

The Pritzker Architecture Prize

2023 Laureate
Sir David Alan Chipperfield CH
United Kingdom

Media Kit



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Media Release Announcing the 2023 Laureate

Sir David Alan Chipperfield CH Receives the 2023 Pritzker Architecture Prize

Civic architect, urban planner and activist, Sir David Alan Chipperfield CH has been selected as the 2023 Laureate of The Pritzker Architecture Prize, the award that is regarded internationally as architecture's highest honor.

Subtle yet powerful, subdued yet elegant, he is a prolific architect who is radical in his restraint, demonstrating his reverence for history and culture while honoring the preexisting built and natural environments, as he reimagines functionality and accessibility of new buildings, renovations and restorations through timeless modern design that confronts climate urgencies, transforms social relationships and reinvigorates cities.

"I am so overwhelmed to receive this extraordinary honour and to be associated with the previous recipients who have all given so much inspiration to the profession," remarks Chipperfield. "I take this award as an encouragement to continue to direct my attention not only to the substance of architecture and its meaning but also to the contribution that we can make as architects to address the existential challenges of climate change and societal inequality. We know that, as architects, we can have a more prominent and engaged role in creating not only a more beautiful world but a fairer and more sustainable one too. We must rise to this challenge and help inspire the next generation to embrace this responsibility with vision and courage."

His built works, spanning over four decades, are expansive in typology and geography, including over one hundred works ranging from civic, cultural and academic buildings to residences and urban masterplanning throughout Asia, Europe and North America.

The 2023 Jury Citation of the Laureate, states, in part, "This commitment to an architecture of understated but transformative civic presence and the definition—even through private commissions—of the public realm, is done always with austerity, avoiding unnecessary moves and steering clear of trends and fashions, all of which is a most relevant message to our contemporary society. Such a capacity to distill and perform meditated design operations is a dimension of sustainability that has not been obvious in recent years: sustainability as pertinence, not only eliminates the superfluous but is also the first step to creating structures able to last, physically and culturally."

Chipperfield calculates the environmental and historical impacts of permanence, embracing the preexisting, designing and intervening in dialogue with time and place to adopt and refresh the architectural language of each locale. James-Simon-Galerie (Berlin, Germany, 2018) situated on a narrow island along the Kupfergraben canal and accessible by the Schlossbrücke bridge, serves as the gateway to Museum Island. Commanding, though discreet, colonnades with grand scale enclose a terrace, a wide expansive staircase and a manifold of open spaces allow abundant light into the large entryway of the building. The design enables generous views from within and beyond, even through to adjacent buildings and the surrounding urban landscape.

"He is assured without hubris, consistently avoiding trendiness to confront and sustain the connections between tradition and innovation, serving history and humanity," comments Tom Pritzker, Chairman of the Hyatt Foundation, which sponsors the award. "While his works are elegantly masterful, he measures the achievements of his designs by social and environmental welfare to enhance the quality of life for all of civilization."

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Media Release (continued)

In renovative works, his precision is imbued with historical acumen, informing his vision to invariably redeem original design and structure rather than supplant it wholly with modern architecture. The Laureate reflects, “As an architect, I’m in a way the guardian of meaning, memory, and heritage. Cities are historical records, and architecture after a certain moment is a historical record. Cities are dynamic, so they don’t just sit there, they evolve. And in that evolution, we take buildings away and we replace them with others. We choose ourselves, and the concept of only protecting the best is not enough. It’s also a matter of protecting character and qualities that reflect the richness of the evolution of a city.”

The Neues Museum (Berlin, Germany, 2009), 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.

Alejandro Aravena, Jury Chair and 2016 Pritzker Prize Laureate, elaborates, “In a world where many architects view a commission as an opportunity to add to their own portfolio, he responds to each project with specific tools that he has selected with preciseness and great care. Sometimes it requires a gesture that is strong and monumental, while other times, it requires him to almost disappear. But his buildings will always stand the test of time because the ultimate goal of his operation is to serve the greater good. The avoidance of what’s fashionable has allowed him to remain permanent.”

His restoration and reinvention of the Procuratie Vecchie (Venice, Italy, 2022), which dates back to the 16th century, redefined the civic ability of this building within the heart of the city to allow general access for the first time. He elevates partnership through his processes, upholding his belief that architecture and craft are intertwined. He called upon traditional craftsmen to revive original frescoes, terrazzo and pastellone flooring and plasterworks, uncovering layers of history, while incorporating local artisan and building techniques to produce modern correlative interventions such as a 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.

Every work becomes a civic undertaking serving society, such as the America’s Cup Building ‘Veles e Vents’ (Valencia, Spain, 2006), intended primarily as a temporary hospitality venue for offshore teams and sponsors. Exterior space exceeds interior and the cantilevered viewing decks are miradors, generous in size, some spanning 15 meters in width around the perimeter of each overlapping level. Chipperfield infuses a program for the public, through first-floor retail spaces and an accessible deck that offers unrestricted views of the canal and city below. A ramp from this level creates a direct pathway to a park just north of the site. His restoration and addition of Morland Mixité Capitale (Paris, France, 2022) 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.

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Media Release (continued)

Whether through public or private buildings, he bestows unto society the opportunity for coexistence and communion, protecting individuality while fostering a societal sense of belonging. The headquarters for Amorepacific (Seoul, Republic of Korea, 2017) harmonize the individual and the collective, the private and the public, work and respite. Vertical aluminum 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 equiposed 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. At the Inagawa Cemetery Chapel and Visitor Center (Hyogo, Japan, 2017), 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-toned monolithic buildings, stairs and pathways residing amidst the sloped terrain, and the secluded non-denominational chapel and visitor center that are juxtaposed diagonal from one another.

"We do not see an instantly recognizable David Chipperfield building in different cities, but different David Chipperfield buildings designed specifically for each circumstance. Each asserts its presence even as his buildings create new connections with the neighbourhood," continues the 2023 Citation. "His architectural language balances consistency with the fundamental design principles and flexibility towards the local cultures...The work of David Chipperfield unifies European classicism, the complex nature of Britain, and even the delicateness of Japan. It is the fruition of cultural diversity."

Significant works also include the River and Rowing Museum (Henley-on-Thames, United Kingdom, 1997), BBC Scotland headquarters (Glasgow, United Kingdom, 2007), Turner Contemporary (Margate, United Kingdom, 2011), Campus Saint Louis Art Museum (Missouri, United States of America, 2013), Campus Joachimstraße (Berlin, Germany, 2013), Museo Jumex (Mexico City, Mexico, 2013), One Pancras Square (London, United Kingdom, 2013), Royal Academy of Arts masterplan (London, United Kingdom, 2018), Hoxton Press (London, United Kingdom, 2018) and Kunsthaus Zürich (Zurich, Switzerland, 2020).

Chipperfield is the 52nd Laureate of the Pritzker Architecture Prize. He resides in London and leads additional offices in Berlin, Milan, Shanghai and Santiago de Compostela. The 2023 Pritzker Prize ceremony will be held in Athens, Greece this May.

About the Pritzker Architecture Prize

The Pritzker Architecture Prize was founded in 1979 by the late Jay A. Pritzker and his wife, Cindy. Its purpose is to honor annually a living architect or architects whose built work demonstrates a combination of those qualities of talent, vision and commitment, which has produced consistent and significant contributions to humanity and the built environment through the art of architecture.

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Jury Citation

The Pritzker Prize is conferred in acknowledgment of those qualities of talent, vision and commitment, which have persistently produced significant *contributions to humanity and the built environment* through the *art of architecture*. The career of David Chipperfield is marked by a long term, rigour and consistency in a body of work that has seamlessly integrated and balanced both terms of that equation.

The careful, well-crafted, precise and calm responses he has offered to the goals aspired to in his buildings can only originate in a deep and sustained knowledge of the discipline. Yet, those responses are never self-centred, nor do they serve in any way as art for art's sake: rather, they always remained focused on the higher purpose of the undertaking and on the pursuit of civic and public good.

David Chipperfield 'does his job', and he does it by balancing relevancy and stature. To operate anchored to the body of knowledge of the discipline or architecture requires both intelligence and modesty; to put such knowledge at the service of a given project requires talent and maturity. He has in every case skilfully chosen the tools that are instrumental to the project instead of those that might only celebrate the architect as artist. Such an approach explains how it is that a gifted architect can sometimes almost disappear when working on the restoration or renovation of existing buildings and architectural masterpieces like those on Berlin's Museum Island or even more in the case of Mies van der Rohe's iconic Neue Nationalgalerie in Berlin. It also explains why the wide spectrum of David Chipperfield's skills appears in full when he is called upon to create from scratch.

Always characterized by elegance, restraint, a sense of permanence, as well as clear compositions and refined detailing, his buildings each time exude clarity, surprise, sophisticated contextuality and confident presence. In an era of excessive commercialization, over-designing, and over-exaggeration, he can always achieve balance: between a modern minimalistic architectural language and freedom of expression, between abstract statements and rigorous elegance never devoid of complexity.

While preserving a meticulous yet consistent quality of design, David Chipperfield has continually worked across a wide array of building types from public civic buildings to commercial, residential and retail structures. But from early in his career, museums have been a particular focus. Ranging across small-scale works free standing in the landscape to large-scale monuments in prominent and often complex and delicate urban locations, his museum buildings have always defied the notion that a museum is a place for elite culture. Over and over, he has interpreted the demands of the museum program to create not only a showcase for art but also a place interwoven with its city, breaking down boundaries and inviting the public at large to engage. Over and over, his museum buildings have generated new civic spaces, new patterns of movement in the city and new ways of integrating existing fabric.

At once architectural and museological projects, in Chipperfield's hands museums as institutions and buildings offer a transformation of the urban life of the cities where they are located. Generous outdoor spaces make them not fortresses but connectors, places for gathering and observing, such that the building itself is a gift to the city, a common ground even for those who never enter the galleries. In short, his buildings embody a commanding balance of the seemingly contradictory notions of being complete in and of themselves as architectural designs where every detail is conceived as a carefully studied part of a whole, and at the same time create interconnections to the city and to the society in such a way as to fundamentally transform a whole district.

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Jury Citation (continued)

In his persistent search for a diverse, solid and coherent body of work, David Chipperfield manages not to deviate from a serious consideration of the *genius loci*—the spirit of the place—or of the growing diverse cultural contexts in which he works. We do not see an instantly recognizable David Chipperfield building in different cities, but different David Chipperfield buildings designed specifically for each circumstance. Each asserts its presence even as his buildings create new connections with the neighbourhood. His architectural language balances consistency with the fundamental design principles and flexibility towards the local cultures. He includes colonnades in his European projects and courtyards in the Chinese ones, he utilizes local materials in luxurious ways, ordinary techniques in complex structures. He enhances the quality of people’s lives through a poetic sensation that always flows from his buildings. The work of David Chipperfield unifies European classicism, the complex nature of Britain and even the delicateness of Japan. It is the fruition of cultural diversity.

This commitment to an architecture of understated but transformative civic presence and the definition—even through private commissions—of the public realm, is done always with austerity, avoiding unnecessary moves and steering clear of trends and fashions, all of which is a most relevant message to our contemporary society. Such a capacity to distil and perform meditated design operations is a dimension of sustainability that has not been obvious in recent years: sustainability as pertinence, not only eliminates the superfluous but is also the first step to creating structures able to last, physically and culturally.

No wonder one of the attributes that come to mind when experiencing the work of David Chipperfield is that of a classic, something that will be able to stand the test of time. Classic not by style but by being faithful to a responsibility towards the act and to the art of building, faithful to the three essential Vitruvian qualities: *firmitas*, *utilitas*, *venustas* (strength, usefulness, beauty). Far from looking towards creating iconic, isolated statements, Chipperfield alternates restraint and courage in a very personal interpretation of the role of architecture.

David Chipperfield believes that is the role of the architect to foster new ways of improving life and livelihoods on a planet where mankind has made our very home a place of fragility. His vision of such role has continually expanded from ways to integrate an individual building into both its site and its local culture, to understanding the broadest definition of site and culture.

In more recent years, this has taken the form not of building but of bringing spatial and environmental expertise to curate and care for the landscapes of a region which he has come to call a second home, Galicia in North-western Spain. Here the Fundación RIA has sought to advise on preserving the intertwined landscape, agriculture, ecology and land traditions of a region to help preserve and extend an eco-system into the coming decades even in the face of the challenges of climate change.

For the rigour, integrity and pertinence of a body of work that—beyond the realm of the architecture discipline—speaks for his social and environmental commitment, David Chipperfield is named the 2023 Pritzker Prize Laureate.

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Jury Members

Alejandro Aravena (Chair)

Architect, Educator and 2016 Pritzker Laureate
Santiago, Chile

Barry Bergdoll

Architecture Historian, Educator, Curator and Author
New York, New York

Deborah Berke

Architect and Dean, Yale School of Architecture
New York, New York

Stephen Breyer

U.S. Supreme Court Justice
Washington, DC

André Aranha Corrêa do Lago

*Architecture Critic and Secretary for Climate, Energy and Environment,
Ministry of Foreign Affairs, Government of Brazil*
Brasília, Brazil

Kazuyo Sejima

Architect and 2010 Pritzker Laureate
Tokyo, Japan

Wang Shu

Architect, Educator and 2012 Pritzker Laureate
Hangzhou, China

Benedetta Tagliabue

Architect and Educator
Barcelona, Spain

Manuela Lucá-Dazio (Executive Director)

Paris, France

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Biography

Sir David Alan Chipperfield CH (b. 1953) was born in London and raised on a countryside farm in Devon, southwest England. A collection of barns and outbuildings, filled with childhood wonderment and recollection, shape his first strong physical impression of architecture.

“I think good architecture provides a setting, it’s there and it’s not there. Like all things that have great meaning, they’re both foreground and background, and I’m not so fascinated by foreground all the time. Architecture is something which can intensify and support and help our rituals and our lives. The experiences in life that I gravitate toward and enjoy most are when normal things have been made special as opposed to where everything is about the special.”

He graduated from the Kingston School of Art in 1976 and the Architectural Association School of Architecture in London in 1980, where he learned to become a critic, reenvisioning the potential of each element to stretch every project beyond the task itself.

“Designing isn’t coming up with colors and shapes. It’s about developing a series of questions and ideas which have a certain rigor and consequence to them. And if you can do that, it doesn’t matter which path you go down, as long as you go down the path well and have been consequential in the process.”

He worked under Douglas Stephen, Norman Foster, 1999 Pritzker Prize Laureate, and the late Richard Rogers, 2007 Pritzker Prize Laureate, before founding David Chipperfield Architects in London in 1985, which later expanded to additional offices in Berlin (1998), Shanghai (2005), Milan (2006) and Santiago de Compostela (2022).

His early career began on Sloane Street, designing a retail interior for the late Issey Miyake, leading to architectural work in Japan. The River and Rowing Museum (Henley-on-Thames, United Kingdom, 1989–1997) marked his inaugural building in his native country. He continued his work abroad, to early success for the reconstruction and reinvention of the Neues Museum (Berlin, Germany, 1993–2009) and the newly constructed James-Simon-Galerie (Berlin, Germany, 1999–2018). He credits his heightened sense of responsibility to these formative professional years, building in other countries for other cultures.

Collaboration has always been fundamental to his practice, upholding with certitude that, “the reality is that good buildings come from good process and good process means that you are engaging and collaborating with different forces.” During four decades, he has produced over one hundred works, which are expansive in typology and geography, ranging from civic, cultural and academic buildings to residences and urban masterplanning throughout Asia, Europe and North America.

As his practice grew more prolific, so did his advocacy for social and environmental welfare, censuring the commodification of architecture that serves global power rather than local society, and the interrelated lack of permanence that contributes to the climate crisis. “Architects can’t operate outside of society. We need society to come with us. And yes, maybe we can provoke and complain, and we can find models. But we need a planning framework, we need ambitions, we need priorities. Essentially, what we have to hope now is that the environmental crisis makes us reconsider priorities of society, that profit is not the only thing that should be motivating our decisions.”

Over recent years, he has developed a profound fondness and devotion to the community of Galicia, one of Spain’s poorest regions that paradoxically prospers with a high quality of life. Establishing the Fundación RIA in 2017, Chipperfield sponsors research, promotes ideas and aligns future development fostering locally-focused protection to the natural and built environments related to global challenges along the coast of the Ría de Arousa.

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Biography (continued)

Chipperfield has received awards including the RIBA Royal Gold Medal (United Kingdom, 2011), the European Union Prize for Contemporary Architecture—the Mies van der Rohe Award (Spain, 2011) and the Heinrich Tessenow Medal (Germany, 1999). He was elected to the Royal Academy of Arts (2008), awarded the Order of Merit of the Federal Republic of Germany (2009), and the Japan Art Association’s Praemium Imperiale for Architecture (Japan, 2013), and is a member of the Royal Institute of British Architects and an honorary fellow of the American Institute of Architects and the Bund Deutscher Architekten.

Chipperfield was the curator of the 13th Biennale Architettura in 2012, presenting the theme, Common Ground; selected as the architectural mentor for the Rolex Mentor and Protégé Arts Initiative in 2016–2017; and the guest editor for Domus in 2020. He was Professor of Architecture at the Staatliche Akademie der Bildenden Künste, Stuttgart from 1995 to 2001 and Norman R. Foster Visiting Professor of Architectural Design at Yale University in 2011.

He was appointed as Commander of the Order of the British Empire in 2004, knighted in 2010 and appointed to the Order of the Companions of Honour in 2021.

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Built Works

- 2022** Procuratie Vecchie, Venice, Italy
- Morland Mixité Capitale (La Felicité), Paris, France (in collaboration with Calq Architecture)
- Ceramic Art Avenue Taoxichuan, Jingdezhen, China
- 2021** Neue Nationalgalerie refurbishment, Berlin, Germany
- Zhejiang Medicine Headquarters, Shaoxing, China
- The Bryant, New York, United States of America
- 11-19 Jane Street, New York, United States of America
- 2020** Kunsthaus Zürich, Zurich, Switzerland
- Jacoby studios, Paderborn, Germany
- Carmen Würth Forum, Künzelsau, Germany
- 'The Torlonia Marbles; collecting masterpieces', Palazzo Cafarelli, Rome (temporary)
- 2019** West Bund Museum, Shanghai, China
- James-Simon-Galerie, Berlin, Germany
- 2018** Hoxton Press residential towers, London, United Kingdom (in collaboration with Karakusevic Carson Architects)
- Royal Academy of Arts, London, United Kingdom (in collaboration with Julian Harrap Architects)
- Selfridges Duke Street, London, United Kingdom
- SSENSE, Montreal, Canada
- Cava Arcari, Zovencedo, Italy
- Zheijiang Museum of Natural History, Anji, China
- Stadthöfe, Hamburg, Germany
- 2017** Amorepacific headquarters, Seoul, Republic of Korea
- Private House in Cherwell, United Kingdom
- Inagawa Cemetery Chapel and Visitor Centre, Hyogo, Japan (in collaboration with Key Operation Inc.)

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Built Works (continued)

- 2017** San Michele Island Cemetery, Venice, Italy
Palais Varnhagen, Berlin, Germany
Sanatorium Dr. Barner, Braunlage, Germany
Private House in Seoul, South Korea
- 2016** Forum Museumsinsel, Berlin, Germany
Westkaai Towers, Antwerp, Belgium
Valentino Flagship Store, Old Bond Street, London, United Kingdom
Private House in Munich, Germany (in collaboration with Mark Randel Architekten)
Brioni Madison Avenue Flagship Store, New York, United States of America
- 2015** One Kensington Gardens, London, United Kingdom
Valentino Flagship Store, Piazza di Spagna, Rome
Xixi Wetland Estate, Hangzhou, China
Private Studio in Berlin
Villa Eden, Gardone, Italy
MUDEC (Museo delle Culture di Milano), Milan, Italy
- 2014** Valentino Fifth Avenue Flagship Store, New York, United States of America
Bally Flagship Store, New Bond Street, London
Municipal Building, Seoul, South Korea (in collaboration with HAEHAN)
- 2013** Office Building Moganshan Road, Hangzhou, China
One Pancras Square, London, United Kingdom
Museo Jumex, Mexico City, Mexico (in collaboration with TAAU / Oscar Rodríguez)
Campus Joachimstraße, Berlin, Germany
Office Building 'Europaallee 21', Zurich Switzerland
Killesberg Residential building, Stuttgart, Germany

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Built Works (continued)

- 2013** Saint Louis Art Museum, St. Louis, Missouri, United States of America
(in collaboration with HOK)
- 2012** HEC Paris MBA Building, Jouy-en-Josas, France

Gesellschaftshaus Palmengarten, Frankfurt, Germany
- 2011** City of Justice, Barcelona and L'Hospitalet de Llobregat, Spain (in collaboration with Fermín Vázquez -b720 Arquitectos)

Palace of Justice, Salerno, Italy (in collaboration with Alberto Izzo & Partners)

Peek & Cloppenburg Department Store, Vienna, Austria

The Hepworth Wakefield, West Yorkshire, United Kingdom

Turner Contemporary, Margate, Kent, United Kingdom

Rockbund Project and Rockbund Art Museum, Shanghai, China
- 2010** Novartis Laboratory Building, Basel, Switzerland

Kaufhaus Tyrol, Innsbruck, Austria (in collaboration with Dieter Mathoi Architekten)

Museum Folkwang, Essen, Germany

Private House in Deurle, Belgium (In collaboration with DDM. Architectuur)
- 2009** Neues Museum, Museum Island, Berlin, Germany (in collaboration with Julian Harrap Architects)

Private House Blankense, Hamburg, Germany

Anchorage Museum at Rasmuson Center, Anchorage, Alaska, United States of America
(in collaboration with Kumin Associates Inc.)
- 2008** Ninetree Village, Hangzhou, China

Private House Elbchaussee, Hamburg, Germany

Kivik Art Center pavilion, Kivik, Sweden (in collaboration with Antony Gormley)

Campus Audiovisual, Barcelona, Spain (in collaboration with Fermín Vázquez - b720 Arquitectos)
- 2007** BBC Scotland Headquarters, Glasgow, United Kingdom

Gallery Building Am Kupfergraben, Berlin, Germany

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Built Works (continued)

- 2007** Empire Riverside Hotel, Hamburg, Germany
- Liangzhu Museum, Hangzhou, China
- Rena Lange headquarters, Munich, Germany
- 2006** America's Cup building 'Veles e Vents', Valencia, Spain (in collaboration with Fermín Vázquez -b720 Arquitectos)
- Museum of Modern Literature, Marbach am Neckar, Germany
- Des Moines Public Library, Des Moines, Iowa, United States of America (in collaboration with Herbert Lewis Kruse Blunck Architecture)
- 2005** Housing Villaverde, Madrid, Spain
- 2004** Parkside Apartments, Berlin, Germany
- Refurbishment and Extension Friedrichstraße 126, Berlin, Germany
- Figge Art Museum, Iowa, United States of America (in collaboration with Herbert Lewis Kruse Blunck Architecture)
- 2003** Teruel Urban Development, Aragon, Spain
- Private House in Frankfurt, Germany
- Gormley Studio, London, United Kingdom
- 2002** Private House in Corrubedo, Galicia, Spain
- 2001** Ernsting Service Center, Coesfeld-Lette, Germany
- Private house in Richmond, Surrey, United Kingdom
- Landeszentralbank, Gera, Germany
- Shore Club Hotel, Miami, United States of America (in collaboration with Fullerton Diaz Architects)
- 1997–2004** Dolce & Gabbana Stores, multiple locations
- 1997** Kaistraße Studios, Düsseldorf, Germany
- River & Rowing Museum, Henley-on-Thames, United Kingdom
- 1996** Private house in Dahlem, Berlin, Germany

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Built Works (continued)

1995 First Church of Christ Scientist, Richmond, United Kingdom

Wagamama Lexington Street, London, United Kingdom

**1993–
1997** Joseph Sloane Avenue Stores, multiple locations

1993 Katherine Hamnett stores, multiple locations

1992 Matsumoto Corporation headquarters, Okayama, Japan

1991 Gotoh Museum, Chiba, Japan

1990 Toyota Auto, Kyoto, Japan

1989 Agar Grove studios, London, United Kingdom

1987 Arnolfini Arts Centre, Bristol, United Kingdom

Brownlow Mews studio, London, United Kingdom

**1986–
1994** Equipment Stores, multiple locations

**1985–
1986** Issey Miyake Stores, multiple locations

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Works in Progress

National Archaeological Museum of Athens, Athens, Greece, 2022–Present (in collaboration with Alexandros N Tombazis & Associates)

LSE Firoz Lalji Global Hub, London, United Kingdom, 2022–Present

Luxwerk Masterplan, Berlin, Germany, 2022–Present

Parliamentary Precinct Block 2, Ottawa, Canada, 2022–Present (in collaboration with Zeidler Architecture)

Dairy Road Residential Development, Canberra, Australia, 2021–Present

Arena Santa Giulia, Milan, Italy, 2021–Present (in collaboration with Arup)

Development Schützenstraße, Munich, Germany, 2021–Present

1014 Fifth Avenue, New York, United States of America, 2021–Present

Dunard Centre, Edinburgh, United Kingdom, 2020–Present (in collaboration with Reiach and Hall Architects)

University of Padua Social and Economic Sciences campus, Padua, Italy, 2019–Present

Jenners Department store redevelopment, Edinburgh, United Kingdom, 2019–Present

Nieuw Zuid Residential and Office Buildings, Antwerp, Belgium, 2019–Present

The Grand, Nieuwpoort, Belgium, 2019–Present

Rolex Building, New York, United States of America, 2019–Present

Jannowitz Tower, Berlin, Germany, 2019–Present

Georg-Knorr-Park, Berlin, Germany, 2019–Present

Hertogensite Residences, Leuven, Belgium, 2018–Present

Paseo de Pereda 9-12, Santander, Spain, 2017–Present

Elbtower, Hamburg, Germany, 2017–Present

Lah Contemporary, Bled, Slovenia, 2016–Present

Lyon Confluence (îlots A1-A2 nord, ZAC 2), Lyon, France, 2016–Present

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Works in Progress (continued)

30 Grosvenor Square, London, United Kingdom, 2016–Present

Office Building Karlstraße, Munich Germany, 2016–Present

Shanghai Municipal Council Building, Shanghai, China, 2015–Present

Marina Resort, Bad Saarow, Germany, 2015–Present

Mughal Museum, Agra, India, 2015–Present

Bötzow Brewery, Berlin, Germany, 2013–Present

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Solo and Group Exhibitions

- 2022** *Summer Exhibition 2022*, Royal Academy of Arts, London, United Kingdom
- Le Procuratie Vecchie in Piazza San Marco*, CASABELLAlaboratorio, Milan, Italy
- Best high rises: DAM International High-Rise Award 2022/23*, Museum Angewandte Kunst, Frankfurt, Germany
- 2021** *Summer Exhibition 2021*, Royal Academy of Arts, London, United Kingdom
- 2020** *Summer Exhibition 2020*, Royal Academy of Arts, London, United Kingdom
- 2019** *David Chipperfield Architects: four projects*, Mextropoli 2019, Museo de la Ciudad, Mexico City, Mexico
- Summer Exhibition 2019*, Royal Academy of Arts, London, United Kingdom
- David Chipperfield Architects Works 2018*, Basilica Palladiana, Vicenza, Italy
- 2017** *Summer Exhibition 2017*, Royal Academy of Arts, London, United Kingdom
- 2015** *Essentials. David Chipperfield Architects 1985–2015*, Museo ICO, Madrid, Spain
- Summer Exhibition 2015*, Royal Academy of Arts, London, United Kingdom
- Great by Design: British Architecture—Asian Vision*, RIBA, Hong Kong
- 2014** *Sticks and Stones*, Neue Nationalgalerie, Berlin, Germany
- Summer Exhibition 2014*, Royal Academy of Arts, London, United Kingdom
- London's Growing Up*, NLA—London's Centre for Built Environment, London, United Kingdom
- New Acquisitions. Works on Paper. 1967–2013*, Tchoban Foundation, Berlin, Germany
- Designs of The Year*, Design Museum, London, United Kingdom
- Brits who Built The Modern World*, RIBA, London, United Kingdom
- 2013** *Readable Objects*, Aram Gallery, London, United Kingdom
- Pavillon de l'Arsenal*, Paris, France
- Summer Exhibition 2013*, Royal Academy of Arts, London, United Kingdom
- Architectural Model Exhibition*, Turner Contemporary, Margate, United Kingdom

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Solo and Group Exhibitions (continued)

- 2012** Bauhaus Live at the Aram Gallery, London, UK Still Being, CCBB, Brazil
Summer Exhibition 2012, Royal Academy of Arts, London, United Kingdom
Chromazone, Victoria & Albert Museum, London, United Kingdom
- 2011** Shenzhen & Hong Kong Bi-city Biennale of Urbanism and Architecture, People's Republic of China
Summer Exhibition 2011, Royal Academy of Arts, London, United Kingdom
David Chipperfield Architects, Seoul, Republic of Korea
DAM Prize for Architecture in Germany 2010: The 23 best buildings, Frankfurt, Germany
RIBA Architecture Open, London, United Kingdom
- 2010** *Form Matters—Questioni di forma*, Pisa, Italy
East and West Meet, Architecture Exhibition, China
Summer Exhibition 2010, Royal Academy of Arts, London, United Kingdom
David Chipperfield Architects: Form Matters, Fundacion Pedro Barrie de la Maza, A Coruna, Spain
- 2009** *David Chipperfield Architects: Form Matters*, Design Museum, London, United Kingdom
Am Kupfergraben 10, DAM Frankfurt, Germany
- 2008** *David Chipperfield Architects: Two Projects*, Royal Academy of Arts, London, United Kingdom
David Chipperfield—Recent Work, Lichtzentrum Zumtobel, Berlin, Germany
The Neues Museum, Berlin: Restoration, Repair, and Intervention, The Soane Museum, London, United Kingdom
David Chipperfield—Recent Work, Lichtforum, Dornbirn, Austria
Museums of the 21st Century: Ideas, Projects, Buildings, Kunstbibliothek (in collaboration with Art Centre Basel), Berlin, Germany
Design Cities Istanbul Modern, Turkey
Summer Exhibition 2008, Royal Academy of Arts, London, United Kingdom

2023 Pritzker Architecture Prize Media Kit

Solo and Group Exhibitions (continued)

- 2007** Stadt und Haus—Neue Architektur in Berlin, Germany
Contemporary Architecture in Galicia, Spain
IX Bienal de Arquitectura y Urbanismo Espanola, Palacio de Sobrellano, Comillas, Spain
Summer Exhibition 2007, Royal Academy of Arts, London, United Kingdom
Horizons—Madrid Social Housing 1981–2006, RIBA, London, United Kingdom
Berlin-New York Dialogues—Buildings in Context, AIA Centre for Architecture, New York, United States of America
Stadtwohnen, BDA Gallery, Berlin, Germany
- 2006** A Yellow Box in Qingpu, Shanghai, People’s Republic of China
On Cities, 10th Venice Biennale, Venice, Italy
- 2005** *David Chipperfield: Idea e Realta*, Palazzo Della Ragione, Padua, Italy
Sensi Contemporanei—Metamorph, Reggio Calabria, Italy
The Stirling Prize: A celebration of British Architecture, Victoria & Albert Museum, London, United Kingdom
- 2004** *Metamorph*, 9th Venice Biennale, Venice, Italy
Post Modernism Revisted, Deutsches Architektur Museum, Frankfurt, Germany
New Stone Architecture in Berlin, Verona Fiera, Italy
Masterplan Museumsinsel—ein Europäisches Projekt and Berlin im Fluss, Senatsverwaltung für Stadtentwicklung, Berlin, Germany
Stadt der Architektur. Architektur der Stadt. Berlin 1900–2000, Neues Museum, Berlin, Germany
Summer Exhibition 2000, Royal Academy of Arts, London, United Kingdom, 2004
- 1999** *Architecture and Design of Second Modernism*, Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany
Architecture for a New Century, River and Rowing Museum, Henley-on-Thames, UK, Exhibition for the 6th Mies van der Rohe Award for European Architecture, Barcelona, Spain
Heinrich Tessenow Exhibition, Dresden and Hamburg, Germany

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Solo and Group Exhibitions (continued)

- 1999** *Home*, Glasgow, United Kingdom
- Little Buildings*, Purves & Purves showroom, London, United Kingdom
- Museums for a New Millennium: Concepts, Projects, Buildings*, Art Centre, Basel, Switzerland
- New British Architecture and Product Design*, British Consulate, New York, New York, United States of America
- New Urban Environments*, The Royal Academy, travelling exhibition *Recent Projects*, Galerie Renate Kammer, Hamburg, Germany
- The New Architecture*, Venice, Italy
- 1998** *Architects as Designers*, Kunstgewerbemuseum, Berlin, Germany
- Cities of the Future*, traveling exhibition [Far East] for The British Council
- Contemporary Houses for Hamburg*, Galerie Renate Kammer, Hamburg, Germany
- Futuropolis*, traveling exhibition for The British Council
- 1997** *David Chipperfield*, Jaroslav Fragner Gallery, Prague, Czech Republic
- Grassmesse*, Museum für Kunsthandwerk, Leipzig, Germany
- Living Design Exhibition*, British Council, London, United Kingdom
- New Works/Future Visions: An exhibition of British Architecture*, São Paulo, Brazil
- 1995** *Houses, Offices and Museums*, Aedes Gallery, Berlin, Germany
- 1994** *Three Houses*, Galerie für Architektur, Hamburg, Germany
- 1993** *Das Schloß* in collaboration with Peter St. John and Adam Caruso, Berlin, Germany
- David Chipperfield Architecture 1985–1992*, Bolzano, Klagenfurt, Zurich
- 1992** *Light and Architecture*, Ingolstadt, Germany
- Projects in Japan—David Chipperfield*, Ljubljana, Slovenia
- 1991** *David Chipperfield Architecture 1985–1991*, Rome, Lisbon, Antwerp
- 1990** *David Chipperfield Architecture 1985–1990*, Naples, Italy
- Metropole “90”*; Pavillon de l’Arsenal, Paris, France

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Solo and Group Exhibitions (continued)

- 1989** *Latter Day Modernism*, Camden Arts Centre, London, United Kingdom
- The British Week*, Scala Gallery, Copenhagen, Denmark
- 1988** *Correspondances*, Institut Français d'Architecture in collaboration with 9H Gallery and British Council, Paris, France
- Gotoh Museum*, Fabian Carlsson Gallery, London, United Kingdom
- 1987** *Four London Architects*, 9H Gallery, London, United Kingdom
- 1986** *Recent Work*, Gund Gallery, Harvard University, Cambridge, Massachusetts, United States of America
- 1985** *40 Under 40*, Royal Institute of British Architects, London, United Kingdom
- 1983** *Ten Young Architects*, RIBA, London, United Kingdom

2023 Pritzker Architecture Prize Media Kit

Selected Awards

- 2022** AIA New York Design Award for The Bryant
- 2021** Urban Land Institute Germany Lifetime Achievement Award
- RIBA International Award for Excellence for the James-Simon-Galerie and Amorepacific Headquarters
- RIBA National Award and RIBA Conservation Award for Royal Academy of Arts
- Monocle Architect of the Year
- 2020** Architekturpreis Berlin for Jacoby Studios
- DAM Preis für Architektur in Deutschland for James-Simon-Galerie
- 2019** AIA UK Award for Amorepacific Headquarters
- 2018** Korean Institute of Architects Award for Amorepacific headquarters
- EU Prize for Cultural Heritage, Europa Nostra Award, Grand Prix for Sanatorium Dr. Barner
- 2016** RIBA International Awards for Excellence for Saint Louis Art Museum and Museo Jumex
- Architekturpreis Berlin, Commendation for Campus Joachimstraße
- Civic Trust Awards, Special Award for Sustainability for One Pancras Square
- 2015** AIA International Region Design Award, Honor in Category Open International for Museo Jumex
- AIA UK Chapter Excellence in Design Award for Office building Moganshan Road
- 2014** RIBA National Award for One Pancras Square
- RIBA EU Award for Campus Joachimstraße
- 2013** Praemium Imperiale Architectural Laureate
- RIBA EU Award for HEC Paris MBA building
- AIA UK Chapter Excellence in Design Award for Saint Louis Art Museum
- 2012** RIBA National Awards for The Hepworth Wakefield and Turner Contemporary
- Wallpaper Design Awards, Category Best New Public Building for The Hepworth Wakefield

2023 Pritzker Architecture Prize Media Kit

Selected Awards (continued)

- 2012** Civic Trust Awards, Commendation for Turner Contemporary
AIA UK Chapter Excellence in Design Award for Novartis Laboratory Building
- 2011** RIBA Royal Gold Medal
Deutscher Architekturpreis for Neues Museum
RIBA International Prize for Novartis Laboratory Building
RIBA EU Awards for Museum Folkwang and for Kaufhaus Tyrol
European Union Prize for Contemporary Architecture—Mies van der Rohe Award for Neues Museum
Conde Nast Traveller Innovation and Design Award, Culture for The Hepworth Wakefield; and Reader's Choice Award for Turner Contemporary
Architekturpreis Beton for Neues Museum
- 2010** Wolf Prize in Architecture
RIBA Crown Estate Conservation Award for Neues Museum
European Union Prize for Cultural Heritage / Europa Nostra Awards, Grand Prix for Neues Museum
RIBA Awards for Neues Museum and City of Justice
RIBA International Prize for Anchorage Museum at Rasmuson Center
Travel and Leisure Design Award, Best Museum for Neues Museum
AIA UK Chapter Excellence in Design Award for Neues Museum
DAM Preis für Architektur in Deutschland for Neues Museum
AIA UK Chapter Excellence in Design Awards for Gallery building Am Kupfergraben and America's Cup building 'Veles e Vents'
- 2009** RIBA International Prize for Ninetree Village
- 2008** Architekturpreis Berlin, Special Award for Neues Museum
RIBA EU Awards for Gallery building Am Kupfergraben; and for Empire Riverside Hotel
RIBA National Award for BBC Scotland

2023 Pritzker Architecture Prize Media Kit

Selected Awards (continued)

- 2008** Business Week Architectural Record China Award, Category Best Public Building for Liangzhu Museum
- Conde Nast Traveller Innovation and Design Award, Category Culture for Museum of Modern Literature
- 2007** RIBA Stirling Prize for Museum of Modern Literature
- Deutscher Architekturpreis, Commendation for Museum of Modern Literature
- RIBA EU Awards for America's Cup building 'Veles e Vents' and Museum of Modern Literature
- RIBA International Prize for Des Moines Public Library
- 2006** AIA Central States Region Awards for Figge Art Museum; and for Des Moines Public Library
- 2005** Architekturpreis Beton for Museum of Modern Literature
- 2004** Centre de Cultura Contemporània de Barcelona European Award for Public Urban Space for Teruel Urban Redevelopment
- RIBA National Award for Gormley Studio
- 2003** RIBA EU Award for Private house in Corrubedo
- 1999** Heinrich-Tessenow-Medaille, Gold
- RIBA National Award, Category Arts and Leisure for River & Rowing Museum
- Royal Fine Art Commission Trust / BSKyB Award, Category Best Building of the Year England for River & Rowing Museum
- 1998** AIA UK Chapter Excellence in Design Award for River & Rowing Museum
- RIBA Regional Award for River & Rowing Museum

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Previous Laureates

Diébédo Francis Kéré, 2022 Laureate

Burkina Faso and Germany

Presented at The Marshall Building, The London School of Economics and Political Science, London, United Kingdom

Anne Lacaton and Jean-Philippe Vassal, 2021 Laureates

France

Presented virtually

Yvonne Farrell and Shelley McNamara, 2020 Laureates

Ireland

Presented virtually

Arata Isozaki, 2019 Laureate

Japan

Presented at the Château de Versailles, Versailles, France

Balkrishna Doshi, 2018 Laureate

India

Presented at the Aga Khan Museum, Toronto, Canada

Rafael Aranda, Carme Pigem and Ramon Vilalta, 2017 Laureates

Spain

Presented at the State Guest House, Akasaka Palace, Tokyo, Japan

Alejandro Aravena, 2016 Laureate

Chile

Presented at the United Nations Headquarters, New York, New York

Frei Otto, 2015 Laureate

Germany

Presented at the New World Center, Miami Beach, Florida

Shigeru Ban, 2014 Laureate

Japan

Presented at the Rijksmuseum, Amsterdam, The Netherlands

Toyo Ito, 2013 Laureate

Japan

Presented at the John F. Kennedy Presidential Library and Museum, Boston, Massachusetts

Wang Shu, 2012 Laureate

The People's Republic of China

Presented at the Great Hall of the People, Beijing, The People's Republic of China

Eduardo Souto de Moura, 2011 Laureate

Portugal

Presented at the Andrew W. Mellon Auditorium, Washington, DC

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Previous Laureates (continued)

Kazuyo Sejima and Ryue Nishizawa, 2010 Laureates

Japan

Presented at the Immigration Museum, Ellis Island, New York Bay

Peter Zumthor, 2009 Laureate

Switzerland

Presented at the Palace of the Buenos Aires City Legislature, Buenos Aires, Argentina

Jean Nouvel, 2008 Laureate

France

Presented at the Library of Congress, Washington, DC

Richard Rogers, 2007 Laureate

United Kingdom

Presented at the Banqueting House, Whitehall Palace, London, United Kingdom

Paulo Mendes da Rocha, 2006 Laureate

Brazil

Presented at the Dolmabahçe Palace, Istanbul, Turkey

Thom Mayne, 2005 Laureate

United States of America

Presented at the Jay Pritzker Pavilion, Millennium Park, Chicago, Illinois

Zaha Hadid, 2004 Laureate

United Kingdom

Presented at the State Hermitage Museum, St. Petersburg, Russia

Jørn Utzon, 2003 Laureate

Denmark

Presented at Royal Academy of Fine Arts of San Fernando, Madrid, Spain

Glenn Murcutt, 2002 Laureate

Australia

Presented at Michelangelo's Campidoglio in Rome, Italy

Jacques Herzog and Pierre de Meuron, 2001 Laureates

Switzerland

Presented at Thomas Jefferson's Monticello in Charlottesville, Virginia

Rem Koolhaas, 2000 Laureate

Netherlands

Presented at the Jerusalem Archaeological Park, Israel

Norman Foster, 1999 Laureate

United Kingdom

Presented at the Altes Museum, Berlin, Germany

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Previous Laureates (continued)

Renzo Piano, 1998 Laureate

Italy

Presented at the White House, Washington, DC

Sverre Fehn, 1997 Laureate

Norway

Presented at the construction site of the Guggenheim Museum, Bilbao, Spain

Rafael Moneo, 1996 Laureate

Spain

Presented at the construction site of the Getty Center, Los Angeles, California

Tadao Ando, 1995 Laureate

Japan

Presented at the Grand Trianon and the Palace of Versailles, France

Christian de Portzamparc, 1994 Laureate

France

Presented at The Commons, Columbus, Indiana

Fumihiko Maki, 1993 Laureate

Japan

Presented at Prague Castle, Czech Republic

Alvaro Siza, 1992 Laureate

Portugal

Presented at the Harold Washington Library Center, Chicago, Illinois

Robert Venturi, 1991 Laureate

United States of America

Presented at Palacio de Iturbide, Mexico City, Mexico

Aldo Rossi, 1990 Laureate

Italy

Presented at Palazzo Grassi, Venice, Italy

Frank O. Gehry, 1989 Laureate

United States of America

Presented at Todai-ji Buddhist Temple, Nara, Japan

Oscar Niemeyer, 1988 Laureate

Brazil

Presented at the Art Institute of Chicago, Illinois

Gordon Bunshaft, 1988 Laureate

United States of America

Presented at the Art Institute of Chicago, Illinois

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Previous Laureates (continued)

Kenzo Tange, 1987 Laureate

Japan

Presented at the Kimball Art Museum, Fort Worth, Texas

Gottfried Böhm, 1986 Laureate

Germany

Presented at Goldsmiths' Hall, London, United Kingdom

Hans Hollein, 1985 Laureate

Austria

Presented at the Huntington Library, Art Collections and Botanical Gardens, San Marino, California

Richard Meier, 1984 Laureate

United States of America

Presented at the National Gallery of Art, Washington, DC

leoh Ming Pei, 1983 Laureate

United States of America

Presented at The Metropolitan Museum of Art, New York, New York

Kevin Roche, 1982 Laureate

United States of America

Presented at the Art Institute of Chicago, Illinois

James Stirling, 1981 Laureate

United Kingdom

Presented at the National Building Museum, Washington, DC

Luis Barragán, 1980 Laureate

Mexico

Presented at Dumbarton Oaks, Washington, DC

Philip Johnson, 1979 Laureate

United States of America

Presented at Dumbarton Oaks, Washington, DC

About the Medal



The bronze medallion awarded to each Laureate of the Pritzker Architecture Prize is based on designs of Louis Sullivan, famed Chicago architect generally acknowledged as the father of the skyscraper. On one side is the name of the prize. On the reverse, three words are inscribed, "firmness, commodity and delight." These are the three conditions referred to by Henry Wotton in his 1624 treatise, *The Elements of Architecture*, which was a translation of thoughts originally set down nearly 2,000 years ago by Marcus Vitruvius in his *Ten Books on Architecture*, dedicated to the Roman Emperor Augustus. Wotton, who did the translation when he was England's first ambassador to Venice, used the complete quote as: "The end is to build well. Well-building hath three conditions: commodity, firmness and delight."

2023 Pritzker Architecture Prize Media Kit

History of the Prize

The Pritzker Architecture Prize was established by The Hyatt Foundation in 1979 to annually honor a living architect whose built work demonstrates a combination of those qualities of talent, vision and commitment, which has produced consistent and significant contributions to humanity and the built environment through the art of architecture. It has often been described as “architecture’s most prestigious award” or as “the Nobel of architecture.”

The prize takes its name from the Pritzker family, whose international business interests, which include the Hyatt Hotels, are headquartered in Chicago. They have long been known for their support of educational, social welfare, scientific, medical and cultural activities. Jay A. Pritzker, who founded the prize with his wife, Cindy, died on January 23, 1999. His eldest son, Thomas J. Pritzker, has become chairman of The Hyatt Foundation. In 2004, Chicago celebrated the opening of Millennium Park, in which a music pavilion designed by Pritzker Laureate Frank Gehry was dedicated and named for the founder of the prize. It was in the Jay Pritzker Pavilion that the 2005 awarding ceremony took place.

Tom Pritzker explains, “As native Chicagoans, it’s not surprising that we are keenly aware of architecture, living in the birthplace of the skyscraper, a city filled with buildings designed by architectural legends such as Louis Sullivan, Frank Lloyd Wright, Mies van der Rohe and many others.”

He continues, “In 1967, our company acquired an unfinished building which was to become the Hyatt Regency Atlanta. Its soaring atrium was wildly successful and became the signature piece of our hotels around the world. It was immediately apparent that this design had a pronounced effect on the mood of our guests and attitude of our employees. While the architecture of Chicago made us cognizant of the art of architecture, our work with designing and building hotels made us aware of the impact architecture could have on human behavior.”

And he elaborates further, “So in 1978, when the family was approached with the idea of honoring living architects, we were responsive. Mom and Dad (Cindy and the late Jay A. Pritzker) believed that a meaningful prize would encourage and stimulate not only a greater public awareness of buildings, but also would inspire greater creativity within the architectural profession.” He went on to add that he is extremely proud to carry on that effort on behalf of his family.

Many of the procedures and rewards of the Pritzker Prize are modeled after the Nobel Prize. Laureates of the Pritzker Architecture Prize receive a \$100,000 grant, a formal citation certificate, and since 1987, a bronze medal. Prior to that year, a limited edition Henry Moore sculpture was presented to each Laureate.

Nominations are accepted from all nations; from government officials, writers, critics, academicians, fellow architects, architectural societies or industrialists, virtually anyone who might have an interest in advancing great architecture. The prize is awarded irrespective of nationality, race, creed, gender or ideology.

The nominating procedure is continuous from year to year, closing each November. Nominations received after the closing are automatically considered in the following calendar year. The final selection is made by an international jury through undisclosed deliberations and voting.

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The Evolution of the Jury

The first jury, assembled in 1979, consisted of the late J. Carter Brown, then director of the National Gallery of Art in Washington, DC; the late J. Irwin Miller, then chairman of the executive and finance committees of Cummins Engine Company; the late César Pelli, architect and at the time, Dean of the Yale University School of Architecture; Arata Isozaki, architect from Japan and 2019 Pritzker Prize Laureate; and the late Kenneth Clark (Lord Clark of Saltwood), noted English author and art historian.

Jury members are invited to serve for a minimum three-year tenure. The gradual changes over time in the jury composition allow for a balance between stability and new perspectives on the committee. Lord Rothschild of the UK was Chair of the Pritzker Prize Jury from 2002–2004. Lord Peter Palumbo, well-known architectural patron and former chairman of the Arts Council of Great Britain, former trustee of the Mies van der Rohe Archives of the Museum of Modern Art in New York, and former chairman of the trustees, Serpentine Galleries, served as Chair from 2005–2016 and continued as a member through 2018. 2002 Pritzker Prize Laureate Glenn Murcutt, joined the Jury in 2011 and held the Chair position from 2017–2018. U.S. Supreme Court Justice Stephen Breyer, joined the Jury in 2012, was appointed Chair from 2019–2020, and presently remains a member of the Jury.

Jury members are assembled from around the world and reflect a variety of professions and points of view. The current Jury Chair is Alejandro Aravena of Santiago, Chile, 2016 Pritzker Prize Laureate, Founder and Executive Director of ELEMENTAL, and former Juror.

Other current members include André Aranha Corrêa do Lago, architectural critic, curator and Brazilian Ambassador to India (Delhi, India); Barry Bergdoll, Meyer Schapiro Professor of Art History and Archaeology at Columbia University (New York, NY); Deborah Berke, architect, educator and Dean of the Yale School of Architecture (New York, NY); Sejima Kazuyo, 2010 Pritzker Prize Laureate and Japanese architect (Tokyo, Japan); Benedetta Tagliabue, architect and educator from Italy who runs her practice, EMBT (Barcelona, Spain); and Wang Shu, 2012 Pritzker Prize Laureate, Chinese architect and educator (Hangzhou, China).

Others who have served include people from the world of business such as the late Thomas J. Watson, Jr., former chairman of IBM; the late Giovanni Agnelli, former chairman of Fiat; Rolf Fehlbaum, then chairman of Vitra, Basel, Switzerland; and Ratan N. Tata, Chairman of Tata Trusts, Mumbai, India.

Critics, journalists and curators include the late Toshio Nakamura, former editor of *a+u* in Japan; the late Ada Louise Huxtable, author and architecture critic and the longest serving juror to date; Victoria Newhouse, architectural historian and author; Karen Stein, writer, editor and architectural consultant in New York; and Kristin Feireiss, architecture curator, writer and editor based in Berlin, Germany.

Numerous architects from around the world have served including Americans Frank Gehry, the late Philip Johnson and the late Kevin Roche; as well as the late Ricardo Legorreta of Mexico, Fumihiko Maki of Japan and the late Charles Correa of India; Jorge Silvetti, architect and professor of architecture at Harvard University, Boston, Massachusetts; and Balkrishna Vithaldas Doshi, 2018 Pritzker Prize Laureate, architect and professor of architecture from Ahmedabad, India. Since 2000, there have been many outstanding architects associated with the Pritzker Prize Jury including Juhani Pallasmaa, architect, professor and author, Helsinki, Finland; Shigeru Ban, 2014 Pritzker Prize Laureate, architect and professor at Keio University, Tokyo, Japan; Carlos Jimenez, a principal of Carlos Jimenez and professor at Rice University, Houston, Texas;

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The Evolution of the Jury (continued)

the late Zaha Hadid, 2004 Pritzker Prize Laureate and architect; Renzo Piano, 1998 Pritzker Prize Laureate and architect, of Paris, France and Genoa, Italy; the late Richard Rogers, 2007 Pritzker Prize Laureate and architect, London, United Kingdom; and Yung Ho Chang, architect and educator of Beijing, The People's Republic of China.

Manuela Lucá-Dazio, based in Paris, France, is the current Executive Director of the Pritzker Prize and the former Executive Director of the Department of Visual Arts and Architecture of La Biennale di Venezia. Martha Thorne, former Dean of IE School of Architecture and Design (Madrid, Spain) and former associate curator of architecture at the Art Institute of Chicago (Illinois, USA), was Executive Director from 2005-2021, following the late Bill Lacy, architect and advisor to the J. Paul Getty Trust, and former president of the State University of New York at Purchase, who was Executive Director from 1998 to 2005. Previous secretaries to the jury were the late Brendan Gill, who was architecture critic of The New Yorker magazine, and the late Carleton Smith. The late Arthur Drexler, former Director of the Department of Architecture and Design at The Museum of Modern Art in New York City, was a consultant to the jury for many years.

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Pritzker Ceremonies Through the Years

Soon after establishing the Pritzker Architecture Prize in 1979, the Pritzker family began a tradition of moving the award ceremonies to architecturally and historically significant venues throughout the world. Befitting a truly international prize, the ceremony has been held in fifteen countries on four continents from North and South America to Europe to the Middle East to Far East Asia.

For the first two years of the Prize, the ceremony was held at historic Dumbarton Oaks in the Georgetown neighborhood of Washington, D.C. where the first Laureate, Philip Johnson, designed a major addition to the estate. For six of its first seven years, the Prize was awarded in the District of Columbia. For the fourth year of the Pritzker Prize, the ceremony traveled for the first time—to the Art Institute of Chicago. It wasn't until 1986 that the Pritzker Prize was awarded at an international location.

Since then, Europe has hosted the ceremony thirteen times in eight countries, thrice in the United Kingdom and twice each in Spain, Italy and France. Beyond Europe and the U.S., the Prize has traveled twice to the Middle East and Latin America, and thrice to East Asia.

The ceremony has taken place at three UNESCO World Heritage sites. In 1989, Frank Gehry was honored at the 8th century Buddhist temple Todai-ji in Nara, Japan. Tadao Ando and then Arata Isozaki, in 1995 and 2019, respectively, were celebrated at the Palace of Versailles in France. In 2001, Jacques Herzog and Pierre de Meuron were awarded jointly at Monticello in Virginia.

Historically significant sites have served as venues for the prize, including the 1991 ceremony at the Palace of Iturbide in Mexico City where the first Emperor of Mexico was crowned, the 9th century Prague Castle in the Czech Republic in 1993, and at the foot of Temple Mount in Jerusalem Archaeological Park in 2000, which at the time, was the oldest site to date. In 2002, the ceremony took place on one of the seven traditional hills of Rome in Michelangelo's monumental Piazza di Campidoglio. In 2004, the Hermitage Museum in St. Petersburg, comprised of palaces of the Russian czars, hosted the ceremony honoring the first female winner of the award, Zaha Hadid, and in 2010, the ceremony was held in the middle of New York Harbor at Ellis Island's Immigration Museum.

In 2012, the Prize ceremony was held for the first time in China. Coincidentally, Chinese architect Wang Shu was the Laureate and received the award in Beijing's Great Hall of the People. Shu was not the first architect to be honored in his home country, but as ceremony locations are usually chosen each year long before the Laureate is selected, there is no direct relationship between the honoree and the ceremony venue.

As architecture is as much art as design, the Pritzker Prize ceremony has been held in numerous museums including New York's Metropolitan Museum of Art, Washington, D.C.'s National Gallery of Art, Fort Worth's Kimball Museum, Bilbao's Guggenheim Museum, Amsterdam's Rijksmuseum and Toronto's Aga Kahn Museum. Libraries have been a popular venue choice, including the John F. Kennedy Presidential Library and Museum, the Harold Washington Library in Chicago, the Library of Congress in Washington, D.C. and the Huntington Library, Arts Collections and Botanical Gardens near Los Angeles.

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Pritzker Ceremonies Through the Years (continued)

The Pritzker Prize ceremony often visits newly opened or unfinished buildings such in 1996, when the occasion was held at the construction site of the Getty Center, Los Angeles. In 2005, the ceremony was held at the new Jay Pritzker Pavilion at Chicago’s Millennium Park, designed by 1989 Laureate Frank Gehry. In 2022, the ceremony took place at the recently opened Marshall Building, London School of Economics and Political Science, designed by Grafton Architects, led by 2020 Laureates Yvonne Farrell and Shelley McNamara.

Heads of state have been among the many dignitaries to attend Pritzker Prize ceremonies. U.S. Presidents Clinton and Obama attended ceremonies in Washington in 1998 and 2011 respectively, the former being held at the White House. The King of Spain attended the 2003 ceremony at the Royal Academy of Fine Arts of San Fernando in Madrid. The Prime Minister of Turkey and the President of the Czech Republic also attended ceremonies when held in their respective countries. Their Majesties, the Emperor and Empress of Japan, attended the 2017 ceremony at the Akasaka Palace, Tokyo, which was originally built as the residence for the Crown Prince in 1909.

In 2020 and 2021, special ceremony videos were produced and shared virtually due to limitations associated with the COVID-19 pandemic. Farrell and McNamara, 2021 Laureates Anne Lacaton and Jean-Philippe Vassal, and dignitaries filmed their remarks remotely, at public and private locations around the world including the Long Room, Trinity College, Dublin, Ireland; the State Reception Room, Áras an Uachtaráin, Dublin, Ireland; Palacio de Liria, Madrid, Spain; Fort of Bregançon, Provence-Alpes-Côte d’Azur, France; and at built works by the Laureates including Frac Grand Large—Hauts-de-France, Dunkerque, France and Palais de Tokyo, Paris, France.

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