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# The Pritzker Architecture Prize

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

Congratulations to Liu Jiakun, 2025 Laureate of the Pritzker Architecture Prize.

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

Photo courtesy of Qian Shen Photography.



Liu Jiakun  
2025 Laureate



Riken Yamamoto  
2024 Laureate



Sir David Alan Chipperfield CH  
2023 Laureate



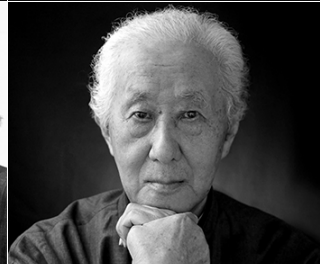
Diébédo Francis Kéré  
2022 Laureate



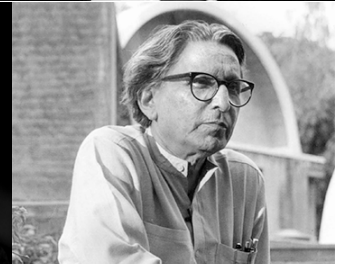
Anne Lacaton and Jean-Philippe Vassal  
2021 Laureates



Yvonne Farrell and Shelley McNamara  
2020 Laureates



Arata Isozaki  
2019 Laureate



Balkrishna Doshi  
2018 Laureate

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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

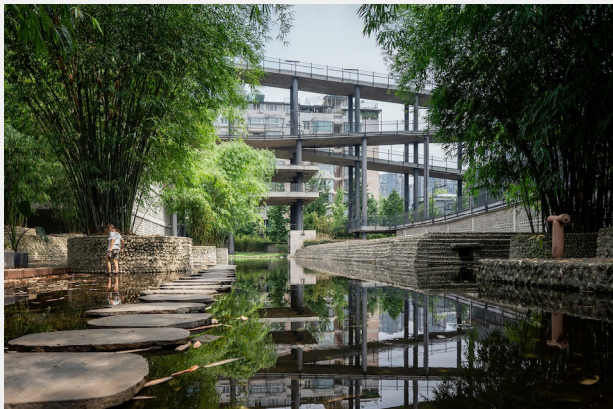
## 刘家琨荣获2025年度普利兹克建筑奖

普利兹克建筑奖宣布，来自中国成都的刘家琨荣获2025年度普利兹克建筑奖。该奖项在国际上是公认的建筑界最高荣誉。

“建筑应该揭示一些东西——它应该概括、凝练和展示地方的内在品质。它有能力塑造人类行为和营造氛围，提供宁静和诗意的感觉，唤起同情心和仁爱，培养休戚与共的社区意识。”刘家琨表示。

刘家琨将乌托邦与日常生活、历史与现代、集体主义与个体价值等看似对立的事物编织在一起，设计出了支持和彰显普通市民生活方式的建筑。他秉承建筑环境的超越性力量，通过文化、历史、情感和社会等各维度的协调，以建筑凝聚社区，激发人文关怀，并升华人类精神。

2025年度评委会的评审辞中指出，刘家琨的作品以其深刻的连贯性和稳定的素质，摆脱了各种美学或风格上的束缚，对新世界进行了想象和建构。他所首倡的是一项策略而非某种风格，从不依赖于重复的方法，而是基于每个项目的具体特征和需求，以不同的方式进行评估。换言之，刘家琨立足当下，因地制宜地对其进行处理，甚至为我们呈现出一个全新的日常生活场景。除了知识和技术之外，他为建筑师的工具箱增添的最强大的工具是常识和智慧。



西村大院。照片由浅深摄影提供

刘家琨在人口稠密、开阔空间稀缺的城市里创造公共区域，在密度和空间开放性之间建立了积极关联。通过在一个项目中融入多种建筑形态，他创新了市民活动空间的作用，以满足多元化社会的广泛需求。西村大院（中国成都，2015年）是一个覆盖了整个街区的五层建筑，从视觉观感和周边环境上看，与典型的中高层建筑形成鲜明的对比。他为骑行者和行人设计了既开放又围合的坡度小径，环绕着这个充满活力的城市空间，其中可以举办各种文化、体育、娱乐、公务和商业活动，同时又让公众透过外立面能观赏周边的自然和建筑环境。重庆四川美术学院雕塑系教学



二郎镇天宝洞区域改造。照片由存在建筑提供

他的建筑以诚实的态度展现了纹理材料和加工工艺的本质，展示了一种随着时间流逝而愈发珍贵的“不完美”。他不喜欢采用成品建材，更青睐于传统工艺，经常使用本地原材料来实现建筑的经济性和环境友好性，做到“为社区而建，由社区来建”。雕塑系教学楼展现了本真的重庆砂浆抹灰手工艺漩涡状细节，它们并未打磨，而是被刻意保留了下来。他从2008年汶川地震的废墟中回收利用——同时复活了材料和其中所蕴含的精神，并用当地麦秆纤维和水泥进行强化，生产出物理强度和经济效益均高于原生材料的砖块。这种“再生砖”被广泛用于诺华大楼、水井坊博物馆（中国成都，2013年）和西村大院等项目（后者是他体量最大的作品）。那场不幸还催生了他迄今为止体量最小的作品——胡慧姗纪念馆（中国成都，2009年），建筑造型是永久性水泥构筑的救灾帐篷，其意义不仅在于纪念在地震中遇难的一名15岁女孩，也铭记了整个国家的集体哀思。

奖项主办方凯悦基金会主席汤姆士·普利兹克评论道：“刘家琨从建造过程和建筑功能这两方面来提升精神境界，并培育联结社区的情感纽带。他的建筑蕴含着智慧，哲学地超越表面，揭示了历史、材料和自然是共生的。”





# RATIO

A monograph highlighting the breadth of an international architectural design firm

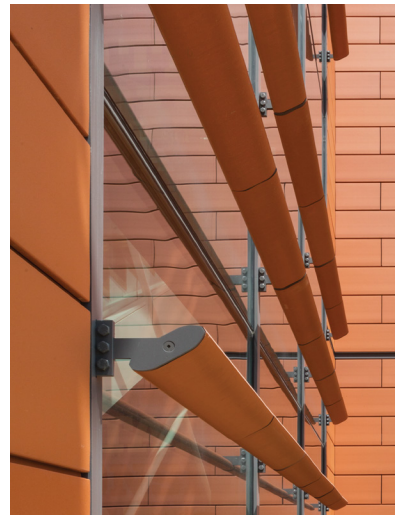


Eskenazi Health Ambulatory Care  
Indianapolis, IN



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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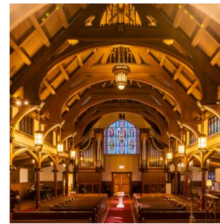
## Featured Projects



Illinois Neuropsychiatric Institute Envelope Restoration



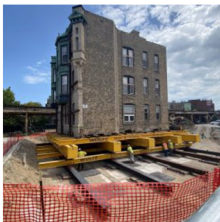
Fulton Street Wholesale Market



St. Peters Episcopal Church Rehabilitation



Evanston History Center Restoration



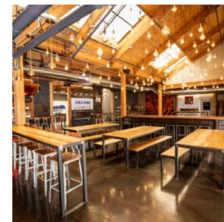
CTA Red-Purple Line Modernization



CTA Grand, Chicago, and Division Blue Line Stations Renovation



Chicago Union Station Historic Preservation Plan



District Brew Yards Adaptive Reuse



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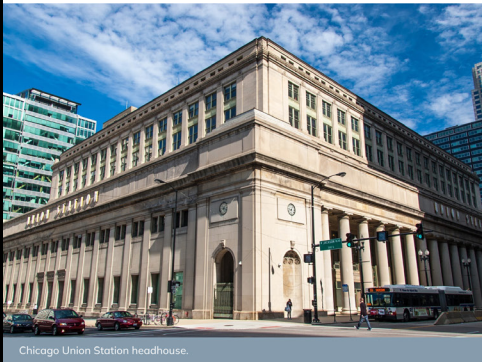
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## Chicago Union Station Historic Preservation Plan

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.



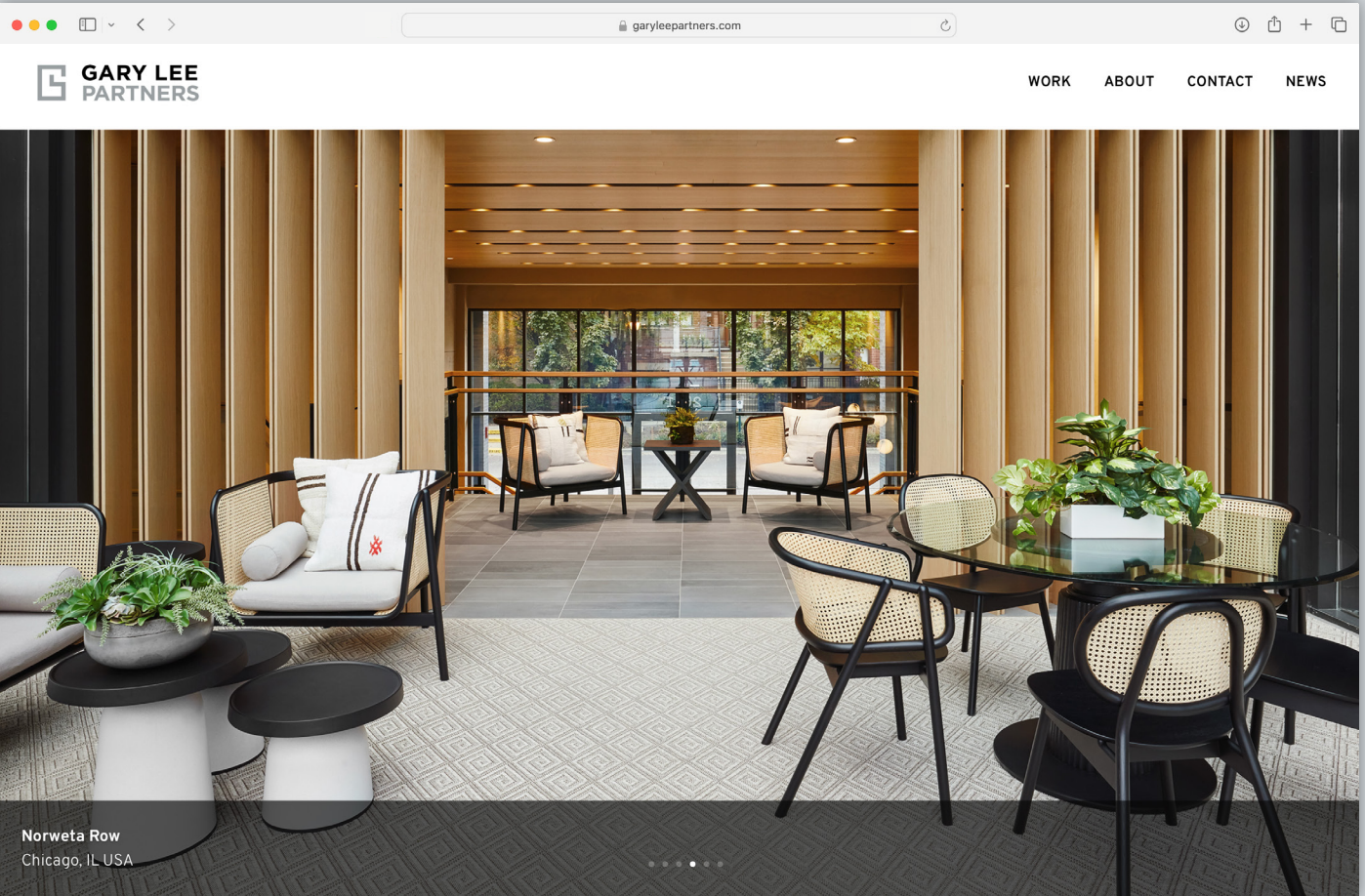
Chicago Union Station headhouse.



Chicago Union Station, 1924.







A 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 Conterato



The building that Mies began to envision, with the assistance of both Bruno Conterato 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.

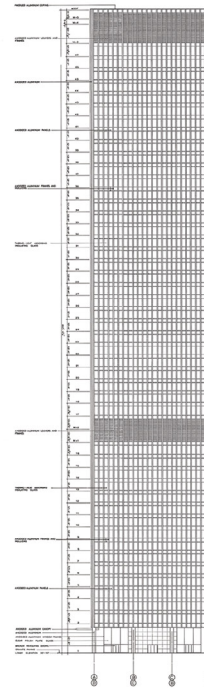
"By going well back on the site," Conterato later explained, "we in effect set up a line of three towers, since the Marina towers are canted on their site with the east structure farther north than the west one. This kept us from blocking any more of the view toward the lake than the east tower already 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 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 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 now-demolished Chicago Sun-Times Building (lower left) and Marina City (upper right).  
Left: An original drawing of the IBM Building.





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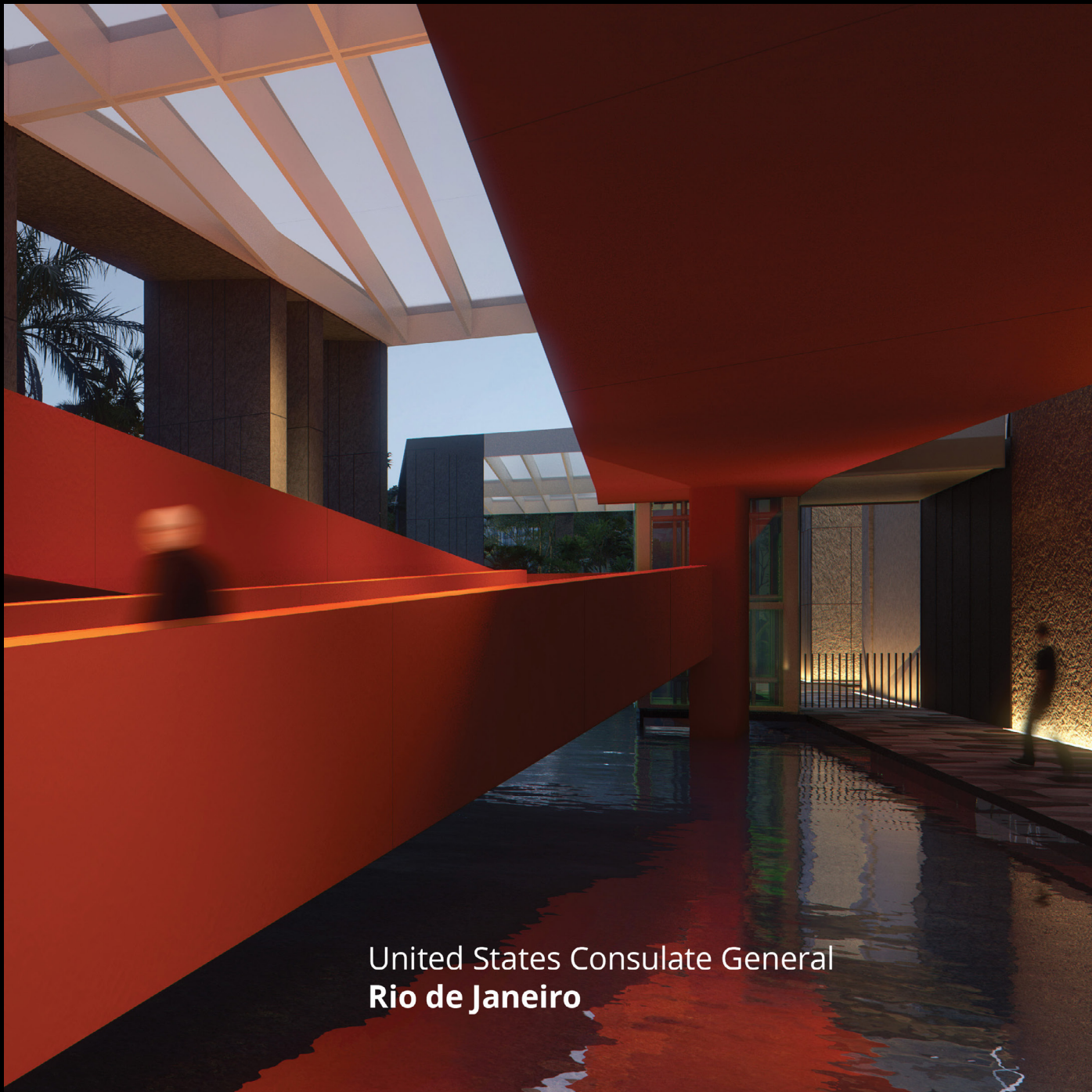
A variety of initiatives for the Department of State's Overseas Buildings Operations





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**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 arjados, 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.

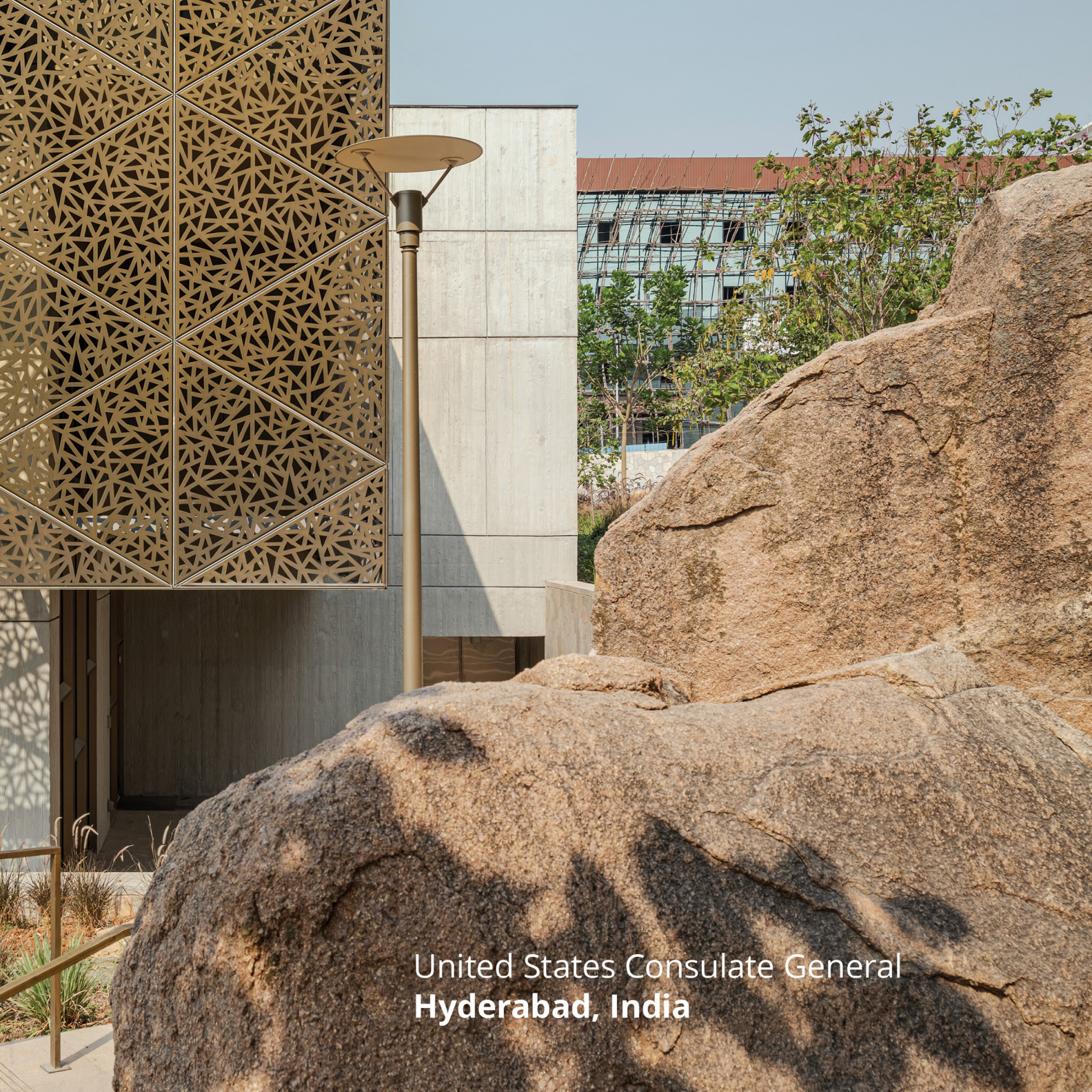
*“É fundamental que o projeto, assim como o seu terreno, se integre ao tecido do Rio. Queremos recriar essa qualidade regional única de um edifício engajado com a floresta tropical e com todo o ambiente natural que o cerca.”*

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

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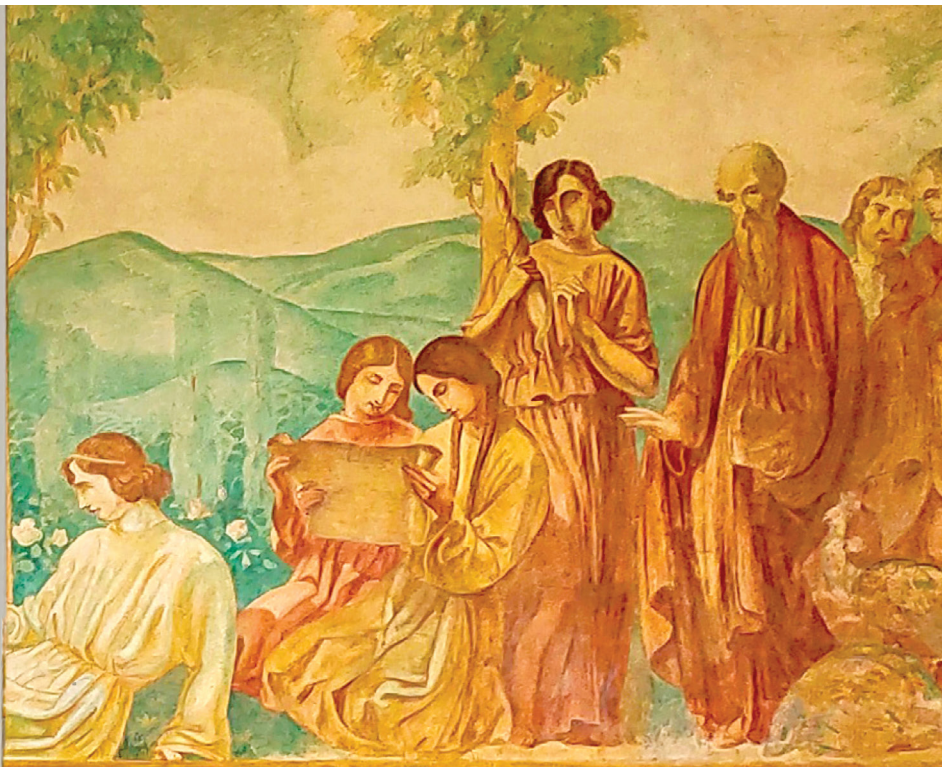
**Landscape Design**

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 Weiler, Landscape Architect, OLIN

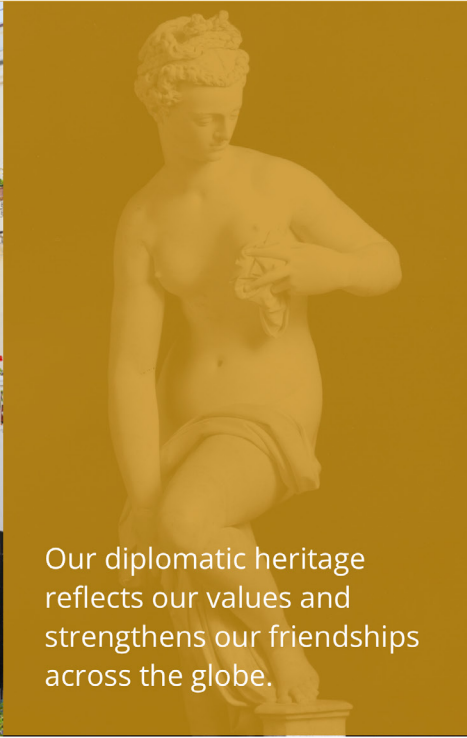




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# Milton Glaser

## Color Fuses

A brochure featuring Glaser's work as part of the  
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Minton-Capehart Federal Building

Indianapolis, Indiana





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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 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 "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)