

# The Pritzker Architecture Prize



2000

REM KOOLHAAS

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.

An international panel of jurors reviews nominations from all nations, selecting one living architect each year. Seven Laureates have been chosen from the United States, and the year 1998 marked the fourteenth to be chosen from other countries around the world.



The bronze medallion presented to each Laureate is based on designs of Louis Sullivan, famed Chicago architect generally acknowledged as the father of the skyscraper. Shown on the cover is one side with the name of the prize and space in the center for the Laureate's name. On the reverse, shown above, three words are inscribed, "firmness, commodity and delight," The Latin words, "firmitas, utilitas, venustas" were originally set down nearly 2000 years ago by Marcus Vitruvius in his *Ten Books on Architecture* dedicated to the Roman Emperor Augustus. In 1624, when Henry Wotton was England's first Ambassador to Venice, he translated the words for his work, *The Elements of Architecture*, to read: "The end is to build well. Well building hath three conditions: commodity, firmness and delight."

THE  
PRITZKER  
ARCHITECTURE PRIZE

2000

PRESENTED TO  
REM KOOLHAAS



SPONSORED BY

THE HYATT FOUNDATION

# THE JURY

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# JURY CITATION

Rem Koolhaas is that rare combination of visionary and implementer — philosopher and pragmatist — theorist and prophet — an architect whose ideas about buildings and urban planning made him one of the most discussed contemporary architects in the world even before any of his design projects came to fruition. It was all accomplished with his writings and discussions with students, many times stirring controversy for straying outside the bounds of convention. He is as well known for his books, regional and global plans, academic explorations with groups of students, as he is for his bold, strident, thought provoking architecture.

His emergence in the late seventies with his book *Delirious New York* was the start of a remarkable two decades that have seen his built works, projects, plans, exhibitions and studies resonate throughout the professional and academic landscape, becoming a lightning rod for both criticism and praise.

One of his earliest plans for the expansion of the Dutch Parliament aroused such interest that other commissions followed. The Netherlands Dance Theatre in The Hague was one of the first completed projects to garner critical acclaim from many quarters. Since then, Koolhaas' commissions have ranged in scale from a remarkably inventive and compassionate house in Bordeaux to the master plan and giant convention center for Lille, both in France. The Bordeaux house was designed to accommodate extraordinary conditions of use by a client confined to a wheel chair without sacrificing the quality of living. Had he only done the Bordeaux project, his niche in the history of architecture would have been secure. Add to that a lively center of educational life, an Educatorium (a made up word for a factory for learning) in Utrecht, as well as housing in Japan, cultural centers and other residences in France and the Netherlands, and proposals for such things as an Airport Island in the North Sea, and you have a talent of extraordinary dimensions revealed.

He has demonstrated many times over his ability and creative talent to confront seemingly insoluble or constrictive problems with brilliant and original solutions. In every design there is a free-flowing, democratic organization of spaces and functions with an unselfconscious tributary of circulation that in the end dictates a new unprecedented architectural form. His body of work is as much about ideas as it is buildings.

His architecture is an architecture of essence; ideas given built form. He is an architect obviously comfortable with the future and in close communication with its fast pace and changing configurations. One senses in his projects the intensity of thought that forms the armature resulting in a house, a convention center, a campus plan, or a book. He has firmly established himself in the pantheon of significant architects of the last century and the dawning of this one. For just over twenty years of accomplishing his objectives — defining new types of relationships, both theoretical and practical, between architecture and the cultural situation, and for his contributions to the built environment, as well as for his ideas, he is awarded the Pritzker Architecture Prize.

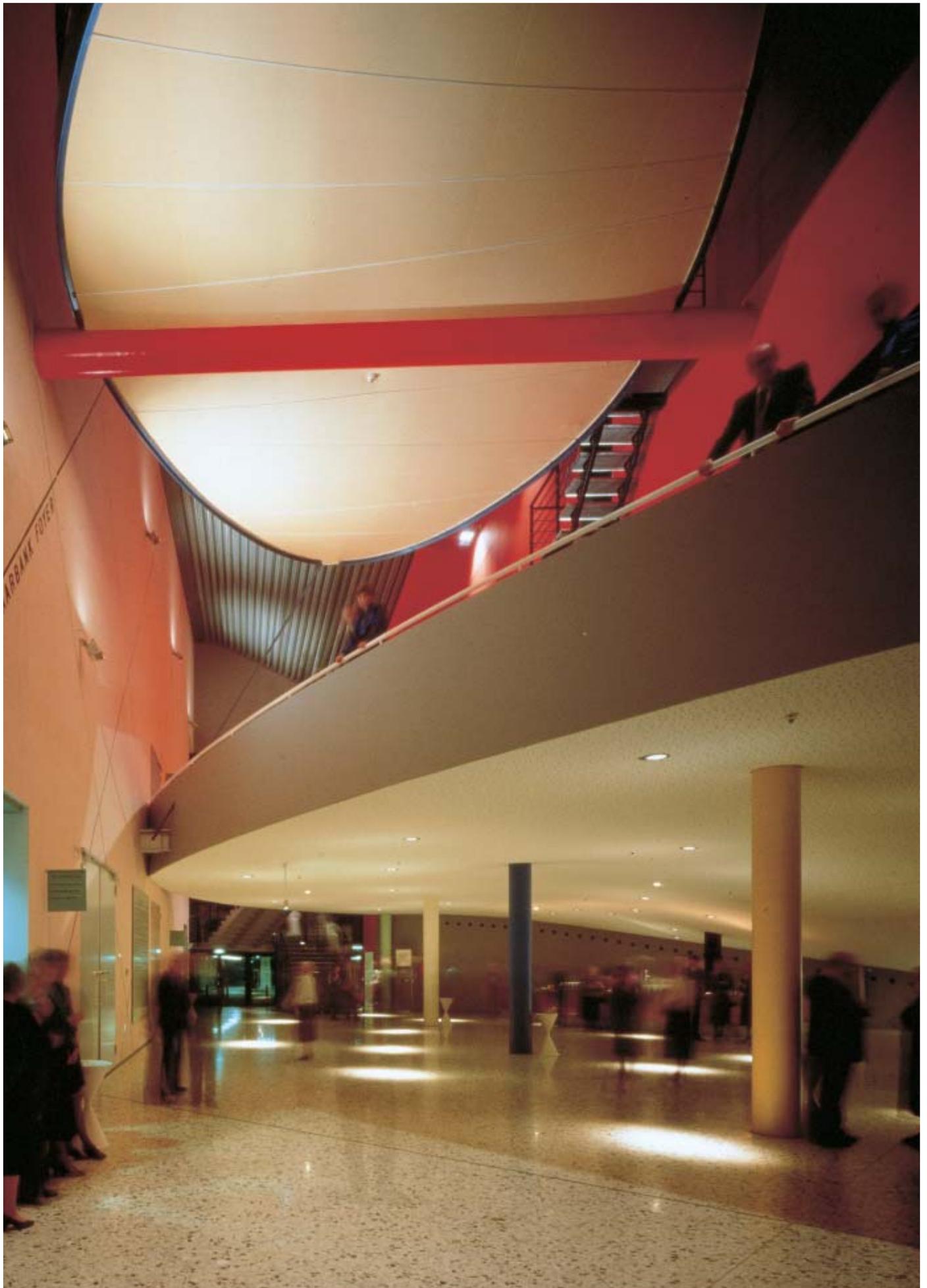


ESTO

**Netherlands Dance Theatre** The Hague, Netherlands  
*(this page and opposite)*



ESTO



# PREVIOUS LAUREATES

**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

# PREVIOUS LAUREATES

**1989**

*Frank O. Gehry of the United States of America*

presented at 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 of the United Kingdom*

presented at the Altes Museum, Berlin, Germany

Photo by Robert W. Jensen



# FORMAL PRESENTATION CEREMONY

*The Jerusalem Archaeological Park*  
*Jerusalem, Israel*  
*May 29, 2000*

EHUD OLMERT

*MAYOR OF JERUSALEM*

J. CARTER BROWN

*DIRECTOR EMERITUS, NATIONAL GALLERY OF ART*  
*CHAIRMAN, U.S. COMMISSION OF FINE ARTS*  
*CHAIRMAN, PRITZKER ARCHITECTURE PRIZE JURY*

THOMAS J. PRITZKER

*PRESIDENT, THE HYATT FOUNDATION*

REM KOOLHAAS

*2000 PRITZKER LAUREATE*



The 2000 presentation on May 29 of the \$100,000 Pritzker Architecture Prize to architect Rem Koolhaas of the Netherlands was held within the Jerusalem Archaeological Park and involved three sites adjacent to the Temple Mount all dating back two millennia.

Thomas J. Pritzker, President of The Hyatt Foundation, explained that not only is this ancient location significant in terms of architecture, but symbolically, it represents sacred elements of three of the world's great religions — Islam, Christianity and Judaism — and religions have been responsible for so much architecture through

*(above left) Guests arrived at the reception by climbing a monumental staircase. Rony Timsit, manager of the Hyatt Regency Jerusalem made the climb with Mrs. Jay A. Pritzker. (Below) Looking up toward the landing where the reception was held prior to the ceremony. The landing allowed access to the Huldah Gates to the Temple Mount over 2000 years ago. (Below left) Ronny Reich, author of a book on the Temple Mount site, briefed the guests on the history of the excavations.*



the ages. He further described it as one of the most elaborate and complex structures in the known world 2000 years ago, as well as being a physical connection between our times and a period of history that is fundamental to much of western civilization.

The Jerusalem Archaeological Park extends over one of the few parts of ancient Jerusalem which has not been built up in the past few centuries. Evidence has been found in the area of the earliest human occupation, and remains of the first settlement established some 5000 years ago. The area used by the Pritzker Prize ceremony

are of much later vintage, only 2000 years old, consisting of constructions from King Herod's time which were destroyed, as was most of the city, by the Romans in 70 C.E. (A.D.).

Guests first assembled for a reception on a landing at the top of a monumental staircase (now partially restored) along the south wall of the Temple Mount enclosure, in an area that originally provided access to one of the entrances to the Temple Mount. There were actually two gates in the south wall during the Second Temple Period,



*(above right) Guests descended the staircase following the reception to make their way to the Herodian Street (below) where the presentation ceremony took place. J. Carter Brown, chairman of the Pritzker Jury, acknowledged the welcome by the Mayor of Jerusalem. (below right) Mrs. Jay A. Pritzker, who founded the prize with her late husband, congratulated the Laureate as the ceremony concluded.*



which were known as the “Huldah Gates,” probably so named for a prophetess who lived in Jerusalem during the First Temple Period. The two gates led into tunnels through which people could pass on their way to the Temple above.

During the reception, representatives of the Israel Antiquities Authority, briefed the guests on the history of the area before they descended the stairs and walked through what was the courtyard of the Umayyad Palace to one of the more recent excavations in the park, a place designated as the Herodian Street. This was the main thoroughfare of the



Second Temple Period in Jerusalem. The street ran all along the western wall of the Temple Mount. In the intervening centuries, structures have been built over the street blocking the area of the ceremony from what is now know as the “wailing wall.”

According to researchers of the Israel Antiquities Authority, the street was in use for just a brief period before the final destruction in 70 CE (AD) by Roman soldiers. Guests will be seated on the ancient paving and beside the remains of small stone vaults which were shops in ancient times. Looking up at the Temple Mount enclosure wall, a few building stones still project from the face of the wall, all that remains of what was a tremendous arch or vault that was supported on one side by the wall, and on the other by a pier, and which in turn supported another monumental flight of stairs that led from the street to the Temple above. The arch is named for the American Bible scholar Edward Robinson, who first identified the arch in 1839.



*(above) Following the ceremony on the Herodian Street, dinner was served in the courtyard of what was the Umayyad Palace, a structure built in the early years of Muslim rule in Jerusalem (late 7th and early 8th centuries CE). (below left) Bill Lacy, executive director of the Pritzker Prize; Frank Gehry, 1989 Laureate; and jury chairman J. Carter Brown greeted Mayor and Mrs. Olmert. (below right) Thomas J. Pritzker, president of The Hyatt Foundation, Lord Rothschild of the United Kingdom, a long-time juror of the prize, and Mrs. Jay A. Pritzker discussed the significance of the ceremony location.*



When the Roman soldiers deliberately destroyed Jerusalem and the Temple, they dislodged large stones from the arch and hurled them down to the street below. Many of these hundreds of tons of stones remain on the street where they landed two millennia ago.

Following the ceremony, just a few paces away, dinner was served in the courtyard of the Umayyad Palace, believed to have been built of stones taken from the ruins of the Temple Mount walls in the late seventh and early eighth centuries CE (AD) by the Umayyad rulers during a period of Muslim rule in Jerusalem. It was also during this period that the existing Al-Aqsa Mosque and the Dome of the Rock were built.

As has become tradition with Pritzker ceremonies, on the day before the presentation, guests were provided with architectural tours of Jerusalem.

Jury chairman J. Carter Brown said of this year's location, "In more than two decades of prize-giving, a tradition of moving the ceremony to world sites of architectural significance has evolved, becoming in effect an international grand tour of architecture, allowing us to visit modern buildings by many of the prize laureates, as well as places of historic importance. This year in Jerusalem, we have gone into the distant past which provides an even greater perspective on how we perceive our surroundings."



(above) The Pritzker guests were given a tour that included a visit to the Dome of the Rock atop the Temple Mount. (left) A walk through the streets of the Old City of Jerusalem was part of the tour. (below left) The interior of the Israel Supreme Court building. (below right) The architects of the Supreme Court building, a brother and sister team, Ada Karmi-Melamede and Ram Karmi of Tel Aviv, conducted the tour of the Supreme Court, explaining many of the details of the design.





*(above) The Church of the Holy Sepulchre was one of the stops on the tour for Pritzker guests. (left) Another stop was a visit to the Western Wall, or wailing wall as it is more popularly known. (below left) The caves of Beit Govrin which were man-made, but for reasons still unknown. (below right) The Rockefeller Museum, built in 1938 and housing many important archaeological finds from the area.*

*Other historic and significant locations included on the tour, but not pictured, were the Garden of Gethsemane, the Holocaust Museum, the Israel Museum which included the Billy Rose Sculpture Garden designed by Isamu Noguchi, as well as the Shrine of the Book, where some of the Dead Sea Scrolls are displayed.*

*The tour was planned specifically to provide a cross-section of multi-religious and secular, as well as both modern and historic sites.*



# EHUD OLMERT

*MAYOR OF JERUSALEM*

Good Afternoon. My name is Ehud Olmert. I am the Mayor of Jerusalem. The Honorable Dutch Charge d'Affairs Mrs. Joanna Van Flight, Lord Rothschild, Mrs. Cindy Pritzker, Tom Pritzker and the members of the Pritzker Family, distinguished guests, ladies and gentlemen. First of all I would like to extend an apology from the President of the State of Israel, President Weitzman, who was scheduled to come and participate in this very important event. He just called a few minutes ago and he extended his apologies — he will not be able to participate and he sends his greetings to everyone. I am delighted to welcome all of you to our city, to the united capital of the State of Israel for this very important event, the presentation of the Pritzker Architecture Prize to Rem Koolhaas, the winner of this prize for the year 2000.



I wish to thank the Pritzker family for choosing Jerusalem for this very important event. Indeed, I believe that there can be no better place for this event, than the city of Jerusalem and there could not be a more appropriate site for this event than the one where we are now, the heart of the city of Jerusalem, some say, and I don't disagree, the heart of the whole world.

This city, which has been the focus of all the prayers and all the dreams of generations of Jews who always prayed that they will be able, one day, to come back to this place, to precisely this place. Jerusalem is celebrating in this year the events of 2000, which have brought lots of attention and many visitors to our city and we thought that there could be no better place where we could honor the recipient of this prize and all the important guests that join him, but here, near the Western Wall of the second Jewish temple in the city of Jerusalem.

Much has been said and written about the richness of this city — a richness of beliefs, a richness of backgrounds, a richness of aspirations that somehow mix together in a very unusual way in this city. The greatest, greatest challenge that we have in Jerusalem is to try and find a pattern that will allow all those who love the city of Jerusalem, who are proud of the heritage of the city of Jerusalem, to be able to share it with all those who care for it. It is not easy.

It requires from all of us an endless effort to overcome the different aspirations and desires and different attitudes and memories that are part of the daily scene of this city. We are trying very hard. I believe, that we can

succeed. I believe that with the progress of the political process, we will be even more successful in creating a pattern of tolerance, of living together, of sharing the enormous heritage that is part of the city of Jerusalem.

And in this context of tolerance, and of sharing together, I am so honored and delighted to welcome all of you to this very important event and to honor the recipient of the Pritzker Prize and all the guests that came to share with him this very important moment. And now I'd like to call on Mr. J. Carter Brown, Chairman of the Pritzker Architecture Prize Jury, to say a few words to the winner and to all of you. Mr. Brown, please.



## J. CARTER BROWN

*CHAIRMAN OF THE JURY  
PRITZKER ARCHITECTURE PRIZE*

Your Honor, thank you very much. Distinguished guests, ladies and gentlemen. On a personal level, being in this spot means a tremendous amount. My father was involved in archeology. My grandfather was a minister in the Protestant Church, rather what we call Low Church, and after his wife, after many years, studying Dante, became a Roman Catholic. When his daughter Sally

married a pillar of the Jewish community in Baltimore, Milton Gundersheimer, my grandfather quipped through his false teeth — that rather clicked, “I am the only living link between Abraham and the Pope.”

All of us who have come here, I think, have shared an extraordinary experience. Even if some of us have been here before, in these last days, walking these incredible sites has produced a kind of shiver down the spine. And the reason is a word the Mayor just used: it's a sense of place. And to me it's so fascinating that in the twenty-first century, when everything is about connectivity and the internet, and globalism, that paradoxically what brings us all together theoretically makes us crave a geographic and spatial place. And that's what architects do: I'm delighted we're all here to honor one of the great creative and complex minds of twentieth-century architecture, and we hope long into the twenty-first century, Rem Koolhaas.

On behalf of the Jury, which I've been chairing these past twenty-two years, I would like to recognize some of the distinguished guests who are here tonight with us, who, like many of you, have come long distances to be here for this moment. And I'd ask each one, as I mention them, to stand. I will do it in alphabetical order. Frank Gehry, stand up.

Everyone knows the name Frank Gehry now. If they can spell architecture, they know Frank Gehry, and he has brought such honor to the prize, which was given him perhaps before everyone knew the name Frank Gehry. We are delighted to have him with us.

Hans Hollein. Hans is a Pritzker winner and was touched yesterday when, in a conference in Tel Aviv, Frank Gehry mentioned that his sense of place about architecture was inspired by a building which was one of the things that gave me the idea and the hope that the jury might give Hans Hollein the Pritzker Prize, for the wonderful museum he did in Mönchen Gladbach.

We have a new juror this time, our youngest juror, Carlos Jimenez. Carlos. Carlos is from Costa Rica, but now works and lives in Houston. A brilliant mind, enormously sensitive and learned, a person in the history of architecture, but also a very distinguished architect in his own right.

The secretary of the jury and the person who makes a lot of the wheels go round is a professional architect, a former head of Design Arts for the National Endowment, and president now of one of the major arts universities in America, the State University of New York, at Purchase — Bill Lacy. Bill.

Ricardo Legorreta, of Mexico. Ricardo. A former Pritzker juror, who has just won the Gold Medal of the American Institute of Architects, an organization well represented here tonight, and one of the most brilliant, talented, and charming architects anyone has ever met.

Lord Rothschild, Jacob. That is a name that resonates in this town. I must say among all his other accomplishments we were very moved yesterday to have an in-depth tour of your Supreme Court Building, which he was very instrumental in gathering a competition for, run in fact by the same Bill Lacy as the professional advisor. (An incestuous world this.) But I was moved yesterday at seeing the extraordinary Poussin done as he came to Rome about the same time as the Roman destruction of the Temple in seventy C.E., a great Poussin, now a great treasure of the Israel Museum, given very quietly it's said, by Yad Hanadiv. Jacob, everyone owes you a tremendous debt.

We have also with us Jorge Silvetti. Jorge. The original man in the white suit, who has come from way down in South America to be the Chairman of the Graduate School of Design at Harvard, and a fabulous juror, enormously knowledgeable, who, with his partner at Machado and Silvetti, has a very distinguished architectural practice in his own right.

And then I would like to mention one other person who has worked behind the scenes but has really made this event, which doesn't happen by itself, and so much happened, who is Keith Walker. Keith, stand up. There he is over there. Bravo!

Finally, I am enormously touched to see how many members of the

Pritzker family are here, and to represent them, I think we owe an ovation to Cindy Pritzker, who has been our standard-bearer, our guide, philosopher, and friend, Cindy Pritzker.

And there is another Pritzker who also gets quite involved in the family, and who has also the wonderful title of president of The Hyatt Foundation, which makes this wonderful prize possible. I would like to call on him now, a collector, a scholar, and on the side he has a day job as a businessman: Tom Pritzker.



## THOMAS J. PRITZKER

*PRESIDENT, THE HYATT FOUNDATION*

Thank you very much, Carter. Mr. Mayor, ladies and gentlemen, for my family, as for many Jewish families, the route to Jerusalem has been a somewhat circuitous route, and as you might suspect it took us a bit more time than perhaps it should have to get here.

I suppose it could be said that our journey started here in this place in the year 70 when Titus breached the walls and burned the city and the temple. In more recent times our family was exiled from Kiev by the pogroms in the early eighteenth century. That exile led us to Chicago, where we had the great fortune to find opportunity and freedom. And so after a journey of many, many generations, and many years, we've ended up back here in Jerusalem at the Temple Mount, where time, space and ideas meet as one.

Each year the site for this presentation is discussed, debated and then chosen. In each instance, we hope that the site will lend some of its ideals to the creation and appreciation of architecture. We now sit at one of the three centers of Western civilization. Western civilization has grown up on the hills of three cities: the Seven Hills of Rome, the Acropolis of Athens and here, the Temple Mount in Jerusalem. Rome has given us the practice of government and law, and in the field of architecture it's given us the arch. Athens has given us philosophy, democracy and theater, and in the field of architecture it's given us the column.

Yet Jerusalem has given us no indigenous architecture. None, whatsoever. When Solomon built the first temple in the tenth century, B.C.E., he had to get it done by commissioning his friend Hiram, a foreigner from Tyre. Hiram, in turn, had to send his architects and builders to Jerusalem. And here what you see is Herod's second temple. Herod, who built a thousand years after Solomon, had to send to Rome for his architects and for his engineers. Still

no Jewish architecture. In fact, one might argue that it's really only with the Supreme Court Project of our friend, Jacob Rothschild, and the Karmi's, when Jewish architecture took on any real meaning whatsoever.

Think of it. All around us here in Jerusalem are examples of Canaanite architecture, Greek, Roman and Byzantine architecture, several forms of Islamic architecture, and wonderful examples of Ottoman architecture, and yet nowhere is there to be found in the ancient city of Jerusalem any identifiable Jewish architecture. So why this year in Jerusalem? It's because Jerusalem has given us *the word*. It has given us values and ideals.



The Herodian Temple Mount as it stood prior to its destruction in 70 C.E. A virtual reality computer model as constructed by the Urban Simulation Team at UCLA and the Israel Antiquities Authority.

What came forward from this Temple Mount was *the word* and the ideal that all human beings are of ultimate sanctity, because all are created in the image of one God. It's this idea and the belief in the absolute worth of the individual and of humanity that the Prize seeks to recognize in its recipient's work. Great works of architecture should express their commitment to the service of humanity and the celebration of the individual. It's here that the meaning of this place intersects with the aspirations of architecture.

While we stand here at the foot of the essential concepts of Western civilization, we also stand in the shadow of a unique concept of architecture. Let's look at this great building for a moment. These walls are in fact retaining walls of the Second Temple. Atop the Temple sat a courtyard, which had a section of building called the Holies.

Within that was a centerpiece structure which was called the Holy of Holies. Inside of the Holy of Holies, was the Golden Ark and inside of the Golden Ark were the Ten Commandments. Now comes the question of designing a space that's worthy of holding *the word* of the Ten Commandments.

The Bible tells us that the Holy of Holies was a perfect cube, twenty cubits by twenty cubits, by twenty cubits. But the Talmud goes on to describe the space of the Golden Ark that held *the word* as a space that was measureless. How can a space be measureless? Well, apparently this was a space that had no volume. The Talmud describes how that worked. According to the Talmud, the Holy of Holies was a cube of twenty cubits, yet the distance from any wall to the side of the Ark was ten cubits. So we have an Ark designed of the ultimate architectural space — a space that has no volume — and that was the space which was designed to hold the Ark that enshrined *the word*. At this place we can also move from the sublime of architectural concepts to the reality of our architectural environment.

Above me is one of the world's great pieces of graffiti. That's right, graffiti. As best we can tell, it was probably engraved in these Herodian stones by a Jew, who came to these walls during the second century Hadrianic persecutions, when pilgrimage was forbidden. Our anonymous pilgrim took a verse from the book of Isaiah to express his thoughts and feelings about these walls and this place. The verse describes both the success of architecture and the ultimate aspirations of people. It's from Isaiah, Chapter Sixty-Six, Verse Fourteen, and it says,

“And you shall see and your heart shall rejoice  
And your limbs shall blossom like new grass.”

What better way, ladies and gentlemen, to introduce Rem Koolhaas, an architect and a man of the word. He has influenced our surroundings with ideas, words and a built environment.

Like several other Pritzker laureates, the written word has been an important part of Rem's medium. Rem Koolhaas's book, *Delirious New York*, a 1978 Manifesto, used New York's architecture as a metaphor for the chaos of contemporary life. This book made him an instant cult hero, exerting an enormous influence over our entire generation of young architects. His



influence has been made even more profound by his work at Harvard University's Graduate School of Design, where he's working with students studying the changing urban condition and pursuing ideas on how the world should continue to build. In fact, to quote one juror, we have obtained from his work a more sober and accurate understanding of architecture's true social potential, that breaks the stalemate between theory and practice.

Ladies and gentlemen, it gives me great pleasure to award the Pritzker Prize to a man of the word and a man of architecture, the Pritzker Laureate for the year 2000, Rem Koolhaas.



## REM KOOLHAAS

*2000 LAUREATE*

I have prepared a short speech. And maybe I should start with an anecdote. It may be a strange anecdote, but coming from the Netherlands, and being born in 1944, meant paradoxically that I was ignorant of the issue of Jewishness until the age of twenty-one. In my youth, in my country, it was, completely unusual to indicate anyone's religious or racial background, and it was an issue that we never spoke about. That changed

drastically when I first came to New York, and was welcomed, on the Institute for Architecture and Urban studies, led by the architect Peter Eisenman, who deserves in my view the Pritzker Prize even more than me.

The first time I was there, Peter Eisenman took me by my coat like this, in a very aggressive way, and said, "Do you know why you're here, Koolhaas?" And I said, "No." "You are here to represent the Gothic element." So that put me in my place, and probably explains some of the feelings of my situation here. Anyway, I want to begin by performing my thank you's. I thank Cindy Pritzker and the Pritzker Family and its foundation for their exceptional identification with architecture. I thank the jury who make such an inspired decision this year. I thank my partners at my office O.M.A. Each and every five hundred fifty of them have made the contribution that now turns out to be critical. I thank the Harvard Design School for supporting my double life as a futurist. And I thank my clients who triggered our work by burdening us with their needs.

After my thank you's I have written three little anecdotes, or three little episodes that for me indicate both the recent past of architecture, the current situation of architecture and the perhaps imminent, future of architecture. And, I want to discuss some of the potential evolutions that I

—if I'm not careful it will blow away the evolution that may happen in the imminent future. I want to start in 1950 — fifty years ago.

Fifty years ago, the architectural scene was not about a unique individual, the genius, but about the group, the movement. There was no scene. There was an architectural world. Architecture was not about the largest possible difference, but about the subtleties that could be developed within a narrow range of similarities within the generic. Architecture was a continuum that ended with urbanism. A house was seen as a small city. The city was seen as a huge house. This kind of architecture saw itself as ideological. Its politics stretched all the way from socialism to communism and all the points in between. Great themes were adopted from beyond architecture, not from the imagination of the individual architect's brain.

Architects were secure in their alignment with what was then called society, something that was imagined and could be fabricated. It is now 2000, fifty years after the idyllic caricature that I just described for you. We have Pritzkers, there is a fair amount here sitting on the first row — therefore we have unique and singular identities, signatures even. We respect each other, but we do not form a community. We have no project together. Our client is no longer the state or its derivations, but the private individuals often embarked on daring ambitions and expensive trajectories, which we architects support whole heartedly.

The system is final. The market economy. We work in a post-ideological era and for lack of support we have abandoned the city or any more general issues. The themes we invent and sustain are our private mythologies, our specialization's. We have no discourse about territorial organization, no discourse about settlement or human co-existence. At best our work brilliantly explores and exploits a series of unique conditions. The fact that this site's archeological aspect is emphasized above its political charge, shows the political innocence is an important part of the contemporary architect's equipment.

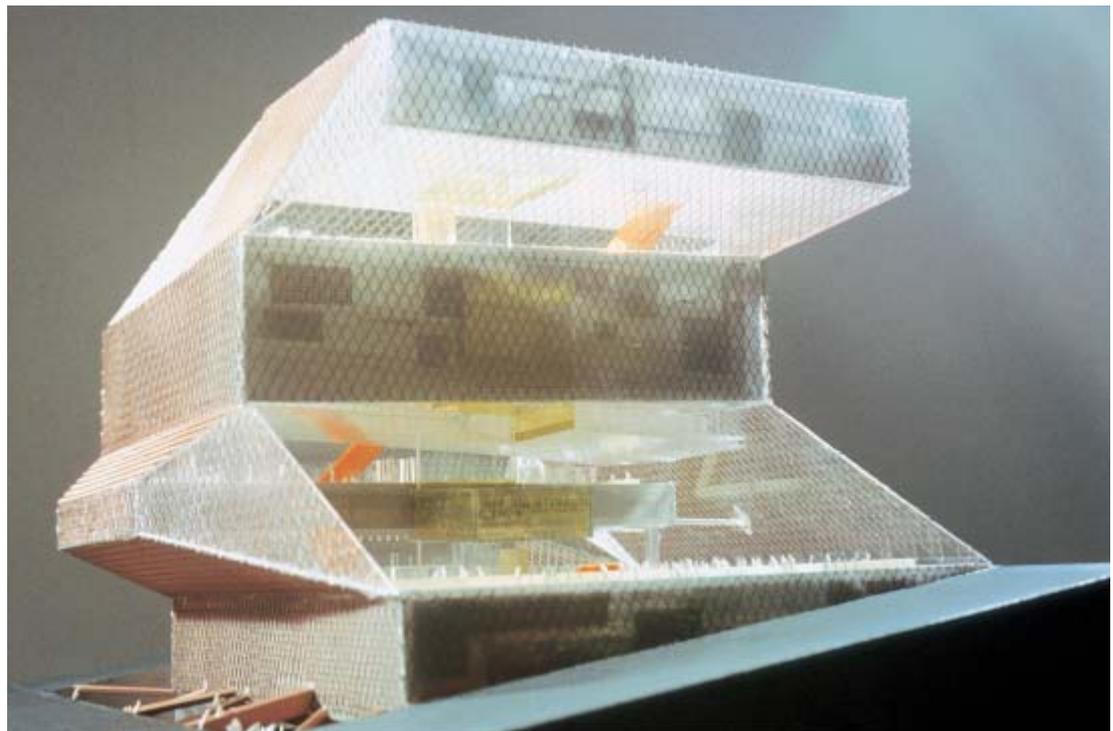
I am grateful that the jury's text for the 2000 prize, casts me as defining new kinds of relationships, both theoretical and practical, between architecture and the cultural situation. That is indeed a sense of what I'm trying to do. Although I am very bad at predicting the future, too preoccupied by the present, let us speculate for a moment about the next fifty years interval — architecture as it will be practiced in two thousand fifty, or if we are lucky, a little bit sooner.

One development is certain. In the past three years, brick and mortar have evolved to click and mortar. Retail has become e-tail and we cannot exaggerate the importance of those things enough. Compared to the occasional brilliance of architecture now, the domain of the virtual has asserted itself with a wild and messy abandon and is proliferating at a speed that we can only dream of. For the first time in decades, and maybe in millennia, we architects have a very strong and fundamental competition. The communities we cannot imagine in the real world will flourish in virtual

space. The territories and demarcations that we maintain on the ground are merged and morphed beyond recognition in a much more immediate, glamorous and flexible domain — that of the electronic.

After four thousand years of failure, Photoshop and the computer create utopias instantly. At this ceremony in this location, architecture is still fundamentally committed to mortar, as if only the proximity to one of the largest piles assembled in the history of mankind reassures us about another two thousand years of lease on our particular niche, and our future credibility. But the rest of the world has already liberated architecture for us. Architecture has become a dominant metaphor, a controlling agent for everything that needs concept, structure, organization, entity, form. Only we architects don't benefit from this redefinition marooned in our own Dead Sea of mortar.

Unless we break our dependency on the real and recognized architecture as a way of thinking about all issues, from the most political to the most practical, liberate ourselves from eternity to speculate about compelling and immediate new issues, such as poverty, the disappearance of nature, architecture will maybe not make the year two thousand fifty. Thank you.



Hectic Pictures

Model for the Seattle Public Library, Seattle , Washington



Hectic Pictures

Maison  $\ddagger$  Bordeaux, France (This page and opposite)



Photo by Hans Werleman





Photo Euraille

**Grand Palais ó Lille, France (This page and opposite)**





Hectic Pictures



Photo by Christian Ridters



Hectic Pictures

**Grand Palais ó Lille, France (This page and opposite)**

# THE ARCHITECTURE OF REM KOOLHAAS

BY

PAUL GOLDBERGER

ARCHITECTURE CRITIC, *THE NEW YORKER*

EXECUTIVE EDITOR, ARCHITECTURE, *ARCHITECTURAL DIGEST*

There is Rem Koolhaas the architect, there is Rem Koolhaas the writer, there is Rem Koolhaas the urban theoretician, and there is Rem Koolhaas the figure to whom younger architects are drawn as moths to a flame. The Pritzker Prize jury has taken note of every one of these aspects of Koolhaas's rich talent, but to its credit, it has honored Koolhaas as much for his built work as for his ideas. For the truth about Rem Koolhaas is that he is, at bottom, an architect, a brilliant maker of form whose work has done as much to reinvigorate modernism as any architect now living. His statements about the inability of architecture to respond to the problems of the contemporary city may have gained him fame, but his best buildings belie his own message, for they prove that architecture can, in fact, continue to have meaning, that the possibilities of formal invention are far from exhausted, and that in an age of the virtual, there is a profound need for the real.

In this sense, it is hard not to think of Koolhaas in the same way one thinks of Le Corbusier or Frank Lloyd Wright, other architects who could speak in brilliant sound bites ("New York is a catastrophe, but a brilliant catastrophe," said Le Corbusier) which so easily distract from the originality, richness and complexity of their buildings. Unlike Le Corbusier, whose urban theories have turned out to be utterly misguided, Koolhaas's rhetoric about the city – which could probably be summed up as a celebration of what he has called "the culture of congestion," and a recognition that technology has made both urban and architectural form vastly more fluid and less rigid than it once was – gives every indication of being completely true. Unlike Le Corbusier, Wright, and most other urban theorists, Koolhaas is less interested in creating a universal model as he is in describing the unworkability of universal models; his is a kind of urban design for the age of chaos theory, and he has made much of the notion that in an age of cyberspace, conventional kinds of urban form, not to mention conventional kinds of architecture, cannot function as they once did, and therefore can no longer be expected to have the meanings they once did, either. Koolhaas wrote in 1994: "If there is to be a 'new urbanism' it will not be based on the twin fantasies of order and omnipotence; it will be the staging of uncertainty; it will no longer be concerned with the arrangement of more or less permanent objects but with the irrigation of territories with potential; it will no longer aim for stable configurations but for the creation of enabling fields that accommodate processes that refuse to be crystallized into definitive form....it

will no longer be obsessed with the city but with the manipulation of infrastructure for endless intensifications and diversifications, shortcuts and redistributions — the reinvention of psychological space.”

In a time when it is fashionable to decry the increasing sameness of places — the homogenization of culture — Koolhaas has had the courage to inquire as to whether the generic city, as he has called it, is entirely a bad thing. How much does physical form have to determine identity, he asks, and he has argued persuasively that an exaggerated belief in the value of the old urban center, far from helping urban identity, has so weakened peripheral areas as to assure their deterioration. The Generic City, Koolhaas has written, “is the city without history. It is big enough for everybody. It does not need maintenance. If it gets too small it just expands. If it gets old it just self-destructs and renews. It is ‘superficial’ — like a Hollywood studio lot, it can produce a new identity every Monday morning... The Generic City is what is left after large sections of urban life crossed over to cyberspace.”

As Le Corbusier made much of dismissing the architecture of the past as irrelevant to the future, Koolhaas takes a certain pleasure in his own rhetorical excesses, but they often tend to contain blunt and astonishingly simple truths. “The future is here, it just hasn’t been evenly distributed (yet),” he has written. Or: “The elevator — with its potential to establish mechanical rather than architectural connections — and its family of related inventions render null and void the classical repertoire of architecture.” On the subject of Atlanta: “Atlanta is not a city; it is a landscape. Atlanta was the launching pad of the distributed downtown; downtown had exploded. Once atomized, its autonomous particles could go anywhere, opportunistically toward points of freedom, cheapness, easy access, diminished contextual nuisance.” And on the contemporary condition of urbanistic thinking: “We were making sand castles. Now we swim in the sea that swept them away.”

It is not so much the clever phrasemaking as the fact that Koolhaas’s writing — and his thinking — are so blunt and determinedly non-linear that accounts, surely, for his immense appeal to younger architects; they see in Koolhaas a fearless critic of the socio-economic and political forces that have shaped the modern city, a figure who professes indifference to power and yet seems, paradoxically, able to accept many things as they are. Koolhaas declaims in every direction at once, one part Jeremiah, proclaiming imminent ruin, and one part Robert Venturi, viewing the world with a fascination bordering on love that implicitly connotes a degree of acceptance. Never mind the contradiction — there is no contradiction, for this is how the world is, Koolhaas is saying, and how we must deal with it. Above all Koolhaas is an observer of reality, and he is utterly unsentimental. His deepest scorn, it would seem, is for those who would respond to the urgencies of this moment by retreating into the nostalgia of the past.

Koolhaas’s own architecture, it need hardly be said, does nothing of the kind. And yet Koolhaas’s modernism, brilliantly inventive, nonetheless does not ignore the past, either. The Villa Dall’Ava in Paris, of 1991, may be the most original commentary on Le Corbusier’s Villa Savoie that has been produced — or at least it was until Koolhaas returned, more obliquely,

to it in the design of a very different house in Bordeaux, in 1998. The Villa Dall'Ava is a dazzling and deft comment on the Villa Savoie, taking a modernist icon that has generally been considered so fixed and complete an object of perfection as to be impervious to anything but adoration, and blows it apart. Koolhaas's design is at once lighter and more industrial; it has a loose, temporary spirit to it, as if the Villa Savoie were being rebuilt as a high-tech shanty. Corbusian modernism becomes in Koolhaas's hand not the object of distant veneration and awe, but the stuff of lively engagement.

In Bordeaux, the program was unusual, and of paramount importance: a house for a man confined to a wheelchair following an automobile accident, and his family. The man told Koolhaas that he wanted "a complex house because it will define my world," and the architect responded with a three-level structure with a glass room in the middle that moves up and down, at once an elevator allowing the man to move about the house, and a discreet space in itself. The primary visual image of the house is of a strongly horizontal metal object, the upper level, floating on the glass planes of the middle level — the Villa Savoie again, this time made more abstract, and breathtakingly beautiful. And yet the basic idea of this design, the parti, is not a homage to the Villa Savoie at all, but an attempt to find an architectural solution to the unusual demands of a bookish and intellectually active client who wanted a house that would at once create an extraordinary environment for himself and a comfortable environment for his family. Koolhaas started with this — the client's needs — not with the form.

Koolhaas is not known primarily as an architect of residences, and with good reason — he generally prefers to be able to address larger issues than ordinary domestic life offers an architect. His greatest concern is public life, and the extent to which architecture can still be a force to sustain it. His major public buildings — the Euralille and Lille Grand Palais in Lille, France; the Netherlands Dance Theater in The Hague; the unrealized designs for the Tres Grand Bibliotheque in Paris, the Jussieu Library at the University of Paris, the art and media center in Karlsruhe, Germany, and the Seattle Public Library — are all designs that suggest movement and energy. Their vocabulary is modern, but it is an exuberant modernism, colorful and intense and full of shifting, complex geometries. Not for nothing was Koolhaas among the first architects to look seriously at the work of Wallace K. Harrison, and to understand the remarkable and often painful struggle it represented between romantic form and pragmatic impulse. Like Harrison, Koolhaas wants to shape huge swaths of cities, and like Harrison he is determined to find a point of intersection between the pressures that force banality and his own love of exuberant, swooping form. By force of personality Koolhaas has often gotten his way, and that way is at once wild and plain, at once voluptuous and ordinary.

Koolhaas's urban buildings are not rigid classical structures, defined by a formal order that is fixed and unchanging; they seem in their very being to be in flux, to suggest that while they may look this way today, they might well be turned into something else tomorrow. It is not always the case that Koolhaas's buildings actually realize the generally unrealized modernist

dream of total flexibility — they give off the aura of change more often than they possess the reality of it — but it can surely be said that they are designed to be open to social and programmatic evolution. Koolhaas's desire as an architect is to design the stage, not to write all of the lines to be spoken on it.

Yet it can be too easy to talk about Koolhaas in these terms, and to begin to think of him almost as an anti-architect. If he were that, however, he would never have won the Pritzker. His architecture is the antithesis of neutral, and it could not be farther from casual. If his work does not aspire to the elegance of Mies, he is every bit as obsessive about detail, and a lot more concerned about the nature of what goes on in his buildings. He is profoundly interested in programs; indeed, he sees the program — what actually happens in a building — as a primary generator of its form. Koolhaas embarked on a long study of libraries and what they might mean in the digital age before designing the new public library for Seattle; he has studied shopping and consumerism before taking on the project of creating a new generation of retail stores for Prada. His Prada designs are based on the notion that the store is increasingly becoming a place of events, a place of theater; he is taking this one step further and making the store literally an environment for performances. For an architect who is far from a formalist, Koolhaas is creating forms of undeniable importance. In Seattle, he is trusting in a powerful form of copper mesh in a glass façade to create a physical space exciting enough to make the library, once again, a kind of common room for a larger community. Here, as in so much of his work, he is using architecture to create real space that will be compelling enough not just to exist in the age of virtual space, but to ennoble it.



**Model for  
Tres Grande  
Bibliotheque  
Paris, France**

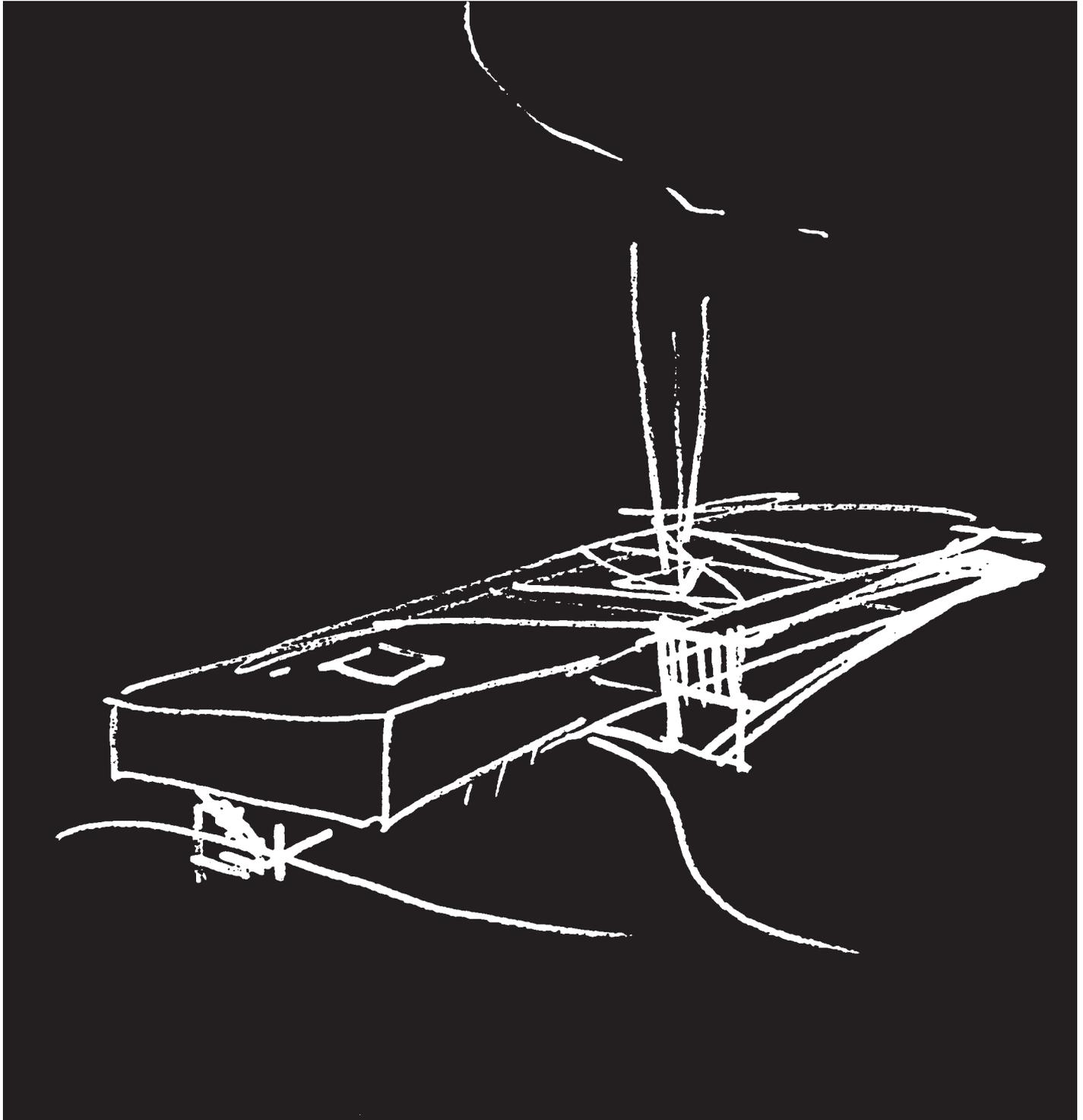


Photo by Hans Werleman

**Dutch House, Netherlands**



Photo ©Kida



Concept sketch by Rem Koolhaas for the Dutch House, Netherlands



**Kunsthal 02 Rotterdam, Netherlands**  
*(this page and opposite)*







Photo by Kawano

**Nexus Housing ó Fukuoka, Japan**  
*(this page and opposite)*



Photo by Kawano



# FACT SUMMARY

## Biographical Notes

Birthdate and Place: 1944  
Rotterdam, The Netherlands

### Education

Architectural Association School  
London, UK

Harkness Fellowship  
Cornell University

Institute for Architecture and Urban Studies  
New York, New York

## Awards and Honors

- 1974 Progressive Architecture Award with L. Spear
- 1986 Rotterdam Maaskant Prize, The Netherlands
- 1987 Japan Design Foundation Award
- 1991 Prix d'Architecture for Villa dall'Ava, Paris, France
- 1992 The Best Building in Japan for Housing, Fukuoka, Japan from the Architectural Institute of Japan  
Antonio Gaudi Prize for Lille Urbanism Project
- 1993 The Getty Center, Visiting Scholar  
Cultural Foundation Madrid Award
- 1997 American Institute of Architects (AIA) Book Award for S,M,L,XL
- 1999 L'equerre d'argent for the Maison · Bordeaux  
Prize for Intensive Space Use by the Dutch Government for Almere masterplan  
Rietvaldprize for Educatorium Utrecht

## Teaching Positions

- 1975 Institute for Architecture and Urban Studies, New York  
School of Architecture, University of California at Los Angeles, California
- 1976 Architectural Association, London, UK
- 1988-89 Technical University, Delft, Netherlands
- 1991-92 Rice University, Houston, Texas
- 1990- Harvard University, Cambridge, Massachusetts

## Exhibitions

- 1978 *The Sparkling Metropolis* - Guggenheim Museum, New York
- 1988 *Recent Works* - Max Protech Gallery, New York  
OMA 1972-1988, Architektur Museum, Basel, Switzerland  
*Deconstructivism* (group exhibition) - Museum of Modern Art, New York
- 1989 *OMA: The First Decade* - Boymans Museum, Rotterdam, Netherlands  
*Fin de Siecle, OMA at IFA* - IFA, Paris, France
- 1990 *OMA Recent Projects* - Collegio d'Arquitectes, Barcelona, Spain  
*Energieen* (group exhibition with Cindy Sherman, Anselm Kiefer, Sigmar Polke, Jenny Holzer) - Stedelijk Museum, Amsterdam, Netherlands  
*Rem Koolhaas, OMA in Lille* - Musee de Beaux Arts, Lille, France
- 1994-95 *Rem Koolhaas and the Place of Public Architecture* - Museum of Modern Art, New York; Wexner Museum, Columbus, Ohio; and Tokyo, Japan
- 1995 *Euralille Poser-Exposer* - travelling exhibition
- 1997 *New Urbanism: Pearl River Delta* - Documenta X, Kassel, Germany
- 1998 *Living (Vivre)* - Arc en Reve, Bordeaux, France
- 1999 *Cities on the Move* (group exhibition) - Hayward Gallery, London, UK  
Living (extended) at the ICA, London, UK

## Books

- 1978 *Delirious New York: a Retroactive Manifesto for Manhattan* - New York: Oxford University Press. Reprinted in 1994 by O10 Publishers, Rotterdam, and translated into German in 1999, Arch+ Verlag.
- 1995 *OMA, S,M, L, XL* - in collaboration with the Canadian graphic designer, Bruce Mau. 010

## Selected Completed Projects

- 1987 Netherlands Dance Theatre  
The Hague, Netherlands
- 1989 Patio Villa  
Rotterdam, Netherlands
- 1991 Byzantium  
Amsterdam, Netherlands  
Nexus Housing  
Fukuoka, Japan  
Villa dall'Ava  
Paris, France
- 1992 Kunsthal  
Rotterdam, Netherlands
- 1993 Dutch House  
Netherlands
- 1994 Euralille Masterplan  
Lille, France  
Lille Grand Palais  
Lille, France
- 1997 Educatorium  
Utrecht, Netherlands
- 1998 Maison · Bordeaux  
Bordeaux, France
- 1999 2nd Stage Theatre  
New York, NY

## Works in Progress

- 1992- Souterrain, Parking Garage, Tram Stations and Tram Tunnel, Netherlands
- 1994- Almere, city center, Netherlands  
Parking Garage, Almere, Netherlands
- 1996- MCA-Universal Expansion, Los Angeles, CA  
Chasse-terrain, urban master plan, Breda, Netherlands  
Carre Building, Breda, Netherlands
- 1997- Schiphol Logistic Parc, Netherlands  
Netherlands Embassy, Berlin, Germany  
IIT University Building, Chicago, IL
- 1998- 't Paard Poppodium, The Hague, Netherlands  
Haus um die Schenkung, Berlin, Germany
- 1999- Amsterdam Airport in the Sea, Netherlands  
Blok 6, Cinema, Almere, Netherlands  
MAB Tower, Rotterdam, Netherlands  
Public Library, Seattle, WA  
Casa da Musica, Porto, Portugal

## Selected Architecture/Urbanism/ Landscape Projects

- 1982 Parc de la Villette (competition)  
Paris, France
- 1983 World Exposition 1989 (study)  
Paris, France
- 1987 Plan for the "new town" (competition)  
Melun Senart, France
- 1991 Le Grand Axe (competition)  
Paris, France  
Urban Design Forum (study)  
Yokohama, Japan
- 1993 Air Alexander (study)  
New Urban Frontiers
- 1995 A4 Highway corridor (study)  
Netherlands  
Airport City (study)  
Seoul, Korea
- 1996 Airport City (study)  
Schipol, Amsterdam, Netherlands

- |      |  |      |  |
|------|--|------|--|
| 1996 | Hyperbuilding (study)<br>Bangkok, Thailand<br>Masterplan for Universal City (study)<br>Los Angeles, CA | 1989 | Ferry Terminal (1st Prize)<br>Zeebrugge, Belgium<br>Frankfurt Airport Office Complex (1st Prize)<br>Frankfurt, Germany<br>Bibliothèque de France (honorable mention)<br>Paris, France<br>ZKM (1st Prize)<br>Karlsruhe, Germany |
| 1997 | Hanoi New Town (study)<br>Vietnam  | 1991 | Palm Bay Hotel Conference Center<br>Agadir, Morocco  |
| 1998 | Schiphol Post Airport City (study)<br>Amsterdam, Netherlands   | 1992 | Two Bibliothèques (1st Prize)<br>Jussieu, France   |
| 1999 | Dutchtown, a master plan according to OMA,<br>Netherlands Architectural Institute (NAI),<br>Rotterdam  | 1994 | Cardiff Bay Opera House, UK<br>Tate Gallery<br>London, UK<br>Metro Dade Center for the Arts<br>Miami, FL   |
- Selected Competitions***
- |      |  |      |   |
|------|--|------|---|
| 1978 | Extension of Parliament (2nd Prize ex aequo)<br>The Hague, Netherlands | 1996 | Luxor Theatre<br>Rotterdam, Netherlands               |
| 1986 | City Hall (jury selection)<br>The Hague, Netherlands                   | 1997 | Extension of the Museum of Modern Art<br>New York, NY |
| 1988 | Netherlands Architectural Institute<br>Rotterdam, Netherlands          | 1998 | IIT University Building (1st Prize)<br>Chicago, IL    |
|      |  | 1999 | Casa de Musica, Porto, Portugal                       |

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**Model for Seaterminal, Zeebrugge, Belgium**







**Educatorium ó Utrecht, Netherlands**  
*(this page and opposite)*



Hectic Pictures

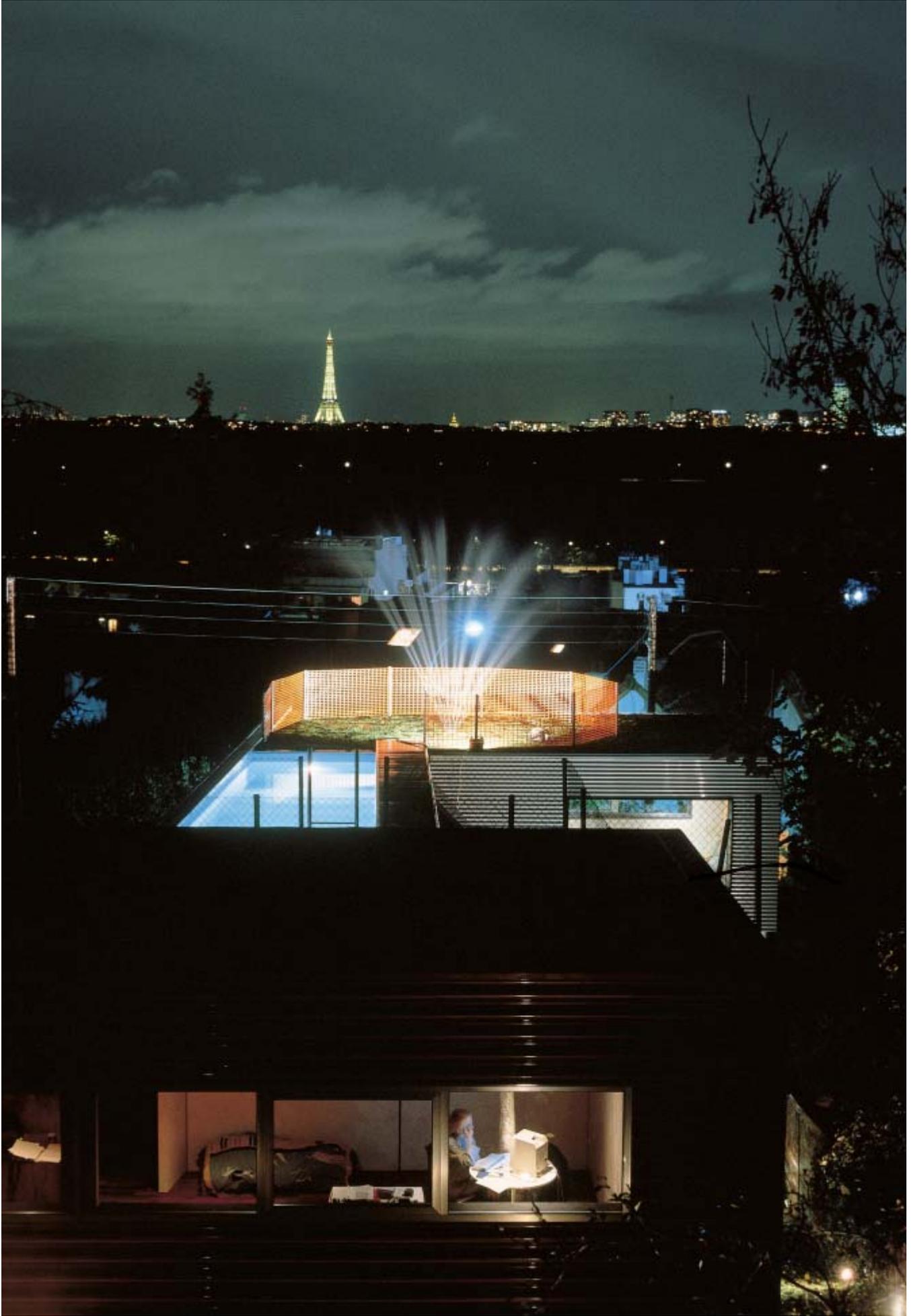


ESTO



**Villa dall'Ava ó Paris, France**  
*(this page and opposite)*





Hectic Pictures



**Patio Villa ó Rotterdam, Netherlands**



# 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, religious, 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 president of The Hyatt Foundation.

He 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 affect 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 mother and the rest of the family.

Many of the procedures and rewards of the Pritzker Prize are modeled after the Nobels. 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, or ideology.

The nominating procedure is continuous from year to year, closing in January 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 J. Carter Brown, then director of the National Gallery of Art in Washington, D.C.; 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 present jury comprises the already mentioned J. Carter Brown, director *emeritus* of the National Gallery of Art, and chairman of the U.S. Commission of Fine Arts, who serves as chairman; Giovanni Agnelli, chairman of Fiat, of Torino, Italy; Ada Louise Huxtable, American author and architectural critic; Jorge Silvetti, chairman, Department of Architecture, Harvard University Graduate School of Design; and Lord Rothschild, former chairman of the National Heritage Memorial Fund, and former chairman of the board of trustees of the National Gallery in London. Others who have served as jurors over the years include the late Thomas J. Watson, Jr., former chairman of IBM; Toshio Nakamura, an architecture writer and editor from Japan; architects Philip Johnson, Kevin Roche, Frank Gehry, all from the United States, and Ricardo Legorreta of Mexico, Fumihiko Maki of Japan, and Charles Correa of India. Carlos Jimenez, a Houston based designer and professor of architecture, who is noted for his deep knowledge of architecture past and present, was announced to serve on the jury at the Jerusalem ceremony.

Bill Lacy, architect and president of the State University of New York at Purchase, as well as advisor to the J. Paul Getty Trust and many other foundations, is executive director of the prize. 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, 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, and all facets of the Pritzker Prize, please go to the “pritzkerprize.com” web site, where you can also view the video tape of the symposium.

## Two Exhibitions and a Book on the Pritzker Prize

The Art Institute of Chicago organized an exhibition titled, *The Pritzker Architecture Prize 1979-1999*, which celebrated 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.

The exhibit was on view in Chicago from May through September of 1999. From there it went to the Carnegie Museum of Art in Pittsburgh, and then on to the Royal Ontario Museum in Toronto, Canada. The exhibit provided through drawings, original sketches, photographs, plans and models, an opportunity to view some of the most important architecture of this century. Additional information is available from the Art Institute's web site: “www.artic.edu.”

A book with texts by Pritzker jury chairman J. Carter Brown, prize executive director Bill Lacy, British journalist Colin Amery, and William J. R. Curtis, was published by Harry N. Abrams, Inc. of New York in association with The Art Institute of Chicago. The 206 page book is edited by co-curator Martha Thorne. It presents an analytical history of the prize along with examples of buildings by the laureates illustrated in full color. For further details, please visit the web site “abramsbooks.com.”

Another exhibition, *The Art of Architecture*, provides photographs and models of works by Laureates of the Pritzker Architecture Prize. The exhibit's world premiere was at the Chicago Public Library, Harold Washington Center in 1992. Because it was formed in that year, the focus is primarily on the first fifteen laureates, but each of the honorees since then are included in the exhibit. *The Art of Architecture* had its European premiere in Berlin at the Deutsches Architektur Zentrum in 1995. It was also shown at the Karntens Haus der Architektur in Klagenfurt, Austria in 1996. In the United States 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. In 1997, it was shown at the Architecture Biennale in Sao Paulo, Brazil. It was most recently shown in California at the Museum of Architecture in Costa Mesa.

The exhibit was planned to have a ten-year life, but recently interest has been gaining momentum as it continues its tour with requests from Japan, Australia, Taiwan and Hawaii. Efforts are being made to schedule those countries in a Pacific tour if it can be arranged to extend the tour beyond 2001.



Just before *The Art of Architecture* exhibition was shipped to Turkey for exhibition in three venues there during the last months of 2000, the Museum of Architecture, located in Costa Mesa, California arranged for a special exhibit in the South Coast Plaza (photos left and right). Following the showings in Turkey, the exhibit goes to Poland for exhibition early in 2001.



Architectural photographs and drawings are courtesy of Rem Koolhaas and OMA  
Unless otherwise noted, all photographs of the ceremony, speakers and the tour are by Zoog

Edited and published by Jensen & Walker, Inc., Los Angeles, California

For a complete history of the Pritzker Prize  
with details of each Laureate, visit the internet at [pritzkerprize.com](http://pritzkerprize.com)

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