Japan, or Prague Castle in The Czech Republic. Some of the nation's most beautiful museums have hosted the event, from our home town of Chicago's Art Institute to New York's Metropolitan Museum of Art and Fort Worth's Kimball Art Museum, and more recently, the Library of Congress in Washington. In a way, the Pritzker Prize roots are in Washington because the first two ceremonies were held at Dumbarton Oaks."

One of the founding jurors of the Pritzker Prize, the late Lord Clark of Saltwood, who was an art historian, 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."

The late J. Carter Brown, who served as Chairman of the Pritzker Jury from 1979 when the prize was founded until 2002, noting that the Pritzker Prize is often referred to in the media as "the Nobel of architecture" said at the time of the White House ceremony in 1998 that the President's participation in the ceremony makes the Nobel comparison even more apt, since the King of Sweden presides over the Nobels.

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Other Locations of Pritzker Ceremonies Through the Years

The Pritzker Architecture Prize, entering its fourth decade of honoring excellence in architecture internationally, has made it a policy to move its annual award ceremonies all around the world, selecting architecturally or historically significant venues — thus far in Asia, Europe North and South America, in some cases paying homage to works of Pritzker Laureates. As the ceremony locations are usually chosen each year long before the laureate is selected, there is usually no direct relationship between the honoree and the ceremony venue. 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 and is 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 — in 2008 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 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 Eliel Saarinen received the commission to design a church in Columbus. Miller’s company’s foundation 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.

In 2010, Ellis Island’s Immigration Museum in New York Harbor was the venue for the ceremony awarding two Japanese architects, Kazuyo Sejima and Ryue Nishizawa, the Pritzker Prize.

Although the ceremony in Buenos Aires was the first in South America, the prize had 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. Vaclav Havel, president of The Czech Republic, hosted the prize in Prague Castle in 1993 when the award went to 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, Jørn Utzon was honored.

The ceremony has been held once in Japan, in the city of Nara at Todai-ji Buddhist Temple, where Frank Gehry was named Pritzker Laureate in 1989.

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 2010 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; Carlos Jimenez, a principal of Carlos Jimenez Studio and professor at the Rice University School of Architecture in Houston, Texas; Glenn Murcutt, architect and 2002 Pritzker Laureate; 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 Vithaldas Doshi, architect, planner and professor of architecture from Ahmedabad, India; Shigeru Ban, architect and professor at Keio University, Tokyo, Japan; and Victoria Newhouse, architectural historian and author, founder and director of the Architectural History Foundation, New York, New York; and Rolf Fehlbaum, chairman of the board of Vitra, Basel, Switzerland.

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 São 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.

A new book published this year by Black Dog & Leventhall Publishers, Inc. of New York, titled *The Work of the Pritzker Prize Laureates in Their Own Words* edited by Ruth Peltason and Grace Ong-Yan carries the history of the prize up to 2010.

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