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MEDIA KIT

ANNOUNCING THE 2008

PRITZKER ARCHITECTURE PRIZE LAUREATE

A separate photo booklet is provided with images of the Laureate's works. The photos of the Laureate and his works provided do not represent a complete catalogue of the Laureate's work, but rather a small sampling. All of the images are linked to high resolution files that you may download for printing. If you have difficulty with downloading, etc., please feel free to contact the media office noted below by phone or email.

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A separate booklet in PDF form is attached to this media kit with the complete list of projects. For further details on any of Jean Nouvel's projects, please visit his web site at jeannouvel.com. There you will find descriptions, details, drawings and images. These may be accessed in three different ways, via a location on a world map, by the category of the building, or by a timeline. For further details on the Pritzker Prize, please visit PritzkerPrize.com.

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

1979

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

1980

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

1981

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

1982

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

1983

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

1984

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

1985

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

1986

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

1987

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

1988

Gordon Bunshaft of the United States of America
and

Oscar Niemeyer of Brazil
presented at The Art Institute of Chicago, Illinois

1989

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

1990

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

1991

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

1992

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

1993

Fumihiko Maki of Japan
presented at Prague Castle, Czech Republic

1994

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

1995

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

1996

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

1997

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

1998

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

1999

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

2000

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

2001

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

2002

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

2003

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

2004

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

2005

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

2006

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

2006

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

For publication/broadcast on or after Monday, March 31, 2008

Jean Nouvel of France Becomes the 2008 Pritzker Architecture Prize Laureate

Los Angeles, CA—Jean Nouvel of Paris, France has been chosen as the 2008 Laureate of the Pritzker Architecture Prize. The formal ceremony for what has come to be known throughout the world as architecture’s highest honor will be held on June 2 in Washington, D.C. at the Library of Congress. At that time, a \$100,000 grant and a bronze medallion will be bestowed on the 62-year old architect.

Nouvel who came to international attention with the completion of his *Institut du Monde Arabe* (usually referred to as IMA) in 1987 as one of President Francois Mitterand’s *Grands Travaux* in Paris, now has several projects in the United States, including the Guthrie Theater in Minneapolis completed in 2006, a 75-story tower (*Tour Verre*) next door to MOMA in New York, and recently announced plans for a high rise condominium (Suncal Tower) in the Century City district of Los Angeles. In Europe, some of his other important works are the Cartier Foundation for Contemporary Art (Paris 1994), the Branly Museum (Paris 2006), the Agbar Tower (Barcelona 2005), a Courthouse (Nantes 2000), a Cultural and Conference Center (Lucerne 2000), an Opera House (Lyon 1993), and Expo 2002 (Switzerland). Also currently under construction is a concert hall in Copenhagen.

Although the bulk of his work is in France, he has designed projects all over the world, including Japan, Spain, England, the Netherlands, Austria, Italy, Czech Republic, Germany, Belgium, Luxembourg, Korea, Mexico, Israel, Brazil, Qatar, Lebanon, Cyprus, Iceland, UAE, Taiwan, Malaysia, Portugal, Kuwait, Morocco, Russia and the U.S.— well over two hundred in all.

In announcing the jury’s choice, Thomas J. Pritzker, chairman of The Hyatt Foundation, quoted from the jury citation, “Of the many phrases that might be used to describe the career of architect Jean Nouvel, foremost are those that emphasize his courageous pursuit of new ideas and his challenge of accepted norms in order to stretch the boundaries of the field.” And further, Pritzker added, “The jury acknowledged the ‘persistence, imagination, exuberance, and, above all, an insatiable urge for creative experimentation’ as qualities abundant in Nouvel’s work.”

In Nouvel’s own words, “My interest has always been in an architecture which reflects the modernity of our epoch as opposed to the rethinking of historical references. My work deals with what is happening now—our techniques and materials, what we are capable of doing today.”

Pritzker Prize jury chairman, The Lord Palumbo elaborated with more of the citation: “Since establishing his Paris based practice in the 1970s, Nouvel has pushed himself, as well as those around him, to consider new approaches to conventional architectural problems. For Nouvel, in architecture there is no “style” *a priori*. Rather, a context, interpreted in the broadest sense to include culture, location, program and client, provokes him to develop a different strategy for each project.”

Nouvel is the second laureate to be chosen from France, the first being Christian de Portzamparc in 1994. Although 2008 marks the 30th anniversary, he is the 32nd laureate since the prize was founded in 1979. There were two laureates chosen in 1988 and again in 2001.

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

The distinguished jury that selected Nouvel as the 2008 Laureate consists of its chairman, Lord Palumbo, internationally known architectural patron of London, chairman of the trustees, Serpentine Gallery, former chairman of the Arts Council of Great Britain, former chairman of the Tate Gallery Foundation, and former trustee of the Mies van der Rohe Archive at the Museum of Modern Art, New York; and alphabetically: Shigeru Ban, architect and professor at Keio University, Tokyo, Japan; Rolf Fehlbaum, chairman of the board, Vitra in Basel, Switzerland; Carlos Jimenez, professor, Rice University School of Architecture, principal, Carlos Jimenez Studio in Houston, Texas; Victoria Newhouse architectural historian and author, founder and director of the Architectural History Foundation, New York, New York; Renzo Piano, architect and Pritzker Laureate, of Paris, France and Genoa, Italy; and Karen Stein, writer, editor and architectural consultant in New York. Martha Thorne, formerly a curator of architecture at the Art Institute of Chicago, is executive director.

The prize presentation ceremony moves to different locations around the world each year, paying homage to historic and contemporary architecture. Last year, the ceremony was held in London at the Banqueting House, Whitehall Palace. In 2006, Istanbul, Turkey at the Dolmabahçe Palace was the site. The year before, Chicago's Jay Pritzker Pavilion, designed by 1989 Pritzker Laureate Frank Gehry, was the venue in that city's new Millennium Park. The State Hermitage Museum in St. Petersburg, Russia was the site in 2004. Over the years ceremonies have been at the Royal Academy of Fine Arts of San Fernando, Madrid, Spain; Michelangelo's Campidoglio in Rome, Italy; Thomas Jefferson's Monticello, in Charlottesville, Virginia; the Jerusalem Archaeological Park, and The White House in Washington, D.C.

The list of venues goes on to include not only a great many of the great museums in the United States, but also many other countries including France, England, the Czech Republic, Germany, Italy, Mexico and Japan.

"For this, our 30th anniversary," explains Hyatt Foundation President, Thomas Pritzker, "we thought it most appropriate to return to Washington, D.C. where we held the first and 20th ceremonies."

The late Philip Johnson was the first Pritzker Laureate in 1979. The late Luis Barragán of Mexico was named in 1980. The late James Stirling of the United Kingdom was elected in 1981, Kevin Roche in 1982, Ieoh Ming Pei in 1983, and Richard Meier in 1984. Hans Hollein of Austria was the 1985 Laureate. Gottfried Böhm of Germany received the prize in 1986. The late Kenzo Tange was the first Japanese architect to receive the prize in 1987; Fumihiko Maki was the second from Japan in 1993; and Tadao Ando the third in 1995. Robert Venturi received the honor in 1991, and Alvaro Siza of Portugal in 1992. Christian de Portzamparc of France was elected Pritzker Laureate

in 1994. The late Gordon Bunshaft of the United States and Oscar Niemeyer of Brazil, were named in 1988. Frank Gehry of the United States was the recipient in 1989, the late Aldo Rossi of Italy in 1990. In 1996, Rafael Moneo of Spain was the Laureate; in 1997 Sverre Fehn of Norway; in 1998 Renzo Piano of Italy, in 1999 Sir Norman Foster of the UK, and in 2000, Rem Koolhaas of the Netherlands. In 2001, two architects from Switzerland received the honor: Jacques Herzog and Pierre de Meuron. Australian Glenn Murcutt received the prize in 2002. Jørn Utzon of Denmark was honored in 2003; Zaha Hadid of the UK in 2004; and Thom Mayne of the United States in 2005. Paulo Mendes da Rocha of Brazil was the Laureate in 2006, and Richard Rogers received the prize last year.

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

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Note to editors: Full details on the projects of Jean Nouvel are available at <http://www.jeannouvel.com>. Additional information on the history of the Pritzker Architecture Prize and the laureates is available at www.PritzkerPrize.com. A separate booklet (pdf) with a complete project list of Ateliers Jean Nouvel from 1970-2007 is also attached.

A limited selection of photographs of Jean Nouvel and his works are provided in this media kit. These may be used in publications and/or broadcasts related to this announcement without the need for further permissions or charges. Additional photos are available through the Nouvel web site, but may require permissions depending on the instructions provided there.

Citation from the Jury

Of the many phrases that might be used to describe the career of architect Jean Nouvel, foremost are those that emphasize his courageous pursuit of new ideas and his challenge of accepted norms in order to stretch the boundaries of the field. For over 30 years, Jean Nouvel has pushed architecture's discourse and praxis to new limits. His inquisitive and agile mind propels him to take risks in each of his projects, which, regardless of varying degrees of success, have greatly expanded the vocabulary of contemporary architecture.

Since establishing his Paris-based practice in the 1970s, Nouvel has pushed himself, as well as those around him, to consider new approaches to conventional architectural problems. He is not interested in a unified approach or accepted typologies. He likes ruptures of scale and form that move the viewer from one aesthetic sensibility to another. "I am glad if a project can be ten thousand projects simultaneously," Nouvel has said.

The manipulation of light and of layers of transparency and opacity are recurring themes in Nouvel's work. His *Institut du Monde Arabe* (Arab World Institute), built in Paris 1987, was designed with adjustable metal lenses embedded in its south-facing glass façade to control light to the interior, a modern twist on traditional Arab latticework. His *Tour Sans Fins* (Endless Tower) was selected as the winning entry of a 1989 competition to construct a skyscraper in the *La Defense* area near Paris. More important than the height of the proposed 400-meter-high structure, intended, at the time, to be the tallest tower in Europe, was the building's skin, which changed materials as it progressed upward—from granite to aluminum to stainless steel to glass—becoming increasingly diaphanous before disappearing into the sky. Here, as with the *KKL Luzern* (Cultural and Conference Center) of 2000 in Lucerne and the *Fondation Cartier pour l'art Contemporain* (Cartier Foundation for Contemporary Art) of 1994 in Paris, dematerialization is made palpable.

For Nouvel, in architecture there is no "style" *a priori*. Rather, context, interpreted in the broadest sense to include culture, location, program, and client, provokes him to develop a different strategy for each project. The iconic Guthrie Theater (2006) in Minneapolis, Minnesota both merges and contrasts with its surroundings. It is responsive to the city and the nearby Mississippi River, and yet, it is also an expression of theatricality and the magical world of performance. In his recently completed *Musée du Quai Branly* (Quai Branly Museum) for Paris's significant collection of indigenous art of Africa, Oceania, Asia, and the Americas, Nouvel designed a bold, unorthodox building with unusual spaces in which objects are displayed—and understood—in new ways. Many of the materials used in the interiors, including wall and ceiling decorations by native artists, evoke the countries of their origin.

We, as a jury, recognize that architecture is a field of many challenges and complexities and that the career of an architect does not always follow a linear path. In the case of Jean Nouvel, we particularly admire the spirit of the journey—persistence, imagination, exuberance, and, above all, an insatiable urge for creative experimentation—qualities that are abundant in the work of the 2008 Pritzker Architecture Prize Laureate.

THE JURY

CHAIRMAN

The Lord Palumbo

Architectural Patron, Chairman of the Trustees, Serpentine Gallery

Former Chairman of the Arts Council of Great Britain

Former Chairman of the Tate Gallery Foundation

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

London, England

Shigeru Ban

Architect

Professor, Keio University

Tokyo, Japan

Rolf Fehlbaum

Chairman of the Board, Vitra

Basel, Switzerland

Carlos Jimenez

Professor, Rice University School of Architecture

Principal, Carlos Jimenez Studio

Houston, Texas

Victoria Newhouse

Architectural Historian and Author

Founder and Director of the Architectural History Foundation

New York, New York

Renzo Piano

Architect and Pritzker Laureate 1998

Paris, France and Genoa, Italy

Karen Stein

Writer, editor and architectural consultant

New York, New York

Executive Director

Martha Thorne

Chicago, Illinois

about Jean Nouvel...

“Since the beginning of his architectural career in the 1970s, Frenchman Jean Nouvel has broken the aesthetic of modernism and post-modernism to create a stylistic language all his own. He places enormous importance on designing a building harmonious with its surroundings,” said Bill Lacy in his book, *One Hundred Contemporary Architects*. Lacy, who was executive director of the Pritzker Architecture Prize from 1988 until 2005 when he retired, continued, “In the end that building’s design may borrow from traditional and nontraditional forms, but its presentation is entirely unique.”

Jean Nouvel’s projects transform the landscapes in which they are built, often becoming major urban events in their own right. His unique approach, driven by the specificities of context, program, and site has proven effective in numerous successes around the world.

One such success, a building that first brought Nouvel international recognition is the *Institut du Monde Arabe* (IMA) in Paris where one of its facades is made entirely of mechanical oculi operated by photoelectric cells that automatically open and close in response to light levels. The French critic, Alain de Gourcuff, said of it, “The overall effect is at once highly decorative in a Middle Eastern way and projects state-of-the-art electronics.”

Commissioned in 1981 as one of the first Grand Projects initiated by President Francois Mitterand, IMA was completed in 1987 and consists of a museum, a library, temporary exhibit spaces, children’s workshops, a documentation center, an auditorium and a rooftop restaurant. *A+U* described the building as “a modern western building that pays tribute to Arabic culture.”

The Arab World Institute is just one of more than two hundred projects by Jean Nouvel that the Pritzker Architecture Prize Jury has singled out in its formal citation.

The Guthrie Theater in Minneapolis, Minnesota is another of the projects mentioned in the citation. The Pritzker Jury says of the Guthrie, “The iconic Guthrie Theater in Minneapolis, Minnesota both merges and contrasts with its surroundings. It is responsive to the city and the nearby Mississippi River, and yet, it is also an expression of theatricality and the magical world of performance.”

That “theatricality” is no accident. Nouvel has often compared his role as architect to that of the film director. In an interview published in *El Croquis* in 2002, he said, “Everything is theatrical. I have worked for a long time as a scenographer, even on social housing...scenography is the relationship between objects and matter that we want to display to somebody who is watching. In

effect, in every building there is a way of proving a 360° view over the landscape, as in Lucerne. The use of the word scenography doesn't bother me as long as it is used in the right sense." In other interviews, he has often said that architecture and the cinema are very close. "Architecture exists, like cinema, in a dimension of time and movement. One thinks, conceives and reads a building in terms of sequences. To erect a building is to predict and seek effects of contrast and linkage bound up with the succession of spaces through which one passes," Nouvel explains.

The reference to Lucerne is to his Cultural and Conference Center completed in 2000 in that Swiss city. Nouvel has described it as "an example of the principle of framing the landscape. It is a building on an exceptional site, by the lake, facing the town. The entire town can be seen from the foyer."

The Lucerne Cultural and Conference Center along with the Cartier Foundation in Paris are two more of Nouvel's completed projects that the Pritzker Jury mentions in their citation as making "dematerialization palpable." The citation calls attention to Nouvel's Endless Tower, a 400-meter-high structure for Paris intended to be the tallest building in Europe. For the jury, that project's importance was "the building's skin, which changed materials as it progressed upward—from granite to aluminum to stainless steel to glass—becoming increasingly diaphanous before disappearing into the sky."

Although that tower has never been realized, Nouvel has a project underway in New York City, a mixed use tower next door to the Museum of Modern Art, called *Tour de Verre*. It was also recently announced that he has designed a high rise condominium, Suncal Tower, for the Century City area of Los Angeles.

In the book titled *Jean Nouvel - Elements of Architecture*, Conway Lloyd Morgan writes, "Nouvel's buildings engage our interest through their consistency of purpose, within the range of their visual or technical complexities. Very often the sequence of impressions one of his buildings creates – from distance to detail, through the arrangement, proportions, and linking of interior elements, in the handling of mass and façade, by the use of color and light – works in harmonious parallel with the purposes and functions of the building: the qualities of commodity, firmness and delight cited centuries ago by Vitruvius."

The Vitruvius reference was perhaps prophetic. It refers to *Ten Books on Architecture* dedicated some 2000 years ago to the Roman Emperor Augustus, which Henry Wotton in his 1624 treatise, *The Elements of Architecture*, translated as: "The end is to build well. Well-building hath three conditions: commodity, firmness and delight." Those three words, "firmness, commodity and delight," are inscribed on the Pritzker Medal.

In his own words, Nouvel says, "Critics have defined me as a conceptual architect, that is, one who works more with words than with drawings. I mistrust drawings as fixing things too early in the creative process, while words liberate. I

believe the architect is a man who says something.”

Nouvel was born in Fumel in southwestern France in 1945, the son of Roger Nouvel, a history teacher who went on to become the chief county school superintendent, and Renée Nouvel, a high school English teacher. His father’s duties in administration required them to move around frequently, and by the time Jean was eight, they moved to Sarlat, a place Nouvel characterizes as a “medieval town with a lot of architecture.” In those years, he confesses he often slipped out to go to the cinema, an influence that would become important in later years. He was sixteen before one of his professors taught him to draw and truly introduced him to the arts. Up to that time, his parents had placed great emphasis on mathematics and languages. He feels that they were steering him toward a career in education or engineering. When he told them he would like to attend the Beaux Arts school, they objected. A compromise was reached that he would study architecture because being an artist was too risky. Although he failed an entry exam for a school in Bordeaux, when he was twenty, he went to Paris and won first prize in a national competition to attend Beaux Arts there. To earn money while going to school, he took a job in the architecture practice of Claude Parent and Paul Virilio. After being with them for only a year, he was made project manager for an eighty unit apartment complex. By the time he was 25, he had finished school and had his own office in partnership with François Seigneur.

Nouvel credits Parent with guiding jobs to his fledgling office, and perhaps even more importantly, with recommending him for the job of director of the Paris Biennale, which allowed Nouvel to design exhibits for some fifteen years, and make many contacts in the art and theater worlds.

From 1972 to 1984, Nouvel was successively associated with Gilbert Lezenes, Jean-Francois Guyot and Pierre Soria. In 1985, he concurrently founded Jean Nouvel et Associés with three of his junior project architects: Emmanuel Blamont, Jean-Marc Ibos and Mirto Vitart. In 1988, he formed with Emmanuel Cattani, JNEC. Some six years later, in 1994, he created his current firm, Ateliers Jean Nouvel, with Michel Pélissié. His main office in Paris today consists of some 140 people, one of the largest architectural practices in France.

In addition, Ateliers Jean Nouvel has site offices in London, Copenhagen, New York, Rome, Madrid and Barcelona. They count over 40 active projects in 13 countries. The firm has built museums, concert halls, conference centers, theaters, hotels, collective housing, office buildings, commercial centers, and private residences around the world.

Jean Nouvel has two sons with Odile Fillion, who is a film maker. Bertrand, his first born in 1979, is currently doing his post doctorate work in computer science at the University of Chiba in Japan. Pierre, who was

born in 1981, is a director, producer and theater designer at Factoid, his own company. Jean Nouvel also has a daughter, Sarah, born in 1994 to his second wife, Catherine Richard. He currently lives with the Swedish architect Mia Hagg whose practice called Habiter Autrement (HA) is in Paris.

For further details on any of Jean Nouvel's projects, please visit his web site at jeannouvel.com. There you will find descriptions, details, drawings and images. These may be accessed in three different ways, via a location on a world map, by the category of the building, or by a timeline.

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Fact Summary

A separate PDF booklet is attached with a complete projects list. For further details,
The Ateliers Jean Nouvel web address is:
<http://www.jeannouvel.com>

Birthdate: August 12, 1945

Birthplace: Fumel, France

Education:

1964-66 l'école des Beaux Arts, Bordeaux

1966-72 l'Ecole Nationale Supérieure des Beaux Arts, Paris -- DPLG (degree in architecture)

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Projects List

A separate booklet in PDF form is attached to this media kit with the complete list of projects.

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Honors:

- 2005 The Wolf Foundation Prize in the Arts
- 2003 Honorary Doctorate, Royal Academy of Art, Copenhagen, Denmark
- 2002 Chevalier of the Legion d'honneur
Honorary Doctorate of the Royal College of Art, London
Doctor "Honoris Causa" University of Naples
- 2001 Praemium Imperiale architecture laureate
Borromini Award for the Culture and Convention Center in Lucerne
Royal Gold Medal from RIBA
- 2000 Golden Lion from 7th International Architectue Exhibiion, Venice Biennale
- 1998 Gold Medal from the French Academy of Architecture
- 1997 Commandeur of Ordre des Artes et des Lettres
- 1995 Honorary Fellow, RIBA
- 1993 Honorary Fellow, AIA Chicago
Equerre d'Argent for Lyon Opera House
- 1990 Architectural Record Prize for the Saint James Hotel
- 1989 Aga Khan Prize for Institut du Monde Arabe
- 1987 Chevalier Ordre de Merit
Grand Prix National d'Architecture
Equerre d'Argent for Institut du Monde Arabe
- 1983 Ordre des Arts et des Lettres
Doctor "Honoris Causa" University of Buenos Aires
Silver Medal, French Academy of Architecture

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- 1986 Nemausus, Les Editions du Demi-Cercle
- 1986 L'Architecture d'Aujourd'hui n°231



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

The 2008 Pritzker Architecture Prize Ceremony Will Be Held in Washington, D.C.

On June 2, 2008 in Washington, D.C., the Thomas Jefferson Building of the Library of Congress, will be the venue for the 30th anniversary ceremony awarding the Pritzker Architecture Prize to Jean Nouvel of France. The building has been described as having one of the most splendid facades and richest interiors in America.

Completed in 1897 at a cost of just under seven million dollars, the recently completed renovation cost some ten times that amount. Author and architecture critic of the *New Yorker* magazine, the late Brendan Gill, who served as secretary to the Pritzker jury for three years in the eighties, wrote of his first impression of the building as “a mountain of granite” with “the look of being eternal and unalterable” that rises against the Washington sky “with the awesomeness of a prodigious natural wonder.” His further scrutiny took in “the innumerable man-made ingenuities of art and craftsmanship that transform (it) into an intricately articulated shrine.”

“Our first ceremony in 1979 was held in Washington, D.C. at Dumbarton Oaks,” explained Thomas J. Pritzker, chairman of The Hyatt Foundation, “so we felt it was most appropriate to return to our nation’s capital for this 30th anniversary. Our 20th anniversary was celebrated at the White House.” He went on, “Since our family’s roots are in Chicago, it’s interesting to note that the Library of Congress has a Chicago connection. Historians attribute much of the building’s inspiration to the World’s Columbian Exhibition of 1893. Many of the artists and artisans that accomplished the White City exhibit there were hired a few years later to decorate the nation’s library. We are most grateful to James H. Billington, the Librarian of Congress, for allowing this great landmark to be used to honor this year’s laureate.”

The international prize, which is awarded each year to a living architect for lifetime achievement, was established by the Pritzker family of Chicago through their Hyatt Foundation in 1979. Often referred to as “architecture’s Nobel” and “the profession’s highest honor,” the presentation ceremonies move around the world each year, paying homage to the architecture of other eras and/or works by previous laureates of the prize. As the ceremony locations are usually chosen each year long before the laureate is selected, there is no intended connection between the two.

The award has been given in nine different countries in Europe, once in Jerusalem and once in Istanbul. Japan and Mexico have also hosted the ceremony. It has been held fifteen times in the United States. Last year, the prize was presented in London at the Banqueting House, the only building that survived the disastrous Whitehall Palace fire in 1698.

Some of the previous venues over the years have included St. Petersburg, Russia, the State Hermitage Museum, where a great museum and architectural monument comprising several epochs and styles was the site for the presentation to the first woman architect to receive the honor, Zaha Hadid.

Dolmabahçe Palace was the ceremony site where Paulo Mendes da Rocha of Brazil received the prize in 2006. The palace was built by Sultan Abdul Mecit as a replacement for Topkapi Palace, which had been the imperial residence of the Ottoman Empire for some four hundred years.

“There has been a wide range of locations,” explained Pritzker, “a virtual international

grand tour of architecture. In addition to historic sites, buildings by laureates of the Pritzker Prize, such as the National Gallery of Art's East Building designed by I.M. Pei, or Richard Meier's Getty Center in Los Angeles have been used for the award. We've been to Frank Gehry designed locations twice — once in Bilbao, Spain at his Guggenheim Museum, and then in 2005, we were in our hometown of Chicago in Millennium Park, at the Jay Pritzker Pavilion, named to honor my father, who founded the prize with my mother, Cindy.”

Ceremonies were held twice in Italy, the first being in 1990 at the Palazzo Grassi in Venice when the late Aldo Rossi received the prize. The second time was in 2002 when Glenn Murcutt received the award in Michelangelo's Campidoglio Square in Rome.

In some instances, places of historic interest such as France's Palace of Versailles and Grand Trianon, Todai-ji Buddhist Temple in Japan, and Prague Castle in The Czech Republic have been chosen as ceremony venues.

Some of the most beautiful museums have hosted the event, including the already mentioned Palazzo Grassi. Chicago's Art Institute was the site of the ceremony honoring Kevin Roche. It was particularly appropriate because it was in the Chicago Stock Exchange Trading Room designed by Louis Sullivan and his partner, Dankmar Adler. The room was preserved when the Stock Exchange building was torn down in 1972, and then reconstructed in the museum's new wing in 1977.

Using Laureate Kevin Roche's pavilion for the Temple of Dendur, New York's Metropolitan Museum of Art provided the setting in 1982. In homage to the late Louis Kahn, the ceremony was held in Fort Worth's Kimbell Art Museum in 1987. California's Huntington Library, Art Collections and Botanical Gardens was the setting in 1985.

Five ceremonies have been held in Washington, D.C. The first being at Dumbarton Oaks, where a major addition to the original estate, had been designed by yet another Pritzker Laureate — in fact, the first laureate, Philip Johnson. A year later, Luis Barragán of Mexico was honored in the same place. Three other Washington venues, The National Building Museum, the White House and the already mentioned National Gallery of Art have hosted the prize ceremony.

In 2003, the King and Queen of Spain presided over the ceremony in the Royal Academy of Fine Arts of San Fernando in Madrid, when the Danish architect Jørn Utzon was honored.

In 2000, Jerusalem's Archeological Park on the Herodian Street at the foot of the Temple Mount provided the most ancient of the venues. The following year, the ceremony was held at Monticello, the home designed by Thomas Jefferson, who was not only an architect, but the third president of the United States, who also authored the Declaration of Independence. It was his donation of his books that was the beginning of the Library of Congress.

The ceremony itself is relatively short, consisting of welcoming remarks usually from the hosting dignitary; comments from the jury chairman, Lord Palumbo of the UK; the presentation of the prize by Thomas Pritzker; and an acceptance speech from the laureate.

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

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A Brief History of the Pritzker Architecture Prize

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

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

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

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

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

The nominating procedure is continuous from year to year, closing in November each year. Nominations received after the closing are automatically considered in the following calendar year. There are well over 500 nominees from more than 47 countries to date. The final selection is made by an international jury with all deliberation and voting in secret.

The Evolution of the Jury

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

The jury that selected the 2008 laureate comprises the chairman, Lord Palumbo of the UK, well known architectural patron and former chairman of the Arts Council of Great Britain, former chairman of the Tate Gallery Foundation, former trustee of the Mies van der Rohe Archives of the Museum of Modern Art in New York, and chairman of the trustees, Serpentine Gallery; Shigeru Ban, architect and professor at Keio University, Tokyo, Japan; Rolf Fehlbaum, chairman of the board of Vitra, Basel, Switzerland; Carlos Jimenez, a principal of Carlos Jimenez Studio and professor at the Rice University School of Architecture in Houston, Texas; Victoria Newhouse, architectural historian and author, founder and director of the Architectural History Foundation of New York; Renzo Piano architect and 1998 Pritzker Laureate, of Paris, France and Genoa, Italy; and Karen Stein, writer, editor and architectural consultant in New York, and former editorial director of Phaidon Press.

Others who have served include the late Thomas J. Watson, Jr., former chairman of IBM; the late Giovanni Agnelli, former chairman of Fiat; Toshio Nakamura, former editor of A+U in Japan; and American architects the late Philip Johnson, Frank Gehry and Kevin Roche; as well as architects Ricardo Legorreta of Mexico, Fumihiko Maki of Japan, and Charles Correa of India, the Lord Rothschild of UK; Ada Louise Huxtable, author and architecture critic of the Wall Street Journal; and Jorge Silvetti, architect and professor of architecture at Harvard University. Balkrishna Vithaldas Doshi, architect, planner and professor of architecture from Ahmedabad, India served on the jury from 2005 through 2007.

Martha Thorne became the executive director of the prize in 2005. She was associate curator of architecture at the Art Institute of Chicago for the 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.

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

Television Symposium Marked Tenth Anniversary of the Prize

“Architecture has long been considered the mother of all the arts,” is how the distinguished journalist Edwin Newman, serving as moderator, opened the television symposium *Architecture*

and the City: Friends or Foes? “Building and decorating shelter was one of the first expressions of man’s creativity, but we take for granted most of the places in which we work or live,” he continued. “Architecture has become both the least and the most conspicuous of art forms.”

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

For complete details on the symposium which was produced in the tenth anniversary year of the prize, please go to the “pritzkerprize.com” web site, where you can also view the video tape of the symposium.

Exhibitions and Book on the Pritzker Prize

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

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

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

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

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