

# The Pritzker Architecture Prize

**Shigeru Ban  
2014 Laureate  
Media Kit**



**All information EMBARGOED until Monday, March 24, 2014 at 17:00 (5pm) EDT  
(For print publication Tuesday, March 25, 2014 EDT)**

For more information, please visit [pritzkerprize.com](http://pritzkerprize.com).

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## 2014 Pritzker Architecture Prize Media Kit

# News Release Announcing the 2014 Laureate

### **Shigeru Ban receives the 2014 Pritzker Architecture Prize**

*All information EMBARGOED until March 24, 2014, at 17:00 (5pm) EDT*

*For print publication Tuesday, March 25, 2014 EDT*

Chicago, IL (March 24, 2014) — Shigeru Ban will receive the 2014 Pritzker Architecture Prize. Tom Pritzker, Chairman and President of The Hyatt Foundation, which sponsors the prize, made the announcement today.

Shigeru Ban, a Tokyo-born, 56-year-old architect with offices in Tokyo, Paris and New York, is rare in the field of architecture. He designs elegant, innovative work for private clients, and uses the same inventive and resourceful design approach for his extensive humanitarian efforts. For twenty years Ban has traveled to sites of natural and man-made disasters around the world, to work with local citizens, volunteers and students, to design and construct simple, dignified, low-cost, recyclable shelters and community buildings for the disaster victims.

Reached at his Paris office, Shigeru Ban said, “Receiving this prize is a great honor, and with it, I must be careful. I must continue to listen to the people I work for, in my private residential commissions and in my disaster relief work. I see this prize as encouragement for me to keep doing what I am doing – not to change what I am doing, but to grow.”

In all parts of his practice, Ban finds a wide variety of design solutions, often based around structure, materials, view, natural ventilation and light, and a drive to make comfortable places for the people who use them. From private residences and corporate headquarters, to museums, concert halls and other civic buildings, Ban is known for the originality, economy, and ingeniousness of his works, which do not rely on today’s common high-tech solutions.

The Swiss media company Tamedia asked Ban to create pleasant spaces for their employees. He responded by designing a seven-story headquarters with the main structural system entirely in timber. The wooden beams interlock, requiring no metal joints.

For the Centre Pompidou-Metz, in France, Ban designed an airy, undulating latticework of wooden strips to form the roof, which covers the complex museum program underneath and creates an open and accessible public plaza.

To construct his disaster relief shelters, Ban often employs recyclable cardboard paper tubes for columns, walls and beams, as they are locally available; inexpensive; easy to transport, mount and dismantle; and they can be water- and fire-proofed, and recycled. He says that his Japanese upbringing helps account for his wish to waste no materials.

As a boy, Shigeru Ban observed traditional Japanese carpenters working at his parents’ house and to him their tools, the construction, and the smells of wood were magic. He would save cast aside pieces of wood and build small models with them. He wanted to become a carpenter. But at age eleven, his teacher asked the class to design a simple house and Ban’s was displayed in the school as the best. Since then, to be an architect was his dream.

Ban’s humanitarian work began in response to the 1994 conflict in Rwanda, which threw millions of people into tragic living conditions. Ban proposed paper-tube shelters to the United Nations High Commissioner for Refugees and they hired him as a consultant. After the 1995 earthquake in Kobe, Japan, he again donated his time and talent. There, Ban developed the “Paper Log House,” for Vietnamese refugees in the area, with donated beer crates filled with sandbags for the foundation, he lined up the paper cardboard tubes vertically, to create the walls of the houses. Ban also designed “Paper Church,” as a community center of paper tubes for the victims of Kobe. It was later disassembled and sent to Taiwan, and reconstructed there, in 2008.

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### News Release Announcing the 2014 Laureate (continued)

Ban works with local victims, students, and other volunteers to get these disaster relief projects built. In 1995, he founded a non-governmental organization (NGO) called VAN: Voluntary Architects' Network. With VAN, following earthquakes, tsunamis, hurricanes, and war, he has conducted this work in Japan, Turkey, India, Sri Lanka, China, Haiti, Italy, New Zealand, and currently, the Philippines.

Pritzker Prize jury chairman, The Lord Palumbo, said, "Shigeru Ban is a force of nature, which is entirely appropriate in the light of his voluntary work for the homeless and dispossessed in areas that have been devastated by natural disasters. But he also ticks the several boxes for qualification to the Architectural Pantheon – a profound knowledge of his subject with a particular emphasis on cutting-edge materials and technology; total curiosity and commitment; endless innovation; an infallible eye; an acute sensibility – to name but a few."

The citation from the Pritzker Prize jury underscores Ban's experimental approach to common materials such as paper tubes and shipping containers, his structural innovations, and creative use of unconventional materials such as bamboo, fabric, paper, and composites of recycled paper fiber and plastics.

The jury cites Naked House (2000) in Saitama, Japan, in which Ban clad the external walls in clear corrugated plastic and sections of white acrylic stretched internally across a timber frame. The layering of translucent panels evokes the glowing light of shoji screens. The client asked for no family member to be secluded, so the house consists of one unique large space, two-stories high, in which four personal rooms on casters can be moved about freely.

In Curtain Wall House (1995) in Tokyo, two-story-high white curtains along the perimeter of the house can be opened to let the outside flow in or closed to provide a cocoon-like setting. The 14-story Nicolas G. Hayek Center (2007) in Tokyo features tall glass shutters on the front and back facades that can be fully opened.

Ban used transportation containers as ready-made elements to construct the Nomadic Museum (New York, 2005; Santa Monica, California, 2006; Tokyo, 2007). His design for the Aspen Art Museum is slated to open in August 2014.

His architecture is often called "sustainable," and environmentally friendly, but he says, "When I started working this way, almost thirty years ago, nobody was talking about the environment. But this way of working came naturally to me. I was always interested in low cost, local, reusable materials."

Shigeru Ban served as a member of the Pritzker Architecture Prize jury from 2006 to 2009. He lectures and teaches at architecture schools around the world and is currently a professor at Kyoto University of Art and Design.

Ban attended architecture school first at the Southern California Institute of Architecture (then based in Santa Monica, California), and earned his bachelor's degree in architecture from Cooper Union in New York City in 1984.

Shigeru Ban will be the seventh Japanese architect to become a Pritzker Laureate – the first six being the late Kenzo Tange in 1987, Fumihiko Maki in 1993, Tadao Ando in 1995, the team of Kazuyo Sejima and Ryue Nishizawa in 2010, and Toyo Ito in 2013.

The award ceremony will take place on June 13, 2014, at the Rijksmuseum in Amsterdam, The Netherlands. The Pritzker Prize ceremony is held each year at a culturally or historically significant venue around the world. This marks the first time the ceremony will be in the Netherlands. The ceremony will be streamed live on PritzkerPrize.com, the website of the Pritzker Architecture Prize.

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### **News Release Announcing the 2014 Laureate** (continued)

The distinguished jury that selected the 2014 Pritzker Laureate consists of its chairman, The Lord Palumbo, internationally known architectural patron of London, Chairman Emeritus of the Trustees, Serpentine Galleries, former Chairman of the Arts Council of Great Britain, former Chairman of the Tate Gallery Foundation; 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; Kristin Feireiss, architecture curator, writer, and editor, Berlin, Germany; Glenn Murcutt, architect and 2002 Pritzker Laureate, Sydney, Australia; Juhani Pallasmaa, architect, professor and author, Helsinki, Finland; and Ratan N. Tata, Chairman Emeritus of Tata Sons, the holding company of the Tata Group, Mumbai, India. Martha Thorne, Associate Dean for External relations, IE School of Architecture & Design, Madrid, Spain, is the Executive Director of the 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 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.

In announcing this year's laureate, Tom Pritzker said, "Shigeru Ban's commitment to humanitarian causes through his disaster relief work is an example for all. Innovation is not limited by building type and compassion is not limited by budget. Shigeru has made our world a better place."

###

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### Jury Citation

Since its establishment thirty-five years ago, the goal of the Pritzker Architecture Prize is to recognize living architects for excellence in built work and who make a significant and consistent contribution to humanity.

Shigeru Ban, the 2014 laureate, reflects this spirit of the prize to the fullest. He is an outstanding architect who, for twenty years, has been responding with creativity and high quality design to extreme situations caused by devastating natural disasters. His buildings provide shelter, community centers, and spiritual places for those who have suffered tremendous loss and destruction. When tragedy strikes, he is often there from the beginning, as in Rwanda, Turkey, India, China, Italy, and Haiti, and his home country of Japan, among others.

His creative approach and innovation, especially related to building materials and structures, not merely good intentions, are present in all his works. Through excellent design, in response to pressing challenges, Shigeru Ban has expanded the role of the profession; he has made a place at the table for architects to participate in the dialogue with governments and public agencies, philanthropists, and the affected communities. His sense of responsibility and positive action to create architecture of quality to serve society's needs, combined with his original approach to these humanitarian challenges, make this year's winner an exemplary professional.

The recipient has an exceptionally wide-ranging career. Since founding his first office in Tokyo in 1985 and later expanding to New York and Paris, he has undertaken projects that range from minimal dwellings, experimental houses and housing, to museums, exhibition pavilions, conference and concert venues, and office buildings.

An underpinning uniting much of his built work is his experimental approach. He has expanded the architectural field regarding not only the problems and challenges he tackles, but also regarding the tools and techniques to deal with them. He is able to see in standard components and common materials, such as paper tubes, packing materials or shipping containers, opportunities to use them in new ways. He is especially known for his structural innovations and the creative use of unconventional materials like bamboo, fabric, paper, and composites of recycled paper fiber and plastics.

In Naked House, he was able to question the traditional notion of rooms and consequently domestic life, and simultaneously create a translucent, almost magical atmosphere. This was done with modest means: walls externally clad in clear corrugated plastic and sections of white acrylic stretched internally across a timber frame. This sophisticated layered composition of ordinary materials used in a natural and efficient way, provides comfort, efficient environmental performance and simultaneously a sensual quality of light.

His own studio, atop a terrace at the Pompidou Center in Paris for the six years he was working on the museum project for Metz, was built using cardboard tubes and a membrane covering the arched roof. He has also used transportation containers as ready-made elements in museum construction. His body of work is proof of his ability to add value through design. Further new conceptual and structural ideas were developed and can be seen in PC Pile House, House of Double Roof, Furniture House, Wall-less House, and Nine-Square Grid House.

Another theme that runs through his work is the spatial continuity between interior and exterior spaces. In Curtain Wall House, he uses tent-like movable curtains to easily link interior and exterior, yet provide privacy when needed. The fourteen-story Nicolas G. Hayek Center in Tokyo is covered with glass shutters on front and back facades that can be fully opened.

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### Jury Citation (continued)

For Shigeru Ban, sustainability is not a concept to add on after the fact; rather, it is intrinsic to architecture. His works strive for appropriate products and systems that are in concert with the environment and the specific context, using renewable and locally produced materials, whenever possible. Just one example is his newly opened Tamedia office building in Zurich, which uses an interlocking timber structural system, completely devoid of joint hardware and glue.

His great knowledge of structure and his appreciation for such masters as Mies van der Rohe and Frei Otto have contributed to the development and clarity of his buildings. His own architecture is direct and honest. However, it is never ordinary, and each new project has an inspired freshness about it. The elegant simplicity and apparent effortlessness of his works are really the result of years of practice and a love for building. Above all, his respect for the people who inhabit his buildings, whether victims of natural disaster or private clients or the public, is always revealed through his thoughtful approach, functional plans, carefully selected appropriate materials, and the richness of spaces he creates.

Shigeru Ban is a tireless architect whose work exudes optimism. Where others may see insurmountable challenges, Ban sees a call to action. Where others might take a tested path, he sees the opportunity to innovate. He is a committed teacher who is not only a role model for younger generations, but also an inspiration.

For all these reasons, Shigeru Ban is the 2014 Pritzker Architecture Prize Laureate.

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### Jury Members

**The Lord Palumbo (Chairman)**

*Architectural patron, Chairman Emeritus of the Trustees, Serpentine Galleries  
Former Chairman of the Arts Council of Great Britain  
Former Chairman of the Tate Gallery Foundation  
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*

**Kristin Feireiss**

*Architecture Curator, Writer, and Editor  
Berlin, Germany*

**Glenn Murcutt**

*Architect and Pritzker Laureate 2002  
Sydney, Australia*

**Juhani Pallasmaa**

*Architect, Professor and Author  
Helsinki, Finland*

**Ratan N. Tata**

*Chairman Emeritus of Tata Sons, the holding company of the Tata Group  
Mumbai, India*

**Martha Thorne (Executive Director)**

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

## **Biography**

Shigeru Ban was born in Tokyo on August 5, 1957. His father was a businessman at Toyota, and his mother is a women's clothing "haute couture" designer. Ban's father was very fond of classical music and made Ban learn the violin at a young age. His mother traveled to Europe every year for the fashion weeks in Paris and Milan, which roused Ban's longing to travel overseas. When Ban was young, carpenters were often hired to renovate the family home, a wooden house. Ban was fascinated by the traditional work of the carpenters, and he liked to pick pieces of wood to build things. Ban decided he wanted to become a carpenter.

Ban excelled at arts and crafts in primary school and junior high school. The model of a house he designed for an assignment during his 9th-grade summer holiday was displayed in his school as the best. He then decided that he wanted to become an architect. In parallel with this dream was his love of rugby. He had played rugby since the age of ten, and while in junior high school, was selected as a member of the junior Tokyo regional team that competed against the Korean national team. Ban hoped to attend Waseda University in order to pursue both rugby and architecture. After learning of a drawing examination to enter that university, he spent every Sunday, starting in 10th grade, learning how to draw at a painter's atelier, and from the 11th grade, he went to a drawing school every day after his rugby training at school. Ban was selected as a regular member of his rugby team when he was in 11th grade and played on the national tournament; however, his team was defeated on the first round. He then decided to give up his plans to enter Waseda University, known for its strength in rugby, and go to Tokyo University of the Arts to focus on studying architecture. From the 12th grade, Ban joined the evening classes of a preparation school to enter the university. He learned structural modeling using paper, wood, and bamboo for the first time, and his exceptional ability quickly proved him to be peerless in this area. His teacher at the evening school was Tomoharu Makabe, a graduate from the architecture department of the Tokyo University of the Arts. One day, at Makabe's house, Ban came across an article on John Hejduk, the "paper architect" and then-dean of Cooper Union's School of Architecture in New York. Ban's encounter with the models and plans of these unbuilt buildings was revolutionary for him, and he decided to go to the United States and study architecture at Cooper Union.

In 1977, Ban traveled to California to study English. At that time, he discovered that Cooper Union did not accept students from abroad and only accepted students who transferred from other schools within the United States. Ban searched for a school from which he could transfer and decided to attend the Southern California Institute of Architecture (SCI-Arc), which had just been founded and used an old renovated warehouse as the school building. Ban was fascinated by the exciting studio and the school environment. The famous architect and founder of the SCI-Arc, Raymond Kappe, interviewed him, and although Ban could not speak English well at the time, Kappe, impressed by Ban's portfolio, allowed him to enter the institute as a sophomore. Ban was very inspired by the series of Case Study Houses, which were influenced by traditional Japanese architecture. In 1980, after finishing the 4th year at SCI-Arc, Ban transferred to Cooper Union. All students transferring from other schools started at the sophomore level, and among Ban's classmates were his current partner in the New York office, Dean Maltz, and other notable architects such as Nanako Umemoto (Reiser + Umemoto), and Laurie Hawkinson (Smith-Miller + Hawkinson Architects). His teachers were Ricardo Scofidio, Tod Williams, Diana Agrest, Bernard Tschumi, Peter Eisenman and John Hejduk, among others. At the end of the fourth year, Ban took a year of absence from Cooper Union and worked at Arata Isozaki's office in Tokyo. Ban went back to Cooper Union and received his Bachelor of Architecture in 1984. After graduating, Ban accompanied the photographer Yukio Fukagawa on a trip to Europe, where he visited Alvar Aalto's architecture in Finland for the first time. Ban was stunned by how Aalto's architecture emphasized regional context and material.

In 1985, Ban started his own practice in Tokyo without any work experience. Between 1985 and 1986, he organized and designed the installations of an Emilio Ambasz exhibition, Alvar Aalto exhibition, and a Judith Turner exhibition, as the curator of the Axis Gallery in Tokyo. While developing the paper-tube structures that he implemented for the first time at the Aalto exhibition, Ban designed his "PC Pile



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### Biography (continued)

House," "House of Double-Roof," "Furniture House," "Curtain Wall House," "2/5 House," "Wall-Less House," and "Naked House" as a series of case studies.

When Ban discovered that the two million refugees from the 1994 Rwandan Civil War were forced to live in terrible conditions, he proposed his paper-tube shelters to the United Nations High Commissioner for Refugees and they hired him as a consultant. After the Great Hanshin or Kobe Earthquake in 1995, he built the "Paper Log House" for the former Vietnamese refugees who did not have the possibility to live in the temporary houses provided by the Japanese government. He also built the Takatori "Paper Church," with student volunteers. This was the trigger to establish the NGO Voluntary Architects' Network (VAN) and to start disaster relief activities. VAN built temporary housing in Turkey in 1999, western India in 2001, and Sri Lanka in 2004. A temporary school was built after the 2008 Sichuan earthquake, a concert hall in L'Aquila, Italy, and shelters after the 2010 earthquake in Haiti. After the Great East Japan Earthquake in 2011, VAN set up 1800 paper partition systems in more than 50 shelters, to give families more privacy. VAN also built temporary housing at Onagawa, Miyagi prefecture, Japan. This brought great improvements in the quality of life in shelters and the temporary housing environment, neglected by the government. Following the devastation of the New Zealand Canterbury earthquake in 2011, Ban built the Cardboard Cathedral as a symbol of reconstruction of the city of Christchurch.

In 1995, Ban's paper-tube structure development received the permanent architecture certificate from the Minister of Construction in Japan and he completed the "Paper House." In 2000, in collaboration with German architect/structural engineer Frei Otto, Ban constructed an enormous paper-tube grid shell structure for the Hanover Expo's Japan Pavilion in Germany. This structure drew attention from all over the world for its recyclable architecture.

In 1998, Nobutaka Higara became Ban's partner at his Tokyo office.

In 2004, Ban teamed up with Jean de Gastines (partner at his Paris office since 2004) and Philip Gumuchdjian, and won the Pompidou Centre-Metz competition. He gathered Japanese and European students and built a temporary office made of paper-tube structure on the terrace on a top floor of the Centre Pompidou in Paris.

In 2001, Ban was named a professor on the Faculty of Environment and Information Studies at Keio University. After he won the competition of Centre Pompidou-Metz, he established a private practice in Paris with his partner Jean de Gastines. In 2008 he resigned from Keio University and in 2010 he worked as a visiting professor at Harvard University and Cornell University. In 2011, he became a professor at Kyoto University of Art and Design.

Ban is currently working on creating architecture, he volunteers for disaster relief, lectures widely, and teaches. He continues to develop material and structure systems. This work led to not only the paper-tube structures, also laminated bamboo (Bamboo Furniture House, 2002), structural systems constructed of shipping containers (Nomadic Museum, New York, in 2005, Santa Monica in 2006, Tokyo in 2007; Container Temporary Housing, Onagawa, 2011), and wooden structures without metal connectors (Centre Pompidou-Metz, 2010; Haesley Nine Bridges Golf Clubhouse, 2010; Tamedia New Office Building, 2013; Aspen Art Museum, 2014). In addition, he creates furniture and architecture made with carbon fiber (Carbon Fiber Chair, 2009, and Museum Rietberg Summer Pavilion, 2013).

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### Fact Summary

#### Born

August 5, 1957, Tokyo, Japan

#### Education

**1977–80** Southern California Institute of Architecture

**1980–82** The Cooper Union School of Architecture

**1984** Received Bachelor of Architecture from Cooper Union

#### Worked

**1982–83** Arata Isozaki, Tokyo

#### Founded

**1985** Established private practice in Tokyo

**1995** Established NGO, Voluntary Architects' Network (VAN)

**1995–99** Consultant of United Nations High Commissioner for Refugees (UNHCR)

#### TEACHING

**1993–95** Adjunct Professor of Architecture at Tama Art University

**1995–99** Adjunct Professor of Architecture at Yokohama National University

**1996–00** Adjunct Professor of Architecture at Nihon University

**2000** Visiting Professor of Columbia University

Visiting Fellow of Donald Keen Center, Columbia University

**2001–08** Professor of Keio University

**2010** Visiting Professor of Harvard University GSD

Visiting Professor of Cornell University

#### RECOGNITION

**2001** *Time Magazine* Innovator of the Year

**2004** Honorary Fellow of the American Institute of Architects (HFAIA)

**2005** International Fellowship of the Royal Institute of British Architects (IFRIBA)

Honorary Doctor of Humane Letters Amherst College

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### Fact Summary (continued)

- 2006** Honorary Fellow of the Royal Architectural Institute of Canada (HRAIC)
- 2006–09** Jury Member of the Pritzker Architecture Prize
- 2009** Honorary Doctorate of Technical University of Munich
- 2010** l'Ordre des Arts et des Lettres in France
- 2011** l'Ordre National du Mérite in France
- 2011–** Professor, Kyoto University of Art and Design

### AWARDS

- 1985** *S. D. Review '85*
- 1986** Design Competition for the redevelopment of the Shinsaibashi, Osaka  
Display of the Year, Japan, "Emilio Ambasz" Exhibition
- 1988** Display of the Year, Japan, "Alvar Aalto" Exhibition  
Osaka Industrial Design Contest, L Unit System  
*S. D. Review '88*
- 1989** Arflex Design Competition *S. D. Review '88*
- 1993** House Award, Tokyo Society of Architects
- 1995** *Mainichi* Design Prize
- 1996** Innovative Award, *Tokyo Journal*  
Yoshioka Prize  
JIA Kansai Architects  
Ecoplice House Competition, IAA (International Architects Academy)
- 1997** The JIA Prize for the best young architect of the year
- 1998** Tohoku Prize, Architectural Institute of Japan for Tazawako Station
- 1999** *ar+d, Architectural Review*, UK for Paper Church  
4th International Festival for Architecture in Video by IMAGE, Italy  
Architecture for Humanity Design Award for Paper Log House
- 2000** The Augustus Saint-Gaudens Award from the Cooper Union, NY  
Akademie der Kunste (Berlin Art Award), Germany

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### Fact Summary (continued)

- 2001** Nikkei New Office Award, for GC Osaka Building  
World Architecture Awards 2001: Europe Category, Public/Cultural Category for the Japan Pavilion  
Gengo Matsui Award for the Japan Pavilion  
The Prize of Japan Society for Finishing Technology, for GC Osaka Building
- 2002** World Architecture Awards 2002: Best House in the World, Naked House
- 2004** Grande Medaille France Academie d'Architecture
- 2005** Thomas Jefferson Medalist in Architecture  
Arnold W. Brunner Memorial Prize in Architecture  
AIA New York Chapter Design Awards-Project Honors: Nomadic Museum-NY
- 2007** MIPIM Awards 2007: Residential Developments 1st Prize, Kirinda Project, Sri Lanka  
MIPIM Awards 2007: Special Tribute, Kirinda Project, Sri Lanka
- 2008** Urban Land Institute Awards for Excellence: Finalist, Kirinda Project, Sri Lanka
- 2009** Japan Project International Award, Student Jury's Award:  
Chengdu Hualin Elementary School, China  
Grand Prize of AIJ 2009: Nicolas G. Hayek Center
- 2010** International Architecture Awards, Grand Prize, Chicago Athenaeum Museum of Architecture and Design, European Center Architecture Art Design; Haesley Nine Bridges Golf Clubhouse  
International Award for Sustainable Architecture, Gold Medal, Haesley Nine Bridges Golf Clubhouse
- 2011** Auguste Perret Prize
- 2012** *Mainichi* Art Prize, Tokyo  
Art Prize from Japanese Agency for Cultural Affairs  
KALMANANI prize 2012, Mexico City
- 2013** *Elle Décor* Design Award 2013, Wall Covering - Module H, Hermès Maison  
iF Design Award - lamp Yumi, Fontana Arte
- 2014** Good Design Award - lamp Yumi, Fontana Arte

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### Fact Summary (continued)

#### CHRONOLOGY OF MAJOR WORKS

- 1985** “Emilio Ambasz” Exhibition design, Axis Gallery, Tokyo
- 1986** “Emilio Ambasz” Exhibition design, Museum of Contemporary Art, La Jolla, California  
“Alvar Aalto” Exhibition design, Axis Gallery, Tokyo  
“Judith Turner” Exhibition design, Axis Gallery, Tokyo  
Villa TCG, Nagano (Japan)
- 1987** Villa K, Nagano (Japan)
- 1988** An Architect’s Studio, Tokyo
- 1989** Osaka Shipyard re-development master plan, Osaka  
M Residence, Tokyo  
Takahashi Residence addition, Kanagawa (Japan)  
“Zanotta Furniture Show” Exhibition design, TEPIA Gallery, Tokyo & Montreal (Canada)  
“Emilio Ambasz” Exhibition design, Musee des Arts Decoratifs, Paris  
Paper Arbor, Design Expo’89 - Paper Tube Structure -01, Aichi (Japan)
- 1990** Villa Torii, Nagano (Japan)  
Odawara Pavilion - Paper Tube Structure -02  
East Gate - Paper Tube Structure -03, Kanagawa (Japan)  
Villa Sekita, Yamanashi (Japan)
- 1991** Villa Kuru, Takeishimura, Nagano (Japan)  
I House, Tokyo  
Library of a poet - Paper Tube Structure -04, Kanagawa (Japan)  
Studio for Vocalists, Tokyo
- 1992** Complex by rails, Tokyo  
PC Pile House, Jurigi, Shizuoka (Japan)  
Housing at Shakujii Park, Tokyo
- 1993** Yoshida House, Ishikawa (Japan)  
House of Double-roof, Yamanashi (Japan)  
“Emilio Ambasz” Exhibition design, Tokyo Station Gallery, Tokyo  
Factory at Hamura – Dengyosya, Tokyo

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### Fact Summary (continued)

- 1994** “Emilio Ambasz” Exhibition design, Centro Cultural arte Contemporaneo, Mexico  
“Emilio Ambasz” Exhibition design, Triennale di Milano, Milano  
Issey Miyake Gallery - Paper Tube Structure -06, Tokyo  
House of a Dentist, Tokyo
- 1995** 2/5 House, Hyogo (Japan)  
Paper Church - Paper Tube Structure -08, Hyogo (Japan)  
(Disaster relief project after Kobe Earthquake in 1995)  
Paper Log House - Paper Tube Structure -07, Kobe (Japan)  
(Disaster relief project after Kobe Earthquake in 1995)  
Paper House - Paper Tube Structure -05, Yamanashi (Japan)  
Furniture House, Yamanashi (Japan)  
Curtain Wall House, Tokyo
- 1996** Furniture House No.2, Kanagawa (Japan)  
GC Dental Shows, Osaka  
Nova Oshima Temporary Showroom, Tokyo
- 1997** 9 Square Grid House, Kanagawa (Japan)  
Paper Stage Design, Kabukiza Theater, Tokyo  
Hanegi Forest, Tokyo  
Wall-less House, Nagano, Japan  
Tazawako Station + Community center, Akita (Japan)
- 1998** Furniture House No.3, Kanagawa (Japan)  
Ivy Structure House, Tokyo  
Issey Miyake Paris Collection Stage Set Design, Paris  
Paper Dome, Paper Tube Structure -09, Gifu (Japan)
- 1999** Paper Emergency Shelters for UNHCR - Paper Tube Structure - 10, Rwanda  
Nemunoki Children’s Art Museum, Shizuoka (Japan)
- 2000** Ivy Structure 2, Tokyo  
Japan Pavilion Expo 2000 Hannover - Paper Tube Structure - 13, Hannover (Germany)  
Paper Log House - Paper Tube Structure - 11, Kaynasli (Turkey)  
(Disaster relief project after West Turkey Earthquake in 1999)  
GC Osaka Building - Wooden Fire Protection - 01, Osaka  
Paper Arch at MoMA Garden - Paper Tube Structure - 12, New York

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### Fact Summary (continued)

- 2000** Naked House, Saitama (Japan)
- 2001** Veneer Grid Roof House, Chiba (Japan)  
Paper Log House - Paper Tube Structure - 14, Bhujji (India)  
(Disaster relief project after Gujarat Earthquake in 2001)  
Imai Hospital Daycare Center - Plywood Structure - 03, Akita (Japan)
- 2002** Bamboo Roof, Rice University Art Gallery, Houston (USA)  
Paper Art Museum, Shizuoka (Japan)  
Bamboo Furniture House, China
- 2003** Paper Studio, Keio University - Paper Tube Structure -15 Kanagawa (Japan)  
Glass Shutter House, Tokyo  
Exhibition Design for "Territoire Partages, l'archipel Metropolitan" -  
Pavillon de L'Arsenal 21, Paris  
Nomadic Paper Dome - Paper Tube Structure - 16, Utrecht, the Netherlands  
Shutter House for a Photographer, Tokyo  
Hanegi Forest Annex, Tokyo
- 2004** Plastic Bottle Structure, Tokyo  
GC Nagoya Building, Aichi (Japan)  
Centre d'Interpretation du Canal de Bourgogne Boat House, Pouilly-en-Auxois, (France)  
Paper Temporary Studio - Paper Tube Structure - 17, Paris
- 2005** Centre d'Interpretation du Canal de Bourgogne Institute, Pouilly-en-Auxois (France)  
Nomadic Museum, New York  
Kirinda House, - Post-Tsunami Rehabilitation Project, Sri Lanka  
(Disaster relief project after Tsunami caused by the Sumatra Earthquake in 2004)  
Mul(ti)house, Mulhouse (France)
- 2006** Maison du Project, Metz (France)  
Nomadic Museum, Santa Monica, Los Angles  
Maison E, Fukushima (Japan)  
Dormitory H, Fukushima (Japan)  
Atelier for a Glass Artist, Tokyo  
Seikei University Library, Tokyo  
Papertainer Museum, Seoul  
Sagonac House, Long Island, NY

## 2014 Pritzker Architecture Prize Media Kit

### Fact Summary (continued)

- 2006** Pavilion for Vasarely Foundation, Aix-en-Provence (France)  
Papillon Pavilion for Louis Vuiton Icon Exhibition, Paris  
Versailles Off Stage, Versailles (France)  
Singapore Biennale Pavilion 2006, Singapore
- 2007** Artek Pavilion, Los Angeles, Tokyo, London  
Nomadic Museum, Tokyo  
Artek Pavilion, Milan  
Takatori Church, Kobe (Japan)  
Nicolas G. Hayek Center - Tokyo head quarter office of Swatch Japan, Tokyo  
Paper Bridge at Pont du Gard (France)  
British International Kindergarten, Seoul
- 2008** GC Oyama Factory, Shizuoka (Japan)  
Davines Groupe Booth at Salone, Bologna (Italy)  
Paper Tea House, London  
Seikei Elementary School, Tokyo  
Singapore Biennale Pavilion 2008, Singapore  
Paper Dome, Taiwan  
Chengdu Hualin Elementary School, Chengdu (China)  
(Disaster relief project after the Sichuan Earthquake in 2008)
- 2009** Crescent House, Shizuoka (Japan)  
Paper Tower for London Design Festival, London  
Quinta Botanica, Cacela Belha (Portugal)  
House at Hanegi Park, Tokyo  
Ovaless House, Fukushima (Japan)  
House for Make It Right, New Orleans (USA)  
Hong Kong Shenzhen Bi-City Biennale Pavilion, Hong Kong
- 2010** Haesley Nine Bridges Golf Clubhouse, Yeosu (Korea)  
Center Pompidou-Metz, Metz (France)  
Japan Industry Pavilion - Shanghai Expo 2010, Shanghai  
Paper Emergency Shelters for Haiti Earthquake, Haiti  
Villa Vista, Sri Lanka  
House at Hanegi Park - Vista, Tokyo



## 2014 Pritzker Architecture Prize Media Kit

### Fact Summary (continued)

- 2010** Taschen Book Fair, Frankfurt (Germany)  
Metal Shutter House, New York
- 2011** Kobe Kushinoya, Osaka  
L'Aquila Temporary Concert Hall, L'Aquila (Italy)  
Pavilion for Hermes Home Collection, Milan & Tokyo  
Davines Groupe Booth at Salone, Bologna (Italy)  
Temporary structures for Musée du Luxembourg, Paris  
Paper Partition System 4 for Evacuation Facilities, East Japan  
(Disaster relief project for East Japan Earthquake and Tsunami 2011)  
Container Temporary Housing, Community Center, Paper Atelier, Miyagi (Japan)  
(Disaster relief project for East Japan Earthquake and Tsunami 2011)
- 2011–12** Camper Pavilion, Alicante (Spain), Sanya (China), Miami (USA), Lorient (France)
- 2012** Camper NY SOHO, New York  
Module H – Hermès Maison, Milano  
Temporary Pavilion for Garage Center for Contemporary Culture, Moscow
- 2013** Kyoto University of Art and Design, Shigeru Ban Studio, Kyoto  
New Temporary House  
Paper Pavilion - IE Business School, Madrid  
Temporary Pavilion for Rietberg Museum, Zurich  
Tamedia New Office Building, Zurich  
Temporary Cardboard Cathedral, Christchurch, New Zealand  
Villa Sengokuhara, Hakone (Japan)

### COMPETITIONS

- 2001** Tokyo Guggenheim Tokyo, Odaiba, Tokyo – Finalist  
Rietberg Museum Competition, Zurich – Finalist
- 2002** Eda Multi-Unit Housing Competition, Tokyo  
World Trade Center Competition, New York – 2nd Prize
- 2003** Planning and Design of Haihe Square and Heiping Road Area, Tianjin (China)  
American University of Beirut - New School of Business Competition, Beirut (Lebanon)  
Centre Pompidou-Metz Competition, Metz (France) – Finalist

## 2014 Pritzker Architecture Prize Media Kit

### Fact Summary (continued)

- 2004** Nicolas G. Hayek Center, Tokyo headquarters office of Swatch Japan, Tokyo – Finalist
- 2007** Sheikh Zayed National Museum Competition, UAE – Finalist
- 2008** Zagreb Airport New Terminal Competition, Croatia – 2nd Prize  
Haram Makkah Expansion Project Proposal
- 2009** Grotte Chauvet, Ardèche, France  
Museum of Image and Sound Proposal, Rio de Janeiro  
Broad Art Foundation Museum Proposal, Los Angeles  
Thematic Pavilion Expo2012 Yeosu (Korea)  
Urban Island Crossing, UAE
- 2010** The Kazakh Drama Theater, Astana (Republic of Kazakhstan)  
Hakushima Station, Hakushima (Japan)  
Environmental Sciences Museum, Mexico
- 2011** New Headquarters for Swatch and New production building for Omega, Biel (Switzerland) – Finalist
- 2012** Oita Prefecture Museum of Art, Oita (Japan) – Finalist  
Lyon Confluence ilotP<SEN>, Lyon (France)  
National Library of Israel, Israel  
New National Stadium, Japan  
Footbridge - La Passarelle Claude Bernard, Paris
- 2013** Watertowers Hafencity– Sustainable Residential Towers, Hamburg (Germany) – Finalist  
Odawara City Art and Culture Center, Odawara (Japan)  
M+(Museum Plus), Hong Kong  
Cité Musicale on Ile Seguin, West Suburb of Paris – Finalist

### INDUSTRIAL DESIGN

- 1986** Interior Light - J. T. Series, Daiko
- 1988** Multi Purpose Exhibition Panel, ITOKI
- 1993** L Unit System, Nishiwaki Kohso
- 1997** Paper Tube and Plywood Stool
- 1998** Carta Collection, Cappellini

## 2014 Pritzker Architecture Prize Media Kit

### Fact Summary (continued)

- 2004** Scale Pen, ACME Studios
- 2008** Cup and Saucer
- 2009** SCALE 1/30 - FRUIT BOWL  
Carbon Fiber Chair  
Artek L Unit System
- 2010** OLIVARI
- 2011** YUMI
- 2012** Module H, Hermès Maison

### GRAPHIC DESIGN

- 1986** Book Design, Judith Turner, Photographer
- 1987** Book Design "The Garden for Rabbits," Mutsuro Takahashi  
Calendar Design, Judith Turner, Naka Kogyo

### EXHIBITIONS

- 1984** Japanese Designer in New York, Gallery 91, New York
- 1985** *S. D. Review '85*, Hillside Terrace Gallery, Tokyo  
Adam in the Future, SEIBU Shibuya, Tokyo
- 1987** Tokyo Tower Project "40 Architects under 40", Axis Gallery, Tokyo
- 1988** Models from Architect's Ateliers, Matsuya Gallery, Ginza, Tokyo
- 1989** Neo-Forma, Axis Gallery, Tokyo
- 1990** Last Decade 1990, Matsuya Gallery, Ginza, Tokyo  
Virgin Collections, Guardian Garden
- 1993** Hardwares by Architects, Hanegi Museum, Tokyo  
GA Japan League '93, GA Gallery, Tokyo  
Chairs by Architects, Hanegi Museum, Tokyo
- 1994** GA Japan League '95, GA Gallery, Tokyo  
Architecture of the Year '94, Metropolitan Plaza  
GA Japan League '94, GA Gallery, Tokyo

## 2014 Pritzker Architecture Prize Media Kit

### Fact Summary (continued)

- 1995** Paper Church and Volunteers, INAX Gallery, Osaka  
Paper Church, Matsuya Gallery, Ginza, Tokyo
- 1996** Paper Church and Volunteers at Kobe, Kenchikuka Club, Aichi (Japan)
- 1997** Stool Exhibition 3, Living Design Center OZONE, Tokyo  
GA Japan League '97, GA Gallery, Tokyo  
Resurrection of Topos 3, Hillside Terrace Gallery, Tokyo
- 1998** GA House Project 1998, GA Gallery, Tokyo  
'97 JIA Prize for the best young Architect of the year, Tokyo  
GA Japan League '98, GA Gallery, Tokyo
- 1999** Shigeru Ban, Ifa (France)  
Cities on the Move, Hayward Gallery, London  
Un-Private House, Curtain Wall House, MoMA, New York  
ARCHILAB, Orleans (France)  
Future Show, Bologna (Italy)  
SHIGERU BAN, Projects in Process, Gallery MA, Tokyo  
GA House Project 1999, GA Gallery, Tokyo
- 2000** Paper Show by Takeo & Nippon Design Center, Spiral Hall, Tokyo  
Japan Pavilion Hannover 2000, Renate Kammer Architektur und Kunst, Germany  
Venice Biennale, Italy
- 2001** Recent Projects, Zumtobel Light Forum, Vienna, Austria  
Paper Tea House, Space TRY, Tokyo  
Recent Projects, AEDES East Forum, Berlin  
GA House Project 2001, GA Gallery, Tokyo
- 2002** GA Japan, Rietberg Museum Competition, GA Gallery, Tokyo  
Bamboo Roof, Rice University Art Gallery, Houston, Texas  
Recent Projects, Arc en reve, Bordeaux (France)  
Recent Projects, La Galerie d'Architecture, Paris
- 2003** GA Houses, Villa Arno', GA Gallery, Tokyo  
GA Houses 2003, Shutter House for a Photographer, GA Gallery, Tokyo  
Paper, Wood & Bamboo, Structural Innovation in the Work of Shigeru Ban, Harvard Design School, Cambridge, Massachusetts

## 2014 Pritzker Architecture Prize Media Kit

### Fact Summary (continued)

- 2004** New Trends of Architecture in Europe and Japan, traveling exhibit-Europe and Asia  
International Competition of Architecture - Centre Pompidou Metz  
The 6 Projects of Finalists, Centre Pompidou Paris, France  
Venice Biennale, Centre Pompidou Metz, Venice, Italy  
Toward the Future: Museums by Japanese Architects, traveling exhibit-Japan  
Arti & Architettura 1900-2000, Japan Pavilion Hannover 2000, Palazzo Ducale, Genova, Italy  
Word Museums for a new millennium, Center Pompidou Metz, traveling exhibition -  
5 museums in Japan
- 2005** SAFE, Paper Log House, MOMA, New York  
ARCHI LAB, Paper Church, Paper Log House, Paper Dome, Mori Art Museum, Tokyo
- 2006** Recent Projects, Faux Mouvement, Metz, France
- 2007** GA Houses, Dellis Cay Resort Development West Beach Villa, GA Gallery, Tokyo  
Alvar Aalto through the Eyes of Shigeru Ban, Barbican, London
- 2008** Shelter x Survival, Paper Log House, Hiroshima City Museum of Contemporary Art,  
Hiroshima (Japan)  
GA Houses, Picture Window House II, GA Gallery, Tokyo
- 2009** Tokyo Fiber, Milano, Tokyo  
Dialogues for Emergency Architecture, National Art Museum of China, Beijing  
Frontiers of Architecture, Louisiana Museum of Modern Art, Humlebæk (Denmark)
- 2011** The world of Shigeru Ban Exhibition, Hyogo (Japan)
- 2012** Architecture for Dogs (Paper Papillon), Miami (USA)  
Japan Foundation Architecture Exhibition, Sendai (Japan) / Paris
- 2013** Shigeru Ban—Architecture and Humanitarian Activities, Art Tower Mito (Japan)
- BOOKS**
- 1998** "JA30, SHIGERU BAN," The Japan Architect, Japan  
"Paper Tube Architecture from Rwanda to Kobe," Chikuma shobo Publishing Co., Ltd., Japan
- 1999** "SHIGERU BAN, Projects in Process," TOTO Shuppan, Japan
- 2001** "Shigeru Ban," Princeton Architectural Press, USA
- 2003** "Shigeru Ban," Phaidon Press, New York/London

## **2014 Pritzker Architecture Prize Media Kit**

### **Fact Summary** (continued)

- 2008** "Shigeru Ban," Edilstampa, Italy
- 2009** "Shigeru Ban, Paper in Architecture," Rizzoli
- 2010** "Voluntary Architects' Network," INAX publication, Japan  
"Shigeru Ban, Complete Works 1985-2010," Taschen
- 2011** "Shigeru Ban," Hachette Fascicoli
- 2012** "SHIGERU BAN," Taschen
- 2013** "How to make Houses, Shigeru Ban," Heibonsha, Japan  
"SHIGERU BAN, NA Architects Series 07," Nikkei BP, Japan

## **2014 Pritzker Architecture Prize Media Kit**

### **Ceremony Venue**

#### **2014 ceremony will be at the Rijksmuseum, Amsterdam, The Netherlands**

Each year, the ceremony to award the Pritzker Architecture Prize is held in a culturally, historically, or architecturally significant location around the world. This year's ceremony will take place on June 13, 2014, at the Rijksmuseum in Amsterdam. Weather permitting, the ceremony will be held outdoors and will be free and open to the public.

The Rijksmuseum, or "State Museum," is one of the most popular and highly regarded art museums of the world. It holds an outstanding collection of art, including masterpieces of Dutch art by Rembrandt and Vermeer. The collections are housed in an impressive building from 1885, designed by Dutch architect Pierre J.H. Cuypers, in the then-fashionable Dutch neo-Renaissance style, with elements of neo-Gothic.

The Rijksmuseum reopened in 2013 after ten years of renovation and restoration, to bring the building back to its former glory and take it into the 21st century. Spanish architects Cruz and Ortiz designed the restoration. After removing the many decades of additions and changes within each courtyard and the various galleries, the architects created a continuous plaza below ground for the museum, and kept a public passageway above so pedestrians and cyclists can easily pass through the building. The new design combines the grandeur that defines the Rijksmuseum, plus facilities such as an auditorium, museum café, a shop and, to preserve the art, climate-control and security features necessary for today's requirements.

Past Pritzker Architecture Prize ceremonies have been held at France's Palace of Versailles and Grand Trianon, Todai-ji Buddhist Temple in Japan, Prague Castle in The Czech Republic, the White House in Washington, D.C., and Beijing's Great Hall of the People. Some of the most beautiful museums in the United States have hosted the event, from Chicago's Art Institute to New York's Metropolitan Museum of Art and Fort Worth's Kimbell Art Museum. A complete list is available at [pritzkerprize.com](http://pritzkerprize.com).

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## **2014 Pritzker Architecture Prize Media Kit**

### **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



## **2014 Pritzker Architecture Prize Media Kit**

### **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

## **2014 Pritzker Architecture Prize Media Kit**

### **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

#### **Toyo Ito, 2013 Laureate**

Japan

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

## 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."

## 2014 Pritzker Architecture Prize Media Kit

### 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.

## 2014 Pritzker Architecture Prize Media Kit

### 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 Galleries; 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.

## 2014 Pritzker Architecture Prize Media Kit

### 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 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 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.

## **2014 Pritzker Architecture Prize Media Kit**

### **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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