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The Pritzker Architecture Prize

Congratulations to Sir David Alan Chipperfield CH, 2023 Laureate of the Pritzker Architecture Prize.

Click [here](#) to view the announcement, videos, selected works and more.



Sir David Alan Chipperfield CH
2023 Laureate



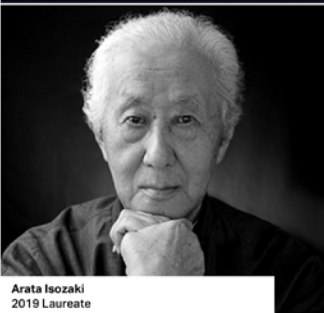
Diébédo Francis Kéré
2022 Laureate



Anne Lacaton and Jean-Philippe Vassal
2021 Laureates



Yvonne Farrell and Shelley McNamara
2020 Laureates



Arata Isozaki
2019 Laureate



Balkrishna Doshi
2018 Laureate



Rafael Aranda, Carme Pigem & Ramon Vilalta
2017 Laureates



Alejandro Aravena
2016 Laureate

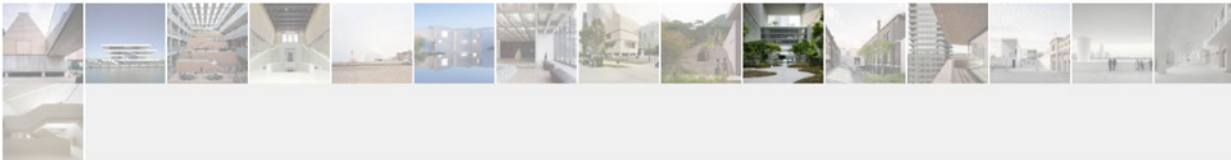


pritzkerprize.com



The Pritzker Architecture Prize

[Laureates](#) [About the Prize](#) [Meet the Jury](#) [How to Nominate](#) [Media/News](#) [FAQ](#) [Contact](#) [English](#) 简体中文





Informational videos detail the Laureate's work, philosophy and process

The Pritzker Architecture Prize

戴卫·艾伦·奇普菲尔德爵士CH荣获2023年度普利兹克建筑奖

城市建筑师、城市规划师和活动家戴卫·艾伦·奇普菲尔德爵士CH荣获了2023年度普利兹克建筑奖，该奖项是国际公认的建筑界最高荣誉。

他是一位多产的建筑师，设计风格微妙而有力，低调而优雅，以“惜墨如金”的笔触表达对历史和文化的敬畏、对现存建筑和自然环境的尊重。通过经得起时间考验的现代设计，无论是新建，还是翻新和修复的建筑，他对建筑的功能性和易用性进行了重新构想，并藉此应对气候危机、改善社会关系并振兴城市的发展。

“获得这一殊荣，能与那些曾经为建筑领域带来无数灵感的历届获奖者们列在一起，我的激动之情难以言表。”奇普菲尔德表示：“我把此次获奖视作一种鼓励，我将继续关注建筑的本质和意义，会更加重视建筑师在应对当下气候变化和社会不平等方面的挑战中能做出的贡献。我们深知，身为建筑师需要扮演一个显著角色，通过不断地互动互联，不仅要去创造一个更美好的世界，更要去创造一个公平的、可持续发展的世界。我们必须超越这一挑战，并帮助和启发下一代，让他们有远见和勇气来担当责任。”



莫兰综合体。照片由 Simon Menges 提供

他的建筑职业生涯横跨四十多年，所完成的一百多个作品纷繁多样，涵盖了市政、文化、学术建筑领域，还包括各类住宅和城市总体规划等，遍及亚洲、欧洲和北美。

2023年度评审辞中提到：“在公共领域，他致力于呈现和定义低调但充满变革的市政面貌——即是私人委托，其风格精简，规避画蛇添足、远离潮流时尚，一切都在向当代社会传递出最切题的讯息。将淬炼出的设计方案以深思熟虑的方式付诸实施，虽然近年来不那么明显，这种能力是可持续性的一个重要维度：可持续性即相关性，它不仅消除了多余的东西，而且是创建物质和文化上都可持久的建筑的第一步。”

奇普菲尔德充分考虑了建筑对环境的历史的永久性影响，接纳现有的一切，在与时间和地点的对话中进行设计和介入，并采用和更新每个地点的当地建筑语言。詹姆斯·西蒙美术馆（德国柏林，2018年）位于Kupfergraben运河沿线的一个狭长岛屿上，通过作为博物馆岛入口的宫殿桥与河岸连接。宏大却低调的柱廊令人叹为观止，将一个露台、一个宽敞的楼梯和许多开放空间围拢起来，可以让充足的光线射入宽阔的建筑入口。其设计让人们视野开阔，能够由内至外欣赏到更丰富的景色，甚至看到相邻的建筑和周围的城市景观。

主办方凯悦基金会主席汤姆士·普利兹克先生表示：“他充满自信但绝不傲慢，从不跟随潮流；他直面传统与创新之间的关联，并秉持对历史负责和为人类服务的态度努力加以维护。他的作品优雅而精湛，但他对自己设计成就的度量却是社会和环境福祉，致力于提高人们的生活质量。”



州美术馆博物馆。照片由 Simon Menges 提供

评委会主席、2016年普利兹克奖得主亚历杭德罗·阿拉维纳阐述道：“当前，许多建筑师都将客户委托视为扩展其自身作品集的机会，而他却用精心挑选的技能、精湛的工艺来应对每一个项目。有时需要一种张扬而具有纪念意义的手法，有时又需要他不能留下自己的痕迹。但是，他的建筑将始终经得起时间的考验，因为他的终极目标是造福更多人，不追随潮流反而让他的作品得以永存。”

旧行政官邸大楼（意大利威尼斯，2022年）的历史可追溯到十六世纪，他对这座位于市中心的建筑的修复和再造重新界定了它的市政功能，首次对公众开放。他坚持建筑和艺术交融的理念，通过自己的工作流提升华了两者间的伙伴关系。传统工匠复原了原始的壁画、水磨石和粉彩地面以及石膏装饰等，揭开了历史的层层面纱。经过修复的建筑现在可以从上方和内部欣赏到景色，露台、展览活动空间、礼堂以及由一系列拱门串联而成的画廊空间都一览无余。

他的每一个作品都成为服务社会的公共事业，例如当初主要作为参赛队伍和赞助商临时接待场所的美洲杯大楼（西班牙瓦伦西亚，2006年）。建筑室外空间比室内空间更大，悬挂的观景台十分宽敞，分布在每个错落有致的平台周边。有些观景台的进深可达16米。奇普菲尔德利用二层的零售商店和无障碍平台为公众设置了一个活动场所，在那里可以纵览运河和城市的美景。通过这一层的一个坡道可直通场地上北侧的公园。他对莫兰综合体（法国巴黎，2022年）进行了翻新和扩建，涵盖了高档住宅和经济适用房、零售和餐厅场所、酒店和青年旅社、装置艺术空间和城市屋顶花园，为社区重新注入了活力。建筑师沿着原有建筑的底部设置一系列承重拱廊，将新建体量托起，从而创造出独特的聚集空间，吸引人们进入或者穿越这段从莫兰大道通向塞纳河畔的全新视觉通道。



RATIO

A monograph highlighting the breadth of an international architectural design firm

Eskenazi Health Ambulatory Care
Indianapolis, IN



BIG Headquarters

225



This three-story mixed-use structure houses the headquarter offices of the Big Ten Athletics Conference. The L-shaped building, clad in terra cotta, accommodates a restaurant, an interactive media attraction, and a high-tech conferencing center that provides complementary facilities for one of the country's best-known collegiate sports leagues on a suburban site close to Chicago's O'Hare International Airport.

American City

St. Louis Architecture Three Centuries of Classic Design

Text by Robert Sharoff

Photographs by William Zbaren





The architectural history of St. Louis includes Milles Fountain, which features 19 mythological bronze figures



Who We Are

We are a technically oriented architectural design firm which applies a high level of expertise to the creative problem solving required for the restoration, adaptive reuse, rehabilitation, and expansion of existing and historic structures.

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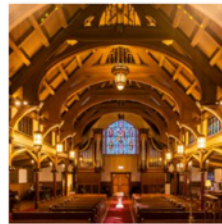
Featured Projects



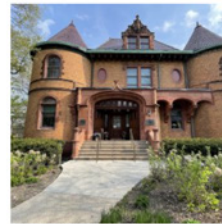
Illinois Neuropsychiatric Institute Envelope Restoration



Fulton Street Wholesale Market



St. Peters Episcopal Church Rehabilitation



Evanston History Center Restoration



CTA Red-Purple Line Modernization



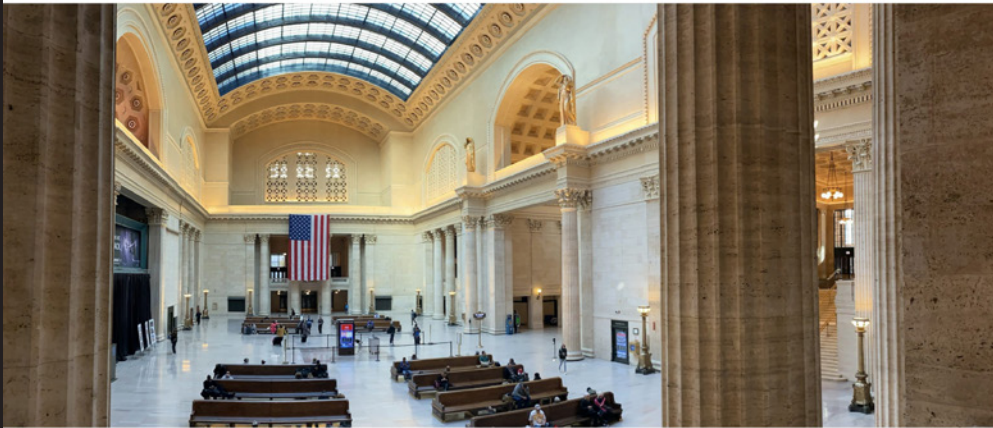
CTA Grand, Chicago, and Division Blue Line Stations Renovation



Chicago Union Station Historic Preservation Plan



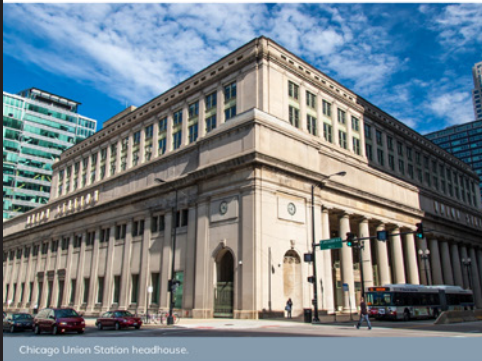
District Brew Yards Adaptive Reuse



Chicago Union Station Historic Preservation Plan

Chicago, IL

AltusWorks was the Historic Preservation Consultant on a multi-discipline international design team led by ARUP charged with the preliminary engineering of 13 distinct projects at Chicago Union Station focused on improved operations, safety, and accessibility of the headhouse, concourse and platforms. In order to implement these improvements, a comprehensive Historic Preservation Plan (HPP) was needed to establish parameters and guide the design process to improve, restore and reconstruct historic elements, volumes and views as designed and envisioned by the architect, Daniel Burnham. The HPP established the historical context, identified character defining features, spaces and materials, and defined treatment recommendations to guide design decisions to sympathetically integrate development plans without compromising the valued historic resources. The HPP lays the groundwork, not only for these immediate needs, but will be the springboard for project specific preservation plans as future undertakings are realized in and around the station.

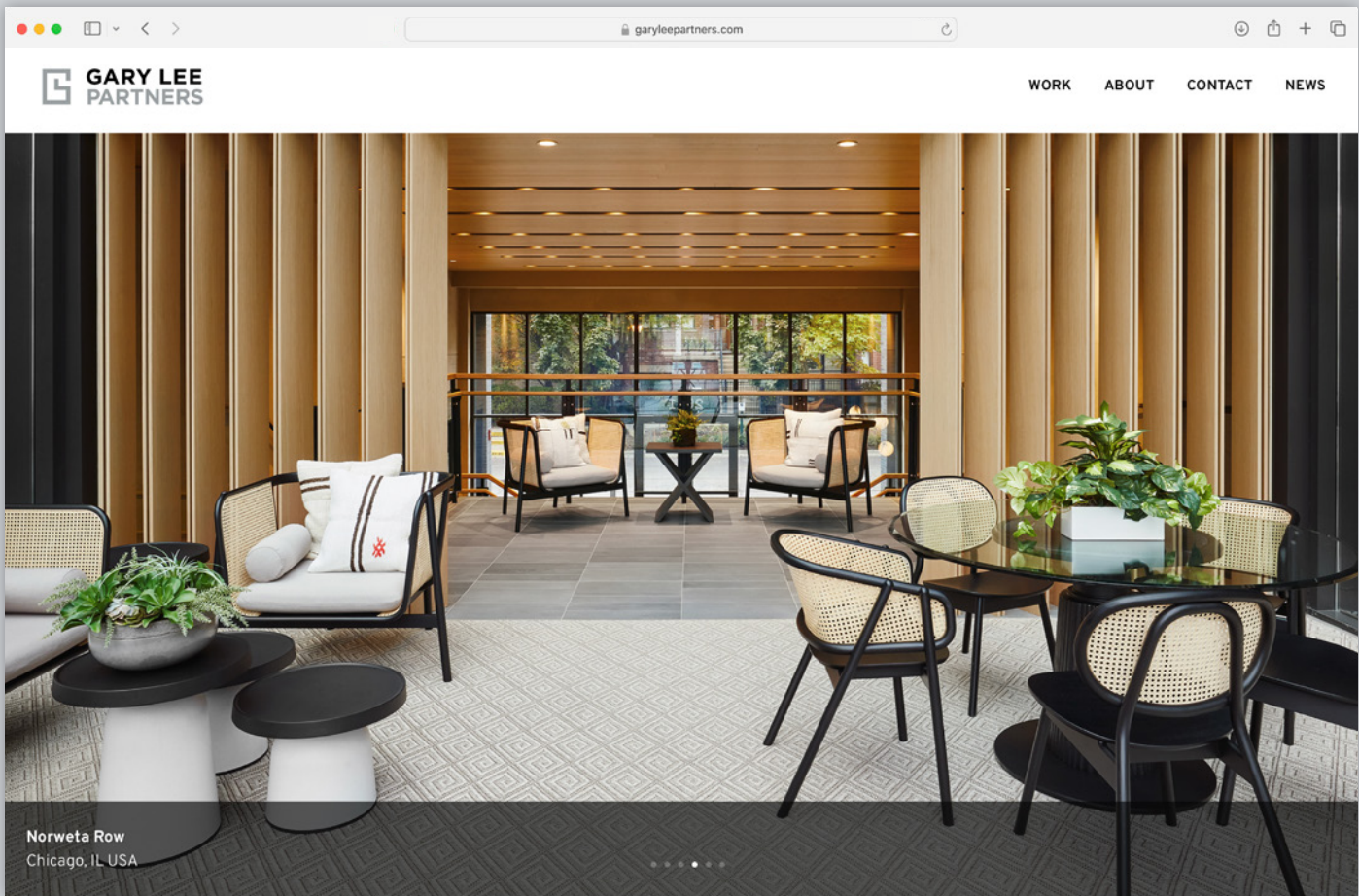


Chicago Union Station headhouse.



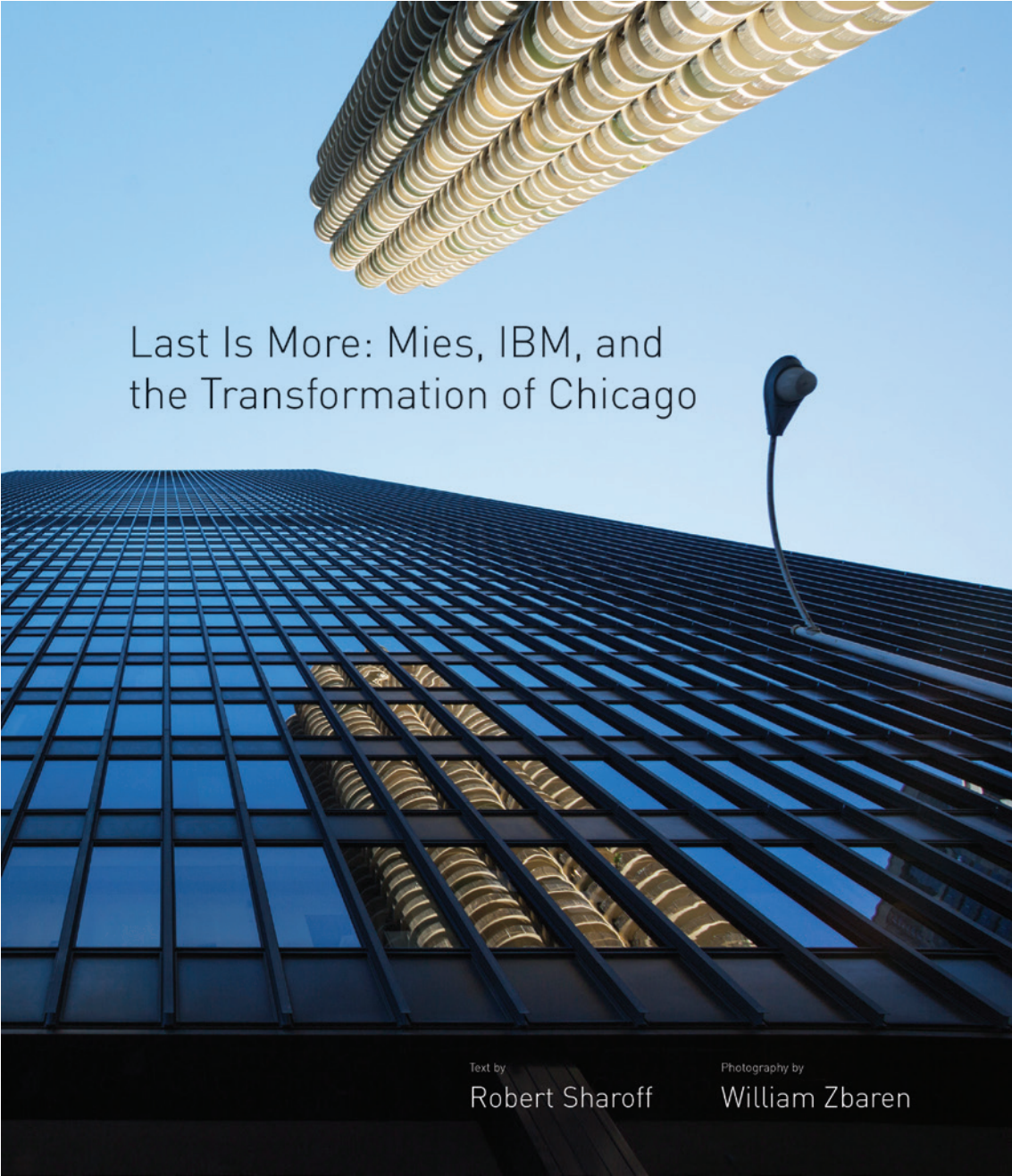
Chicago Union Station, 1924.





A new website that provides a rich visual experience and communicates the expertise of this international interior and product design firm





Last Is More: Mies, IBM, and
the Transformation of Chicago

Text by
Robert Sharoff

Photography by
William Zbaren

"We finally decided to design the site to fit the building rather than the building to fit the site."

Bruno Zevi



The building that Mies began to envision, with the assistance of both Bruno Zevi and associate architect C. F. Murphy Associates, was a rectangular slab that rose fifty-two stories above a granite-paved plaza fronting on the Chicago River. The 1.8-million-square-foot building occupied the northern half of the site and was positioned so as not to overshadow its neighbor to the west, the recently completed Marina City complex by Mies's former Bauhaus student Bertrand Goldberg.

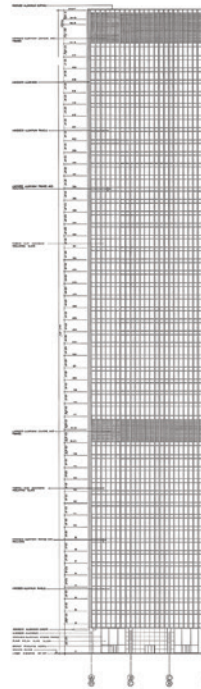
"By going well back on the site," Zevi later explained, "we in effect set up a line of three towers, since the Marina towers are centered on their site with the east structure farther north than the west one. This kept us from blocking any more of the view toward the lake than the west tower already does."

IBM's design lineage is clear. The form was Mies's unbuilt glass office building from the 1920s as refined through successive versions of his apartment 860-880 North Lake Shore Drive residential towers in Chicago. The structure's immediate predecessor, however, was the 1958 Seagram Building in New York.

For all of Mies's association with steel, the material he used increasingly in the last decade of his life was aluminum, which was cheaper and lighter and allowed for more flexibility in terms of color and detailing. Seagram's curtain wall facade was constructed of bronze and glass in what some still say was a homage to the rich brown color of the Seagram company's principal product, bonded whiskey. But brown was also one of Mies's favorite colors. For IBM, he specified bronze-tinted aluminum and solar-tinted bronze glass.

With a steel skeleton encased in concrete behind a curtain-wall facade starting at the second floor, the building heaved closely to the Seagram prototype. The facade consisted of tiers of identical floor-to-ceiling windows delineated by the raised I-beam mullions that Mies first introduced at 860-880 North Lake Shore Drive and about which critics continue to argue as to whether or not they constitute the heresy of applied ornamentation. (Mies's only comment, which did nothing to settle the matter, was that the building "did not look right" without them.) The first-floor lobby, meanwhile, had glass walls that were recessed behind the perimeter piers, creating a colonnade at the base of the building.

IBM's apartments were lavish by the standards of the day, and this was especially apparent in the imperial dimensions of the lobby—125 by 275 feet—with a towering twenty-six-foot ceiling.



Opposite: Foundation work begins on the IBM Building. The site is wedged between the now-demolished Chicago Sun-Times Building (lower left) and Marina City (upper right).
Left: An original drawing of the IBM Building.



CONSULATE GENERAL OF THE
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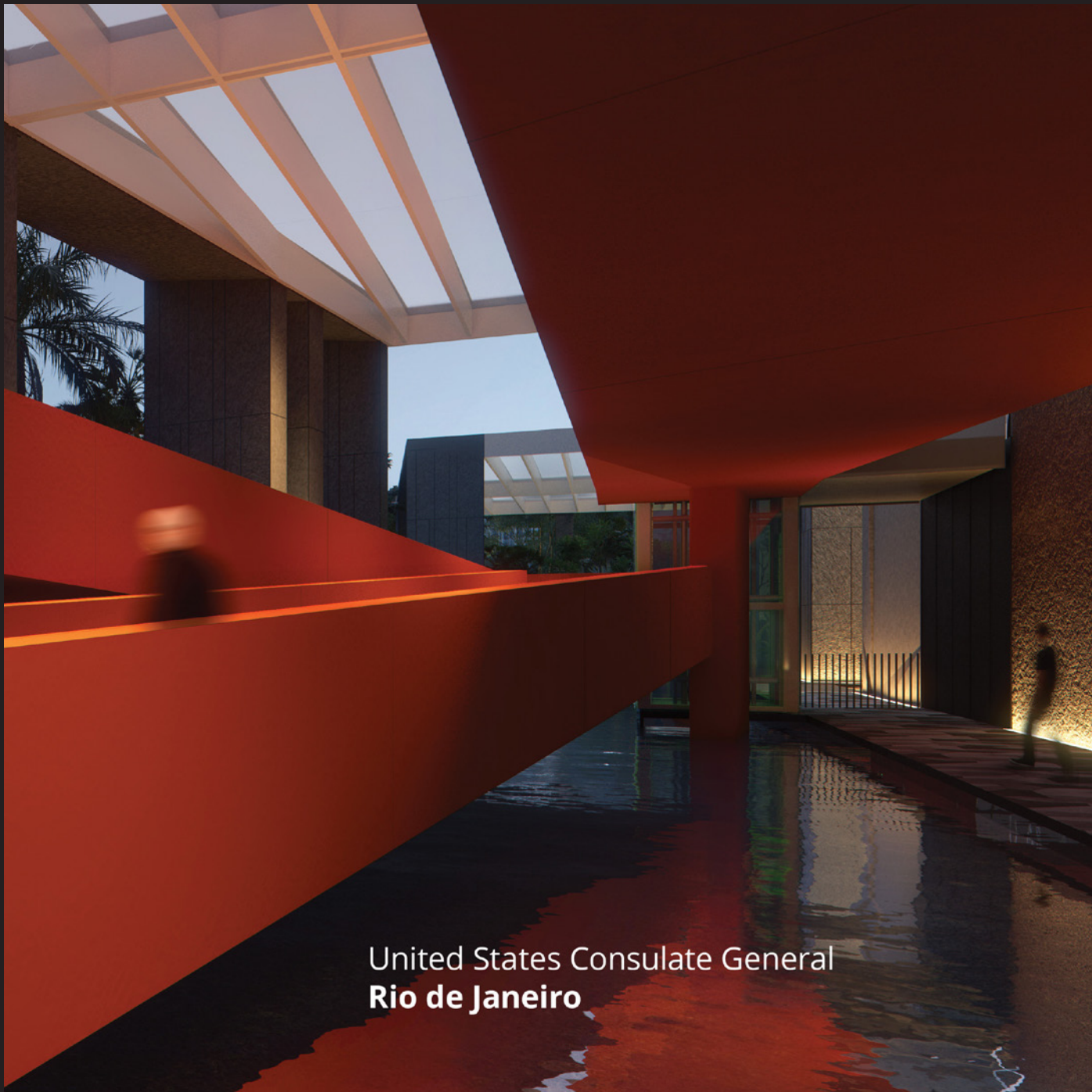
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A variety of initiatives for the Department of State's Overseas Buildings Operations





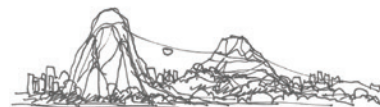
Location-specific material to communicate with a range of global audiences



United States Consulate General
Rio de Janeiro



A Cidade dentro da Floresta Tropical. A Floresta Tropical dentro da Cidade.



Visões e Objetivos

O Rio de Janeiro é uma cidade dentro da floresta tropical, situada entre as montanhas e o mar. O novo complexo trará todos esses três ambientes para a própria cidade. Rodeado por uma vegetação tropical exuberante e jardins aquáticos, o edifício terá uma área ocupada mínima, com o objetivo de criar espaços ao ar livre que poderão ser utilizados pela comunidade consular e em eventos de representação.

Duas torres se erguerão a partir de uma base feita do mesmo material em pedra das montanhas do entorno. Serão conectadas por espaços sociais arejados, envidraçados e com pé-direito duplo, inspirados nos teleféricos que levam ao topo do emblemático Pão de Açúcar, encorajando o movimento entre os andares e criando uma sensação de comunidade entre os escritórios. Diluindo as fronteiras entre ambiente construído e natural, o edifício foi concebido com o intuito de fazer realmente parte do lugar que ocupa.

“É fundamental que o projeto, assim como o seu terreno, se integre ao tecido do Rio. Queremos recriar essa qualidade regional única de um edifício engajado com a floresta tropical e com todo o ambiente natural que o cerca.”

– James Richárd, AIA, Diretor da Richárd | Kennedy Architects

Consulado Geral dos EUA
Rio de Janeiro





The Secretary of State's Register of
Culturally Significant Property

2022



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The Fund to Conserve
United States Diplomatic Treasures Abroad

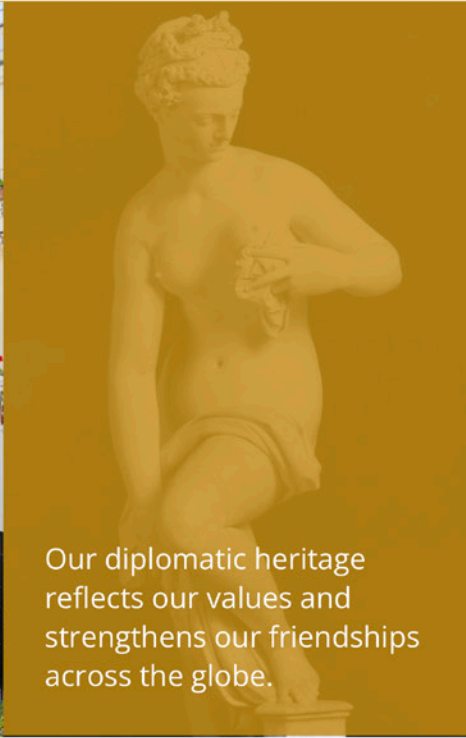
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WRITTEN BY ROBERT SHAROFF PHOTOGRAPHS BY WILLIAM ZBAREN

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Publishing

This 240-page monograph is part of The Master Architect Series



SIXTY-FIVE EAST GOETHE

65 East Goethe Street
Chicago, Illinois
Year Completed: 2002

Neither a slavish copy nor a Post Modern pastiche, Sixty-Five East Goethe is something far more interesting and ambitious: a serious attempt to re-introduce Classicism to Chicago, a city with a formidable—though often overlooked—Classical legacy. Sixty-Five has a crisply articulated limestone facade and is accessorized with some of the finest custom ironwork in the city. The latter is crucial to the building's impact. Classicism balances strength and delicacy. The numerous filigreed wrought iron grills and balustrades—not to mention the iron picket fence that surrounds the property—add charm and buoyancy to the building's cliff-like form. Like all of Lagrange's best residential work, Sixty-Five is about the romance of city life. One can imagine walking by the building at twilight, staring up into the glowing, high-ceilinged rooms and wondering about the life that goes on in there. In form, the building resembles a slightly oversized traditional Parisian "hôtel particulier." The 22 apartments range in size from 2,000 square feet up to about 10,000 square feet. Among the amenities are a rooftop garden with a view of Lake Michigan as well as a landscaped inner courtyard. Sixty-Five has the feel of something Lagrange has wanted to do for a long time. It's nostalgic without being precious and surprisingly muscular. It is, all in all, one of his most personal projects.



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Photo by Richard Nickel (circa 1951)