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# Rafael Moneo Winner of 1996 Pritzker Prize

Los Angeles, CA—José Rafael Moneo, a 58 year old architect who lives and works in Madrid, Spain, has been named the nineteenth Laureate of the Pritzker Architecture Prize. In making the announcement, Jay A. Pritzker, president of The Hyatt Foundation, which established the award in 1979, quoted from the jury's citation which describes Moneo as «an architect with tremendous range, each of whose buildings is unique, but at the same time, uniquely recognizable as being from his palette». Moneo is the first Spanish architect to be selected for his profession's highest honor which bestows a \$ 100,000 grant and a bronze medallion when the formal presentation is made on June 12 in the construction site of The Getty Center in Los Angeles.

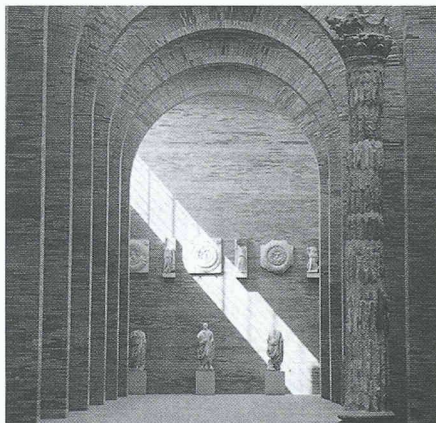
Pritzker affirmed the jury's choice, saying, «Moneo not only practices architecture in the most real sense of designing buildings, taking into account all aspects of their construction, but also, he teaches his theories utilizing all his experience and knowledge, in effect sustaining these parallel efforts by enriching each with the other». Moneo has taught on the faculties of Spain's finest schools of architecture, the Universities of both Madrid and Barcelona, and for five years was the chairman of the department of architecture at the Harvard Graduate School of Design, where he remains on the faculty still, in addition to lecturing around the world at major colleges and museums.

Most of Moneo's projects have been in his native country, but a fine example of his work was completed in the United States in 1993: the Davis Museum and Cultural Center at Wellesley College in Massachusetts. Another project in Houston, Texas, is on his drawing board for an addition to that city's Fine Arts Museum, an existing Mies van der Rohe structure.

In Spain, his most critically acclaimed work is the National Museum of Roman Art in Mérida. Completed in 1986, the museum, which has been praised for its architectural monumentality that enhances the exhibits within, is constructed over the site of archaeological excavations of what was the most important city in Spain during the Roman Empire.

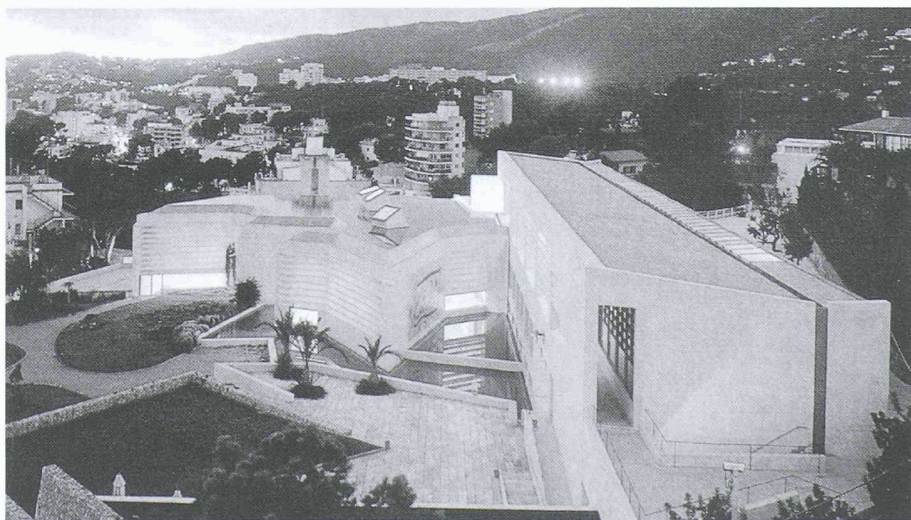
From his first work, which Moneo describes as «a transformer factory whose brick and steel volumes produce a rich and varied profile», to the minimalist monument under construction at San Sebastian,

two translucent cubes that will house the Kursaal Auditorium and Congress Center. Between these two examples is an enormous range of designs encompassing residences and apartments, art museums, a railway station, an airport, a factory, a hotel, banks, a city hall and other office buildings.



1

National Museum of Roman Art, Mérida, Spain



2

Pilar and Joan Miró Foundation, Palma de Mallorca, Spain



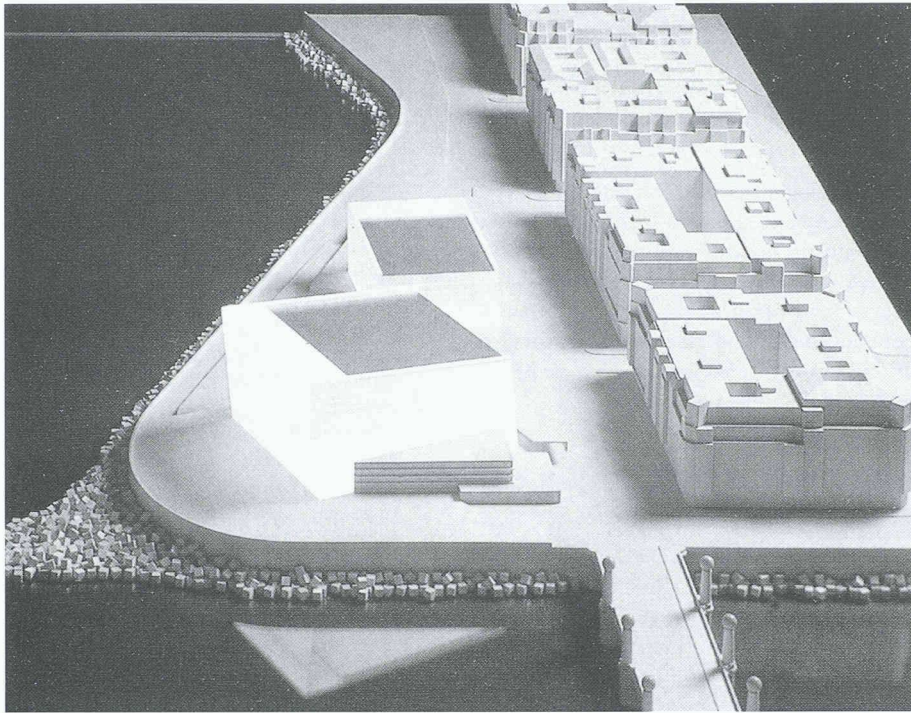
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San Pablo Airport, Seville, Spain

## The Jury:

- J. Carter Brown, Chairman, Director Emeritus, National Gallery of Art, Chairman, U.S. Commission of Fine Arts, Washington, D.C.
- Giovanni Agnelli, Chairman, Fiat, Torino, Italy
- Charles Correa, Architect, Bombay, India
- Ada Louise Huxtable, Author and Architectural Critic, New York, New York
- Toshio Nakamura, Editor-in-Chief, A+U, Tokyo, Japan
- Jorge Silvetti, Chairman, Department of Architecture, Harvard University Graduate School of Design, Cambridge, Massachusetts
- The Lord Rothschild, Juror Emeritus, Former Chairman of the Board of Trustees, National Gallery, Chairman, National Heritage Memorial Fund, London, England
- Executive Director Bill Lacy, President, State University of New York at Purchase, Purchase, New York





4

Kursaal Auditorium and Congress Center, San Sebastián, Spain



5

San Pablo Airport, Seville, Spain

**Citation from the Jury:**

«José Rafael Moneo is above all an architect of tremendous range. His flexibility in varying the appearance of his works based on their differing contexts is reflected in the way he takes on each new commission as a fresh exercise. He draws on an incredible reservoir of concepts and ideas which he filters through the specifics of the site, the purpose, the form, the climate and other circumstances of the project. As a result, each of his buildings is unique, but at the same time, uniquely recognizable as being from his palette.

That palette has encompassed the ancient, the Museum of Roman Art at Mérida, which is one of his finest accomplishments, to the minimalist monument planned for San Sebastián—two translucent cubes that will house the Kursaal Auditorium and Congress Center. There are infinite variations between these two examples, embodied in everything from residences and apartments, to art museums, a railway station, an airport, a factory, a hotel, banks, a city hall and other office buildings. Each of his designs has a confident and timeless quality indicative of a master architect whose talent is obvious from the first concept to the last detail of the completed building.

And the completed building is of utmost importance to Moneo, even to the point of being self-effacing, he believes in the built work, and that once built, the work must stand on its own, a reality that is far more than a translation of the architect's drawings. He regards the materials and techniques of construction to be just as important as the architect's vision and concept, and therefore an integral part of making architecture lasting—another of the key attributes that he strives for in his work.

As a writer and critic, devoting almost as much time to education as he does to design, he further shapes the future of architecture with his words. His words as a teacher are most important, influencing faculties and students alike with his steady commitment to the modernist tradition, both in the United States and Spain. In the former, he served as Chairman of the Department of Architecture Harvard Graduate School of Design for five years, and in his native country, on the faculties of both the Madrid and Barcelona Universities.

Moneo's career is the ideal example of knowledge and experience enhancing the mutual interaction of theory, practice and teaching. The Pritzker Architecture Prize honors Moneo for these parallel efforts of the past, present and future.»

(Pressemitteilung)