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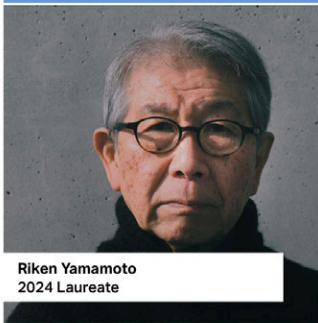
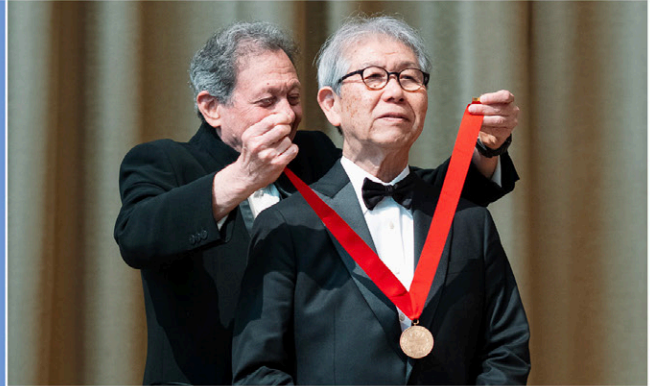
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The Pritzker Architecture Prize

Congratulations Riken Yamamoto, 2024 Laureate of the Pritzker Architecture Prize, awarded at the Art Institute of Chicago this May. Check back in a few weeks to watch the ceremony, listen to full remarks, and uncover insights by Jurors and fellow Laureates.

Photo courtesy of Heather Hackney.



Riken Yamamoto
2024 Laureate



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



pritzkerprize.com



The Pritzker Architecture Prize

[Laureates](#)

[About the Prize](#)

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



The Pritzker Architecture Prize

历届获奖者 关于该奖 评审委员会 提名程序 媒体/新闻 常见问题及解答 联系方式 English 简体中文

山本理显荣获2024年度普利兹克建筑奖

普利兹克建筑奖宣布，来自日本横浜的山本理显荣获2024年度普利兹克建筑奖，该奖项在国际上一直被视作建筑领域的最高荣誉。

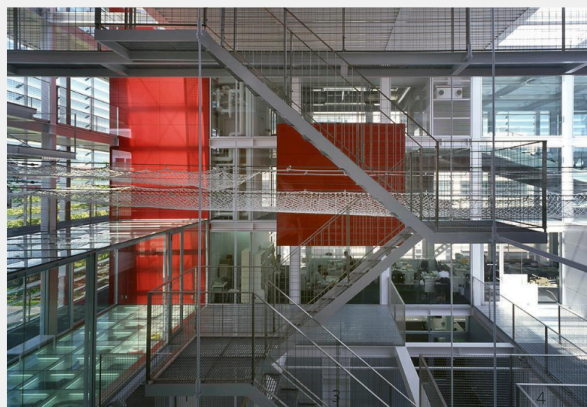
山本作为建筑师和社会议题倡导者，致力于建立公共区域与私人领域之间的关联，鼓励人们跨越在身份、经济能力、政治信仰、基础设施和居住体系等各个方面的巨大差异，创建一个和谐的社会。深刻秉持着维护社区生活的责任和信念，他认为，尽管隐私价值已经成为一种城市情感，而社区的成员们依旧需要相互支持。他将社区定义为“共享同一个空间的感觉”，在对传统的自由和隐私概念进行解构的同时，摒弃了长期以来将住房变成一种以邻为壑的商品的状态。相反，他凭借其自身的敏锐，让国际风格和现代主义建筑艺术能适应未来的需求，在文化、历史和不同代际的公众之间架设起桥梁，让生命得以蓬勃发展。

“对我而言，认识空间就是认识整个社区。”山本表示：“当前的建筑方法强调隐私，却否定了社会关系的必要性。其实我们仍旧能够在尊重每个人自由的前提下，在同一个建筑空间内共同生活，如同一个小共和国一样，促进不同文化和生命不同阶段之间的和谐。”



板桥住宅区。照片由Nam Goongsun提供

2024年度普利兹克奖评审会的评审辞中指出，山本之所以获奖是因为他“在社区中树立了对社会需求责任的认识：对建筑学原则提出质疑并对每一种建筑举措都进行审视；最重要的是，他提醒我们，在建筑中，如同在民主制度中一样，空间如何塑造必须由人民来共同决定……”



广岛市西消防站。照片由Tomio Ohashi提供

“未来的城市中，我们最需要做的事情之一是通过建筑创造条件，增加人们相聚和互动的机会。山本用心地模糊了公共和私人领域之间的界限，为社区建设做出了超出其职责范围的积极贡献。”评委会主席、2016年普利兹克奖获得者亚历杭德罗·阿拉维纳阐述道：“他是一位令人感到安心的建筑师，让日常生活过得更有尊严；让惯常的事变得非比寻常；让生命从平静走向辉煌。”

他为特定功能设计的市政建筑也确保了其公共用途。广岛市西消防站（日本广岛，2000年）的设计采用了玻璃百叶窗外墙和玻璃内墙，因此看起来是完全透明的。访客和路人可以透过中庭看到消防员的日常活动和训练，建筑物内有许多指定的公共区域，给公众创造了条件去结识这些为自己提供安全保障的仆人们。福生市政厅（日本东京，2008年）的设计是两座中等高度的塔楼，而非单栋高楼，以此更好地融入周边低矮建筑的街区风貌。访客们可以在墙面延续到地面形成的凹面上斜倚着休息，同时，绿意盎然的公共屋顶和下层空间被设计为可灵活使用的公共活动区域。

埼玉县立大学（1999年，日本越谷）致力于护理和健康科学研究，由九栋建筑构成。这些建筑彼此由露台互相连接，露台又自然过渡到步行道，一直引至透明的建筑体量。人们可以从一间教室看到另一间教室，或透过一栋建筑看到另一栋建筑，从而鼓励了跨学科的学习与交流。这种学业上的互动交流即使在子安小学（2018年，日本横浜）年龄最小的学生们之间也得到了培养。学校以宽敞、贯通的宽大阳台为特色，拓展到各个教室，使教室内外的视野得以互相延伸，鼓励不同年级学生之间建立关系。

RATIO

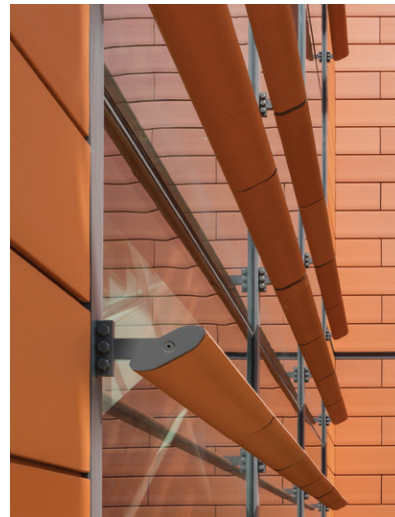
A monograph highlighting the breadth of an international architectural design firm

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 provide 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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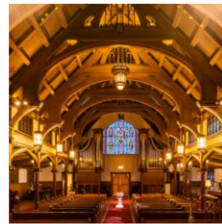
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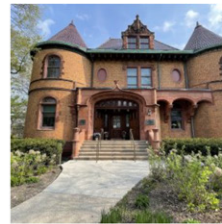
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Fulton Street Wholesale Market



St. Peter's Episcopal Church Rehabilitation



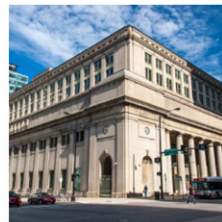
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CTA Red-Purple Line Modernization



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Chicago Union Station Historic Preservation Plan



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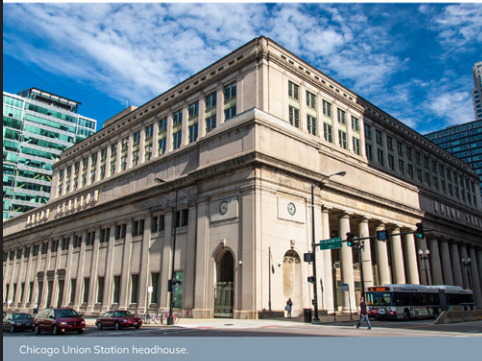
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Chicago Union Station Historic Preservation Plan

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.

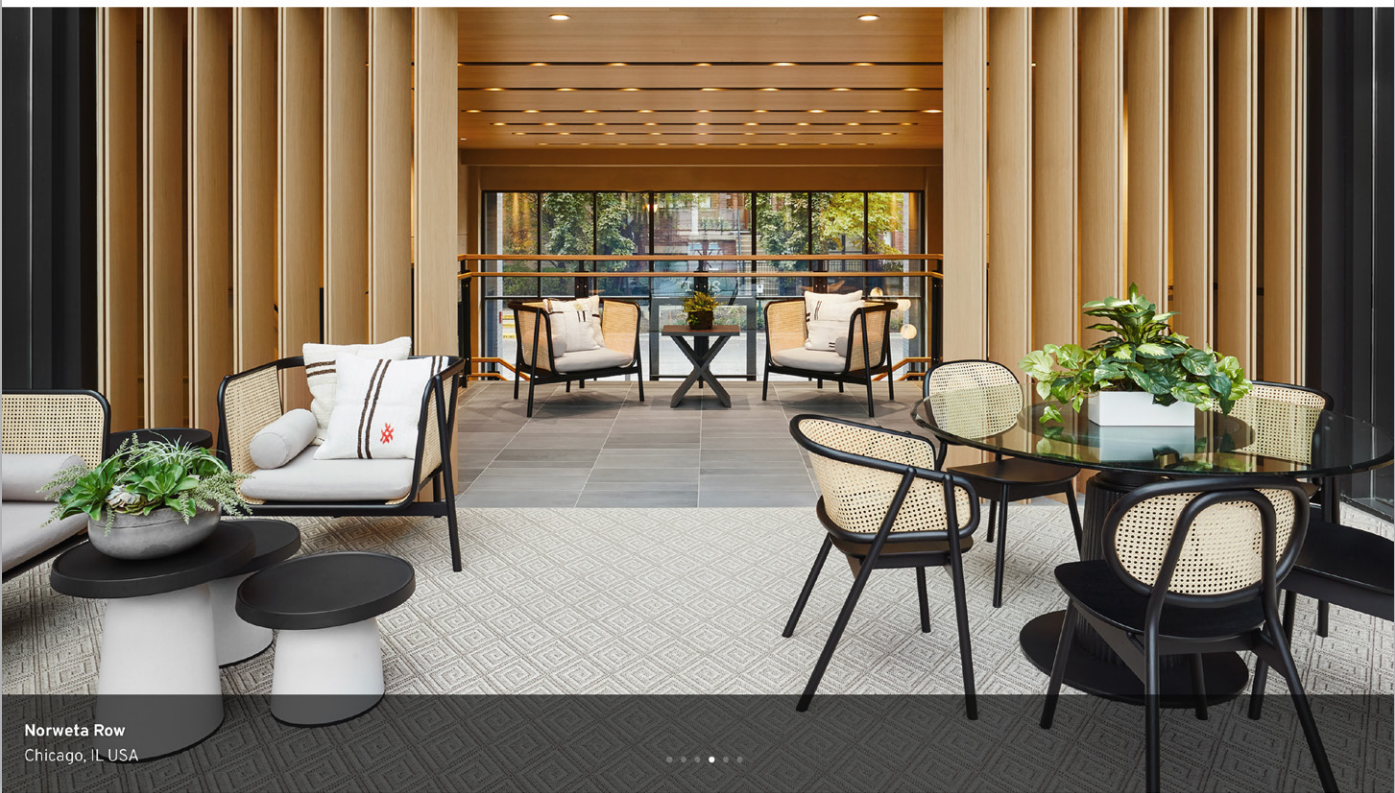


Chicago Union Station headhouse.



Chicago Union Station, 1924.





Norweta Row
Chicago, IL, USA







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 architects 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 overwhelm its riverfront neighbor to the west, the recently completed Marina City complex by Mies's former Bauhaus student Bertrand Goldberg.

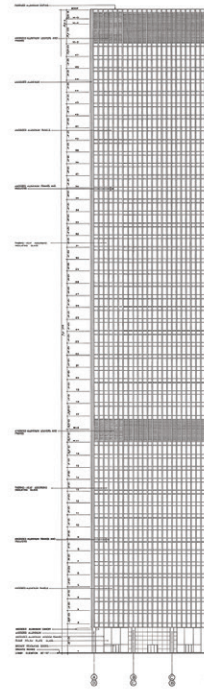
"By going well back on the site," Zevi later explained, "we in effect set up a line of three towers, the Marina towers are canted on their site with the east structure farther north than the west one. This kept us from blocking any more of the view toward the lake than the east tower already does."

IBM's design lineage is clear. The germ was Mies's unbuilt glass office buildings from the 1920s as refined through succeeding versions of his epochal 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 hewed 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 hierarchy 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 appointments 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 non-ornamented Chicago Sun-Times Building (lower left) and Marina City (upper right).
Left: An original drawing of the IBM Building.



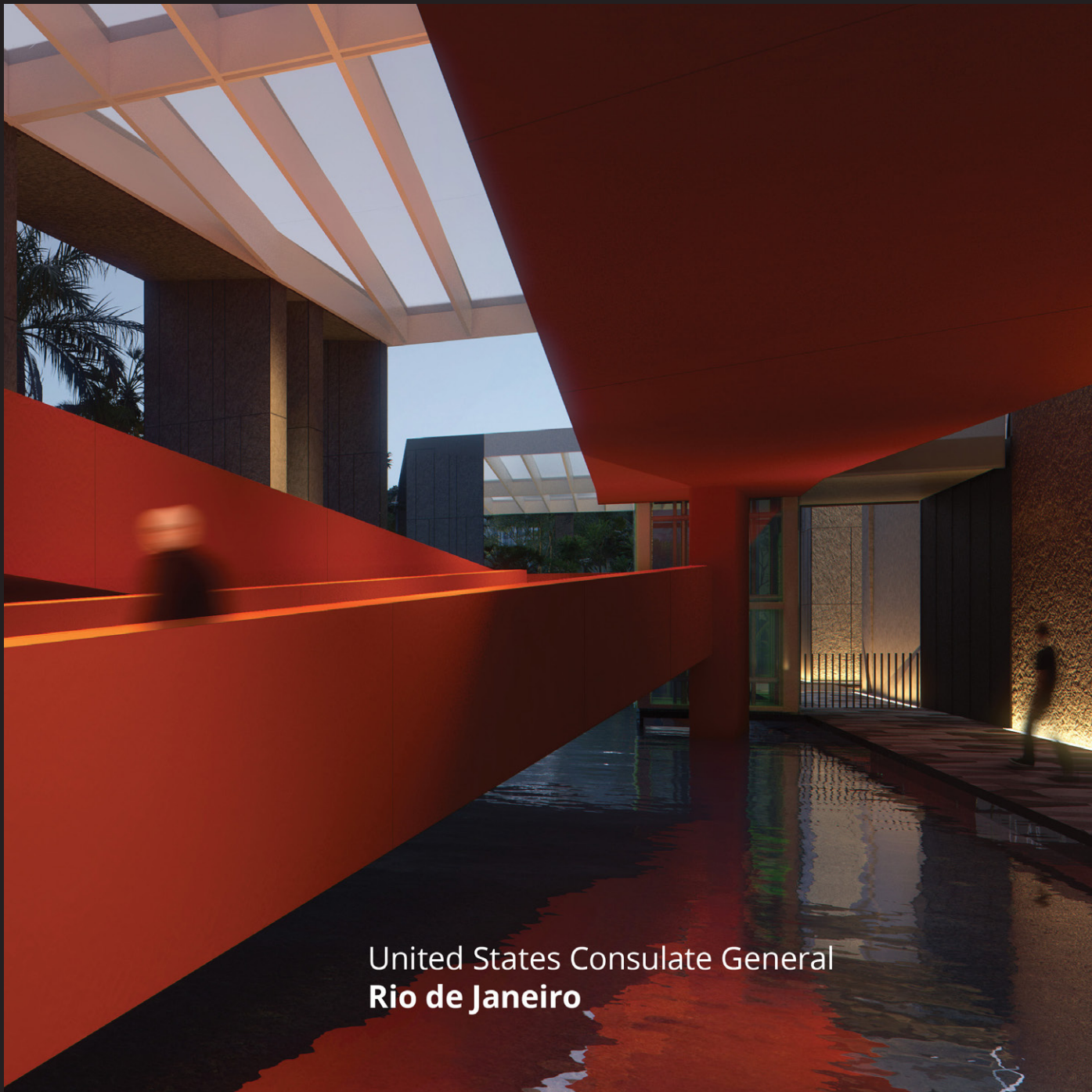
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United States Consulate General
Rio de Janeiro



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.

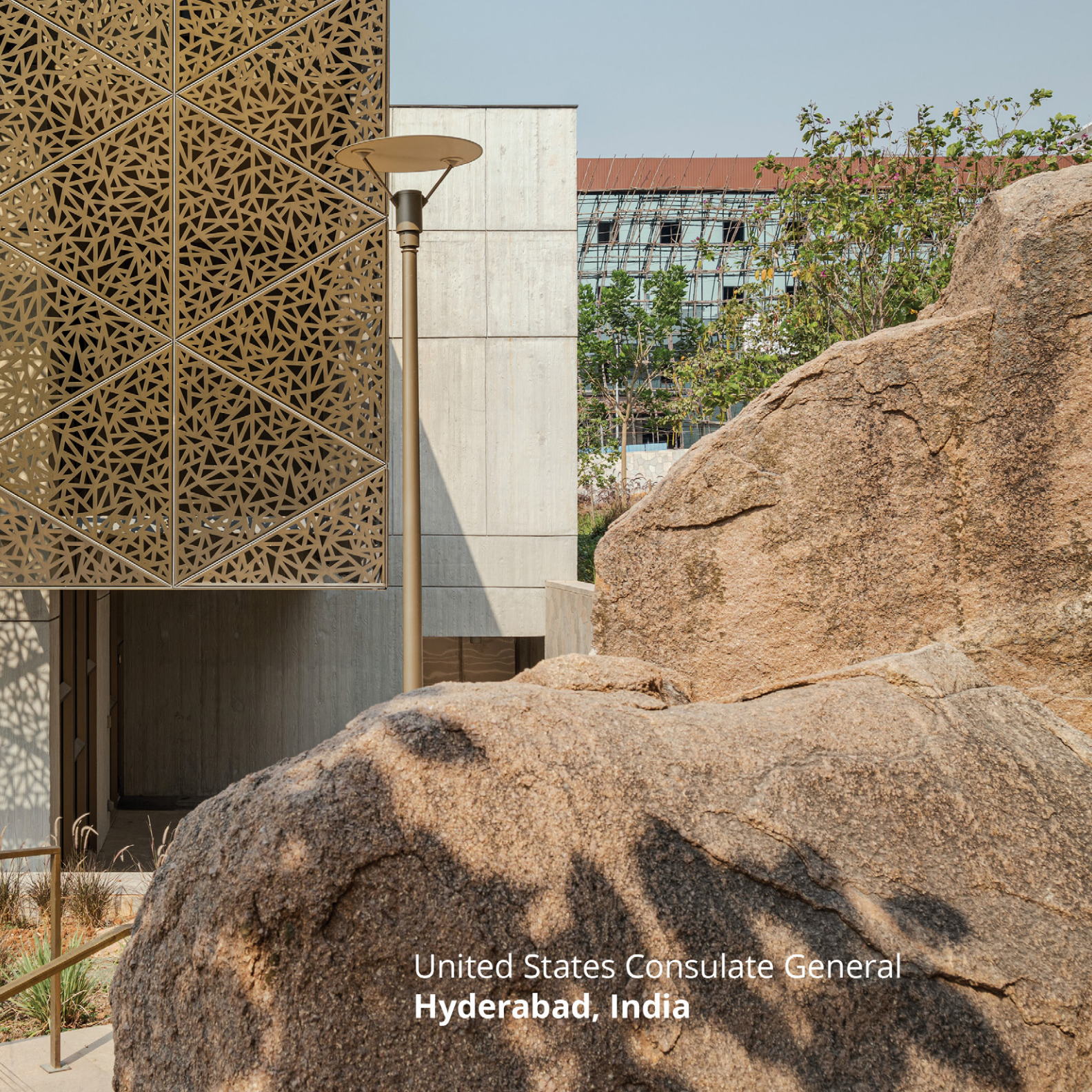
Duas torres se erguerão a partir de uma base feita do mesmo material em pedra das montanhas do entorno. Serão conectadas por espaços sociais arejados, envidraçados e com pé-direito duplo, inspirados nos teleféricos que levam ao topo do emblemático Pão de Açúcar, encorajando o movimento entre os andares 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

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Landscape Design

The site's rocky geology was inspirational and challenging for the landscape design team at OLIN. A sinuous network of paths was developed to connect site amenities, providing up-close access to the culturally significant stones. But just below the site's surface sits a massive granite sheet limiting the replacement of large trees and root-intensive plantings. The team selected native plants that thrive in shallow soil, mimicking the arid landscapes of the region, and strategically placed trees where soil conditions allowed. The resulting landscape experience provides universal shaded access to terraced gardens, including lush gathering spaces for staff and visitors.

"The landscape architectural design physically and visually embraces the inherent beauty of the rugged terrain of preserved boulders. Visitors and Staff can experience moments of moving through a vibrant native landscape as well as pause and respite with contrasting garden settings"

- Susan Weller, Landscape Architect, OLIN



The Secretary of State's Register of
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2022



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The Fund to Conserve
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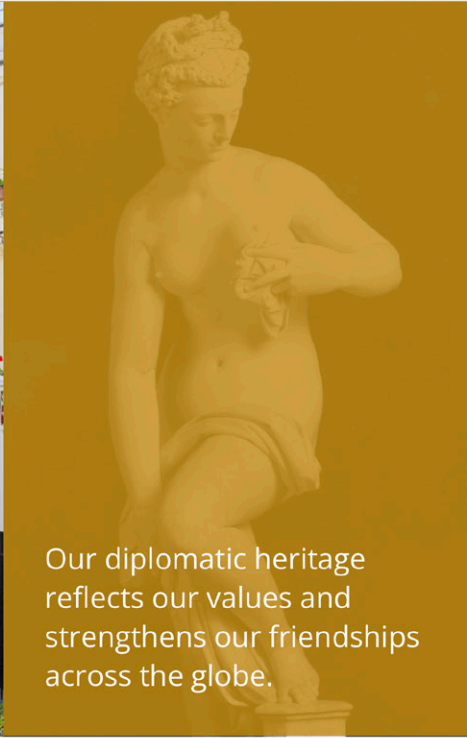
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Our diplomatic heritage
reflects our values and
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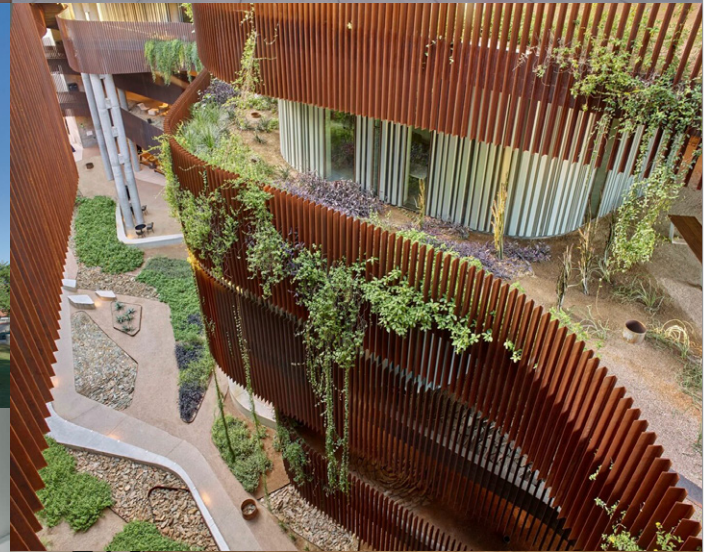
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This 240-page monograph is part of The Master Architect Series



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 façade 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 "hotel particulier." The 24 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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860-880 Lake Shore Drive
Photo by Richard Nickel (circa 1951)