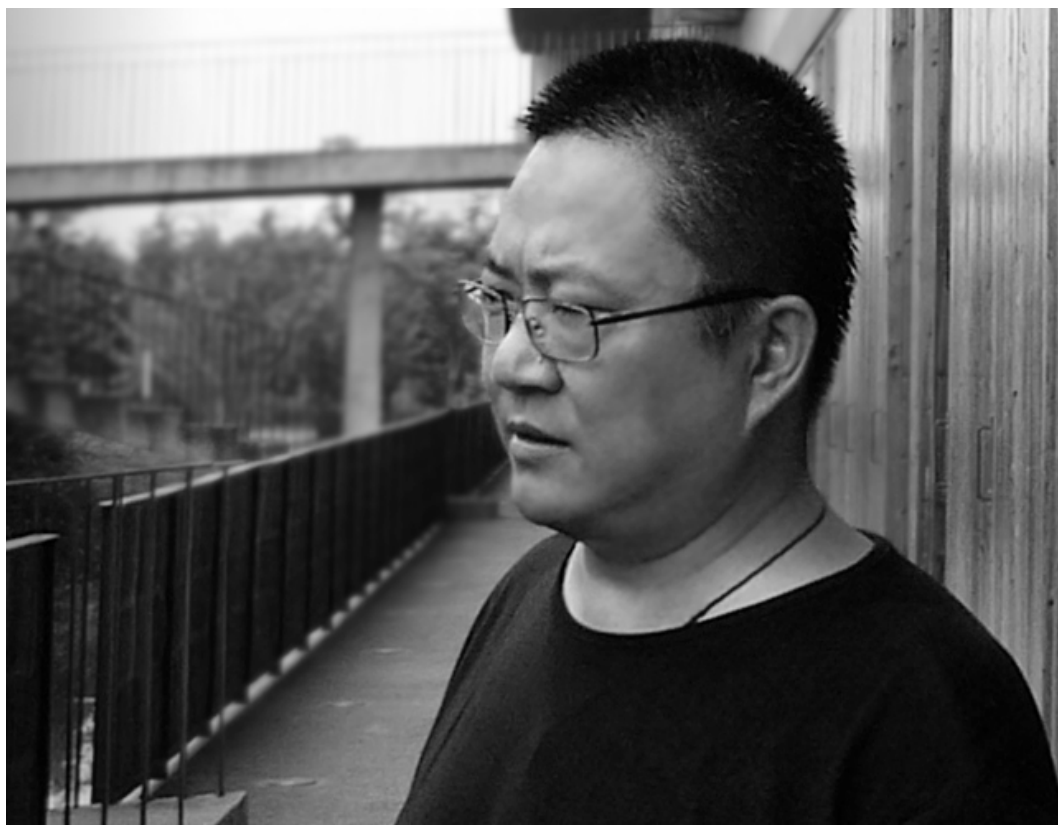


The Pritzker Architecture Prize

Wang Shu
2012 Laureate
Media Kit



All materials are for publication/broadcast on or after Monday, February 27, 2012.

For more information, please visit pritzkerprize.com.

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Contents

Press Release Announcing the 2012 Laureate	2
Jury Citation	5
Jury Members	6
Jury Quotes	7
Biography	8
Fact Summary	11
Ceremony Venue	18
History of the Prize	19
Past Laureates	20
About the Medal	23

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2012 Pritzker Architecture Prize Media Kit

Press Release Announcing the 2012 Laureate

Wang Shu of The People's Republic of China Is the 2012 Pritzker Architecture Prize Laureate

For publication on or after Tuesday, February 28, 2012 and for Internet release Monday, February 27, 2012 at 1800 PST.

Los Angeles, CA—Wang Shu, a 48 year old architect whose architectural practice is based in Hangzhou, The People's Republic of China, will be the recipient of the 2012 Pritzker Architecture Prize, it was announced today by Thomas J. Pritzker, chairman of The Hyatt Foundation which sponsors the prize. The formal ceremony for what has come to be known throughout the world as architecture's highest honor will be in Beijing on May 25.

In announcing the jury's choice, Pritzker elaborated, "The fact that an architect from China has been selected by the jury, represents a significant step in acknowledging the role that China will play in the development of architectural ideals. In addition, over the coming decades China's success at urbanization will be important to China and to the world. This urbanization, like urbanization around the world, needs to be in harmony with local needs and culture. China's unprecedented opportunities for urban planning and design will want to be in harmony with both its long and unique traditions of the past and with its future needs for sustainable development."

The purpose of the Pritzker Architecture Prize, which was founded in 1979 by the late Jay A. Pritzker and his wife, Cindy, is to honor annually a living architect whose built work demonstrates a combination of those qualities of talent, vision and commitment, which has produced consistent and significant contributions to humanity and the built environment through the art of architecture. The laureates receive a \$100,000 grant and a bronze medallion.

Pritzker Prize jury chairman, The Lord Palumbo, spoke from his home in the United Kingdom, quoting from the jury citation that focuses on the reasons for this year's choice: "The question of the proper relation of present to past is particularly timely, for the recent process of urbanization in China invites debate as to whether architecture should be anchored in tradition or should look only toward the future. As with any great architecture, Wang Shu's work is able to transcend that debate, producing an architecture that is timeless, deeply rooted in its context and yet universal."

Wang earned his first degree in architecture at the Nanjing Institute of Technology, Department of Architecture in 1985. Three years later, he received his Masters Degree at the same institute. When he first graduated from school, he went to work for the Zhejiang Academy of Fine Arts in Hangzhou undertaking research on the environment and architecture in relation to the renovation of old buildings. Nearly a year later, he was at work on his first architectural project—the design of a 3600 square meter Youth Center for the small town of Haining (near Hangzhou). It was completed in 1990.

For nearly all of the next ten years, he worked with craftsmen to gain experience at actual building and without the responsibility of design. In 1997, Wang Shu and his wife, Lu Wenyu, founded their professional practice in Hangzhou, naming it "Amateur Architecture Studio." He explains the name, "For myself, being an artisan or a craftsman, is an amateur or almost the same thing." His interpretation of the word is relatively close to one of the unabridged dictionary's definitions: "a person who engages in a study, sport or other activity for pleasure rather than for financial benefit or professional reasons." In Wang Shu's interpretation, the word "pleasure" might well be replaced by "love of the work."

By the year 2000, he had completed his first major project, the Library of Wenzheng College at Suzhou University. In keeping with his philosophy of paying scrupulous attention to the environment, and with careful consideration of traditions of Suzhou gardening which suggests that buildings located between water and mountains should not be prominent, he designed the library with nearly half of the building underground. Also, four additional buildings are much smaller than the main body. In 2004, the library received the Architecture Arts Award of China.

2012 Pritzker Architecture Prize Media Kit

Press Release Announcing the 2012 Laureate (continued)

His other major projects completed, all in China, include in 2005, the Ningbo Contemporary Art Museum and five scattered houses in Ningbo which received acknowledgment from the Holcim Awards for Sustainable Construction in the Asia Pacific. In that same city, he completed the Ningbo History Museum in 2008. In his native city of Hangzhou, he did the first phase of the Xiangshan Campus of the China Academy of Art in 2004, and then completed phase two of the same campus in 2007.

True to his methods of economy of materials, he salvaged over two million tiles from demolished traditional houses to cover the roofs of the campus buildings. That same year in Hangzhou, he built the Vertical Courtyard Apartments, consisting of six 26-story towers, which was nominated in 2008 for the German-based International High-Rise Award. Also finished in 2009 in Hangzhou, was the Exhibition Hall of the Imperial Street of Southern Song Dynasty. In 2006, he completed the Ceramic House in Jinhua.

Other international recognition includes the French Gold Medal from the Academy of Architecture in 2011. The year before, both he and his wife, Lu Wenyu, were awarded the German Schelling Architecture Prize.

Since 2000, Wang Shu has been the head of the Architecture Department of the China Academy of Art in Hangzhou, the institution where he did research on the environment and architecture when he first graduated from school. Last year, he became the first Chinese architect to hold the position of “Kenzo Tange Visiting Professor” at Harvard Graduate School of Design in Cambridge, Massachusetts. He is also a frequent visiting lecturer at many universities around the world, including in the United States: UCLA, Harvard, University of Texas, University of Pennsylvania. He has participated in a number of major international exhibitions in Venice, Hong Kong, Brussels, Berlin and Paris.

Upon learning that he was being honored, Wang Shu had this reaction: “This is really a big surprise. I am tremendously honored to receive the Pritzker Architecture Prize. I suddenly realized that I’ve done many things over the last decade. It proves that earnest hard work and persistence lead to positive outcomes.”

The distinguished jury that selected the 2012 Pritzker Laureate consists of its chairman, The Lord Palumbo, internationally known architectural patron of London, chairman of the trustees, Serpentine Gallery, former chairman of the Arts Council of Great Britain, former chairman of the Tate Gallery Foundation, and former trustee of the Mies van der Rohe Archive at the Museum of Modern Art, New York; and alphabetically: Alejandro Aravena, architect and executive director of Elemental in Santiago, Chile; Stephen Breyer, U.S. Supreme Court Justice, Washington, D.C.; Yung Ho Chang, architect and educator, Beijing, The People’s Republic of China; Zaha Hadid, architect and 2004 Pritzker Laureate; Glenn Murcutt, architect and 2002 Pritzker Laureate of Sydney, Australia; Juhani Pallasmaa, architect, professor and author of Helsinki, Finland; and Karen Stein, writer, editor and architectural consultant in New York. Martha Thorne, associate dean for external relations, IE School of Architecture, Madrid, Spain, is the executive director of the prize.

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 U.S. was the recipient in 1989, the late Aldo Rossi of Italy in 1990. In 1996, Rafael Moneo of Spain was the Laureate; in 1997 the late Sverre Fehn of Norway; in 1998 Renzo Piano of Italy, in 1999 Sir Norman Foster of the UK, and in 2000, Rem Koolhaas of the Netherlands. In 2001, two architects

2012 Pritzker Architecture Prize Media Kit

Press Release Announcing the 2012 Laureate (continued)

from Switzerland received the honor: Jacques Herzog and Pierre de Meuron. Australian Glenn Murcutt received the prize in 2002. The late Jørn Utzon of Denmark was honored in 2003; Zaha Hadid of the UK in 2004; and Thom Mayne of the U.S. in 2005. Paulo Mendes da Rocha of Brazil was the Laureate in 2006, and Richard Rogers received the prize in 2007. Jean Nouvel of France was the Laureate in 2008. In 2009, Peter Zumthor of Switzerland received the award. In 2010, two Japanese architects were honored, partners Kazuyo Sejima and Ryue Nishizawa of SANAA, Inc. Last year, Eduardo Souto de Moura of Portugal was the laureate.

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

###

2012 Pritzker Architecture Prize Media Kit

Jury Citation

The architecture of the 2012 Pritzker Prize Laureate Wang Shu, opens new horizons while at the same time resonates with place and memory. His buildings have the unique ability to evoke the past, without making direct references to history. Born in 1963 and educated in China, Wang Shu's architecture is exemplary in its strong sense of cultural continuity and re-invigorated tradition. In works undertaken by the office he founded with his partner and wife Lu Wenyu, Amateur Architecture Studio, the past is literally given new life as the relationship between past and present is explored. The question of the proper relation of present to past is particularly timely, for the recent process of urbanization in China invites debate as to whether architecture should be anchored in tradition or should look only toward the future. As with any great architecture, Wang Shu's work is able to transcend that debate, producing an architecture that is timeless, deeply rooted in its context and yet universal.

Wang Shu's buildings have a very rare attribute—a commanding and even, at times, monumental presence, while functioning superbly and creating a calm environment for life and daily activities. The History Museum at Ningbo is one of those unique buildings that while striking in photos, is even more moving when experienced. The museum is an urban icon, a well-tuned repository for history and a setting where the visitor comes first. The richness of the spatial experience, both in the exterior and interior is remarkable. This building embodies strength, pragmatism and emotion all in one.

Wang Shu knows how to embrace the challenges of construction and employ them to his advantage. His approach to building is both critical and experimental. Using recycled materials, he is able to send several messages on the careful use of resources and respect for tradition and context as well as give a frank appraisal of technology and the quality of construction today, particularly in China. Wang Shu's works that use recycled building materials, such as roof tiles and bricks from dismantled walls, create rich textural and tactile collages. Working in collaboration with construction workers, the outcome sometimes has an element of unpredictability, which in his case, gives the buildings a freshness and spontaneity.

In spite of his age, young for an architect, he has shown his ability to work successfully at various scales. The Xiangshan Campus of China Academy of Arts in Hangzhou is like a small town, providing a setting for learning and living for students, professors and staff. The exterior and interior connections between buildings and private and public spaces provide a rich environment where an emphasis on livability prevails. He is also capable of creating buildings on an intimate scale, such as the small exhibition hall or pavilions inserted into the fabric of the historic center of Hangzhou. As in all great architecture, he does this with a master's naturalness, making it look as if it were an effortless exercise.

He calls his office Amateur Architecture Studio, but the work is that of a virtuoso in full command of the instruments of architecture—form, scale, material, space and light. The 2012 Pritzker Architecture Prize is given to Wang Shu for the exceptional nature and quality of his executed work, and also for his ongoing commitment to pursuing an uncompromising, responsible architecture arising from a sense of specific culture and place.

###

2012 Pritzker Architecture Prize Media Kit

Jury Members

Lord Palumbo (Chair)

London, England

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

Alejandro Aravena

Santiago, Chile

Architect and Executive Director of Elemental

Stephen Breyer

Washington, D.C.

U.S. Supreme Court Justice

Yung Ho Chang

Beijing, The People's Republic of China

Architect and educator

Zaha Hadid

London, England

Architect

2004 Pritzker Architecture Prize Laureate

Glenn Murcutt

Sydney, Australia

Architect

2002 Pritzker Architecture Prize Laureate

Juhani Pallasmaa

Helsinki, Finland

Architect, professor and author

Karen Stein

New York, New York

Writer, editor and architectural consultant

Martha Thorne (Executive Director)

Madrid, Spain

Associate Dean for External Relations, IE School of Architecture

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2012 Pritzker Architecture Prize Media Kit

Jury Quotes

Lord Palumbo

Wang Shu's oeuvre, seen in depth by the jurors during a visit to China, left no doubt that we were witnessing the work of a master; and a unanimous decision to award him the Pritzker Prize for 2012 is one that we feel places him at the same high level of distinction as the other Chinese architect to receive the award, I M Pei.

Alejandro Aravena

There are significant questions about the recent process of urbanization in China, whether it should be anchored in tradition or if it should just look toward the future. As in any great architecture, Wang Shu's work is able to transcend that debate producing an architecture that is timeless, deeply rooted in its context and yet universal.

Stephen Breyer

In awarding the Pritzker Prize to Wang Shu, a young Chinese architect, the jury has sought both to reward past work that meets the Prize's high standards and to send a message of optimism, recognizing and encouraging the promise of similar work in the future.

Yung Ho Chang

Wang's work is rooted in the local context and is culturally sensitive. It shows that architecture in China is more than the mass production of market-driven banality and the reproduction of the exotic.

Zaha Hadid

Wang Shu's work stands out for its combination of sculptural power and contextual sensitivity. His transformative use of ancient materials and motifs is highly original and stimulating.

Glenn Murcutt

To look at the state of the profession, it would seem that anything is possible, and more often than not, we get anything! Form for its own sake has become a superficial discipline. Wang Shu and Lu Wenyu, however, have avoided the sensational and the novel. In spite of what is still a short period in practice, they have delivered a modern, rational, poetic and mature body of varying scaled public work. Their work is already a modern cultural asset to the rich history of Chinese architecture and culture.

Juhani Pallasmaa

The work of the 2012 recipient exemplifies the capacity of contemporary architecture to become rooted in a local cultural soil and incorporate deep echoes of a specific tradition. His works fuse a rational, functional and tectonic logic with an enriching sense of mystery and myth.

Karen Stein

He calls his office Amateur Architecture Studio, but the work is that of a virtuoso in full command of the instruments of architecture—form, scale, material, space and light.

2012 Pritzker Architecture Prize Media Kit

Biography

Wang Shu, who makes his home and works in Hangzhou, China, was born on November 4, 1963 in Urumqi, a city in the western most province of The People's Republic of China, Xinjiang. His father is a musician as well as an amateur carpenter. His mother, who lives in Beijing, is a teacher for young children and a school librarian. His sister followed in their mother's footsteps and is also a teacher.

His parents' pursuits sparked Wang Shu's interest in materials, crafts and literature. When he was a teenager, he often had to travel 4000 km between Urumqi and Beijing, which took four days and four nights. These travels afforded him the opportunity to grow up experiencing vast, changing landscapes. Without any formal instruction, he began to draw and paint on his own. Those early experiences seemed to be leading him toward a career as an artist or writer.

Many of Shu's drawings were left on the walls of the narrow street adjacent to the courtyard of the home where he once lived in Beijing. Even many years after he moved away, his neighbors protected the drawings on the walls, waiting for his return. However, Wang Shu chose to live and work in Hangzhou because of the city's famous natural landscapes and its long tradition of water and hill landscape painters.

His parents pointed out that it would be extremely difficult to earn a living in an artistic field and pushed him to study science and engineering. He compromised by studying an arts-related scientific-engineering field, architecture. When his teachers learned of his plans, he says, "They thought I must be crazy, but so few ordinary Chinese people really know anything about the study of architecture." After several months of studying architecture, Wang Shu knew that it was the profession he wanted to learn.

After graduating from the Department of Architecture at Nanjing Institute of Technology, he worked for the Zhejiang Academy of Fine Arts in Hangzhou doing research on the environment and architecture in relation to the renovation of old buildings. Nearly a year later, he was at work on his first architectural commission, the design of a 3600 square meter Youth Center for the small town of Haining (near Hangzhou). It was completed in 1990.

From 1990 to 1998, he had no commissions, and he preferred not to take a government or academic position. Instead, he worked with craftsmen to gain experience in actual building. Every day, from eight in the morning until midnight, he worked and ate with the craftsmen—considered by many to be the lowest level of their society—learning everything he could about construction practices. The projects he did at that time were all renovations of old buildings. Because old buildings were dismantled during the fast development of cities, all of the projects Shu worked on during this time were demolished.

When he was a student at university in the 1980s, he began studying the art history of China, Europe, India, Africa and America, and gradually expanded his field of study to historic art as well as contemporary art, philosophy, literature, anthropology and film. During 1990 to 1998, he continued his research in these fields. In Wang Shu's words, "I believe in starting with a broad vision and condensing it to fit the local situation."

It was in 1997 that he and his wife Lu Wenyu, who is also an architect, founded "Amateur Architecture Studio," which has grown into a ten-person office, and has become a fairly well known name in China. The name is a partial response to their critique of the architecture profession in China, which they view as complicit in the demolition of entire urban areas and excessive building in rural areas. He says, "I can't do this, we must not demolish history in order to develop."

He often explains that part of the motivation behind his design is to remind people what life in the past was like in the lovely harbor city of Ningbo. Rather typical of his thought and work processes is the Ningbo Historic Museum, a commission that he won as a result of an international competition in 2004. By collecting recycled building materials from the area to be used in the construction of the

2012 Pritzker Architecture Prize Media Kit

Biography (continued)

museum he was seeking to make a building that could be a small city in its own right and bring up memories of the past.

Wang Shu explains his work procedure as having three distinct stages. The first is to convince the government and the client. Second, he deals with the design details in relation to construction issues. And third is the acceptance of the building by those who will use it. He describes this phase as, “the hardest of all, because the Chinese often think of a building as just a container whose functions can change at will. I can have no influence on this third stage.”

He describes his design process as being very similar to the traditional Chinese painter. First, he studies the cities, the valleys and the mountains. Then he thinks about these things for about a week, not drawing at all. Then—as was the case with the Ningbo Historic Museum—the design materializes in his mind. The design for the Ningbo Historic Museum came to him one night when he could not sleep, so he took pencil to paper and drew everything, including numbers, structure, sizes of spaces, locations of entrances and other functions. “Then,” he says, “I drank tea.”

The whole process is one of thinking, drawing and discussing. Step-by-step a more defined and project evolves, and then assistants from his office participate by creating further plans and computer drawings. The next step involves a discussion about details and materials.

Wang Shu has described a situation when he had to design three museums in three different places at the same time. “My wife, Lu Wenyu, and I are the only partners in the studio. The rest are all our students. I sent them all home for a month so I could work on these three museums. But they were not on vacation. They all had homework assignments: books to read on French philosophy, Chinese paintings to study or movies to watch, whatever might be helpful. When we all got back together, we had discussions and then began to work again on the projects.” His role of teacher extends beyond his studio. In 2000, he became a professor at the China Academy of Art in Hangzhou. In 2003, he was named head of the Architecture Department there, and in 2007, he was made the Dean of the Architecture School.

In numerous lectures and interviews, Wang Shu has repeated this sentiment, “to me architecture is spontaneous for the simple reason that architecture is a matter of everyday life. When I say that I build a ‘house’ instead of a ‘building’, I am thinking of something that is closer to life, everyday life.”

By naming his practice “Amateur Architecture Studio,” Wang explains that the “handicraft aspect” of his work is more important to him than what he considers much of the “professionalized, soulless architecture practiced today.” At an architecture conference in Beijing in the 1980s, he created controversy when he stated that there was no architecture in China. He defined an architect in China then as simply someone who knew how to draw, and could be drawing all day, but not necessarily thinking about what he was drawing. He feels that the situation today has changed, but that the influence of money and business is too strong.

With further elaboration, Wang Shu says, “The ‘Amateur Architecture Studio’ is a purely personal architecture studio. It should not be even referred to as an architect’s office because design is an amateur activity and life is more important than design. Our work is constantly refreshed by various spontaneous things that occur. And, most important, we encourage independence and individualism to guarantee the experimental work of the studio.”

Wang also speaks of the temporary character of his firm’s work. “My belief is that architecture should work hand-in-hand with time. Sometimes I prefer to use less costly materials that can be replaced when damaged. And I associated buildings and plants—when they come together, as long as time keeps going, architecture is subject to constant changes. Temporary, as I use the word, is not meant to mean disposable.”

2012 Pritzker Architecture Prize Media Kit

Biography (continued)

He has often commented that he sees himself as a scholar, craftsman and architect, in that order. This belief is reflected in the design process of his work. A project is open to change and able to adapt constantly in response to the environment and conditions—even conditions that may arise during the building phase of a project. His studio's work is often characterized by spontaneous changes that occur throughout the process of design and construction.

He explains further, "A hundred years ago in China, the people who built houses were artisans; there was no theoretical foundation for architecture. Today, an official architectural system has been established, but I chose handicrafts and the amateur spirit over the system. For myself, being an artisan or an amateur is almost the same thing." His interpretation of the word amateur is relatively close to one of the unabridged dictionary's definitions: a person who engages in a study, sport or other activity for pleasure rather than for financial benefit or professional reasons. Although in Wang Shu's interpretation, the word "pleasure" might well be replaced by "love of the work."

He compares this concept to creating a Chinese Garden, which he says really cannot be designed. "Many unforeseeable things happened here in China all the time so you have to improvise," he explains, "it is better to be able to solve problems at the moment they arise." He emphasized that the need to be flexible when building is typical in China.

Wang Shu often express that for him, humanity is more important than architecture and simple handicraft is more important than technology. The name of his office "Amateur Architecture" reveals his design approach and experimental and critical attitude toward the building process. "I design a house instead of a building," says Wang Shu. "One problem of professional architecture is that it thinks too much of a building. A house, which is close to our simple and daily life, is more fundamental than architecture."

As for early Chinese influences, he considers Tong Jun, a Chinese architect who researched the Jiangna Gardens of Suzhou, the main one. Wang Shu's passion for calligraphy has prompted at least one journalist to write that sometimes his designs reflect the freedom of brushstrokes and the tension between Chinese calligraphic characters. From the international community, he lists Aldo Rossi, Alvaro Siza (both Pritzker Laureates), Le Corbusier, Mies van der Rohe, Louis Kahn, Carlo Scarpa, and some of Pritzker Laureate Tadao Ando's early work.

Not surprisingly, Wang Shu serves as Dean of the Architecture School at China Academy in and has designed some 21 buildings spread over some 130 acres near Xiangshan; he now teaches at the school as well. One of his most important commissions, it was accomplished in two three-year phases.

In 2009, his solo exhibition, "Architecture as a Resistance" was shown at the BOZAR Art Center in Brussels, Belgium. He is a frequent guest lecturer at colleges and universities around the world, and is often invited to speak at international conference and institutions.

#

2012 Pritzker Architecture Prize Media Kit

Fact Summary

Born

November 4, 1963 in Urumqi, Xinjiang Province
The People's Republic of China

Education

Nanjing Institute of Technology, Department of Architecture
Bachelor of Science Degree in 1985
Masters Degree in 1988
Tongji University 1995-2000
Ph.D., School of Architecture

CHRONOLOGY OF MAJOR WORKS

1990

Youth Center
Haining, The People's Republic of China

1991

International Gallery of Zhejiang Academy of Fine Arts
Hangzhou, The People's Republic of China
(completed and demolished)
Underground entrances of Fengqiao
(completed and demolished)
Artist Sharon in Gushan Hill
(completed and demolished)

1999-2000

Gallery with a View
Shanghai, The People's Republic of China
(completed and demolished)
Library of Wenzheng College, Suzhou University
The People's Republic of China

2002-2007

Vertical Courtyard Apartments
Hangzhou, The People's Republic of China

2003

Sanhe House
Nanjing, The People's Republic of China

2003-2005

Teaching Building of Music and Dance Department
Dongguan, Guangdong, The People's Republic of China

2003-2006

Ceramic House
Jinhua, The People's Republic of China
Five Scattered Houses
Ningbo, The People's Republic of China

2012 Pritzker Architecture Prize Media Kit

Fact Summary (continued)

2006

Tiled Garden
Venice Biennale of Architecture, Italy

2001-2005

Ningbo Contemporary Art Museum
Ningbo, The People's Republic of China

2002-2004

Xiangshan Campus, China Academy of Art (Phase I)
Hangzhou, The People's Republic of China

2004-2007

Xiangshan Campus, China Academy of Art (Phase II)
Hangzhou, The People's Republic of China

2003-2008

Ningbo History Museum
Ningbo, The People's Republic of China

2007-2009

Old Town Conservation and Intervention of Zhongshan Street
Hangzhou, The People's Republic of China

2009

Exhibition Hall of the Imperial Street of the Southern Song Dynasty
Hangzhou, The People's Republic of China

Heyun Culture and Leisure Centers
Kunming, The People's Republic of China
(under construction)

2010

Shanghai Expo, Ningbo Tengtou Pavilion
Shanghai, The People's Republic of China

City Cultural Center of Jinhua
Jinhua, The People's Republic of China
(under construction)

Ninghai "Shi Li Hong Zhunag" Traditional Dowry Museum
Ninghai, The People's Republic of China
(under construction)

Contemporary Art Museum on the Dock
Zhoushan, The People's Republic of China
(in design phase)

2011

Buddhist Institute Library of Hangzhou
Hangzhou, The People's Republic of China
(in design phase)

2012 Pritzker Architecture Prize Media Kit

Fact Summary (continued)

Tiles Hill—New Reception Center
Xiangshan Campus, Hangzhou, The People's Republic of China
(under construction)

AWARDS

2004

China's First Architecture Arts Award

2005

Holcim Award for Sustainable Construction in the Asia Pacific
for Five Scattered Houses in Ningbo

2007

First Global Award for Sustainable Architecture
Cité de l'Architecture et du Patrimoine, France

2008

Nominated for the German based *International High Rise Award*
for the Vertical Courtyard Apartments, Hangzhou
Nominated for the *BSI Swiss Architecture Award*

2010

Schelling Architecture Prize to Weng Shu and Lu Wenyu
for significant designs, realized buildings or profound contributions to architectural history and theory
Special Mention for the Decay of a Dome exhibit
12th International Architecture Exhibit
Venice, Italy

2011

Gold Medal
from l'Academie d'Architecture of France

MAJOR EXHIBITIONS

- | | |
|------------------|--|
| 1999 | Chinese Young Architects Experimental Works, UIA Congress, Beijing, China |
| 2001 | Tu Mu Young Architecture of China, AEDES Gallery, Berlin, Germany |
| 2002 | Shanghai Biennale, Shanghai Art Museum, Shanghai, China |
| 2003 | Synthi-Scapes: Chinese Pavilion of the 50th Venice Biennale, Guangdong Museum of Art, Guangzhou, and in Art Museum of Central Academy, Beijing, China
Alors, La Chine, Centre Pompidou, Paris, France |
| 2004-2005 | Jinhau Architecture Park, Jinhau, China |
| 2006 | Tiled Garden—Chinese Pavilion of the 10th International Architecture Exhibition, Venice Biennale, Venice, Italy
China Contemporary, Netherlands Architectural Institute (NAI), Rotterdam, The Netherlands |
| 2007 | Built in China—Architecture Exhibition, New York Architecture Center, USA
Hong Kong Biennale of International Architecture |

2012 Pritzker Architecture Prize Media Kit

Fact Summary (continued)

- 2008** Dans la Ville Chinoise, Cité de l'Architecture et du Patrimoine, Palais de Chaillot, France
Chinese Gardens for Living: From Illusion to Reality, Berg Palais, Dresden, Germany
- 2009** Exhibition of "Global Award for Sustainable Architecture 2007-8-9," Cité de l'Architecture et du Patrimoine, Palais de Chaillot, France
"Architecture as Resistance"—solo exhibition, BOZAR Art Centre for Fine Arts, Brussels, Belgium
M8 in China, Deutsches Architekturmuseum (DAM), Frankfurt, Germany
- 2010** Decay of a Dome, 12th International Architecture Exhibition, Venice Biennale, Venice, Italy

MAJOR LECTURES

- 2012** Washington University, St. Louis, USA
University of California at Los Angeles (UCLA), USA
"To Build a Diverse World Following the Natural Way," Le Palais de Chaillot, France, opening speech for the DSA program
- 2011** "Geometry and Narrative of Natural Form," Harvard Graduate School of Design, USA
Rhode Island School of Design (RISD), USA
University of Texas at Austin, USA
Dallas Architecture Forum, USA
The Museum of Fine Arts, Houston
"To Listen the Principle of Nature," University of Pennsylvania, USA
Conference presentation, "Architecture in a Recycled Way," International Union of Architects (UIA), Japan
Conference presentation, "Insist on Experiments in Real Reality," UIA, Japan
"Asian Vertical Cities" competition and symposium, Singapore
Conference presentation, "A New Architectural Education Facing 'Natural Objects'" for the International Architectural Education Summit, Madrid/Segovia, Spain
International symposium hosted by National Association of Norwegian Architects, Røros, Norway
"Echo of the Valley," The University of Tokyo, Japan
- 2010** "Staring," Tsinghua University, Beijing, China
"Construction of a Differentiated World," Technische Universität Darmstadt, Germany
"Meaning of Time," Eberhard-Karls-Universität Tübingen, Germany
Lecture—Universität Karlsruhe, Germany
Conference presentation, "Zhongshan Road Experiment—a New Mode for Urban Development," Architecture Triennial, Oslo, Norway
Conference presentation, "The Way Back to Nature—A New Architectural Education," Environmental, Urban and Architectural Design Education for a Just World: Teaching and Learning with Global South, hosted by Keio University, Japan

2012 Pritzker Architecture Prize Media Kit

Fact Summary (continued)

- 2009** "Interior and Exterior Look," Piran Architecture Conference, Slovenia
"Architecture as Resistance," Academy of Architecture of Mendrisio, Switzerland
"Architecture as Resistance," BOZAR, Brussels, Belgium
"Architecture & Music," Hong Kong Arts Center
"From Earth to Ceramics—a Live Construction," Universidad Politécnica de Madrid, Spain
- 2008** Conference presentation, "Heritage Education Symposium, Chinese-French architects, planners and landscape planners," Cité de l'Architecture & du Patrimoine, Paris, France
"Build a Small World," Cité de l'Architecture et du Patrimoine, Paris, France
"My Works in Urban China—To Reconstruct the Nearness Living Places in Collapsing Cities," The University of Melbourne, Australia
Center for Architecture, New York, USA
"From Heart to Hand," Harvard Graduate School of Design, USA
- 2007** "Architecture•Forum—Contemporary Chinese Architecture Experiments and Introspection," Vienna, Austria
"A Way back to Nature" and "Between the Architecture and Landscape Education," L'école nationale supérieure d'architecture de Paris La Villette (ENSAPLV), Paris, France
"Construction Oneself," Chinese University of Hong Kong
- 2006** "Thinking with Hands," Rhode Island School of Design (RISD), USA
"Four Modes," Massachusetts Institute of Technology (MIT), USA

MAJOR PUBLICATIONS

- 2011** "Shi Li Hong Zhuang Museum, Ninghai, Zhejiang, China," *GA Document* 117 (Jun 2011): 18-23. Japan
"Exhibition Hall of the Imperial Street of the Southern Song Dynasty, Hangzhou, Zhejiang, China, 2008," and "Decay of a Dome, Biennale di Venezia 2010," *Lotus International* 145 (Mar 2011). Italy
- 2010** "Vi trenger en naturfilosofi å gå inn i" = We are in need of entering a natural philosophy, *Arkitektur N: The Norwegian Review of Architecture* 7 (2010):24 Norway
"Ningbo Historic Museum, West of Central Park of Yinzhou District, Ningbo, Zhejiang, China," *GA Document* 112 (May 2010): 94-109. Japan
"Xiangshan Campus, China Academy of Art, Xiangshan, Zhuangtang, Hangzhou, Zhejiang, China," *GA Document* 112 (May 2010): 110-131. Japan
"Expo 2010 Shanghai China—Ningbo Tengtou Pavilion, Shanghai Expo UBPA, Shanghai, China," *GA Document* 112 (May 2010): 132-143. Japan
"XiangShan Campus, China Academy of Art, XiangShan, Zhuangtang, Hangzhou, China," *Lotus International* 141 (Mar 2010): 22-31. Italy
"Zhongshan Road renovation, Hangzhou, China, 2009," *Lotus International* 141 (Mar 2010): 106-111.
"The field of vision on section," *Shi dai jian zhu = Time + Architecture* (112) (Mar 2010): 80-87. China
Till Wöhler. "Utvirda pod opsadom kritickog regionalizma: Povijesni Muzej Ningbo, Ningbo, Zhejiang, Kina" = A fortress besieged by critical regionalism: Ningbo Historic Museum, Ningbo, Zhejiang, China. *Oris* 12. 61 (2010): 50-61. Slovenia

2012 Pritzker Architecture Prize Media Kit

Fact Summary (continued)

- 2009** "Wang Shu: a la loupe" = Focus on: Wang Shu [interview]. *Architecture d'aujourd'hui* 375 (Dec 2009): 53-91. France
- "Der Berg," (Ningbo History Museum) *Bauwelt* 100. 37 (Oct 2, 2009): 22-27. Germany
- "Il profilo delle colline " = The outline of the hills [interview]. *Abitare* 495 (Sep 2009): 64-73. Italy
- "Museo de Historia, Ningbo (China)" = History Museum, Ningbo China. *AV Monografías* 139 (Sep 2009): 124-131. Spain
- "La construcción desde la naturaleza" = Natural construction, the traditional Chinese way, *Arquitectura: Revista del Colegio Oficial de Arquitectos de Madrid* (COAM), 357 (2009): 79-87 Spain
- "Retrouver les Lois de la Nature dans l'Architecture" in *De l'Enseignement du Paysage en Architecture*, (Teaching Landscape with Architecture) Paris: Edition de la Villette, (Feb) 2009. France
- "Xiangshan Campus, China Academy of Art," *C3 Korea* 301 (Sep 2009): 66-81. Korea
- "The narration and geometry of natural appearance: notes on the design of Ningbo Historical Museum," *Shi dai jian zhu = Time + Architecture* 2 (107) (May 2009): 66-79. China
- Brendan McGetrick. "Ningbo Historic Museum—design, Wang Shu & Lu Wenyu, Amateur Architecture Studio," *Domus* 922 (Feb 2009): 67-75. Italy
- 2008** Michael Webb, "Campus calligraphy: China Art Academy, Hangzhou," *Architectural Review* 224. 1337 (Jul 2008): 54-[57]. United Kingdom
- Bert Muynk, "A small world," *Domus* 914 (May 2008): 56-65. Italy
- "Phase II of Xiangshan Campus, China Academy of Arts," *Shi dai jian zhu = Time + Architecture* 3 (101) (May 2008): 72-85. China
- "Interviews with Peter Litzbauer and Peter Tagiury on the Phase II of Xiangshan Campus," *Shi dai jian zhu = Time + Architecture* 3 (101) (May 2008): 86-89. China
- "Tree-Stone" Forum: on the Phase II of Xiangshan Campus, China Academy of Art," *Shi dai jian zhu = Time + Architecture* 3 (101) (May 2008): 90-91. China
- "Xiangshan Campus, China Academy of Art," *Architecture Journal*, China
- "Construction Diaries," *Architecture Journal*, China
- 2007** "To Build a Garden and Educate a Person," *Architects*, China
- "Between Viewing and Doing," *Building Review*, Hong Kong, China
- 2006** "The Possibility of Chinese Style Dwelling Building," *Shi dai jian zhu = Time + Architecture*. China
- "We recognize: notes on the design of [the] Ningbo Museum of Art," *Shi dai jian zhu = Time + Architecture* 5 (91) (Sep 2006): 84-95. China
- "Building or City," *New Design*, China
- "The Reconstruction of Huge Urban Buildings and Local Urban Structure—Notes for the Creation of Ningbo Contemporary Art Museum," *New Design*, China.
- "Notes for the Creation of Xiangshan Campus, China Academy of Art," *New Design*, China
- 2005** "One Day," *Shi dai jian zhu = Time + Architecture*, China
- "The Design of Ningbo Contemporary Art Museum," *Architecture Journal*, China
- "The Design of Xiangshan Campus, China Academy of Art," *World Architecture*, China

2012 Pritzker Architecture Prize Media Kit

Fact Summary (continued)

- 2004** "Small Models," *Overflew Cities*, China
"Record the Tongji Changes," China
- 2003** "Heading to the Illusion City," *Shi dai jian zhu = Time + Architecture*, China
- 2002** "Bibliothek des Wenzheng-College in Suzhou," *Bauwelt* 92. 35 (Sep 14, 2001):
22-24. Germany
The Beginning of Design, China

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2012 Pritzker Architecture Prize Media Kit

Ceremony Venue

Beijing, The People's Republic of China

In keeping with its policy of moving the ceremonies of The Pritzker Architecture Prize to locations around the world, the 2012 award ceremony will be held for the first time in the People's Republic of China.

Thomas J. Pritzker, Chairman of The Hyatt Foundation, elaborated, "The success of China's urbanization process will be important not only to China, but in fact to all of mankind. The mission of the Pritzker Architecture Prize is to define excellence and to highlight the importance of architecture to the quality of life – particularly in an urban environment. We are honored to be able to host the ceremony in Beijing."

The annual presentation of the Pritzker Architecture Prize will take place on Friday, May 25, the award going to Wang Shu, an architect whose practice is based in Hangzhou, The People's Republic of China.

Since the 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. This year is the third time in the prize history that an international location coincides with the chosen laureate's home nation. The two prior coincidences were in 1990 when the late Aldo Rossi of Italy was the honoree and the ceremony was held in Venice; and again in 2009, British architect Richard Rogers was the laureate and the ceremony was held in London. In addition, a number of ceremonies have been held in the U.S. for laureates of both U.S. and foreign origin. Other venues over the years have included sites in South America, Europe, the Middle East and Japan.

The international prize, which is awarded each year to a living architect for lifetime achievement, was founded by the late Jay A. Pritzker and his wife, Cindy, of Chicago through their Hyatt Foundation in 1979 and is often referred to as "architecture's Nobel" and "the profession's highest honor." It has been awarded to eight Americans, and (including this year) 29 architects from 11 other countries.

Over the three decades of prize-giving, the tradition of moving the ceremony to world sites of architectural significance has been established, often with heads of state (including U.S. President Clinton and President Obama, the King of Spain, the Prime Minister of Turkey and Vaclav Havel, the President of the Czech Republic). It has become, in effect, an international grand tour of historic buildings.

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

Pritzker Prize ceremonies have been held in buildings designed by Laureates of the Pritzker Prize, such as the National Gallery of Art's East Building designed by I.M. Pei; Frank Gehry's Guggenheim Museum in Bilbao, Spain; Richard Meier's Getty Center in Los Angeles. In other years, the ceremony has been held at places of historic interest such as France's Palace of Versailles and Grand Trianon, Todai-ji Buddhist Temple in Japan, and the Prague Castle in The Czech Republic. Some of the most beautiful museums in the U.S. have hosted the event, including The Art Institute of Chicago, New York's Metropolitan Museum of Art and Fort Worth's Kimbell Art Museum, and more recently, the Library of Congress in Washington.

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

2012 Pritzker Architecture Prize Media Kit

History of the 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, which 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.

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2012 Pritzker Architecture Prize Media Kit

Past Laureates

Philip Johnson, 1979 Laureate

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

Luis Barragán, 1980 Laureate

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

James Stirling, 1981 Laureate

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

Kevin Roche, 1982 Laureate

United States of America
Ceremony at the Art Institute of Chicago, Illinois

I.M. Pei, 1983 Laureate

United States of America
Ceremony at the Metropolitan Museum of Art, New York, New York

Richard Meier, 1984 Laureate

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

Hans Hollein, 1985 Laureate

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

Gottfried Böhm, 1986 Laureate

Germany
Ceremony at Goldsmiths' Hall, London, United Kingdom

Kenzo Tange, 1987 Laureate

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

Gordon Bunshaft, 1988 Laureate

United States of America

Oscar Niemeyer, 1988 Laureate

Brazil
Ceremony at the Art Institute of Chicago, Illinois

Frank Gehry, 1989 Laureate

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

Aldo Rossi, 1990 Laureate

Italy
Ceremony at Palazzo Grassi, Venice, Italy

Robert Venturi, 1991 Laureate

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

2012 Pritzker Architecture Prize Media Kit

Past Laureates (continued)

Alvaro Siza, 1992 Laureate

Portugal

Ceremony at the Harold Washington Library Center, Chicago, Illinois

Fumihiko Maki, 1993 Laureate

Japan

Ceremony at Prague Castle, Czech Republic

Christian de Portzamparc, 1994 Laureate

France

Ceremony at The Commons, Columbus, Indiana

Tadao Ando, 1995 Laureate

Japan

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

Rafael Moneo, 1996 Laureate

Spain

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

Sverre Fehn, 1997 Laureate

Norway

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

Renzo Piano, 1998 Laureate

Italy

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

Norman Foster, 1999 Laureate

United Kingdom

Ceremony at the Altes Museum, Berlin, Germany

Rem Koolhaas, 2000 Laureate

Netherlands

Ceremony at the Jerusalem Archaeological Park, Israel

Jacques Herzog and Pierre de Meuron, 2001 Laureates

Switzerland

Ceremony at Thomas Jefferson's Monticello, Charlottesville, Virginia

Glenn Murcutt, 2002 Laureate

Australia

Ceremony at Michelangelo's Campidoglio in Rome, Italy

Jørn Utzon, 2003 Laureate

Denmark

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

Zaha Hadid, 2004 Laureate

United Kingdom

Ceremony in the State Hermitage Museum, St. Petersburg, Russia

2012 Pritzker Architecture Prize Media Kit

Past Laureates (continued)

Thom Mayne, 2005 Laureate

United States of America

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

Paulo Mendes da Rocha, 2006 Laureate

Brazil

Ceremony at the Dolmabahçe Palace, Istanbul, Turkey

Richard Rogers, 2007 Laureate

United Kingdom

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

Jean Nouvel, 2008 Laureate

France

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

Peter Zumthor, 2009 Laureate

Switzerland

Ceremony at the Legislative Palace of the City of Buenos Aires, Argentina

Kazuyo Sejima and Ryue Nishizawa (SANAA), 2010 Laureates

Japan

Ceremony at the Immigration Museum, Ellis Island, New York

Eduardo Souto de Moura, 2011 Laureate

Portugal

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

2012 Pritzker Architecture Prize Media Kit

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."