

The Pritzker Architecture Prize

2023 Laureate
Sir David Alan Chipperfield CH
United Kingdom

Image Book



Sir David Alan Chipperfield CH

The following pages contain images of and text about the architecture of David Chipperfield. On the pritzkerprize.com website, a selection of these photographs and drawings have been linked to high resolution images that may be used for printing or broadcast in relation to the announcement of David Chipperfield being named the 2023 Pritzker Architecture Prize Laureate. Photographs may not be reproduced for commercial or personal use without written consent from the photographers.

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**River and
Rowing
Museum**
1997

Henley-on-
Thames,
United Kingdom



Photo courtesy of Richard Bryant / Arcaid

Located on the south bank of the Thames, the River and Rowing Museum, exhibiting rowing boats, the history of the sport, the River Thames and the town of Henley, marked Chipperfield's first building in his native England.

Designed during a time when the future of modern architecture seemed uncertain in Great Britain, this building both assimilated with and deviated from a traditional English neighborhood. Locality is reassured in its design, featuring clerestory and pitched roofs inspired by river boathouses and the traditional wooden barns of Oxfordshire, and clad with untreated green English oak. Yet two volumes of transparent glass bases, elevated on concrete pillars to withstand flooding, offer a subtle but powerful discourse between modernity and heritage.

**River and
Rowing
Museum**
1997

Henley-on-
Thames,
United Kingdom



Photo courtesy of Richard Bryant / Arcaid

**America's
Cup Building
'Veles e Vents'**
2006

Valencia, Spain



Photo courtesy of Christian Richters

Situated along the reorganized industrial port of Valencia, the “Veles e Vents” building, in collaboration with Fermín Vázquez -b720 Arquitectos, was completed in just eleven months to host the first America’s Cup in Europe in over 150 years. The building is distinguishable by its four horizontal concrete levels, overlapping and differing in dimension, each offering unrestricted views of the newly excavated canal. Exterior space exceeds interior and the cantilevered viewing decks are miradors, generous in size, with metal paneled ceilings and solid timber flooring, some spanning 15 meters in width around the perimeter of each level. Intended primarily as a temporary hospitality building to house the teams and sponsors, Chipperfield also infuses a program for the public. The ground and top floors offer restaurants, lounges, a wellness club and amenities for the athletes and sponsors, but the first floor is devoted to society, with retail spaces and a viewing deck that connects directly to a park just north of the site.

**America's
Cup Building
'Veles e Vents'**
2006

Valencia, Spain



Photo courtesy of Christian Richters

**America's
Cup Building
'Veles e Vents'
2006**

Valencia, Spain



Photo courtesy of Richard Walch

**BBC Scotland
Headquarters**
2007

Glasgow,
United Kingdom



Photo courtesy of Christian Richters

Located at the former Govan Graving Docks, an abandoned shipbuilding site along the River Clyde, the BBC Scotland Headquarters is an embodiment of communication. Offering a wide range of outputs, from television and radio broadcasts to digital media, the company requires diverse functionalities, including studio spaces and supporting production and technological facilities. Both seclusion and society are necessary, anchored by the requisites of collaboration and dialogue. An expansive central atrium, featuring a winding staircase and generous tiered promenades, serves as a focal point and expression of openness that allows circulation while prompting informal meetings and welcoming gathering spaces. Like spaces are stacked, with enclosed studios and small offices in the center of the building, and larger offices that welcome views of the river on either side.

**BBC Scotland
Headquarters
2007**

Glasgow,
United Kingdom



Photo courtesy of Ute Zscharnt for David Chipperfield Architects

**The Neues
Museum**
2009

Berlin, Germany



Photo courtesy of Ute Zscharnt for David Chipperfield Architects



Photo courtesy of Ute Zscharnt for David Chipperfield Architects

The Neues Museum, originally constructed in the mid-19th century and left devastated and inhabitable during World War II, demonstrates Chipperfield's discernment between preservation, reconstruction and addition. The novel is in conversation with the old, as architecture of the past is brought to the foreground, yielding moments of modernity such as a striking new main stairwell flanked by walls revealing traces of original frescoes and repurposed materials, even those that were marred by wartime blemishes. Generous outdoor space makes it a connector for all, even for those who never enter the galleries.

**The Neues
Museum**
2009

Berlin, Germany



Courtesy of SPK / David Chipperfield Architects, photo Joerg von Bruchhausen



Photo courtesy of SMB / Ute Zscharnt for David Chipperfield Architects

**The Neues
Museum**
2009

Berlin, Germany



Photo courtesy of SMB / Ute Zscharnt for David Chipperfield Architects

**Turner
Contemporary**
2011

Margate,
United Kingdom



Photo courtesy of Simon Menges

Located on the north coast of Kent, Turner Contemporary, inspired by the late artist J.M.W. Turner, is a dramatic focal point for the neighborhood. Accessibility is by design and society. Six identical crystalline volumes lend an essence of transparency, similar to a Turner painting itself, while allowing generous views of the sea. The programming of historic and contemporary works throughout the public gallery is free.

Design elements are incorporated to mitigate harsh sea conditions such as occasional flooding and overtopping. The building, constructed with a concrete frame and acid-etched glass skin, is also raised on a plinth and incorporates mono-pitched roofs to effectively drain water.

**Turner
Contemporary**
2011

Margate,
United Kingdom



Photo courtesy of Simon Menges



Photo courtesy of Simon Menges

**Turner
Contemporary**
2011

Margate,
United Kingdom



Photo courtesy of Simon Menges



Photo courtesy of Simon Menges

**The Hepworth
Wakefield**
2011

West Yorkshire,
United Kingdom



Photo courtesy of Iwan Baan

Located at the historic Wakefield waterfront conservation district at a bend of the River Calder, The Hepworth Wakefield is exposed on all sides and composed of ten interlinked trapezoidal volumes, each singular in size and angle. Accessible only via footbridge, the building appears to rise out of the river, which also serves as a source of a passive air system that aids heating and cooling efficiencies.

The exterior, with its sloped roofs, responds visually to the neighboring mills, warehouses and industrial buildings, while the varying interior galleries are scaled to complement the range of forms by the late artist Barbara Hepworth. The pitched ceilings admit intentional and diffused sunlight to accommodate sensitive works on paper, large plasters and sculptures located upstairs. Ground floor programming is reserved for public access, including a performance space, a learning studio and a cafeteria.

**The Hepworth
Wakefield**
2011

West Yorkshire,
United Kingdom



Photo courtesy of Iwan Baan



Photo courtesy of Iwan Baan

**The Hepworth
Wakefield**
2011

West Yorkshire,
United Kingdom



Photo courtesy of Iwan Baan



Photo courtesy of Simon Menges

**Saint Louis
Art Museum**
2013

Missouri,
United States
of America



Photo courtesy of Simon Menges

Keeping the original museum building—designed by Cass Gilbert in 1904 for the Saint Louis World’s Fair—at the foreground, Chipperfield, in collaboration with HOK, creates an addition, nestled amongst a grove of trees, that discreetly occupies the background. Local materials are used to create the dark concrete façade, further adding to its subtlety.

Inside, the coffered ceiling prompts ideal lighting conditions in the galleries through layers of light diffusers and glass, but also offers a grid to operate a flexible wall system allowing rooms to expand and retract as needed. Open thresholds in between galleries provide visual sightlines through to one another and adjoining spaces.

Landscaping features a new entrance and sculpture garden, and fresh pathways improve accessibility to existing features and important working on the grounds. In addition to infrastructure and circulation improvements, parking facilities below ground now accommodate the museum’s growing audience.

**Saint Louis
Art Museum**
2013

Missouri,
United States
of America



Photo courtesy of Simon Menges



Photo courtesy of Simon Menges

**Saint Louis
Art Museum**
2013

Missouri,
United States
of America

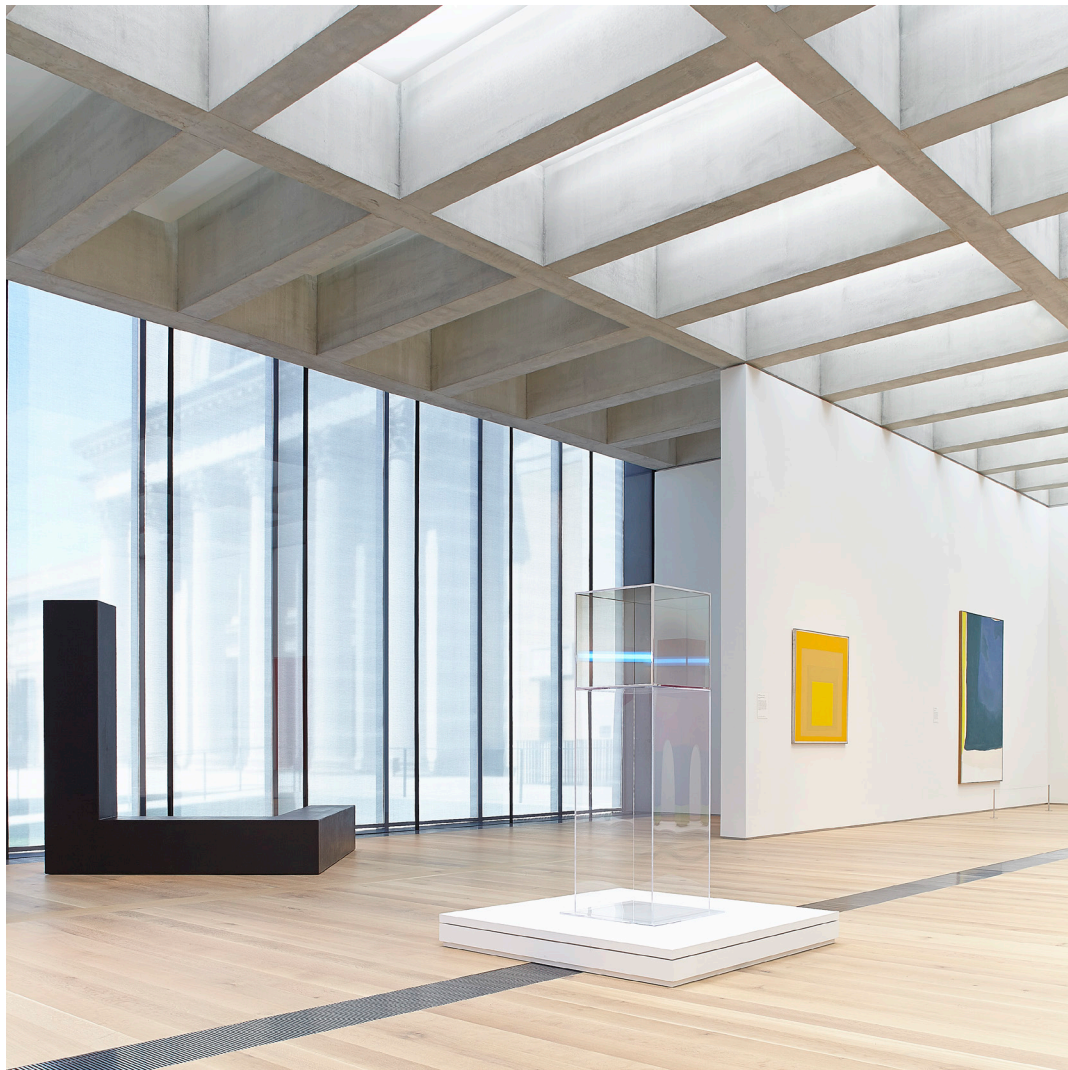


Photo courtesy of Wesley Law

Museo Jumex
2013

Mexico City,
Mexico



Photo courtesy of Simon Menges

Museo Jumex, in collaboration with TAAU / Oscar Rodríguez, efficiently maximizes its form and function on a triangular site, merging public and private programming to create civic spaces within a revitalized neighborhood. Raised on fourteen columns and a plinth, the design of the building encourages general access from the ground floor through to the loggia on the upper floor, creating a dynamic plaza for the community.

Upper floor gallery rooms are non-prescribed and multifunctional, housing exhibitions of permanent and temporary collections, performances, lectures and workshops. The distinguishing sawtooth roof lends to expressive 30-foot tall spaces on the top floor and full height windows contributes to the expansive scale on every level. Geographic context further informs the materials, including local craft such as Mexican travertine-clad walls, and reinforced concrete and steel to withstand natural disaster.

Museo Jumex
2013

Mexico City,
Mexico



Photo courtesy of Simon Menges



Photo courtesy of Moritz Bernouly

Museo Jumex
2013

Mexico City,
Mexico



Photo courtesy of Simon Menges



Photo courtesy of Simon Menges

**Inagawa
Cemetery
Chapel and
Visitor Center**
2017

Hyogo, Japan



Photo courtesy of Keiko Sasaoka



Photo courtesy of Keiko Sasaoka

At the Inagawa Cemetery Chapel and Visitor Center, constructed in collaboration with Key Operation Inc. and situated in the Hokusetsu Mountains, the physical and spiritual coexist, with places of solitude and gathering, for peace and seeking. These interconnected expressions are mirrored in the earth-like red monolithic buildings, with a circulation of stairs and pathways residing amidst the sloped terrain. A shrine is the focal point, situated atop a grand staircase which serves as an axis, with gardens inspired by Japanese meadows and woodlands. The secluded non-denominational chapel and visitor center are diagonal from one another, with interior spaces that are unadorned and minimally heated.

**Inagawa
Cemetery
Chapel and
Visitor Center**
2017

Hyogo, Japan



Photo courtesy of Keiko Sasaoka

**Amorepacific
Headquarters**
2017

Seoul,
Republic of
Korea



Photo courtesy of Noshe



Photo courtesy of Noshe

The headquarters for Amorepacific harmonizes the individual and the collective, the private and the public, work and respite. Vertical aluminium fins across the glass façade provide solar shading to aid thermal conditions and natural ventilation and create a translucency, encouraging a rapport between the building's occupants, its neighbors and observers. Office space is equipped by a public atrium, museum, library, auditorium and restaurants. A central courtyard allows views through to nearby buildings and hanging gardens further engage the community inside with the elements outside.

**Amorepacific
Headquarters**
2017

Seoul,
Republic of
Korea



Photo courtesy of Noshe



Photo courtesy of Noshe

**Amorepacific
Headquarters**
2017

Seoul,
Republic of
Korea



Photo courtesy of Noshe

**Amorepacific
Headquarters**
2017

Seoul,
Republic of
Korea



Photo courtesy of Noshe

**Royal
Academy
of Arts
Masterplan
2018**

London,
United Kingdom



Photo courtesy of Simon Menges

The masterplan for the venerable Royal Academy of Arts, founded in 1768, unites Burlington House on Piccadilly, its longstanding building since 1868, and 6 Burlington Gardens, a former Senate House acquired by the institution in 1998. The historic integrity of the buildings were preserved through restorations in collaboration with Julian Harrap Architects, but Chipperfield applied a modern intervention to bridge the two buildings, figuratively and literally. The concrete bridge establishes a new urban identity, overlooking a new sculpture garden, connecting the two opposite entrances that served each of the formerly separate buildings, and providing a new public route between Piccadilly and Burlington Gardens. A light renovation upgraded the main building, while rooms in Burlington Gardens are repurposed to satisfy the evolved needs of its inhabitants—a newly installed architecture space expands the school’s program; a theater is reinstated, but with a sunken floor and circular in shape; a senate room now serves as a cafeteria; and laboratory rooms have become gallery spaces.

**Royal
Academy
of Arts
Masterplan
2018**

London,
United Kingdom



Photo courtesy of The Royal Academy of Arts

**Royal
Academy
of Arts
Masterplan
2018**

London,
United Kingdom



Photo courtesy of Simon Menges



Photo courtesy of Simon Menges

**Royal
Academy
of Arts
Masterplan
2018**

London,
United Kingdom



Photo courtesy of Simon Menges

Hoxton Press
2018

London,
United Kingdom



Photo courtesy of Simon Menges

Hoxton Press, in collaboration with Karakusevic Carson Architects, is part of the redevelopment of Colville Estate, commissioned by the Hackney Council to redesign the community and foster a diverse neighborhood of tenants and owners, as the sales of these homes fund affordable housing on site. A pair of residential towers, uniquely hexagonal in shape, maximize exposures to allow each of the 198 units generous corner balconies as extensions of their living areas. The buildings are faceted, creating slimmer proportions. Handmade Belgian bricks compose each of the buildings, all made from the same clay, but differing in color—the 16-storey tower in red and the 20-story tower in grey.

Hoxton Press
2018

London,
United Kingdom



Photo courtesy of Simon Menges

Hoxton Press
2018

London,
United Kingdom



Photo courtesy of Simon Menges

**James-Simon-
Galerie**
2018

Berlin, Germany



Photo courtesy of Simon Menges

The James-Simon Galerie, situated on a narrow island along the Kupfergraben canal and Neues Museum, serves as the gateway to Berlin's Museum Island. Accessible by the Schlossbrücke bridge, it connects to the Pergamonmuseum above ground and to the Neues Museum, the Altes Museum and the Bode Museum through the Archaeological Promenade below ground. Commanding, though discreet, colonnades inspired by Friedrich August Stüler, are reinterpreted with grand scale to enclose a public terrace and offer generous views from within and beyond, through to other buildings and the surrounding urban landscape. A wide expansive staircase and a manifold of open spaces allow abundant light into the large entryway of the building, which extends to the main exhibition space and cafeteria. A museum shop and toilet facilities are in the mezzanine below, with temporary exhibition galleries and an auditorium in the lowest level.

James-Simon-Galerie
2018
Berlin, Germany



Photo courtesy of Ute Zscharnt for David Chipperfield Architects



Photo courtesy of Simon Menges

**James-Simon-
Galerie**
2018
Berlin, Germany



Photo courtesy of Simon Menges



Photo courtesy of Célia Uhalde

**James-Simon-
Galerie**
2018
Berlin, Germany



Photo courtesy of Simon Menges

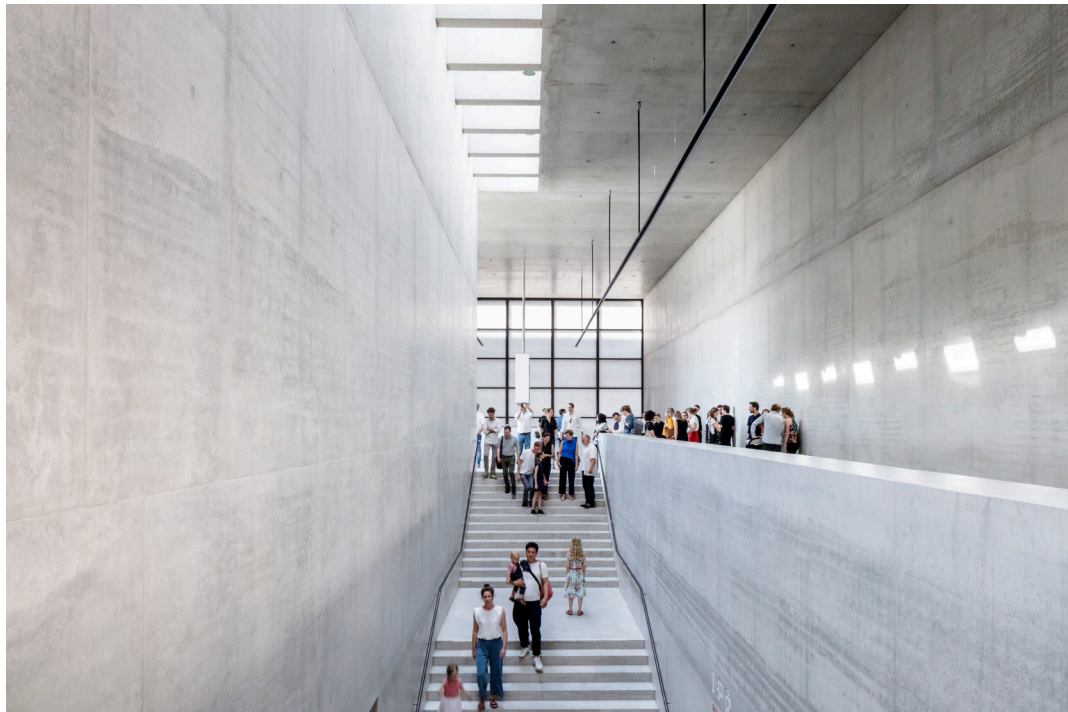


Photo courtesy of Ute Zscharnt for David Chipperfield Architects

**James-Simon-
Galerie**
2018
Berlin, Germany

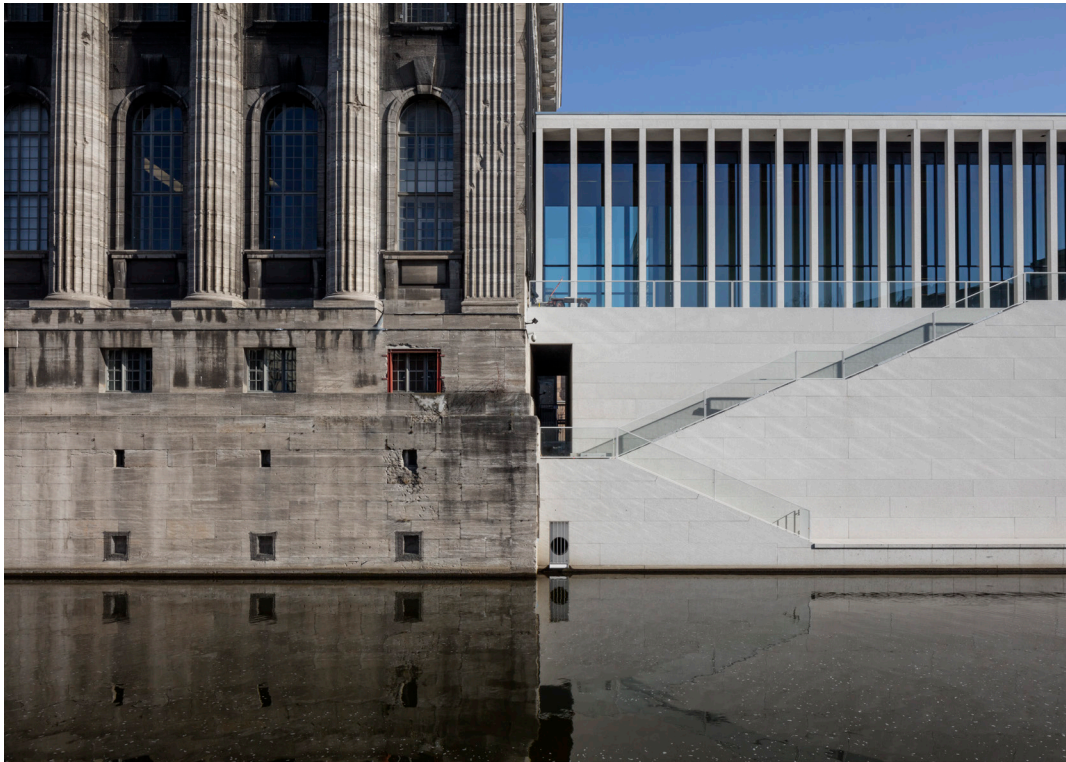


Photo courtesy of Ute Zscharnt for David Chipperfield Architects

**Morland
Mixité
Capitale
2022**

Paris, France



Photo courtesy of Simon Menges

The restoration and addition of Morland Mixité Capitale, in collaboration with Calq Architecture, revitalizes the neighborhood with affordable and luxury housing, retail and restaurant venues, a hotel and youth hostel, an installation space and an urban rooftop garden. By raising the new volumes on vaulted load-bearing arcades which continue along at the base of the original building, the architect creates a space to gather, inviting those to pass by or pass through the new visual and physical passageway to the Seine River from the Boulevard Morland.

**Morland
Mixité
Capitale
2022**

Paris, France



Photo courtesy of Simon Menges

**Procuratie
Vecchie**
2022

Venice, Italy



Photo courtesy of Richard Davies



Photo courtesy of Alessandra Chemollo

The restoration and reinvention of Procuratie Vecchie, originally designed by Mauro Codussi, Bartolomeo Bon and Jacopo Sansovino in the 16th century, redefined this civic building within the heart of the city to allow general access for the first time. Traditional craftsmen revived original frescoes, terrazzo and pastellone flooring and plasterworks, uncovering layers of history, while local artisan and building techniques produced modern correlative interventions such as a new vertical circulation. The restored building now enables views from above and within, revealing rooftop terraces, exhibition and event spaces, an auditorium and an enfilade of arches that diverge into galleries.

**Procuratie
Vecchie**
2022

Venice, Italy



Photo courtesy of Alberto Parise



Photo courtesy of Alessandra Chemollo

**Procuratie
Vecchie**
2022

Venice, Italy



Photo courtesy of Alessandra Chemollo

**Procuratie
Vecchie**
2022

Venice, Italy



Photo courtesy of Alessandra Chemollo