

The Pritzker Architecture Prize

2019 Laureate
Arata Isozaki
Japan

Media Kit



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Media Release Announcing the 2019 Laureate

Arata Isozaki Receives the 2019 Pritzker Architecture Prize

He surpasses the framework of architecture to raise questions that transcend eras and borders.

Chicago, IL (March 5, 2019) – Arata Isozaki, distinguished Japanese architect, city planner and theorist, has been selected as the 2019 Laureate of the Pritzker Architecture Prize, the award that is known internationally as architecture’s highest honor.

Lauded as a visionary amongst his international contemporaries, Isozaki’s forward-thinking approach, deep commitment to the “art of space,” and transnational methodology have been evidenced since the 1960s. The prolific architect has been credited with facilitating dialogue between East and West, reinterpreting global influences within architecture, and supporting the development of younger generations in the field. His precision and dexterity are demonstrated through his mastery of an intercontinental range of building techniques, interpretation of site and context, and intentionality of details.

The 2019 Jury Citation states, in part, “Possessing a profound knowledge of architectural history and theory, and embracing the avant-garde, he never merely replicated the status quo, but his search for meaningful architecture was reflected in his buildings that to this day, defy stylistic categorizations, are constantly evolving, and always fresh in their approach.”

Isozaki’s early successes in architecture transpired during the era following the Allied occupation of Japan, when the country sought to rebuild itself after the ruins of the Second World War. “I wanted to see the world through my own eyes, so I traveled around the globe at least ten times before I turned thirty. I wanted to feel the life of people in different places and visited extensively inside Japan, but also to the Islamic world, villages in the deep mountains of China, South East Asia, and metropolitan cities in the U.S. I was trying to find any opportunities to do so, and through this, I kept questioning, ‘what is architecture?’” recalls the Laureate.

Not only did he extend efforts to physically reconstruct his native hometown with buildings including Ōita Medical Hall (1959-60) and Annex (1970-1972 Ōita, Japan), and the Ōita Prefectural Library (1962-1966 Ōita, Japan, renamed Ōita Art Plaza in 1996), but also redefined mutual exchange between eastern and western societies, allowing Japanese vision to inform European and American design, particularly in the 1980s.

“Isozaki was one of the first Japanese architects to build outside of Japan during a time when western civilizations traditionally influenced the East, making his architecture—which was distinctively influenced by his global citizenry—truly international,” comments Tom Pritzker, Chairman of Hyatt Foundation. “In a global world, architecture needs that communication.”

His buildings appear geometrically simple, but are infused with theory and purpose. The Museum of Contemporary Art, Los Angeles (1981-1986 Los Angeles, United States) was the architect’s first international commission. Though controversial and geographically challenging, the red Indian sandstone building was resolved by Isozaki’s eloquent awareness of scale through an assemblage of volumes, while employing the golden ratio and yin yang theory throughout, evoking the complementary nature of western and eastern relationships.

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Media Release (continued)

Isozaki's avant-garde approach is fluid, adjusting in response to the needs and influences of each environment through a concept of interrelated time and form called "ma." Thoughtful connectivity between global universality and local identity is made apparent through his comprehensive cross-cultural and interdisciplinary solutions that reflect deep sensitivity to specific contextual, environmental and societal needs. Ceramic Park Mino (1996-2002 Gifu, Japan), a ceramics museum situated in a cascading valley, preserves surrounding vegetation while serving as an extension of the topography through outdoor terraces, observation decks and overlooks, detailed with regional stoneware bricks and ceramic. Palau Sant Jordi (1983-1990 Barcelona, Spain), designed for the 1992 Summer Olympic Games, is positioned partially below ground to minimize the profile of the 17,000-person facility and instead highlight the surrounding Montjuïc hillside. The domed roof was built referencing Catalan vault techniques, while the sloped forms were inspired by those of Buddhist temples, and local materials including brick, tile, zinc and travertine were used as finishes.

"Isozaki is a pioneer in understanding that the need for architecture is both global and local—that those two forces are part of a single challenge," says Justice Stephen Breyer, Jury Chair. "For many years, he has been trying to make certain that areas of the world that have long traditions in architecture are not limited to that tradition, but help spread those traditions while simultaneously learning from the rest of the world."

The Jury also notes the Laureate's spirit of generosity, as he has, and continues, to promote architects at the onsets of their careers who have since gone on to become distinguished figures within the discipline.

Isozaki's work has thus far surpassed six decades and over one hundred built works throughout Asia, Europe, North America, the Middle East and Australia. Other prominent works include the Kitakyushu City Museum of Art (1972-1974 Fukuoka, Japan), Tsukuba Center Building, (1979-1983 Ibaraki, Japan), Art Tower Mito (1986-1990 Ibaraki, Japan), Nara Centennial Hall (1992-1998 Nara, Japan), Pala Alpitour (2002-2006 Torino, Italy), Himalayas Center (2003-2013 Shanghai, China), Allianz Tower (2003-2014 Milan, Italy), Qatar National Convention Center (2004-2011 Doha, Qatar), and Shanghai Symphony Hall (2008-2014 Shanghai, China).

Isozaki is the 46th Laureate of the Pritzker Prize, and the ninth to hail from Japan. The 2019 Pritzker Prize ceremony will take place in France this May, accompanied by a public lecture in Paris.

About the Pritzker Architecture Prize

The Pritzker Architecture Prize was founded in 1979 by the late Jay A. Pritzker and his wife, Cindy. Its purpose is to honor annually a living architect or architects 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.

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Jury Citation

Arata Isozaki, born in Ōita, Island of Kyushu, Japan is known as a versatile, influential, and truly international architect. Setting up his own practice in the 1960s Isozaki became the first Japanese architect to forge a deep and long-lasting relationship between East and West. Possessing a profound knowledge of architectural history and theory, and embracing the avant-garde, he never merely replicated the status quo but challenged it. And in his search for meaningful architecture, he created buildings of great quality that to this day defy categorizations, reflect his constant evolution, and are always fresh in their approach.

Over the more than 50 years Arata Isozaki has been practicing, he has had an impact on world architecture, through his works, writings, exhibitions, the organization of important conferences and participation on competition juries. He has supported many young architects from across the globe to have a chance to realize their potential. In such endeavors as the Fukuoka Nexus World Housing project (1988-1991) or Toyama Prefecture's Machi-no-Kao ("face of the city") program (1991-1999) he invited young international architects to develop catalytic projects in Japan.

Isozaki's oeuvre has been described as heterogeneous and encompasses descriptions from vernacular to high tech. What is patently clear is that he has not been following trends but forging his own path. An early exploration of a new vision for the city is seen in the project City in the Air, from the early 1960s, for a multilayered city which hovers over the traditional city. His first works in his home country of Japan include a masterpiece of Japanese Brutalism, the Ōita Prefectural Library (1966). Such projects as the Kitakyushu Central Library (1974) and the Gunma Prefectural Museum of Modern Art, opened in 1974, reveal an exploration of a more personal architecture. In the museum, the clear geometry of the cube reflects his fascination with void and grid as it seeks to attain an equilibrium in which to display changing works of art.

Arata Isozaki's reach and repertoire have expanded over the years to include projects of many scales and typologies and in numerous countries. In the United States, Isozaki is probably most well-known for undertaking the Museum of Contemporary Art in Los Angeles (1986) and the Team Disney building in Florida (1991). The first is a study of the vault or what he calls "rhetoric of the cylinder" and the second is evidenced by a more playful use of shapes with a postmodern flair.

Many know his work through such significant buildings as the Sant Jordi Stadium for the 1992 Olympics in Barcelona. He has undertaken exemplary works in China such as the CAFA (China Central Academy of Fine Arts) Art Museum in Beijing opened in 2008 or the Shenzhen Cultural Center (2007) in Shenzhen, Guangdong.

Isozaki has shown extraordinary dynamism in recent years with such works as Qatar Convention Center (2011), the traveling inflatable Ark Nova (2013) designed with Anish Kapoor for regions in Japan affected by the 2011 tsunami, and the powerful yet elegant Allianz Tower in Milan, opened in 2018. Once again, it is a testimony to his ability to understand the context in all its complexity and to create a remarkable, well-crafted and inspiring building that is successful from city scale to the interior spaces.

Clearly, he is one of the most influential figures in contemporary world architecture on a constant search, not afraid to change and try new ideas. His architecture rests on profound understanding, not only of architecture but also of philosophy, history, theory and culture. He has brought together East and West, not through mimicry or as a collage, but through the forging of new paths. He has set an example of generosity as he supports other architects and encourages them in competitions or through collaborative works. For all these reasons, the Pritzker Architecture Prize Jury has selected Arata Isozaki the 2019 Laureate.

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Jury Members

Stephen Breyer (Chair)

U.S. Supreme Court Justice
Washington, DC

André Aranha Corrêa do Lago

Architectural critic, Curator, and Brazilian Ambassador to India
Tokyo, Japan

Richard Rogers

Architect and 2007 Pritzker Laureate
London, England

Sejima Kazuyo

Architect and 2010 Pritzker Laureate
Tokyo, Japan

Benedetta Tagliabue

Architect and Educator
Barcelona, Spain

Ratan N. Tata

Chairman of Tata Trusts
Mumbai, India

Wang Shu

Architect, Educator and 2012 Pritzker Laureate
Hangzhou, China

Martha Thorne (Executive Director)

Dean, IE School of Architecture & Design
Madrid, Spain

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Biography

2019 Laureate Arata Isozaki was born in Ōita, Island of Kyushu, Japan in 1931 at the onset of World War II. He was 12 years old when Hiroshima and Nagasaki were bombed, and builds with the theory that while buildings are transitory, they should please the senses of the users presently passing through and around them. "When I was old enough to begin an understanding of the world, my hometown was burned down. Across the shore, the Atomic bomb was dropped on Hiroshima, so I grew up on ground zero. It was in complete ruins, and there was no architecture, no buildings and not even a city. Only barracks and shelters surrounded me. So, my first experience of architecture was the void of architecture, and I began to consider how people might rebuild their homes and cities."

Isozaki graduated from the Department of Architecture in the Faculty of Engineering at the University of Tokyo in 1954, and began his career with an apprenticeship under the guidance of 1987 Pritzker Prize Laureate Kenzo Tange. He established Arata Isozaki & Associates in 1963, after the Allied occupation when Japan had regained its sovereignty and was seeking physical rebuilding amidst political, economic and cultural uncertainty from the decimation of WWII. "In order to find the most appropriate way to solve these problems, I could not dwell upon a single style. Change became constant. Paradoxically, this came to be my own style."

His work began locally, with many buildings in his hometown and Fukuoka, and quickly expanded to Gunma, Osaka and Tokyo. Significant works in his early career include the Ōita Prefectural Library (1962-1966 Ōita, Japan), Expo '70 Festival Plaza (1966-1970 Osaka, Japan), The Museum of Modern Art, Gunma (1971-1974 Gunma, Japan), and Kitakyushu Municipal Museum of Art, Fukuoka (1972-1974 Fukuoka, Japan).

Isozaki demonstrated a worldwide vision that was ahead of his time and facilitated a dialogue between East and West. He emerged as an international leader in architecture in the 1980s, with his first overseas commission, the Museum of Contemporary Art, Los Angeles (1981-1986 California, USA). Other prominent international works, of his more than one hundred total built projects include: Palau Sant Jordi (1983-1990 Barcelona, Spain), designed for the 1992 Summer Olympic Games; Team Disney Building (1987-1990, Florida, USA); Shenzhen Cultural Center (1998-2007 Shenzhen, China); Pala Alpitour (2002-2005 Turin, Italy), ice hockey stadium for the 2006 Winter Olympic Games; Central Academy of Fine Arts, Art Museum (2003-2008 Beijing, China); Allianz Tower (2003-2014 Milan, Italy); Qatar National Convention Center, (2004-2011 Doha, Qatar); Shanghai Symphony Hall (2008-2014 Shanghai, China); and Hunan Provincial Museum (2011-2017 Changsha, China).

In the 1960s, Isozaki envisioned City in the Air (1962 Tokyo, Japan), a futuristic plan for Shinjuku consisting of elevated layers of buildings, residences and transportation suspended above the aging city below, in response to the rapid rate of urbanization. Although it was unrealized, Isozaki went on to plan cities in accelerating economies, with his most recent developments in China and the Middle East.

Through his critical writings, and as a jury member for important architecture competitions, he has played a significant role in bringing to realization the concepts of young architects around the world. Six decades of his work include philosophy, visual art, design, music, films, and plays, alongside his iconic buildings.

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Biography (continued)

He is the recipient of the Annual Prize, Architectural Institute of Japan, for the Ōita Prefectural Library and The Museum of Modern Art, Gunma (1967 and 1975 respectively, Japan), L'Ordre des Arts et des Lettres (1997 Officier, France), RIBA Gold Medal for architecture (1986 United Kingdom), Leone d'Oro, Venice Architectural Biennale, as commissioner of Japanese Pavilion (1996 Italy), Gran Cruz de la Orden del Mérito Civil (1997 Spain), Ordine al Merito della Repubblica Italiana (2007 Italy), and The Lorenzo il Magnifico Lifetime Achievement Award, Florence Biennale (2017). He was an honorary member of the Royal Academy of Arts (1994) and the American Academy of Arts and Letters (1998), and a member of the Japan Arts Academy (2017). He was appointed to the first Pritzker Prize Jury in 1979, and continued on as a member for five additional years.

Solo exhibitions featuring the work of Isozaki have included *Arata Isozaki: Architecture 1960-1990* at the Museum of Contemporary Art, Los Angeles (California, USA) and Tokyo Station Gallery (Tokyo, Japan); *Arata Isozaki: Works in Architecture* at the Brooklyn Museum (New York, USA), Galleria D'Arte Moderna, Comune di Bologna (Bologna, Italy), The Netherlands Architecture Institute (Rotterdam, The Netherlands), The National British Architecture Institute (London, United Kingdom), Miro Museum (Barcelona, Spain) and Moni Lazariston (Thessaloniki, Greece); *Arata Isozaki – Electric Labyrinth* at Castello di Rivoli, Museo d'Arte Contemporanea (Torino, Italy) and Serralves Museum of Contemporary Art (Porto, Portugal); and *Arata Isozaki UNBUILT* at the Central Academy of Fine Arts (Beijing, China), Shanghai Urban Planning Exhibition Centre (Shanghai, China) and Guangdong Museum of Art (Guangzhou, China).

Isozaki has served as a visiting professor at several U.S. universities including: Columbia University, New York (New York, USA); Harvard University (Cambridge, MA, USA) and Yale University (New Haven, Connecticut, USA). He is based in Okinawa with offices operating in Japan, China, Italy and Spain.

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Fact Summary

BUILT WORKS

2014-2017	Bass Museum expansion, Florida, USA
2011-2017	Hunan Provincial Museum, Changsha, China
2011-2013	LUCERNE FESTIVAL ARK NOVA (collaborated with Anish Kapoor) Miyagi(2013,2014), Fukushima(2015), Tokyo(2017), Japan
2009-2015	Harbin Concert Hall, Harbin, China
2008-2014	Shanghai Symphony Hall, Shanghai, China
2007-2011	New Library Maranello, Maranello, Italy
2007-2014	Krakow Congress Center, Krakow, Poland
2006-2009	Xixi Wetland Museum, Hangzhou, China
2004-2005	Hotel Puerta America, Madrid, Spain
2006-2008	Hara Museum ARC extension (Kankaian), Gunma
2005-2010	Obscured Horizon, California, USA
2004	University of Central Asia, Master Plan, Naryn Campus, Kyrgyz (2016), Khorog Campus, Tajikistan (2018), Tekeli Campus, Kazakhstan (under construction)
2004-2015	Jianchuan Museum Complex, Japanese Army Museum, Jianchuan, China
2004-2011	Qatar National Convention Center, Doha, Qatar
2004	TEDA Two Decade Anniversary Urban Memorial Monument Design, Tianjin, China
2003-2014	Allianz Tower, Milan, Italy
2003-2008	Central Academy of Fine Arts, Museum of Contemporary Art, Beijing, China
2003-2013	Himalayas Center, Shanghai, China
2003-2008	Shanghai Mandarin Palace, Shanghai, China
2004-2009	Qingdao Guiyuan Garden, Qingdao, China
2004-2010	Megaron Concert Hall, Thessaloniki, Greece
2003-2009	China International Practical Exhibition of Architecture – Conference Center, Nanjing, China
2002-2006	Torino 2006 Winter Olympic Games Ice Hockey Stadium, Torino, Italy
2002	Inscribed Monument to Shinichiro Nakamura, Nagano
2001-2005	Isozaki Atea-Urbitarite Project, Bilbao, Spain
2001-2004	Qatar Education City Master Plan, Doha, Qatar
1999-2002	La Caixa Forum, Entrance Court, Barcelona, Spain
1998-2008	Shenzhen Cultural Center, Shenzhen, China
1998-2005	Kitagata Town Community Center, Gifu, Japan
1997-2003	Yamaguchi Center for Arts and Media, Yamaguchi, Japan
1997-2002	Tokyo Geriatric Complex, Tokyo, Japan
1996-97	Art Plaza renovation (former Ōita Prefectural Library), Ōita, Japan
1996-2002	Ceramic Park MINO, Gifu, Japan
1995-99	Gunma Astronomical Observatory, Gunma, Japan
1995-98	Akiyoshidai International Arts Village, Yamaguchi, Japan
1995-98	Center for Advanced Science & Technology, Second Construction Period, Hyogo, Japan
1995-97	Yamanaka, Fukuoka, Japan
1994-99	Ohio Center of Science & Industry, Ohio, USA
1994-97	Museum of Modern Art, Gunma; Contemporary Art Wing, Gunma, Japan
1993-98	Granship-Shizuoka Convention & Arts Center, Shizuoka, Japan
1993-97	Shizuoka Performing Arts Center, Shizuoka, Japan
1993-96	Okayama West Police Station, Okayama, Japan
1993-95	Domus: La Casa del Hombre, La Coruña, Spain
1993-94	Luigi Nono's Tomb, Venice, Italy

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Fact Summary (continued)

1993-2000	Bass Museum expansion, Florida, USA
1993	Inscribed Monument to Michizo Tachihara, Nagano, Japan
1992-98	Daimler Benz AG, Project Potsdamer Platz Block C2+C3, Berlin, Germany
1992-98	Nara Centennial Hall, Nara, Japan
1992-94	Nakaya Ukichiro Museum of Snow and Ice, Ishikawa, Japan
1992	Meiteisen Temporary Tea Pavillion, Shizuoka, Japan
1991-95	B-con Plaza-International Convention Hall, Ōita, Japan
1991-95	Kyoto Concert Hall, Kyoto, Japan
1991-95	Toyonokuni Library for Cultural Resources, Ōita, Japan
1991-94	New Toga-Sanbo Theater, Toyama, Japan
1991-94	Nagi Museum of Contemporary Art, Okayama, Japan
1991-92	Guggenheim Museum SoHo, New York, USA
1990-94	Manggha Center of Japanese Art and Technology, Kraków, Poland
1990-93	Harima Science Park, Urban Design Planning, Center for Advanced Science & Technology, Hyogo, Japan
1990-92	Uji-An Tea Ceremony House, Tokyo, Japan
1989-91	Tateyama Museum of Toyama and Yuboh-kan Hall, Toyama, Japan
1989-90	JR Kyushu Yufuin Railway Station, Ōita, Japan
1988-91	Marutan Building, Kanagawa, Japan
1988-90	Hara Museum ARC, Café and Terrace, Gunma, Japan
1988-90	International Friendship Pavilion, EXPO '90 International Garden and Greenery Exposition, Osaka, Japan
1988-90	Acqua Hall, EXPO '90 International Garden and Greenery Exposition Osaka, Japan
1988-89	Tokyo Christian College, Chapel, Chiba, Japan
1987-96	Pabellón Polideportivo, Palafolls, Spain
1987-90	Team Disney building, Florida, USA
1987-90	Kitakyushu International Conference Center, Fukuoka, Japan
1987-89	Bond University – Library, Administration Building, Faculty of Humanities Building, Queensland, Australia
1987-89	Clubhouse, Lake Sagami Country Club, Yamanashi, Japan
1987-88	G Gallery, London, England
1987-88	Hara Museum ARC, Gunma, Japan
1986-93	Tokyo University of Art and Design, Tokyo, Japan
1986-92	The Brooklyn Museum Expansion, Brooklyn, New York, USA in partnership with James Stewart Polshek
1986-90	Art Tower Mito, Ibaraki, Japan
1986-87	Clubhouse, Musashi-kyuryo Country Club, Saitama, Japan
1985-88	Narimasu Church, Tokyo, Japan
1985-86	Kitakyushu City Museum of Art, Annex, Fukuoka, Japan
1985	Hara Museum of Contemporary Art, Café and Terrace, Tokyo, Japan
1985	Nishi Toyama Tower Garden – Tokyo Globe-za Plaza, Tokyo, Japan
1985	“I” House Ōita, Japan
1984-87	Ochanomizu Square Building – Casals Hall, Tokyo, Japan
1984-87	Toga-mura Japan Performing Arts Center, Library and Studio, Toyama, Japan
1984-85	Iwata High School, Gymnasium and Dormitory, Ōita, Japan
1983-90	Barcelona 1992 Olympic Games Main Sports Hall – Palau D’Esports Sant Jordi, Barcelona, Spain
1983-86	Yokoo Studio, Tokyo, Japan
1983-85	Shinoyama Studio, Tokyo, Japan

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Fact Summary (continued)

1983-85	Palladium Club, New York, USA
1983-84	Glass Art Akasaka, Tokyo, Japan
1982-86	Housing Block 4, House 2, IBA, Berlin, Germany
1982-84	Okanoyama Graphic Art Museum, Hyogo, Japan
1982-83	Nakagami House, Fukui, Japan
1982	Togamura Amphitheater, Toyama, Japan
1982	Hauserman Showroom, Merchandise Mart, Chicago, USA
1981-86	The Museum of Contemporary Art, Los Angeles California, USA
1981-86	Björnson Studio and House, California, USA
1981-82	House with Three Walls, California, USA
1980-82	Toga Sanbo Theater, Toyama, Japan
1980-81	Etoh Clinic, Ōita, Japan
1979-83	Tsukuba Center Building, Ibaraki
1979-80	Irahara House, Fukuoka, Japan
1978-83	Fukuoka City Bank, Head Office Expansion, Fukuoka, Japan
1978-80	Gymnasium and Dining Hall of Nippon Electric Glass Company, Shiga, Japan
1978-79	Hakubi Kyoto Kimono School, Tokyo, Japan
1977-79	Aoki House, Tokyo, Japan
1977-79	Ōita Audio-Visual Center, Ōita, Japan
1977-78	Karashima House, Ōita, Japan
1977-78	Sueoka Clinic, Ōita, Japan
1976-78	Kamioka Town Hall, Gifu, Japan
1976-77	Hayashi House, Fukuoka, Japan
1976-77	Kaijima House, Tokyo, Japan
1976-77	Otomo Sorin's Tomb, Ōita, Japan
1975-77	West Japan General Exhibition Center, Fukuoka, Japan
1974-75	Shuko-sha Building, Fukuoka, Japan
1974-75	Karuizawa ASKA Lodge Project, Nagano, Japan
1973-75	Yano House, Kanagawa, Japan
1973-74	Clubhouse, Fujimi Country Club, Ōita, Japan
1973-74	Kitakyushu Central Library, Fukuoka, Japan
1972-74	The Kitakyushu City Museum of Art, Fukuoka, Japan
1972-73	Fukuoka City Bank, Saga Branch, Saga, Japan
1971-74	The Museum of Modern Art, Gunma, Japan
1971	Gunma-no-mori Park, Gunma, Japan
1971	Fukuoka City Bank, Nagasumi Branch, Fukuoka, Japan
1971	Fukuoka City Bank, Ropponmatsu Branch, Fukuoka, Japan
1970-72	Ōita Medical Hall, Annex, Ōita, Japan
1970-71	Fukuoka City Bank, Tokyo Branch, Façade and Interior Design, Tokyo, Japan
1968-71	Fukuoka City Bank, Head Office, Fukuoka, Japan
1967-69	Fukuoka City Bank, Daimyo Branch, Fukuoka, Japan
1966-70	EXPO '70 Osaka, Festival Plaza, Osaka, Japan
1966-67	Kuju Mountains Cenotaph for a Poet, Ōita, Japan
1966-67	Fukuoka City Bank, Ōita Branch, Ōita, Japan
1965	Urban Planning, Kenzo Tange Team, Skopje, Yugoslavia
1964	Nakayama House, Ōita, Japan
1963-64	Iwata Girls' High School, Ōita, Japan
1962-66	Ōita Prefectural Library, Ōita, Japan
1959-60	Ōita Medical Hall, Ōita, Japan

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Fact Summary (continued)

SELECTED SOLO EXHIBITIONS

- 2019** (Upcoming) *Arata Isozaki The Third Space*, curated by Aric Chen, Ōita Art Museum, Ōita, Japan and TBA
- 2004** *Arata Isozaki UNBUILT*, Central Academy of Fine Arts, Beijing, China; Shanghai Urban Planning Exhibition Centre, Shanghai, China; Guangdong Museum of Art, Guangzhou, China; Qingtao Sculpture Art Center, Qingtao, China; Nanjing, China
- 2003** *Arata Isozaki – Electric Labyrinth*, Castello di Rivoli, Museo d'Arte Contemporanea Torino, Italy; Serralves Museum of Contemporary Art, Porto, Portugal
- 1993** *Arata Isozaki: Works in Architecture*; The Brooklyn Museum, New York, USA; Aedes Galerie, Berlin, Germany; Aedes II, Vienna, Austria; Galleria D'Arte Moderna, Comune di Bologna, Bologna, Italy; The Netherlands Architecture Institute, Rotterdam, The Netherlands; The National British Architecture Institute, London, UK; Miro Museum, Barcelona, Spain; Canary Architectural Institute, Canary, Spain; The old monastery Nuestra Senora de Los Reyes, Sevilla, Spain; Albacete City Museum, Albacete, Spain; Moni Lazariston, Thessaloniki, Greece
- 1991** *Arata Isozaki; Architecture 1960-90*, The Museum of Contemporary Art, Los Angeles, California, USA; Tokyo Station Gallery, Tokyo, Japan; Art Tower Mito, Contemporary Art Gallery, Ibaraki, Japan; The Museum of Modern Art, Gunma, Japan; Umeda Daimaru Museum, Osaka, Japan; Kita-Kyushu City Museum of Modern Art, Fukuoka, Japan

SELECTED GROUP EXHIBITIONS

- 2019** (Upcoming) *Impossible Architecture*, The Museum of Modern Art, Saitama, Japan; Niigata City Art Museum, Niigata, Japan; Hiroshima City Museum of Contemporary Art, Hiroshima, Japan; The National Museum of Art, Osaka, Japan
- 2018** *Japan-ness Architecture and Urbanism in Japan since 1945*, Curated by Frederic Migayrou, Center Pompidou-Metz, France
- 2014** *Japan Architects 1945-2010*, 21st Century Museum of Contemporary Art, Kanazawa, Ishikawa, Japan
- 2012** *Tokyo 1955-1970: A New Avant-Garde*, The Museum of Modern Art New York, USA 2012
- 2011** *METABOLISM: The City of the FUTURE*, Mori Art Museum, Tokyo
- 2002** *The Changing of The Avant-Garde, Visionary Architectural Drawings from Howard Gilman Collection*, The Museum of Modern Art New York, New York, USA

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Fact Summary (continued)

SELECTED GROUP EXHIBITIONS (continued)

- 2000** *La Biennale di Venezia 7th International Architecture Exhibition*,
Arsenale, Venice, Italy
- 1997** *The Mirage City – Another Utopia*, NTT Inter Communication Center [ICC],
Tokyo, Japan
Cities on the Move: Contemporary Asian Art on the turn of the 21st century,
curated by Hou Hanru and Hans-Ulrich Obrist, Secession, Vienna, Austria; CAPC
musée d'art contemporain de Bordeaux, France; PS1 Contemporary Art Center,
New York, USA; Museum of Contemporary Art Kiasma – Finnish National Gallery,
Helsinki, Finland; Louisiana Museum of Modern Art, Humlebæk, Denmark;
Hayward Gallery, London, UK
- 1996** *La Biennale di Venezia 6th International Architecture Exhibition – Sensing the
Future*, The Architect as Seismograph, Venice, Italy
- 1986** *Tokyo: Form and Spirit*, Walker Art Center, Minneapolis, USA; Temporary
Contemporary, Los Angeles, USA; I.B.M. Gallery, New York, USA
and other museums
Revision Der Moderne – Postmoderne Architektur 1960-86 National Museum of
Modern Art, Tokyo, Japan
Japon des Avant-Gardes 1910-70, Centre Georges Pompidou, Paris, France
- 1976** *MAN trans FORMS*, Inaugural Exhibition of Cooper-Hewitt National Museum of
Design, New York, USA
- 1968** *14th Triennale di Milano*, Milan, Italy
- 1966** *Space and Color*, curated by Yoshiaki Tono, Minami Gallery, Tokyo, Japan

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Fact Summary (continued)

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Ceremony Venue

Château de Versailles, France

Château de Versailles, a UNESCO World Heritage Site since 1979, served as the capital of France for over 100 years and was the site of the signing of the 1919 treaty which ended the First World War.

Originally a hunting lodge built by Louis XIII in 1624, the Château de Versailles expanded with new buildings added by Louis XIV who declared it as the official royal residence in 1682, and it remained so until the start of the French Revolution in 1789. Two of the first architects who expanded the plan were Louis Le Vau and Jules Hardouin-Mansart, the latter of whom added the north and south wings, chapel, court residence and the Hall of Mirrors throughout the 17th century. Charles Le Brun supervised the decoration, and the landscaping was planned by Le Notre, who also designed the Tuileries Gardens. Louis XV later commissioned Jacques Gabriel to design the opera house.

Presently, the Chateau de Versailles spans over 800 hectares, and includes the Places of Trianon, a museum created by Louise-Philippe that houses over 60,000 works to illustrate five centuries of French History, the Royal Opera of Versailles and the expansive garden.

In 1995, architect Tadao Ando was honored with the Pritzker Architecture Prize in the Petit Trianon, a small chateau on the grounds of the Palace.

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Previous Laureates

Balkrishna Doshi, 2018 Laureate

India

Presented at the Aga Khan Museum, Toronto, Canada

Rafael Aranda, Carme Pigem and Ramon Vilalta, 2017 Laureates

Spain

Presented at the State Guest House, Akasaka Palace, Tokyo, Japan

Alejandro Aravena, 2016 Laureate

Chile

Presented at the United Nations Headquarters, New York, New York

Frei Otto, 2015 Laureate

Germany

Presented at the New World Center, Miami Beach, Florida

Shigeru Ban, 2014 Laureate

Japan

Presented at the Rijksmuseum, Amsterdam, The Netherlands

Toyo Ito, 2013 Laureate

Japan

Presented at the John F. Kennedy Presidential Library and Museum, Boston, Massachusetts

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

Eduardo Souto de Moura, 2011 Laureate

Portugal

Presented at the Andrew W. Mellon Auditorium, Washington, DC

Kazuyo Sejima and Ryue Nishizawa, 2010 Laureates

Japan

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

Peter Zumthor, 2009 Laureate

Switzerland

Presented at the Palace of the Buenos Aires City Legislature, Buenos Aires, Argentina

Jean Nouvel, 2008 Laureate

France

Presented at the Library of Congress, Washington, DC

Richard Rogers, 2007 Laureate

United Kingdom

Presented at the Banqueting House, Whitehall Palace, London, United Kingdom

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Previous Laureates (continued)

Paulo Mendes da Rocha, 2006 Laureate

Brazil

Presented at the Dolmabahçe Palace, Istanbul, Turkey

Thom Mayne, 2005 Laureate

United States of America

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

Zaha Hadid, 2004 Laureate

United Kingdom

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

Jørn Utzon, 2003 Laureate

Denmark

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

Glenn Murcutt, 2002 Laureate

Australia

Presented at Michelangelo's Campidoglio in Rome, Italy

Jacques Herzog and Pierre de Meuron, 2001 Laureates

Switzerland

Presented at Thomas Jefferson's Monticello in Charlottesville, Virginia

Rem Koolhaas, 2000 Laureate

Netherlands

Presented at the Jerusalem Archaeological Park, Israel

Norman Foster, 1999 Laureate

United Kingdom

Presented at the Altes Museum, Berlin, Germany

Renzo Piano, 1998 Laureate

Italy

Presented at the White House, Washington, DC

Sverre Fehn, 1997 Laureate

Norway

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

Rafael Moneo, 1996 Laureate

Spain

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

Tadao Ando, 1995 Laureate

Japan

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

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Previous Laureates (continued)

Christian de Portzamparc, 1994 Laureate

France

Presented at The Commons, Columbus, Indiana

Fumihiko Maki, 1993 Laureate

Japan

Presented at Prague Castle, Czech Republic

Alvaro Siza, 1992 Laureate

Portugal

Presented at the Harold Washington Library Center, Chicago, Illinois

Robert Venturi, 1991 Laureate

United States of America

Presented at Palacio de Iturbide, Mexico City, Mexico

Aldo Rossi, 1990 Laureate

Italy

Presented at Palazzo Grassi, Venice, Italy

Frank O. Gehry, 1989 Laureate

United States of America

Presented at Todai-ji Buddhist Temple, Nara, Japan

Oscar Niemeyer, 1988 Laureate

Brazil

Presented at the Art Institute of Chicago, Illinois

Gordon Bunshaft, 1988 Laureate

United States of America

Presented at the Art Institute of Chicago, Illinois

Kenzo Tange, 1987 Laureate

Japan

Presented at the Kimbell Art Museum, Fort Worth, Texas

Gottfried Böhm, 1986 Laureate

Germany

Presented at Goldsmiths' Hall, London, United Kingdom

Hans Hollein, 1985 Laureate

Austria

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

Richard Meier, 1984 Laureate

United States of America

Presented at the National Gallery of Art, Washington, DC

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Previous Laureates (continued)

leoh Ming Pei, 1983 Laureate

United States of America

Presented at The Metropolitan Museum of Art, New York, New York

Kevin Roche, 1982 Laureate

United States of America

Presented at the Art Institute of Chicago, Illinois

James Stirling, 1981 Laureate

United Kingdom

Presented at the National Building Museum, Washington, DC

Luis Barragán, 1980 Laureate

Mexico

Presented at Dumbarton Oaks, Washington, DC

Philip Johnson, 1979 Laureate

United States of America

Presented at Dumbarton Oaks, Washington, DC

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 each November. Nominations received after the closing are automatically considered in the following calendar year. The final selection is made by an international jury through undisclosed deliberations and voting.

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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, DC; the late J. Irwin Miller, then chairman of the executive and finance committees 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.

Jury members are invited to serve for a minimum three-year tenure. The gradual changes over time in the jury composition allow for a balance between stability and new perspectives on the committee. Lord Rothschild of the UK was Chair of the Pritzker Prize Jury from 2002-2004. Lord Palumbo, well-known architectural patron and former chairman of the Arts Council of Great Britain, former trustee of the Mies van der Rohe Archives of the Museum of Modern Art in New York, and former chairman of the trustees, Serpentine Galleries, served as Chair from 2005-2016 and continued as a member through 2018. Glenn Murcutt, 2002 Pritzker Prize Laureate and architect, joined the Jury in 2011 and held the position as Chair from 2017-2018.

Jury members are assembled from around the world and reflect a variety of professions and points of view. The current Jury Chair is Justice Stephen Breyer, U.S. Supreme Court, who joined the Jury as a member in 2012.

Other members include André Aranha Corrêa do Lago, architectural critic, curator, and Brazilian Ambassador to Japan; 2007 Pritzker Prize Laureate and British architect, Richard Rogers; Sejima Kazuyo, 2010 Pritzker Prize Laureate and Japanese architect; Benedetta Tagliabue, architect and educator from Italy who has her practice EMBT in Barcelona, Spain; Ratan N. Tata, Chairman of Tata Trusts, Mumbai, India; and Wang Shu, 2012 Pritzker Prize Laureate, Chinese architect and educator.

Always seeking multiple points of view and independence of the jury, others who have served include people from the world of business such as the late Thomas J. Watson, Jr., former chairman of IBM; the late Giovanni Agnelli, former chairman of Fiat; and Rolf Fehlbaum, then Chairman of Vitra, Basel, Switzerland.

Critics, journalists and curators include the late Toshio Nakamura, former editor of A+U in Japan; the late Ada Louise Huxtable, author and architecture critic and the longest serving juror to date; Victoria Newhouse, architectural historian and author; Karen Stein, writer, editor and architectural consultant in New York; and Kristin Feireiss, architecture curator, writer and editor based in Berlin, Germany.

Numerous architects from around the world have served including Americans the late Philip Johnson, Frank Gehry and Kevin Roche; as well as the late Ricardo Legorreta of Mexico, Fumihiko Maki of Japan, and the late Charles Correa of India; Jorge Silvetti, architect and professor of architecture at Harvard University; Balkrishna Vithaldas Doshi, 2018 Pritzker Prize Laureate, architect and professor of architecture from Ahmedabad, India. Since 2000, there have been many outstanding architects associated with the Pritzker Prize Jury, including Juhani Pallasmaa, architect, professor and author, Helsinki, Finland; Shigeru Ban, 2014 Pritzker Prize Laureate, architect, and professor at Keio University, Tokyo, Japan; Alejandro Aravena, 2016 Pritzker Prize Laureate, architect and executive director of Elemental, Santiago, Chile; Carlos Jimenez, a principal of Carlos Jimenez and professor at the Rice University School of Architecture in Houston, Texas; the late Zaha Hadid, 2004 Pritzker Prize Laureate and architect, Renzo Piano, 1998 Pritzker Prize Laureate and architect, of Paris, France and Genoa, Italy; and Yung Ho Chang, architect and educator of Beijing, The People's Republic of China.

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The Evolution of the Jury (continued)

Martha Thorne became the executive director of the Pritzker Prize in 2005. Currently, she is Dean of IE School of Architecture and Design, Madrid/Segovia, Spain, part of an innovative private university. Prior to joining IE and academia, she was associate curator of architecture at the Art Institute of Chicago for ten years. 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 the board of the International Archive of Women in Architecture. Currently she assists with competitions and architect selection processes.

Executive Director from 1998 to 2005 was Bill Lacy, architect and advisor to the J. Paul Getty Trust and many other foundations, as well as president of the State University of New York at Purchase. Previous secretaries to the jury were the late Brendan Gill, who was architecture critic of The New Yorker magazine; and the late Carleton Smith. 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, DC 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 Prize was awarded internationally.

Since then, the Pritzker Prize ceremony has been held at international venues more often than in the United States. Europe has hosted the ceremony eleven times in eight 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; and the 2013 reopened Rijksmuseum in Amsterdam.

Beyond Europe and the U.S., the Prize has traveled twice to the Middle East and Latin America, and thrice to East Asia. In 2012, 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. In 1989, Frank Gehry was awarded the Prize at Todai-ji in Nara, Japan. This 8th century Buddhist temple is one of three UNESCO World Heritage sites to host the ceremony, along with Monticello in Virginia and the Palace of Versailles in France.

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 DC's National Gallery of Art have hosted the Pritzker. Libraries too, have been a popular venue choice, including 2013'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 1984 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 1989 Laureate Frank Gehry. It was the second Gehry-designed building that hosted the ceremony, the first being the Guggenheim Museum in Spain. 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.

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Pritzker Ceremonies Through the Years (continued)

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. Their Majesties, the Emperor and Empress of Japan, attended the 2017 ceremony at the Akasaka Palace, Tokyo, which was originally built as the residence for the Crown Prince in 1909. The Prime Minister of Turkey and the President of Czech Republic also each attended ceremonies when held in their respective countries.

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 Michelangelo's monumental Piazza di Campidoglio.

In 2018, the ceremony was held in Toronto for the first time, at the Aga Kahn Museum, designed by 1993 Laureate Fumihiko Maki. This year, the 41st edition of the Prize will be celebrated once again at the Palace of Versailles, which was the venue for the 1995 ceremony honoring Laureate Tadao Ando.

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