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**MEDIA KIT**  
**ANNOUNCING THE 2000**  
**PRITZKER ARCHITECTURE PRIZE LAUREATE**  
**Color Photo Booklet**

The color photo booklet contains a selection of full color reproductions of the works of Rem Koolhaas. This does not represent a complete catalogue of the Laureate's work, but rather a representative sampling. They are all 200 line screen lithographs printed on high gloss stock. These replace the need for using black & white continuous tone prints. They may be rephotographed using 85 line screens for black & white newspaper reproduction, and they can be re-sized, either 50% larger or smaller with no degradation in the image quality or moire effect. The same holds true for the B&W images in the media text booklet. For color reproduction, you have a choice of digital scanning, requesting a CD of hi-res images, or selected color slides. All of the photos are numbered for identification. You may also download image files. We can provide high resolution TIFF or EPS files of the images using ZIP or HQX archive formats for uploading directly to your FTP server or via e-mail. Call the Media Office listed below.

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# PREVIOUS PRITZKER ARCHITECTURE PRIZE 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, 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, CA
- 1986 *Gottfried Boehm of Germany*  
presented at Goldsmiths' Hall, London, England
- 1987 *Kenzo Tange of Japan*  
presented at the Kimbell Art Museum, Fort Worth, Texas
- 1988 *Gordon Bunshaft of the United States and Oscar Niemeyer of Brazil*  
presented at The Art Institute, Chicago, Illinois
- 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, CA
- 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

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## Rem Koolhaas of The Netherlands Is the Pritzker Architecture Prize Laureate for the Year 2000

Los Angeles, CA—Rem Koolhaas, a 56 year old architect from the Netherlands, has been named the Pritzker Architecture Prize Laureate for the year 2000.

In Europe, he has a number of completed projects that have won high praise from critics, including a residence in Bordeaux, France; the Educatorium, a multifunction building for Utrecht University in the Netherlands; the master plan and Grand Palais for Lille, France which is his largest realized urban planning project; and the Kunsthal, providing exhibition space, a restaurant and auditoriums in Rotterdam.

In a development in Fukuoka, Japan, his Nexus Housing is a project consisting of 24 individual houses, each three stories high. Koolhaas also has projects in Portugal, Korea and Germany, the latter being a new embassy for the Netherlands in Berlin, which is currently under construction.

He has a number of major commissions in the United States that will come to fruition within the next two years: a student center for the predominantly Mies van der Rohe campus of the Illinois Institute of Technology in Chicago and a new central public library for Seattle, as well as buildings in San Francisco and Los Angeles. Koolhaas has also been working for Universal Studios, owned by the Seagram Company, on a master plan and headquarters buildings.

Koolhaas' work and ideas often spark critical debate in areas in which he has been working. While his radical design for the Seattle Public Library has won praise there, initial reports described Seattle as "bracing for a wild ride with a man famous for straying outside the bounds of convention."

“It seems fitting that as we begin a new millennium, the jury should choose an architect that seems so in tune with the future,” says Thomas J. Pritzker, president of The Hyatt Foundation, “In fact, Koolhaas has been called a prophet of a new modern architecture. It’s not surprising that the Museum of Modern Art has had not one, but two exhibitions devoted to his ideas.”

The Bordeaux house, named as Best Design of 1998 by *Time* magazine, is one of his most important works, designed to fill the needs of a couple whose old house had become a prison to the husband who has been confined to a wheel chair following an automobile accident. Koolhaas proposed a home in three sections, actually what he prefers to describe as three houses, one on top of the other. The lowest part he calls “cave-like, a series of caverns carved out from the hill for the most intimate life of the family.” The “top house” is divided into spaces for the couple, and spaces for their children. Sandwiched in between is an almost invisible glass room, half inside, half outside, meeting the grade on one side, where the client has his own room for living. This room is actually a vertically moving platform, 3 X 3.5 meters (10 X 10.75 feet ), functioning as an elevator, which allows the man access to all levels. One wall of the elevator is a continuous surface of shelves providing access to books for his work.

Koolhaas published his first book, *Delirious New York*, in 1978. Author James Steele described it as “an offbeat but well-expressed and incisive look at the pattern of urban growth.” A Los Angeles *Times* article described the book as “bulging with novel theories and images about that city—among them an image of the Chrysler Building in bed with the Empire State Building.”

More recently, he wrote *S,M,L,XL*, which *Time* magazine called “the ultimate coffee-table book for a generation raised on both MTV and Derrida.” The Pritzker jury considers Koolhaas’ writings so important that the prize citation says he is as well known for his books, plans and academic explorations as he is for his buildings.

Pritzker Prize jury chairman, J. Carter Brown, commented, “Rem Koolhaas is widely respected as one of the most gifted and original talents in world architecture today. The leader of a

spectacularly irreverent generation of Dutch architects, his restless mind, conceptual brilliance, and ability to make a building sing have earned him a stellar place in the firmament of contemporary design.”

Bill Lacy, the executive director of the Pritzker Prize, wrote in his 1991 book, *100 Contemporary Architects*, “As an architect/philosopher/artist, Dutchman Rem Koolhaas has expanded and continues to expand our perceptions of cities and civilization.”

Lacy, who is president of the State University of New York at Purchase, added, “Koolhaas has amassed an intriguing array of brilliant projects that continually blur the line between urban design and architecture. He has a rare talent and ability to think in design terms that range from the smallest construction detail to the concept for a regional master plan.”

The formal presentation of what has come to be known throughout the world as architecture's highest honor will be made at a ceremony in Jerusalem, Israel on May 29, 2000. At that time, Koolhaas will be presented with a \$100,000 grant and a bronze medallion. He is the first Pritzker Laureate from the Netherlands, and the 23rd to be honored.

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

The 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 continues to serve as chairman; Giovanni Agnelli, chairman of Fiat from Torino, Italy; Ada Louise Huxtable, author and architectural critic of New York; Jorge Silvetti, chairman, department of architecture, Harvard University Graduate School of Design; and Lord Rothschild, former chairman of the National Heritage Memorial Fund of Great Britain and formerly the chairman of that country's National Gallery.

The prize presentation ceremony moves to different locations around the world each year, paying homage to historic and contemporary architecture. As already mentioned, this year's ceremony will be held in the Jerusalem Archaeological Park, utilizing a site where some two millennia ago, there existed an architectural wonder, the world's largest arch leading to the Temple Mount.

Philip Johnson was the first Pritzker Laureate in 1979. Sir Norman Foster, now Lord Foster, of the UK was the 1999 Laureate. Renzo Piano of Italy was the 21st Laureate on the 20th anniversary in 1998. Two architects were named to celebrate the 10th anniversary of the prize in 1988: the late Gordon Bunshaft of the United States and Oscar Niemeyer of Brazil, hence the reason for 23 laureates in 22 years. There have been seven laureates chosen from the United States, and with Koolhaas, 16 laureates from 12 other countries around the world.

The field of architecture was chosen by the Pritzker family because of their keen interest in building due to their involvement with developing the Hyatt Hotels around the world; also because architecture was a creative endeavor not included in the Nobel Prizes. The procedures were modeled after the Nobels, with the final selection being made by the international jury with all deliberations and voting in secret. Nominations are continuous from year to year with over 500 nominees from more than 40 countries being considered each year.

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# THE JURY

## CHAIRMAN

J. Carter Brown

*Director emeritus, National Gallery of Art  
Chairman, U.S. Commission of Fine Arts  
Washington, D.C.*

Giovanni Agnelli

*Chairman, Fiat  
Torino, Italy*

Ada Louise Huxtable

*Author and Architectural Critic  
New York, New York*

Jorge Silvetti

*Chairman, Department of Architecture  
Harvard University, Graduate School of Design  
Cambridge, Massachusetts*

The Lord Rothschild

*Former Chairman of the Board of Trustees, National Gallery  
Former Chairman, National Heritage Memorial Fund  
London, England*

## EXECUTIVE DIRECTOR

Bill Lacy

*President, State University of New York at Purchase  
Purchase, New York*

## Citation from the Jury

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.

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***Note to editors: The following are some additional comments from individual Pritzker Prize Jurors:***

"Rem Koolhaas is widely respected as one of the most gifted and original talents in world architecture today. The leader of a spectacularly irreverent generation of Dutch architects, his restless mind, conceptual brilliance, and ability to make a building sing have earned him a stellar place in the firmament of contemporary design."

*J. Carter Brown  
Chairman, Pritzker Jury*

"Rem Koolhaas is a generation-spanning talent with a brilliantly creative, witty and iconoclastic take on the built environment. He is both innovator and commentator, and by example and teaching, the influence of his original and provocative work has already produced a radical new group of gifted younger practitioners."

*Ada Louise Huxtable  
Pritzker Juror*

"Beyond the merits of Koolhaas' individual projects, his complete work has achieved the successful repositioning of architecture as a practice that is firmly in tune with present culture. It is a happy paradox that the audacity of his position is achieved by getting rid of all the misleading moralisms, posturings and "contaminations" that plagued and debilitated architecture in the twentieth century. By eschewing altogether the tiring polemics of Modernism vs. Historicism, he presents an architecture of wonder without resorting to the bizarre. Note: he is not a formalist, yet he creates form; he is not a functionalist, yet programs are the generators of his solutions; he is not a theoretician, yet ideas dominate his work. What we have obtained from his work is an exhilarating, liberating, and yet more sober and accurate understanding of architecture's true social potential that breaks the stalemate between theory and practice."

*Jorge Silvetti  
Pritzker Juror*

"Koolhaas has amassed an intriguing array of brilliant projects that continually blur the line between urban design and architecture. He has a rare talent and ability to think in design terms that range from the smallest construction detail to the concept for a regional master plan."

*Bill Lacy  
Executive Director*

*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."*