

The Pritzker Architecture Prize

Toyo Ito
2013 Laureate
Media Kit



All materials are for publication/broadcast on or after Monday, March 18, 2013.

For more information, please visit pritzkerprize.com.

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Press Release Announcing the 2013 Laureate

Toyo Ito of Japan is the 2013 Pritzker Architecture Prize Laureate

For publication on or after Monday, March 18, 2013

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Los Angeles, CA—Toyo Ito, a 71 year old architect whose architectural practice is based in Tokyo, Japan, will be the recipient of the 2013 Pritzker Architecture Prize. It was announced today by Thomas J. Pritzker, chairman of The Hyatt Foundation which sponsors the prize. Ito is the sixth Japanese architect to become a Pritzker Laureate – the first five being the late Kenzo Tange in 1987, Fumihiko Maki in 1993, Tadao Ando in 1995, and the team of Kazuyo Sejima and Ryue Nishizawa in 2010.

The formal ceremony for what has come to be known throughout the world as architecture's highest honor will be at the John F. Kennedy Presidential Library and Museum in Boston, Massachusetts on Wednesday, May 29. This marks the first time the ceremony has been held in Boston, and the location has particular significance because it was designed by another Pritzker Laureate, Ieoh Ming Pei who received the prize in 1983.

In making the announcement, Pritzker elaborated, "We are particularly pleased to be holding our ceremony at the Kennedy Library, and it is even more significant because the date is John F. Kennedy's birthday."

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: "Throughout his career, Toyo Ito has been able to produce a body of work that combines conceptual innovation with superbly executed buildings. Creating outstanding architecture for more than 40 years, he has successfully undertaken libraries, houses, parks, theaters, shops, office buildings and pavilions, each time seeking to extend the possibilities of architecture. A professional of unique talent, he is dedicated to the process of discovery that comes from seeing the opportunities that lie in each commission and each site."

Toyo Ito began working in the firm of Kiyonori Kikutake & Associates after he graduated from Tokyo University's Department of Architecture in 1965. In 1971, he founded his own studio in Tokyo, and named it Urban Robot (Urbot). In 1979, he changed the name to Toyo Ito & Associates, Architects.

He has received numerous international awards, including in 2010, the 22nd Praemium Imperiale in Honor of Prince Takamatsu; and in 2006, The Royal Institute of British Architects' Royal Gold Medal; and in 2002, the Golden Lion for Lifetime Achievement for 8th Venice Biennale International Exhibition. Calling him a "creator of timeless buildings," the Pritzker Jury cites Ito for "infusing his designs with a spiritual dimension and for the poetics that transcend all his works."

Toyo Ito made this comment in reaction to winning the prize: "Architecture is bound by various social constraints. I have been designing architecture bearing in mind that it would be possible to realize more comfortable spaces if we are freed from all the restrictions even for a little bit. However, when one building is completed, I become painfully aware of my own inadequacy, and it turns into energy to challenge the next project. Probably this process must keep repeating itself in the future.

"Therefore, I will never fix my architectural style and never be satisfied with my works," he concluded.

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Press Release Announcing the 2013 Laureate (continued)

One of his first projects in 1971 was a home in a suburb of Tokyo. Called "Aluminum House," the structure consisted of wooden frame completely covered in aluminum. Most of his early works were residences. In 1976, he produced a home for his sister, who had recently lost her husband. The house was called "White U" and generated a great deal of interest in Ito's works. Of most of his work in the 1980's, Ito explains that he was seeking to erase conventional meaning from his works through minimalist tactics, developing lightness in architecture that resembles air and wind.

He calls the Sendai Mediatheque, completed in 2001 in Sendai City, Miyagi, Japan, one of the high points of his career. In the Phaidon book, *Toyo Ito*, he explains, "The Mediatheque differs from conventional public buildings in many ways. While the building principally functions as a library and art gallery, the administration has actively worked to relax divisions between diverse programs, removing fixed barriers between various media to progressively evoke an image of how cultural facilities should be from now on." The jury commented on this project in their citation, saying, "Ito has said that he strives for architecture that is fluid and not confined by what he considers to be the limitations of modern architecture. In the Sendai Mediatheque he achieved this by structural tubes, which permitted new interior spatial qualities."

Another of Ito's projects commented on by the jury is the TOD'S Omotesando building in Tokyo, "where the building skin also serves as structure," to quote the jury citation, and further, "Innovative is a word often used to describe Toyo Ito's works." Citing the Municipal Funeral Hall in Gifu Prefecture, Tokyo's Tama Art University Library, and London's 2002 Serpentine Gallery Pavilion, the jury calls attention to some "of his many inspiring spaces."

The distinguished jury that selected the 2013 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; Stephen Breyer, U.S. Supreme Court Justice, Washington, D.C.; Yung Ho Chang, architect and educator, Beijing, The People's Republic of China; Glenn Murcutt, architect and 2002 Pritzker Laureate of Sydney, Australia; and Juhani Pallasmaa, architect, professor and author of Helsinki, Finland. Martha Thorne, associate dean for external relations, IE School of Architecture & Design, 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. In 2010, two Japanese architects were honored, partners Kazuyo Sejima and Ryue Nishizawa of SANAA, Inc. In 2011, Eduardo Souto de Moura of Portugal was the laureate. Last year, Wang Shu of The People's Republic of China became the laureate.

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Press Release Announcing the 2013 Laureate (continued)

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.

###

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Jury Citation

Throughout his career, Toyo Ito has been able to produce a body of work that combines conceptual innovation with superbly executed buildings. Creating outstanding architecture for more than 40 years, he has successfully undertaken libraries, houses, parks, theaters, shops, office buildings and pavilions, each time seeking to extend the possibilities of architecture. A professional of unique talent, he is dedicated to the process of discovery that comes from seeing the opportunities that lie in each commission and each site.

Whoever reviews Ito's works notices not only a variety of functional programs, but also a spectrum of architectural languages. He has gradually developed and perfected a personal architectural syntax, which combines structural and technical ingenuity with formal clarity. His forms do not comply with either a minimalist or a parametric approach. Different circumstances lead to different answers. From the outset, he developed works that were modern, using standard industrial materials and components for his lightweight structures, such as tubes, expanded meshes, perforated aluminum sheeting and permeable fabrics. His later expressive works have been formed using mostly reinforced concrete. In a truly extraordinary way, he is able to keep structure, space, setting, technology, and place on equal footing. Although the resulting buildings seem effortlessly in balance, they are the result of his deep knowledge of his craft and his ability to deal with all the aspects of architecture simultaneously. In spite of the complexity of his works, their high degree of synthesis means that his works attain a level of calmness that ultimately allows the inhabitants to freely develop their activities within them.

Innovative is a word often used to describe Toyo Ito's works. This is apparent in the temporary pavilion created in Bruges in 2002 and the TOD'S building in Tokyo in 2004 where the building skin also serves as structure. Innovation can also be demonstrated through his use of traditional materials in non-conventional ways, such as using concrete to create flowing organic forms as he did in the commercial development of VivoCity in Singapore. In addition, his buildings abound with new technological inventions, as can be seen in the Dome in Odate or the Tower of Winds of Yokohama. This innovation is only possible through Ito's process of carefully and objectively analyzing each situation before proposing a solution.

Ito has said that he strives for architecture that is fluid and not confined by what he considers to be the limitations of modern architecture. In the Sendai Mediatheque, 2000, he achieved this by structural tubes, which permitted new interior spatial qualities. In the Taichung Metropolitan Opera House, the horizontal and vertical network of spaces creates opportunities for communication and connection. Seeking freedom from the rigidity of a grid, Ito is interested in relationships – between rooms, exterior and interior, and building and surroundings. Toyo Ito's work has drawn on inspiration from the principles of nature, as evidenced by the unity achieved between organic-like structures, surface and skin.

Toyo Ito's personal creative agenda is always coupled with public responsibility. It is far more complex and riskier to innovate while working on buildings where the public is concerned, but this has not deterred him. He has said that architecture must not only respond to one's physical needs, but also to one's senses. Of his many inspiring spaces, the Municipal Funeral Hall in Gifu Prefecture of 2006 or the Tama Art University Library in Tokyo, 2007 or the Serpentine Gallery Pavilion in London in 2002 are but three examples that illustrate Ito's cognizant understanding of the people and the activities within his buildings. His work in favor of "Home-for-All" or small communal spaces for those affected by the earthquake in Japan in 2011 is a direct expression of his sense of social responsibility.

The education of future architects has always been a concern of Toyo Ito. This is apparent in his teaching positions and in the recent rebuilding of the Silver Hut as part of the Toyo Ito Museum of Architecture in Omishima, which is used for workshops and research. Perhaps a more perfect example is his office, which is like a school where young architects come to work and learn. It is evident that while innovating and pushing the boundaries of architecture forward, he does not close the road

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Jury Citation (continued)

behind him. He is a pioneer and encourages others to benefit from his discoveries and for them to advance in their own directions as well. In that sense, he is a true master who produces oxygen rather than just consumes it.

Toyo Ito is a creator of timeless buildings, who at the same time boldly charts new paths. His architecture projects an air of optimism, lightness and joy, and is infused with both a sense of uniqueness and universality. For these reasons and for his synthesis of structure, space and form that creates inviting places, for his sensitivity to landscape, for infusing his designs with a spiritual dimension and for the poetics that transcend all his works, Toyo Ito is awarded the 2013 Pritzker Architecture Prize.

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Jury Members

The Lord Palumbo (Chairman)

*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*

Stephen Breyer

*U.S. Supreme Court Justice
Washington, D.C.*

Yung Ho Chang

*Architect and Educator
Beijing, The People's Republic of China*

Glenn Murcutt

*Architect and Pritzker Laureate 2002
Sydney, Australia*

Juhani Pallasmaa

*Architect, Professor and Author
Helsinki, Finland*

Martha Thorne (Executive Director)

*Associate Dean for External Relations
IE School of Architecture & Design
Madrid, Spain*

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Jury Quotes

Jury Chairman Lord Palumbo

Toyo Ito, his manner, methodology, and generosity of mind and spirit to the younger generation of architects; as well as the brilliance of the constant innovation and execution of his work throughout his long and distinguished career, are qualities that those younger architects would do well to study. Toyo Ito is, quite simply, a master of his profession for all seasons.

Alejandro Aravena

His buildings are complex, yet his high degree of synthesis means that his works attain a level of calmness, which ultimately allows the inhabitants to freely develop their life and activities in them.

Justice Stephen Breyer

Toyo Ito's architecture has improved the quality of both public and private spaces. It has inspired many architects, critics, and members of the general public alike. Along with all others involved with the Pritzker Prize, I am very pleased that he has received the award.

Yung Ho Chang

Although Mr. Ito has built a great number of buildings in his career, in my view, he has been working on one project all along, – to push the boundaries of architecture. And to achieve that goal, he is not afraid of letting go what he has accomplished before.

Glenn Murcutt

For nearly 40 years, Toyo Ito has pursued excellence. His work has not remained static and has never been predictable. He has been an inspiration and influenced the thinking of younger generations of architects both within his land and abroad.

Juhani Pallasmaa

Since building his own house, Toyo Ito has gradually developed and perfected a personal architectural syntax and language, which combine structural, technical ingenuity and formal clarity with convincing rationality and poetic subtlety.

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Biography

Toyo Ito was born on June 1, 1941 in Keijo (Seoul), Korea (Japanese). His father was a business man with a special interest in the early ceramic ware of the Yi Dynasty of Korea and Japanese style paintings. He also was a sports fan of baseball and golf. In 1943, Ito, his mother, and his two elder sisters moved back to Japan. Two years later, his father returned to Japan as well, and they all lived in his father's hometown of Shimosuwa-machi in Nagano Prefecture. His father died in 1953, when he was 12. After that the rest of family operated a miso (bean paste) making factory. At present, all but one sister who is three years older than Ito, have died.

Ito established his own architecture office in 1971, and the following year he married. His wife died in 2010. They had one daughter who is now 40 and is editing *Vogue Nippon*.

In his youth, Ito admits to not having a great interest in architecture. There were several early influences however. His grandfather was a lumber dealer, and his father liked to draw plans for his friends' houses. When Ito was a freshman in high school, his mother asked the early Modernist architect, Yoshinobu Ashihara, who had just returned to Japan from the U.S. where he worked at Marcel Breuer's office, to design their home in Tokyo.

He was in the third grade of junior high school when he moved to Tokyo and went to Hibiya High School. At the time, he never dreamed he would become an architect—his passion was baseball. It was while attending the University of Tokyo that architecture became his main interest. For his undergraduate diploma design, he submitted a proposal for the reconstruction of Ueno Park, which won the top prize of the University of Tokyo.

Toyo Ito began working in the firm of Kiyonori Kikutake & Associates after he graduated from Tokyo University's Department of Architecture in 1965. By 1971, he was ready to start his own studio in Tokyo, and named it Urban Robot (Urbot). In 1979, he changed the name to Toyo Ito & Associates, Architects.

He has received numerous international awards, including in 2010, the 22nd Praemium Imperiale in Honor of Prince Takamatsu; in 2006, The Royal Institute of British Architects' Royal Gold Medal; and in 2002, the Golden Lion for Lifetime Achievement for the 8th Venice Biennale International Exhibition. All of his honors are listed in the fact summary of this media kit. He has been a guest professor at the University of Tokyo, Columbia University, the University of California, Los Angeles, Kyoto University, Tama Art University, and in the spring semester of 2012, he hosted an overseas studio for Harvard's Graduate School of Design, the first in Asia.

His works have been the subject of museum exhibitions in England, Denmark, the United States, France, Italy, Chile, Taiwan, Belgium, and numerous cities in Japan. Publications by and about him have appeared in all of those countries and more. He holds Honorary Fellowships in the American Institute of Architects, Royal Institute of British Architects, the Architecture Institute of Japan, the Tokyo Society of Architects and Building Engineers, and the American Academy of Arts and Sciences.

One of his first projects in 1971 was a home in a suburb of Tokyo. Called "Aluminum House," the structure consisted of wooden frame completely covered in aluminum. Most of his early works were residences. In 1976, he produced a home for his sister, who had recently lost her husband. The house was called "White U" and generated a great deal of interest in Ito's works. It was demolished in 1997. Of most of his work in the 1980's, Ito explains that he was seeking to erase conventional meaning from his works through minimalist tactics, developing lightness in architecture that resembles air and wind.

He calls the Sendai Mediatheque, completed in 2001 in Sendai City, Miyagi, Japan, one of the high points of his career. In the Phaidon book, *Toyo Ito*, he explains, "The Mediatheque differs from conventional public buildings in many ways. While the building principally functions as a library and art gallery, the administration has actively worked to relax divisions between diverse programs, removing

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Biography (continued)

fixed barriers between various media to progressively evoke an image of how cultural facilities should be from now on. This openness is the direct result of its simple structure, consisting of flat concrete slabs (which are honey-comb steel plates with concrete) penetrated by 13 tubes. Walls on each floor are kept to an absolute minimum, allowing the various functions to be freely distributed throughout the open areas between the tubes.”

In delivering the Kenneth Kassler lecture at Princeton University in 2009, Ito explained his general thoughts on architecture:

“The natural world is extremely complicated and variable, and its systems are fluid – it is built on a fluid world. In contrast to this, architecture has always tried to establish a more stable system. To be very simplistic, one could say that the system of the grid was established in the twentieth century. This system became popular throughout the world, as it allowed a huge amount of architecture to be built in a short period of time.

However, it also made the world’s cities homogenous. One might even say that it made the people living and working there homogenous too. In response to that, over the last ten years, by modifying the grid slightly I have been attempting to find a way of creating relationships that bring buildings closer to their surroundings and environment.” Ito amends that last thought to “their natural environment.”

In the fashionable Omotesando area of Tokyo, Ito designed a building in 2004 for TOD’S, an Italian shoe and handbag company, in which trees provided a source of inspiration. The Ito office provides its own description of the project:

“Trees are natural objects that stand by themselves, and their shape has an inherent structural rationality. The pattern of overlapping tree silhouettes also generates a rational flow of forces. Having adapted the branched tree diagram, the higher up the building, the thinner and more numerous the branches become, with a higher ration of openings. Similarly, the building unfolds as interior spaces with slightly different atmospheres relating to the various intended uses.

Rejecting the obvious distinctions between walls and opening, lines and planes, two- and three-dimensions, transparency and opaqueness, this building is characterized by a distinctive type of abstractness. The tree silhouette creates a new image with a constant tension generated between the building’s symbolic concreteness and its abstractness. For this project, we (Ito and his staff) intended to create a building that through its architectural newness expresses both the vivid presence of a fashion brand and strength in the cityscape that will withstand the passage of time.”

After designing critically-acclaimed buildings like Sendai Mediatheque, Ito became an architect of international importance during the early-2000s leading to projects throughout Asia, Europe, North America and South America. Ito designed the Main Stadium for the 2009 World Games in Kaohsiung and the under-construction Taichung Metropolitan Opera House, both in Taiwan. In Europe, Ito and his firm renovated the façade of the Suites Avenue Apartments with striking stainless steel waves and, in 2002, designed the celebrated temporary Serpentine Pavilion Gallery in London’s Hyde Park. Other projects during this time include the White O residence in Marbella, Chile and the never-built University of California, Berkeley Art Museum/Pacific Film Archive in California.

Perhaps most important to Ito, however, are the projects in his home country, made more pressing by the earthquake and tsunami of March 11, 2011. The disaster spurred Ito and a group of other Japanese architects to develop the concept of “Home-for-All” communal space for survivors. As Ito says in *Toyo Ito - Forces of Nature* published by Princeton Architectural Press:

“The relief centers offer no privacy and scarcely enough room to stretch out and sleep, while the hastily tacked up temporary housing units are little more than rows of empty shells: grim living

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Biography (continued)

conditions either way. Yet even under such conditions, people try to smile and make do.... They gather to share and communicate in extreme circumstances – a moving vision of community at its most basic. Likewise, what we see here are very origins of architecture, the minimal shaping of communal spaces.

An architect is someone who can make such spaces for meager meals show a little more humanity, make them a little more beautiful, a little more comfortable.”

For Ito, the fundamental tenets of modern architecture were called into question by “Home-for-All.” He adds, “In the modern period, architecture has been rated highest for its originality. As a result, the most primal themes—why a building is made and for whom—have been forgotten. A disaster zone, where everything is lost offers the opportunity for us to take a fresh look, from the ground up, at what architecture really is. ‘Home-for-all’ may consist of small buildings, but it calls to the fore the vital question of what form architecture should take in the modern era—even calling into question the most primal themes, the very meaning of architecture.”

The Pritzker Jury commented on Ito’s direct expression of his sense of social responsibility citing his work on “Home-for-All.”

Recently, Ito has also thought of his legacy, as apparent by the museum of architecture that bears his name on the small island of Omishima in the Seto Inland Sea. Also designed by Ito, the museum opened in 2011 and showcases his past projects as well as serving as a workshop for young architects. Two buildings comprise the complex, the main building “Steel Hut” and the nearby “Silver Hut,” which is a recreation of the architect’s former home in Tokyo, built in 1984.

###

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Fact Summary

Born

June 1, 1941 in Keijo (Seoul), Korea (Japanese)

Education

The University of Tokyo, Department of Architecture
Graduated 1965

Worked

Kiyonori Kikutake Architect and Associates
1965-1969

Founded

Urban Robot (URBOT) studio in Tokyo
1971

Became Toyo Ito & Associates, Architects
1979

AWARDS

1986

Architectural Institute of Japan Prize
for the Silver Hut

1992

33rd Mainichi Arts Award
for the Yatsushiro Municipal Museum

1997

Invited to the proposal competition for The Museum of Modern Art, New York
"Interach '97" Grand Prix of the Union of Architects
from the International Academy of Architecture

1998

Ministry of Education Award for the Encouragement of Arts
for the Dome in Odate

1999

Japan Art Academy Prize
for the Dome in Odate

2000

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

Accorded the title "*Academician*" from the
International Academy of Architecture

2001

Grand Prize of Good Design Award
Japan Industrial Design Promotion Organization
for Sendai Mediatheque

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Fact Summary (continued)

2002

World Architecture Awards 2002
Best Building in East Asia for Sendai Mediatheque
Golden Lion for Lifetime Achievement
8th International Architecture Exhibition
at the Venice Biennale

2003

Architectural Institute of Japan Prize
for Sendai Mediatheque
Honorary Diploma of the Architectural Association

2004

XX ADI Compasso d'Oro Award
for "Rippies" wooden bench
IAA Annual Prize

2006

Royal Gold Medal
Royal Institute of British Architects
Public Building Award for Sendai Mediatheque

2007

Premios Delta ADI FAD
Delta de plata for "Naguisa" (urban furniture)

2008

ADI Compasso d'Oro Award
for "Stand Horm 2005"
6th Austrian Frederick Kiesler Prize for Architecture and the Arts

2009

Medalla de Oro from Circulo de Bellas Artes de Madrid

2010

22nd Praemium Imperiale for Architecture
The Asahi Prize

2012

Golden Lion for Best National Participation for the Japan
13th International Architecture Exhibition at the Venice Biennale
(*Served as Commissioner*)

CHRONOLOGY OF MAJOR WORKS

1970-71

Aluminum House
Fujisawa-shi, Kanagawa, Japan

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Fact Summary (continued)

1975-76

White U (house)
Nakano-ku, Tokyo, Japan

1976-78

PMT Building (office)
Nagoya-shi, Aichi, Japan

1980-81

House in Kasama
Kasama-shi, Ibaraki, Japan

1982-84

Silver Hut (house)
Nakano-ku, Tokyo, Japan

1986

Restaurant Bar “Nomad”
Minato-ku, Tokyo, Japan

Tower of Winds
Yokohama-shi, Kanagawa, Japan

1987-89

Guest House for Sapporo Breweries
Eniwa-shi, Hokkaido, Japan

1989-90

T Building Nakameguro
Meguro-ku, Tokyo, Japan

1988-91

Yatsushiro Municipal Museum
Yatsushiro-shi, Kumamoto, Japan

1990-93

Shimosuwa Municipal Museum
Shimosuwa-cho, Nagano, Japan

1992-94

Home for the Elderly in Yatsushiro
Yatsushiro-shi, Kumamoto, Japan

1992-95

Yatsushiro Fire Station
Yatsushiro-shi, Kumamoto, Japan

1993-96

Nagaoka Lyric Hall (concert hall/theatre)
Nagaoka-shi, Niigata, Japan

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Fact Summary (continued)

1993-97

Dome in Odate (multipurpose dome)
Odate-shi, Akita, Japan

1995-2000

Sendai Mediatheque
Sendai-shi, Miyagi, Japan

Agricultural Park
Hayami-gun, Oita, Japan

1999-2003

Shinonome Canal Court, Block 2
Kōtō-ku, Tokyo, Japan

1999-2006

Hospital Cognacq-Jay
Paris, France

2000-2002

Brugge Pavilion
Brugge, Belgium

2000-2004

Matsumoto Performing Arts Centre
Matsumoto-shi, Nagano, Japan

2002-2004

TOD's Omotesando Building
Shibuya-ku, Tokyo, Japan

2002

Serpentine Gallery Pavilion
London, U.K.

2002-2005

Island City Central Park "Grin Grin"
Fukuoka-shi, Fukuoka, Japan

2003-2005

MIKIMOTO Ginza 2
Chūō-ku, Tokyo, Japan

2003-2006

VivoCity
Singapore

2003-2009

Suites Avenue (aparthotel) Facade Renovation
Barcelona, Spain

Torres Porta Fira
Barcelona, Spain

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Fact Summary (continued)

2004-2006

Meiso no Mori Municipal Funeral Hall
Kakamigahara-shi, Gifu, Japan

2004-2007

Tama Art University Library (Hachiōji campus),
Tokyo, Japan

2004-2009

White O
Marbella, Chile

2005-2008

Za-Koenji Public Theatre
Suginami-ku, Tokyo, Japan

2006-2009

Main Stadium for The World Games 2009
Kaohsiung, Taiwan R.O.C.

2006-2010

Belle Vue Residences
Singapore

2006-2011

Toyo Ito Museum of Architecture
Imabari-shi, Ehime, Japan

2007-2008

Sumika Pavilion
Utsunomiya-shi, Tochigi, Japan

2009-2011

Ken Iwata Mother and Child Museum
Imabari-shi, Ehime, Japan

Taipei World Trade Center Square Landscape Design
Taipei, Taiwan R.O.C.

Tokyo Gas Ei-Walk Concept Room
Arakawa-ku, Tokyo, Japan

Yaoko Kawagoe Museum (Yuji Misu Memorial Hall)
Kawagoe-shi, Saitama, Japan

The following projects are currently under development:

2003-

Parque de la Gavia
Madrid, Spain

2004-

The Fair of Barcelona Gran Via Venue
Barcelona, Spain

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Fact Summary (continued)

2005-

Taichung Metropolitan Opera House
Taichung, Taiwan R.O.C.

2006-

National Taiwan University, New College of Social Sciences
Taipei, Taiwan R.O.C.

2007-

CapitaGreen
Singapore

2008-

Songshan Tobacco Plant Culture Park
Taipei, Taiwan R.O.C.

EXHIBITIONS AND INSTALLATIONS

- 1978** "The New Wave of Japanese Architecture" New York, U.S.A. and other cities
"Post Metabolist" at AA School, London, U.K.
- 1985** "A Dwelling for Tokyo Nomad Women Pao 1" at Shibuya Seibu, Tokyo, Japan
- 1986** "Tokyo in Tokyo" Collaborated with Kohei Sugiura, LaForet Museum, Tokyo, Japan
"Toyo Ito Architecture per una Città Argentata," Fiesole, Italy
- 1987** "Tokyo: Form and Spirit" Collaborated with Kohei Sugiura, Walker Art Center, Minneapolis, U.S.A.
- 1989** "A Dwelling for Tokyo Nomad Women Pao 2" in the Exhibition "Transfiguration" for "Europalia 89," Brussels, Belgium
- 1991** "Visions of Japan" at Victoria and Albert Museum, London, UK
- 1995** "Japan Today '95, The Third Reality," Louisiana Museum of Modern Art, Copenhagen, Denmark
"Light Construction" at The Museum of Modern Art, New York, U.S.A.
- 1999-2000** "Blurring Architecture" Traveling Exhibition, Suermondt Ludwig Museum, Aachen, Germany
TN Probe, Tokyo, Japan
deSingel, Antwerp, Belgium
- 2000** EXPO 2000 Hannover "Health Futures" Pavilion Installation, Hannover, Germany
"Vision and Reality" at Louisiana Museum of Modern Art, Humlebaek, Denmark
- 2001** Stage Art Design for the Dance Performance "Cholon," Tokyo, Japan
"Toyo Ito Architetto" at Basilica Palladiana, Vicenza, Italy
- 2002** 8th International Architecture Exhibition "Next," Venice Biennale, Venice, Italy
- 2004** 9th International Architecture Exhibition "Metamorph," Venice Biennale, Venice, Italy
- 2005** "Toyo Ito Made in Italy" at Museo Nacional Bellas Artes, Santiago, Chile
- 2006** Space Design for the "Berlin-Tokyo/Tokyo-Berlin" Exhibition, Neue Nationalgalerie, Berlin, Germany

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Fact Summary (continued)

- 2006-2007** “Toyo Ito: The New ‘Real’ in Architecture” Traveling Exhibition, Tokyo Opera City Art Gallery, Tokyo, Japan
Sendai Mediatheque, Miyagi, Japan
The Museum of Modern Art, Hayama, Kanagawa, Japan
- 2008** “Toyo Ito: Generative Order” at Taipei Fine Arts Museum, Taipei, Taiwan
- 2010** “Where is Architecture? Seven Installations by Japanese Architects,” National Museum of Modern Art, Tokyo, Japan
- 2012** “Architecture. Possible Here? Home-for-All” at the Japan Pavilion, 13th International Architecture Exhibition, at the Venice Biennale, (*Served as Commissioner*), Venice, Italy

MAJOR LECTURES

- 1983** Participated in “P3 Conference”, Charlottesville, U.S.A.
- 2002** Lectured at Columbia University, The Graduate School of Architecture Planning and Preservation, New York, U.S.A.
- 2004** Lectured for special lecture series at ETH, Department of Architecture, Zurich, Switzerland
- 2005** Lectured for the Juan O’Gorman’s 100 Anniversary, Organized by el Consejo Nacional para la Cultura y las Artes, Mexico City, Mexico
- 2006** Lectured at the 7th International Architectural Conference as the opening event of exhibition, “ArchLab 2006 Japan: Nested in the City” at FRAC Centre Orléans, France
“Emerging Grid” at University of Pennsylvania, School of Design (Philadelphia, U.S.A.)
- 2007** “Architecture, Technology, Nature” for the 125th Anniversary of the laying of the first stone of the Temple Expiatori de la Sagrada Familia, Barcelona, Spain
“New Real” at the University of California, Los Angeles School of Arts and Architecture, Los Angeles, U.S.A.
- 2008** “In Pursuit of Generative Order” for ASA International Forum 2008 of the Association of Siamese Architects, Bangkok, Thailand
“Cultural Meaning of Contemporary Architecture” for 2008 International Conference on Cities of Culture Organized by the Korean Ministry of Culture, Sports and Tourism, Seoul, Korea
- 2009** “Generative Order” at Yale University School of Architecture, New Haven, U.S.A.
“A Conversation on Japanese Architecture” for the 50th Anniversary of The Center for Japanese Studies, University of California, Berkeley, Berkeley, U.S.A
“Generative Order” for the Kassler Lecture Series at Princeton University School of Architecture, Princeton, U.S.A.
“Recent Projects” at Tsinghua University School of Architecture, Beijing, China
“My First and Latest Work” for exhibition “First Works” at Architectural Association School of Architecture, London, U.K.

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Fact Summary (continued)

- 2010** "Revolutionary Architecture" for Solo Session at World Economic Forum, Davos, Switzerland
- 2011** "Contemplating Architecture to Come" for John Hejduk Lecture at Harvard Graduate School of Design, Cambridge, U.S.A.
- 2012** Held the first design studio for Harvard GSD in Japan spring semester 2012, Tokyo, Japan
"Design after 3.11" for Hong Kong Design Centre Master Talks at HKDC, Hong Kong, China
"New Adventures in Architecture" for symposium "Advances in Architectural Geometry" at Centre Pompidou, Paris, France
"Architecture's Direction Post-March 11" at Japan Society, New York, U.S.A.
"What was Metabolism? - Reflections on the Life of Kiyonori Kikutake" for exhibition "Tectonic Visions between Land and Sea: Works of Kiyonori Kikutake" at Harvard GSD, Cambridge, U.S.A.
"Learning from Antonio Gaudi" as opening lecture for exhibition "Les altres Pedreres" at the centenary year of Casa Milà's completion, Barcelona, Spain

SELECTED MAJOR PUBLICATIONS

- 1981** Co-translator of "The Mathematics of The Ideal Villa and Other Essays" by Colin Rowe, Shokokusha, Japan
- 1989** "Kaze no Henyotai (Transfiguration of Winds)", Seidosha, Japan
- 1991** "Monograph Toyo Ito", Editions du Moniteur, France
- 1992** "Simulated City no Kenchiku (Architecture in a Simulated City)", INAX, Japan
- 1995** "Architectural Monograph No.41 Toyo Ito", Academy Editions, U.K.
"El croquis 71: Toyo Ito", El Croquis Editorial, Spain
- 1997** "2G Toyo Ito Section 1997", Editorial Gustavo Gili, SA, Spain
- 1999** "Toyo Ito - Pro Architect 15", Archiworld, Korea
"Toyo Ito - Blurring Architecture", Edizioni Charta, Italy
- 2000** "Toso suru Kenchiku (Blurring Architecture)", Seidosha, Japan
- 2001** "GA Architect 17 Toyo Ito 1970-2001" (A.D.A. EDITA, Tokyo, Japan)
"Toyo Ito: Works Projects Writings", Electa Architecture, Italy
- 2003** "Plot 03 Toyo Ito", A.D.A. EDITA, Tokyo, Japan
- 2004** "a+u 404 Feature: Toyo Ito / Under Construction", A+U Publishing, Japan
- 2005** "El croquis 123 : Toyo Ito 2001-2005 beyond modernism", El Croquis Editorial, Spain
"a+u 417 Feature: Toyo Ito / Beyond the Image", A+U Publishing, Japan
"Toyo Ito - Conversaciones con estudiantes", Editorial Gustavo Gili, SA, Spain

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Fact Summary (continued)

- 2006** "Michi no Ie," Index Communications, Japan
"10 Adventures in Architectural World," Shokoku-sha, Japan
- 2008** "GA Toyo Ito Recent Project," A.D.A. EDITA, Tokyo, Japan
"Toyo Ito Generative Order," Garden City Publishers, Taiwan R.O.C.
- 2009** "Toyo Ito," Phaidon Press Limited, U.K.
"Creating New Principles for 21st Century Architecture," INAX, Japan
"El croquis 147 : Toyo Ito 2005-2009 liquid space," El Croquis Editorial, Spain
"a+u 417 Feature: Toyo Ito / Architecture and Place," A+U Publishing, Japan
- 2010** "Pioneer Forever Architect Toyo Ito," Bookzone, Taiwan R.O.C.
"Toyo Ito NA Architect series 01," Nikkei Business Publications, Inc., Japan
- 2011** Architecture Words 8 "Tarzans in the Media Forest," AA Publications, U.K.
- 2012** "Kenchiku no Daitenkan (Great Transformation of Architecture)," co-authored with Shinichi Nakazawa, Chikumashobo Ltd., Japan

PROFESSIONAL AFFILIATIONS

Honorary Fellowship of AIA
Honorary Fellowship of RIBA
Architectural Institute of Japan
The Japanese Institute of Architects
Tokyo Society of Architects & Building Engineers
Foreign Honorary Member of the American Academy of Arts and Sciences

PROFESSIONAL AND CIVIL INVOLVEMENT

- 1988-1989** Visiting Professor at the University of Tokyo
1991 Visiting Professor at Columbia University
1999 Visiting Professor at the University of California at Los Angeles
2002-2007 Visiting Professor at Kyoto University
2002 Visiting Professor at Tama Art University
2005- Commissioner of Kamamoto Artpolis

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2013 Pritzker Architecture Prize Media Kit

Ceremony Venue

The 2013 Pritzker Architecture Prize Ceremony Will Be Held in Boston at the John F. Kennedy Library

The annual presentation of the Pritzker Architecture Prize will take place on Wednesday, May 29 at the John F. Kennedy Presidential Library and Museum in Boston, Massachusetts, with the award going to Toyo Ito, an architect whose practice is based in Japan. The choice of location is in keeping with The Hyatt Foundation's policy of holding the ceremonies of The Pritzker Architecture Prize in beautiful, historic venues around the world, and whenever possible, in sites created by previous laureates of the prize. The John F. Kennedy Library, for example, was a project of 1983 Pritzker Laureate Ieoh Ming Pei.

The John F. Kennedy Presidential Library and Museum is located on a ten-acre park overlooking Boston Harbor. The presidential library system's beginning is attributed to President Franklin D. Roosevelt who in 1939 donated his personal and presidential papers to the Federal Government. At the same time, he pledged part of his estate at Hyde Park to the United States, and friends of the president formed a private, non-profit corporation to raise funds for the construction of a library and museum building. Following that example, all succeeding presidential libraries have been constructed with private funds. The JFK Library ground breaking was on June 12, 1977. The building was completed and dedicated on October 20, 1979 at a ceremony attended by President Jimmy Carter.

This marks the second time in the prize's history that a Ieoh Ming Pei building was chosen for a ceremony, the first being the East Building of the National Gallery of Art in Washington, D.C. in 1984 when Richard Meier of the U.S. received the award. There have been three other instances when previous laureate's buildings were ceremony venues: in 1996, Richard Meier's Getty Museum in Los Angeles which was still under construction was the site where Rafael Moneo of Spain received the prize; in 1997, Frank Gehry's Guggenheim Museum in Bilbao, Spain, also still under construction, was the late Sverre Fehn's award ceremony site; and in 2005, another Gehry project, the Jay A. Pritzker Pavilion in Chicago was chosen for the award presentation to Thom Mayne of the U.S. Other venues over the years have included sites in South America, Europe, the Middle East, Japan, and last year in The People's Republic of China.

Thomas J. Pritzker, Chairman of The Hyatt Foundation, elaborated on this tradition. "It is a great honor," he said, "for us to be able to present the prize in this revered location that is dedicated to the memory of our nation's thirty-fifth president. The fact that a laureate of the prize designed the structure is a further enhancement."

The international prize, which is awarded each year to a living architect for lifetime achievement, was founded by the late Jay A. Pritzker and his wife, Cindy, of Chicago through their Hyatt Foundation in 1979. It is often referred to as "architecture's Nobel" and "the profession's highest honor." It has been awarded to eight Americans, and (including this year) thirty architects from eleven other countries.

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 (including in addition to U.S. President Clinton and President Obama, the King of Spain, the Prime Minister of Turkey and Vaclav Havel, the President of the Czech Republic).

The late J. Carter Brown, who was the National Gallery of Art's Director from 1969 to 1992, served as Chairman of the Pritzker Jury from 1979 when the prize was founded until 2002. He noted that the comparison of the Pritzker Prize to the Nobels, presided over by the King of Sweden, was quite appropriate since so many heads of state have participated throughout the years.

Pritzker Prize ceremonies have been held in places of historic interest such as France's Palace of Versailles and Grand Trianon, Todai-ji Buddhist Temple in Japan, Prague Castle in The Czech Republic or Beijing's Great Hall of the People. Some of the most beautiful museums in the United States have

2013 Pritzker Architecture Prize Media Kit

Ceremony Venue (continued)

hosted the event, from Chicago's Art Institute to New York's Metropolitan Museum of Art and Fort Worth's Kimbell Art Museum, and more recently, the Library of Congress in Washington.

One of the founding jurors of the Pritzker Prize, the late Lord Clark of Saltwood, who was an art historian and is 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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Past Laureates

Philip Johnson, 1979 Laureate

United States of America
Presented at Dumbarton Oaks, Washington, D.C.

Luis Barragán, 1980 Laureate

Mexico
Presented at Dumbarton Oaks, Washington, D.C.

James Stirling, 1981 Laureate

United Kingdom
Presented at the National Building Museum, Washington, D.C.

Kevin Roche, 1982 Laureate

United States of America
Presented at The Art Institute of Chicago, Illinois

leoh Ming Pei, 1983 Laureate

United States of America
Presented at The Metropolitan Museum of Art, New York, New York

Richard Meier, 1984 Laureate

United States of America
Presented at the National Gallery of Art, Washington, D.C.

Hans Hollein, 1985 Laureate

Austria
Presented at the Huntington Library, Art Collections and Botanical Gardens, San Marino, California

Gottfried Böhm, 1986 Laureate

Germany
Presented at Goldsmiths' Hall, London, United Kingdom

Kenzo Tange, 1987 Laureate

Japan
Presented at the Kimbell Art Museum, Fort Worth, Texas

Gordon Bunshaft, 1988 Laureate

United States of America

Oscar Niemeyer, 1988 Laureate

Brazil
Presented at The Art Institute of Chicago, Illinois

Frank O. Gehry, 1989 Laureate

United States of America
Presented at the Todai-ji Buddhist Temple, Nara, Japan

Aldo Rossi, 1990 Laureate

Italy
Presented at Palazzo Grassi, Venice, Italy

Robert Venturi, 1991 Laureate

United States of America
Presented at Palacio de Iturbide, Mexico City, Mexico

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Past Laureates (continued)

Alvaro Siza, 1992 Laureate

Portugal

Presented at the Harold Washington Library Center, Chicago, Illinois

Fumihiko Maki, 1993 Laureate

Japan

Presented at Prague Castle, Czech Republic

Christian de Portzamparc, 1994 Laureate

France

Presented at The Commons, Columbus, Indiana

Tadao Ando, 1995 Laureate

Japan

Presented at the Grand Trianon and the Palace of Versailles, France

Rafael Moneo, 1996 Laureate

Spain

Presented at the construction site of The Getty Center, Los Angeles, California

Sverre Fehn, 1997 Laureate

Norway

Presented at the construction site of The Guggenheim Museum, Bilbao, Spain

Renzo Piano, 1998 Laureate

Italy

Presented at the White House, Washington, D.C.

Sir Norman Foster (Lord Foster), 1999 Laureate

United Kingdom

Presented at the Altes Museum, Berlin, Germany

Rem Koolhaas, 2000 Laureate

Netherlands

Presented at the The Jerusalem Archaeological Park, Israel

Jacques Herzog and Pierre de Meuron, 2001 Laureates

Switzerland

Presented at Thomas Jefferson's Monticello in Charlottesville, Virginia

Glenn Murcutt, 2002 Laureate

Australia

Presented at Michelangelo's Campidoglio in Rome, Italy

Jørn Utzon, 2003 Laureate

Denmark

Presented at Royal Academy of Fine Arts of San Fernando, Madrid, Spain

Zaha Hadid, 2004 Laureate

United Kingdom

Presented at the State Hermitage Museum, St. Petersburg, Russia

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Past Laureates (continued)

Thom Mayne, 2005 Laureate

United States of America

Presented at the Jay Pritzker Pavilion, Millennium Park, Chicago, Illinois

Paulo Mendes da Rocha, 2006 Laureate

Brazil

Presented at the Dolmabahçe Palace, Istanbul, Turkey

Richard Rogers, 2007 Laureate

United Kingdom

Presented at the Banqueting House, Whitehall Palace, London, UK

Jean Nouvel, 2008 Laureate

France

Presented at the Library of Congress, Washington, D.C.

Peter Zumthor, 2009 Laureate

Switzerland

Presented at The Legislature Palace of the Buenos Aires City Council in Buenos Aires, Argentina

Kazuyo Sejima and Ryue Nishizawa, 2010 Laureates

Japan

Presented at the Immigration Museum, Ellis Island, New York Harbor

Eduardo Souto de Moura, 2011 Laureate

Portugal

Presented at the Andrew W. Mellon Auditorium, Washington, D.C.

Wang Shu, 2012 Laureate

The People's Republic of China

Presented at the Great Hall of the People, Beijing, The People's Republic of China

About the Medal



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."

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History of the Prize

The Pritzker Architecture Prize was established by The Hyatt Foundation in 1979 to annually honor 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, which include the Hyatt Hotels, 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, our company 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.”

And he elaborates further, “So in 1978, when the family was 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 medal. 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 performed in secret.

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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 comprised 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.

As the year 2011 began, Renzo Piano and Carlos Jimenez retired from the jury. Another Pritzker Laureate from 2004, Zaha Hadid, and U.S. Supreme Court Justice Stephen Breyer, and Yung Ho Chang, architect and educator of Beijing, The People's Republic of China, were all announced as new jurors.

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 including 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 the 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. The late 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 for many years.

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Pritzker Ceremonies Through the Years

Soon after establishing the Pritzker Architecture Prize in 1979, the Pritzker family began a tradition of moving the award ceremonies to architecturally and historically significant venues throughout the world. Befitting a truly international prize, the ceremony has been held in fourteen countries on four continents spanning from North and South America to Europe to the Middle East to Far East Asia.

For the first two years of the Prize, the ceremony was held at historic Dumbarton Oaks in the Georgetown neighborhood of Washington, D.C. where the first Laureate Philip Johnson designed a major addition to the estate. Indeed, for six of its first seven years, the prize was awarded in the District of Columbia. Its fourth year, the ceremony traveled for the first time – to the Art Institute of Chicago – but it wasn't until 1986 that the Pritzker was awarded internationally. That year, the ceremony was held in London.

Since then, the Pritzker Prize ceremony has been held at international venues more often than in the United States. Europe has hosted the ceremony ten times in seven countries, twice each in the United Kingdom, Spain and Italy. The Pritzker ceremony has visited some of the Old World's most beautiful and historic locales, old and new, from the 9th century Prague Castle in the Czech Republic to Bilbao's Guggenheim Museum, opened in 1997.

Beyond Europe and the U.S., the prize has traveled twice each to the Middle East, East Asia and Latin America. Last year the Prize ceremony was held for the first time in China. Coincidentally, Chinese architect Wang Shu was the Laureate and received the award in Beijing's Great Hall of the People. Shu was not the first architect to be so honored in his home country but as ceremony locations are usually chosen each year long before the laureate is selected, there is no direct relationship between the honoree and the ceremony venue.

As architecture is as much art as design, the Pritzker Prize ceremony has been held in numerous museums especially in the United States. New York's Metropolitan Museum of Art, Fort Worth's Kimball Museum and Washington D.C.'s National Gallery of Art have hosted the Pritzker. Libraries too, have been a popular venue choice, including this year's site: the John F. Kennedy Presidential Library and Museum. Other examples include the Harold Washington Library in Chicago, the Library of Congress and the Huntington Library, Arts Collections and Botanical Gardens near Los Angeles. The other ceremony held in Los Angeles took place at the Getty Center in 1996, which was designed by Pritzker Laureate Richard Meier. At the time, the museum was only partially completed.

The Prize ceremony often visits newly opened or unfinished buildings. In 2005, the ceremony was held at the new Jay Pritzker Pavilion at Chicago's Millennium Park, which was designed by Laureate Frank Gehry. It was the second Gehry-designed building that hosted the ceremony, the first being the Guggenheim Museum in Spain. Frank Gehry himself was awarded the Prize in 1989 at Todai-ji in Nara, Japan. Along with Monticello in Virginia and the Palace of Versailles in France, this 8th century Buddhist temple is one of three UNESCO World Heritage sites to host the ceremony. Other historically-important venues for the Pritzker include the Jerusalem Archaeological Park. With the ceremony at the foot of the Temple Mount, it was the Pritzker's oldest venue. The Hermitage Museum in St. Petersburg, comprised of palaces of the Russian czars, hosted the 2004 ceremony that honored the first female winner of the Award, Zaha Hadid. For the Pritzker Prize's first visit to Latin America in 1991, the ceremony was held at the Palace of Iturbide in Mexico City where the first Emperor of Mexico was crowned.

Modern-day heads of state have been among the many dignitaries to attend Pritzker ceremonies. U.S. Presidents Clinton and Obama attended ceremonies in Washington in 1998 and 2011 respectively. The former ceremony was held at the White House. The King of Spain attended the 2003 ceremony at the Royal Academy of Fine Arts of San Fernando in Madrid. The Prime Minister of Turkey and the President of Czech Republic also each attended ceremonies when held in their respective countries.

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Pritzker Ceremonies Through the Years (continued)

Like the architects it honors, the Pritzker Prize has often bucked convention, holding its ceremonies in unique spaces. In 1994, when French architect Christian de Portzamparc received the prize, the community of Columbus, Indiana was honored. Because of the support of then-Pritzker juror J. Irwin Miller, numerous notable architects designed buildings in the small Midwest city. In 2010 the ceremony was held in the middle of New York Harbor at Ellis Island's Immigration Museum. Eight years before, the ceremony took place on one of the seven traditional hills of Rome in Michaelangelo's monumental Piazza di Campidoglio.

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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?

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Exhibitions and Books 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 with an installation 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 in 2010 by Black Dog & Leventhall Publishers, Inc. of New York, titled *Architect: The Work of the Pritzker Prize Laureates in Their Own Words* edited by Ruth Peltason and Grace Ong-Yan reflects what Pritzker winners have said and written about their field. Along with the running commentary is a selection of major works by each architect.

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