

The Pritzker Architecture Prize

2026 Laureate
Smiljan Radić Clarke
Chile

Media Kit



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Media Release Announcing the 2026 Laureate

Smiljan Radić Clarke Receives the 2026 Pritzker Architecture Prize

The Pritzker Architecture Prize announces Smiljan Radić Clarke, of Santiago, Chile, as the 2026 Laureate of the Pritzker Architecture Prize, the award that is regarded internationally as architecture's highest distinction.

"Architecture exists between large, massive, and enduring forms—structures that stand under the sun for centuries, waiting for our visit—and smaller, fragile constructions—fleeting as the life of a fly, often without a clear destiny under conventional light. Within this tension of disparate times, we strive to create experiences that carry emotional presence, encouraging people to pause and reconsider a world that so often passes them by with indifference," expresses Radić.

Radić refuses a repeatable architectural language; instead, each project is approached as a singular inquiry, grounded in first principles and informed by noncontinuous history. Context, use and anthropological awareness take precedence. Site is understood not only in physical terms, but also as a convergence of history, social practice, and political circumstance.

The 2026 Jury Citation states, in part, "Through a body of work positioned at the crossroads of uncertainty, material experimentation, and cultural memory, Smiljan Radić favours fragility over any unwarranted claim to certainty. His buildings appear temporary, unstable, or deliberately unfinished—almost on the point of disappearance—yet they provide a structured, optimistic and quietly joyful shelter, embracing vulnerability as an intrinsic condition of lived experience."

Across his work, site-specific strategies recur in varied forms, allowing each building to emerge from its particular conditions rather than a signature formula. Buildings may be partially embedded in the ground rather than placed upon it as at Restaurant Mestizo (Santiago, Chile 2006), oriented to shelter from prevailing winds or harsh light such as in Pite House (Papudo, Chile, 2005), or shaped through adaptive reuse rather than replacement as with Chile Antes de Chile, the extension of the Chilean Museum of Pre-Columbian Art (Santiago, Chile, 2013).

"In every work, he is able to answer with radical originality, making the unobvious obvious. He reverts back to the most irreducible basic foundations of architecture, exploring at the same time, limits that have not yet been touched. Developed in a context of unforgiving circumstances, from the edge of the world, with a practice of just a few collaborators, he is capable of bringing us to the innermost core of the built environment and the human condition," comments Alejandro Aravena, Chair of the Jury and 2016 Pritzker Prize Laureate.

Radić's architecture reveals its rigor not through formal assertion, but through the discipline of its construction. His work often appears austere or elemental, yet this impression conceals precise engineering and construction. Materials such as concrete, stone, timber, and glass are deployed in deliberate relation to one another to shape weight, light, sound, and enclosure. At the Serpentine Gallery Pavilion (London, United Kingdom, 2014), a translucent fiberglass shell rests on immense load-bearing, locally-sourced stones. Light is filtered rather than displayed and enclosure remains partial, allowing visitors to experience shelter without complete separation from the surrounding park. At Teatro Regional del Biobío (Concepción, Chile, 2018), a carefully engineered semi-translucent envelope modulates light and supports acoustic performance through restraint. Construction becomes a kind of storytelling, where texture and mass carry as much meaning as form.

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Media Release (continued)

As the Jury Citation further notes, “To render the qualities of his architectural work in spoken language is intrinsically difficult, for in his designs he works with dimensions of experience that are immediately palpable but escape verbalization—like the perception of time itself: immediately recognizable, yet conceptually evasive. His buildings are not conceived simply as visual artifacts; rather, they demand embodied presence.”

His works are marked by a quiet emotional intelligence, informed by empathy for the human experience and calibrated to shape how architecture is felt over time. His buildings feel protective, inwardly focused, and attentive to human fragility. House for the Poem of the Right Angle (Vilches, Chile, 2013) signifies contemplative retreat, with thoughtfully placed openings, oriented upward to capture light and time, encouraging stillness and introspection.

At his home studio, Pequeño Edificio Burgués (Santiago, Chile, 2023), the residence provides shelter and privacy while maintaining an expansive relationship to the city below. From within, residents overlook urban landscape below, while from the outside, the interior remains concealed behind chain-link curtains. Single-pane glass walls invite rain, sound, and shifting light into the space, allowing daily weather to be felt as much as seen. Below, the subterranean studio occupies a quieter register, as the same walls are tempered by an earthen berm that filters sunlight, brings nature into view, and creates a protected environment for work.

Interventions are neither restoration nor replacement, rather intentional calculations of scale and use. At NAVE (Santiago, Chile, 2015), Radić reframes an early-twentieth-century residential heritage building damaged by natural disaster, retaining the existing structure while inserting new volumes dedicated to open-ended performance, rehearsal, and workshop spaces. Above, a rooftop terrace capped by a circus tent introduces an unexpected lightness and an atmosphere of provisional celebration programmed with community events, that contrasts with the grounded intimacy below. Previous layers remain visible, treating adaptation as continuity rather than compromise.

This attentiveness to layers extends beyond construction. In 2017, Radić established Fundación de Arquitectura Frágil in Santiago, conceived as both a platform for public exchange and a working archive. The foundation's collection, comprised of experimental works, studies, and references from other architects, forms a body of inquiry that often informs his own projects. The work of others becomes another layer through which architecture continues to evolve.

Developed over more than three decades, Radić's practice spans cultural institutions, civic spaces, commercial buildings, private residences, and installations throughout Albania, Austria, Chile, Croatia, France, Italy, Spain, Switzerland, and the United Kingdom, with additional defining works including Guatero, for the XXII Chilean Architecture Biennial (Santiago, Chile, 2023); London Sky Bubble (London, United Kingdom, 2021); Chanchera House (Puerto Octay, Chile, 2022); Prism House (Conguillío, Chile, 2020); Vik Millahue Winery (Millahue, Chile, 2013); The Boy Hidden in a Fish, with Marcela Correa, for the 12th International Architecture Biennale of Venice (Venice, Italy, 2010); and CR House (Santiago, Chile, 2003).

Smiljan Radić Clarke is the 55th Laureate of the Pritzker Architecture Prize and the founder of the practice, Smiljan Radić Clarke, established in 1995. Born in Santiago, Chile, he resides and works in his native city with upcoming projects in Albania, Spain, Switzerland, and the United Kingdom.

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Media Release (continued)

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 Architecture Prize is awarded in recognition of exceptional talent, vision, and commitment that, over time, have given rise to profound and enduring contributions to humanity and the built environment through the art of architecture. Smiljan Radić's body of work embodies these values in their most radical and essential form.

To render the qualities of his architectural work in spoken language is intrinsically difficult, for in his designs he works with dimensions of experience that are immediately palpable but escape verbalization—like the perception of time itself: immediately recognizable, yet conceptually evasive. His buildings are not conceived simply as visual artifacts; rather, they demand embodied presence.

A first fundamental paradox of Smiljan Radić's architecture is in that it establishes a personal, almost introspective point of entry, without culminating in withdrawal. On the contrary, what begins as an individual encounter expands into a broader, collective resonance. This is, perhaps, the nature of true art: it addresses each of us as singular beings, one to one, and yet propels us towards a shared origin—an atavistic place beyond race, gender, or culture. Such a capacity acquires particular relevance in times of polarisation and dehumanisation, and may well constitute the true value of an architect whose work can be described, without hesitation, as profoundly original: the art of architecture practiced as a sustained attempt to reconnect all individuals with a deeper origin. Importantly, this should not be mistaken for nostalgia or historical revivalism. His stripping away of the surface is grounded in radical experimentation and an unrelenting interrogation of convention, precedent, and the well-trodden path. Herein lies a further paradox: his unorthodox approach to design may initially appear unusual, unexpected—even rebellious—yet far from producing alienation or estrangement, his anti-canonical stance feels fresh and unprecedented. It conveys the unmistakable sensation of encountering something new.

Through unobvious connections and patterns of circulation, Radić's buildings offer a multiplicity of stages for users to act, interact, and even change the narratives that unfold within them. The masterful composition of volumes and the precise calibration of scales lend a sense of monumentality to the everyday life, whether experienced at an individual or public level. In Radić's architecture, monumental presence is reworked through fragility, lightness and apparent instability, achieved not through scale alone, but through atmosphere, material tension and spatial intensity. This allows everyday actions—walking, waiting, gathering—to acquire significance without being subordinated to a grand ideological narrative. Through his deeply democratic approach, the monumental is thus returned to common experience rather than reserved for exceptional moments.

Through a body of work positioned at the crossroads of an iconoclast language, material exploration and cultural memory, Smiljan Radić favours fragility over any unwarranted claim to certainty. His buildings may appear temporary, unstable, or deliberately unfinished—almost on the point of disappearance—yet they provide a structured, optimistic and quietly joyful shelter, embracing vulnerability as an intrinsic condition of lived experience.

They are not firmly anchored to the ground; rather, they are delicately placed upon it, often hovering slightly above the surface and only occasionally making contact. Any lasting alteration to the site is carefully avoided, as though they could be removed at any moment and the ground restored to its original state. Inspired by the powerful and yet seismic Chilean environmental context and shifting from the logic—often implicit in construction—of domination and ownership towards coexistence, Radić presents architecture as a guest rather than a master of the site, acknowledging the primacy of the landscape and, by extension, of collective memory and shared territory over individual authorship.

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Jury Citation (continued)

This sense of architectural impermanence is frequently expressed through the choice of materials. While varying from one project to another, these are always carefully considered, contextually responsive and informed by local availability.

Reinforcing the democratic ethos of his work, Radić employs materials—whether industrial or natural, refined or traditionally regarded as marginal—in ways that are neither nostalgic nor merely pragmatic. Instead, they unsettle established hierarchies of value: high and low, refined and crude, permanent and provisional coexist without clear distinction. This material equivalence mirrors the social openness of his spaces, in which no user is privileged over another. The circus tent coronating the roof of NAVE in Santiago, the white membrane enveloping the Teatro Regional del Biobío in Concepción—glowing with a warm, welcoming light at dusk—and the monumental Guatero inflatable pavilion designed for the Santiago Architecture Biennale all become structurally sophisticated yet playful stages, in which unexpected textures and colours engage with volumes of equally unexpected form.

If architecture gives shape to the ways in which people live, Radić's work produces spatial experiences that feel at once surprising and entirely natural. They are surprising in their flexible capacity to combine, question and dismantle established typologies; natural in the way they emerge both from his personal history and from that of those who will ultimately inhabit his buildings. While fully responsive to its function, each project contains an element of unexpectedness: to experience Smiljan Radić's buildings is to have one's curiosity provoked and sustained. He pushes coherent spatial strategies to their limits, developing them with rigour in order to actively engage the user: no specialised knowledge is required to "understand" the space, because understanding is never complete. His work defies the constraints of a single concept: the spaces he creates are often ambiguous, at times even unsettling, never pre-defined. They resist complete comprehension through a single viewpoint, and it is precisely this resistance that restores depth and complexity to architecture. Giant boulders set upright—like at the Mestizo Restaurant in Santiago, buildings that appear barely to touch the ground—like Casa Pite in Papudo, and the frequent rejection of the conventional Cartesian coordinate axes—the House for the Poem of the Right Angle in Vilches—all invite interpretation, rather than consumption.

For reminding us that architecture is an art, in that it touches the very core of the human condition; for allowing the discipline to embrace imperfection and fragility, offering quiet shelters in a world shaped by uncertainty, without the need to be louder or more spectacular in order to matter; for creating buildings whose hybrid nature reflects the contemporary blurring of disciplinary boundaries, and which do not speak on behalf of people but instead allow people to find their own voice through them, Smiljan Radić Clarke is named the 2026 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

Anne Lacaton

Architect, Educator and 2021 Pritzker Laureate
France

Hashim Sarkis

Architect, Educator and Scholar
Boston, Massachusetts and Beirut, Lebanon

Kazuyo Sejima

Architect, Educator and 2010 Pritzker Laureate
Tokyo, Japan

Manuela Lucá-Dazio (Executive Director)

Venice, Italy

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Biography

Like his architecture, the layers of Smiljan Radić Clarke's life form a noncontinuous history shaped by movement, openness, and the gradual construction of meaning. Born in Santiago to an immigrant family—his father's parents from Brač, Croatia, and his mother's from the United Kingdom—Radić grew up with a heightened awareness of belonging, fostering an understanding of life as something assembled, not merely inherited.

"Sometimes, you have to produce your own roots. That gives you freedom," expresses Radić.

Radić's path to architecture was not epiphanic, but emerged gradually through a series of experiences, doubts, and discoveries. He spent much of his childhood drawing and first encountered architecture at the age of fourteen, when an art teacher assigned him the task of designing a building as an exercise—an early memory that, in retrospect, resonates with the work he would later pursue. He studied architecture at Pontificia Universidad Católica de Chile, where he failed his initial attempt at the final examination before graduating in 1989. The setback proved formative, compelling him to study history at the Istituto Universitario di Architettura di Venezia, and travel extensively, which he regards as the most essential course of his education. Looking beyond conventional definitions of the discipline, philosophy, art, and allusion to mythical and literary references were infused into his imagery as much as into his forms.

"Ideas inhabit things," he reflects. "I have always tried to build settings where others might discover emergent ideas."

During his collegiate years, he met sculptor Marcela Correa, who would later become his client and eventually his wife. He established his eponymous practice, Smiljan Radić Clarke, in 1995 in Santiago, Chile, which remains intentionally intimate in scale. Together, they designed her first house, Casa Chica (Vilches, Chile, 1997), a 24-square-meter building, which they built by hand in the Andes Mountains. Although the pair collaborate on occasion, they exchange a daily ongoing living dialogue of ideas carried through time.

Personal circumstances and sustained inquiry led Radić to reexamine enclosure as condition of resistance, care, and quiet resilience. "There is a complexity in enclosure: a shelter provides a distance from reality, whereas a refuge urges you to feel that the life inside is unique. But what we need is protection—a place of stability to accept fragility." This tension between shelter and refuge, protection and introspection, mirrors his own experience of constructing stability in the absence of fixed roots.

Over time, these interests expanded across scales and typologies, from civic and cultural institutions, commercial buildings, private residences, and temporary structures. With Correa, he created *The Boy Hidden in a Fish* (Venice, Italy, 2010), a granite and cedar installation for the entrance of the 12th International Architecture Exhibition at the Venice Architecture Biennale curated by Sejima Kazuyo, Juror and 2010 Pritzker Prize Laureate, which shelters human figures within mass, reflecting this attention to bodily and emotional register.

He was selected to design the 14th Serpentine Pavilion (London, United Kingdom, 2014), a translucent fiberglass shell resting upon load-bearing stones, resulting in a temporary refuge that is neither fully enclosed nor openly transparent. His works suggest an architecture that remains attuned to emotional presence and the quiet intelligence of construction.

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Biography (continued)

In 2017, Radić founded the Fundación de Arquitectura Frágil, housed within his home studio in Santiago, to support experimental architecture that challenges disciplinary boundaries. Through exhibitions, workshops, and shared inquiry, the foundation reflects his belief in architecture as a collective and evolving practice.

Radić's work has been recognized with numerous international honors, including being named Best Architect Under 35 by the Colegio de Arquitectos de Chile (Chile, 2001), the Architectural Record Design Vanguard Award (United States, 2008), the Oris Award (Croatia, 2015), the Arnold W. Brunner Memorial Prize from the American Academy of Arts and Letters (United States, 2018), and the Grand Prize at the Pan-American Architecture Biennial of Quito (Ecuador, 2022). He is an Honorary Member of the American Institute of Architects and an Honorary Fellow of the Croatian Academy of Sciences and Arts, since 2009 and 2020, respectively.

Radić's work has been featured in major exhibitions internationally, including *Global Ends* at Gallery Ma (Tokyo, Japan, 2010); *Un Ruido Naranja* at Museum of Contemporary Art, (Hiroshima, Japan, 2012); *The Wardrobe and the Mattress*, Hermès Gallery, Tokyo, with Marcela Correa (Tokyo, Japan, 2013); *Bus Stop for Krumbach* at Kunsthaus Bregenz (Bergenz, Austria, 2013); *Smiljan Radić: BESTIARY* at TOTO Gallery Ma (Tokyo, Japan 2016); *The House for the Poem of the Right Angle* in *Endless House: Intersections of Art and Architecture* at The Museum of Modern Art (New York, United States, 2015–2016); and *Guatero Bubble* at the XXII Bienal de Arquitectura y Urbanismo de Chile (Santiago, Chile, 2023).

Radić continues to live and work from Santiago, Chile, sustaining an intentionally intimate practice in which architecture remains personal, attentive, and deeply felt.

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Built Works

- 2025** Restaurant Mestizo Italia, Santiago, Chile.
- 2024** Room 2, House in Chiloé, Chiloé, Chile.
- 2023** Guatero, Bubble for the XXII Chilean Architecture Biennial, Santiago, Chile.
Pequeño Edificio Burgués, Santiago, Chile.
Beranda House, Beranda, Chile.
- 2022** Chanchera House, Puerto Octay, Chile.
Santa María House, Santiago, Chile.
- 2021** London Sky Bubble for Alexander McQueen, Tobacco Dock, London, United Kingdom, 2021;
Reinstalled at Old Royal Naval College, London, United Kingdom, 2022
Museo en Campaña, Santiago, Chile.
- 2020** Drops, with Marcela Correa, Basca, Krk Island, Croatia.
Prism House, Conguillío, Chile.
Alexander McQueen Flagship Store Miami, Miami, Florida, United States.
- 2019** Rupanco House, Rupanco, Chile.
Green A House, Santiago, Chile.
- 2018** Vatican Chapel Project, 16th International Architecture Biennale of Venice, Venice, Italy.
Agua Amarilla House, Los Vilos, Chile.
Teatro Regional del Biobío, Concepción, Chile.
- 2016** Boca Sur Civic District, Concepción, Chile.
- 2015** Corral, Studio for a Sculptor, Vilches, Chile.
Wooden House, Colico, Chile.
NAVE, Performing Arts Center, Santiago, Chile.
- 2014** Serpentine Gallery Pavilion, London, United Kingdom, 2014;
Reinstalled at Hauser & Wirth Somerset, Bruton, United Kingdom, 2015.
Figari Houses, Santiago, Chile.

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Built Works (continued)

- 2013** Bus Stop, Krumbach, Austria.
- House for the Poem of the Right Angle, Vilches, Chile.
- Chile Antes de Chile, Extension of the Chilean Museum of Pre-Columbian Art, Santiago, Chile.
- Vik Millahue Winery, Millahue, Chile.
- 2012** Transparent House and Tower, Vilches, Chile.
- Piedra Roja House, Santiago, Chile.
- 2010** The Boy Hidden in a Fish, installation with Marcela Correa, 12th International Architecture Biennale of Venice, Venice, Italy.
- 2009** Renovation of the Fonola House, Santiago, Chile.
- Casa Chicureo, Santiago, Chile.
- Civic District Building of Concepción, Concepción, Chile.
- 2008** Vik Cabin, Millahue, Chile.
- House A, Vilches, Chile.
- FMMM House, Santiago, Chile.
- Casa San Clemente, Talca, Chile.
- 2006** Chilean House 1, Rancagua, Chile.
- Restaurant Mestizo, Santiago, Chile.
- Copper House 2, Talca, Chile.
- 2005** Pite House, Papudo, Chile.
- Carpentier House, Santiago, Chile.
- 8 x Cubes House, Marbella, Chile.
- 2004** Stables, Melipilla, Chile.
- Tío Plaza Packing Facility, Alhué, Chile.
- House for My Sister, Santiago, Chile.

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Built Works (continued)

- 2003** CR House, Santiago, Chile.
- 2001** Small Swimming Pool, Santiago, Chile.
Agua Restaurant, Santiago, Chile.
- 2000** Copper House 1, Nercón, Chiloé Island, Chile.
Valdés House, Zapallar, Chile.
- 1999** Stables, Fundo Los Maitenes, Melipilla, Chile.
Camp for Salmon Farming Centers, Apabón, Chiloé Island, Chile.
Restoration of the Church of Detif, Lemuy Island, Chiloé, Chile.
- 1998** Culiprán Sports Field, Melipilla, Chile.
Carbonero House, Melipilla, Chile.
San Clemente House, Talca, Chile.
Room, Queilen, Chiloé Island, Chile.
Los Maitenes House, Melipilla, Chile.
Sergio Larraín García Moreno Latin American Information and Documentation Center,
with Teodoro Fernández and Cecilia Puga, Santiago, Chile.
- 1997** Casa Chica, Vilches, Chile.
Office Building, Chonchi, Chiloé Island, Chile.
- 1995** Studio for a Sculptor, Santiago, Chile.
- 1993** Dolores, Aculeo, Chile.

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Works in Progress

Multifunctional Palace and Renovation of the Palace of Telecommunications, Barcelona, Spain, 2025–present.

Park Side Alidemi Tower, Tirana, Albania, 2025–present.

Housing Andermatt, Andermatt, Switzerland, 2024–present.

Saviours House, London, United Kingdom, 2022–present.

Solo Hotel, Matarraña, Spain, 2017–present.

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Selected Awards

2025 First Prize, Multifunctional Palace and Renovation of the Palace of Telecommunications International Competition, Fira Barcelona, Spain, with Miquel Mariné, César Rueda, and Beatriz Borque.

Vik Millahue Vineyards, named World's Best Vineyard 2025, The World's 50 Best Vineyards, Chile.

Platinum Winner, Grands Prix du Design, 16th Edition, Alexander McQueen Flagship Store, Las Vegas, USA.

2023 Appointed for Secret Garden Project, Kunstmuseum Den Haag, The Hague, with Marcela Correa.

2022 Biennial Grand Prize, Pan-American Architecture Biennial of Quito, Ecuador, Teatro Regional del Biobío, Concepción, Chile.

2021 Prix Versailles / North America, Alexander McQueen Flagship Store, Miami Design District, USA.

2020 Honorary Fellow, Croatian Academy of Sciences and Arts, Croatia.

Attolini Medal, Anáhuac University, Mexico.

2019 First Prize, Chilean Pavilion, Expo Dubai 2020 Competition, Santiago, Chile, with Paula Velasco and Cecilia Puga.

Designer of the Year, MADE 2019 (Mercado.Arte.Design), São Paulo, Brazil.

Prix Versailles, Special Prize for Interior Design / Africa and West Asia, Alexander McQueen Flagship Store, Dubai, UAE.

2018 Arnold W. Brunner Memorial Prize, American Academy of Arts and Letters, USA.

Teatro Regional del Biobío, nominated among the Best Buildings of 2018, Architectural Record, USA.

Teatro Regional del Biobío, nominated as Best Chilean Building, Universidad Mayor, Santiago, Chile.

Appointed for Vatican Chapels Project, XVI Biennale Internazionale di Architettura di Venezia, Venice, Italy.

2015 Oris Award, Zagreb, Croatia.

Boca Sur Complex, Concepción, Chile, nominated as Best Chilean Building, Universidad Mayor, Santiago, Chile.

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Selected Awards (continued)

- 2014** First Prize, Santiago Telecommunications Tower International Competition, Santiago, Chile, with Ricardo Serpell and Gabriela Medrano.

Appointed for Serpentine Pavilion 2014, London, United Kingdom.
- 2013** Best Career Award, Universidad Mayor, Santiago, Chile.
- 2012** First Prize, Teatro Regional del Biobío International Competition, Concepción, Chile, with Eduardo Castillo and Gabriela Medrano.

Appointed for Bus Stop Krumbach Project, Krumbach, Austria.
- 2010** Selected, 12th International Architecture Exhibition – Venice Biennale, Venice, Italy, with Marcela Correa.
- 2009** Honorary Member, American Institute of Architects (AIA), USA.

First Prize, Boca Sur Civic District Competition, San Pedro de la Paz, Chile, with Eduardo Castillo.
- 2008** Emerging Architecture Recognition, Architectural Record Design Vanguard Award, USA.
- 2007** First Prize, Vik Millahue Winery Competition, Millahue, Chile.

Appointed for Ordos 100 Project, Ordos, China.
- 2005** First Prize, Parque de las Américas Restaurant Concession Competition, Santiago, Chile.
- 2001** Best Architect Under 35, College of Architects of Chile, Chile.
- 2000** First Prize, National Competition for the Civic District and Public Buildings of Concepción, Chile, with Ricardo Serpell and Eduardo Castillo.

First Prize, Procobre 2000, Santiago, Chile.
- 1998** Fondart Award, Culiprán Field, installation in Culiprán, Chile, with sculptor Marcela Correa.
- 1994** First Prize, Sergio Larraín García Moreno Latin American Information and Documentation Center Competition, Santiago, Chile, with Teodoro Fernández and Cecilia Puga.
Chief Architect: Teodoro Fernández.
- 1985** First Prize, First CAP Competition for Architecture and Engineering Students, Santiago, Chile.

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Selected Exhibitions

2025–2026 *Tiras de Prueba, arquitecturas 1951–1997*, Fundación de Arquitectura Frágil; curated by Fundación de Arquitectura Frágil, exhibition design by Smiljan Radić and Patricio Mardones, Museo Nacional de Bellas Artes, Santiago, Chile.

2024 *El día más hermoso*, Carlos Leppe; curated by Amalia Cross, exhibition design by Smiljan Radić, Museo Nacional de Bellas Artes, Santiago, Chile.

2021 *40 Years, 40 Centuries: Things That Tell Stories*; curated by Carole Sinclair, Francisca Gili, and Diego Artigas; exhibition design by Smiljan Radić and Gonzalo Puga, Museo Chileno de Arte Precolombino, Santiago, Chile.

2018 *Ready-Mades Belong to Everyone*, Swiss Institute, New York City, USA.

Smiljan Radić. Drawings – La muerte en casa / Death at Home, LUMA Foundation, Switzerland.

Cloud '68 – Paper Voice, Galería Patricia Ready, curated by Fundación de Arquitectura Frágil and Hans Ulrich Obrist; exhibition design by Smiljan Radić and Patricio Mardones, Santiago, Chile

2017 *Smiljan Radić – Bestiary*, Gallery of Contemporary Art and Architecture, Czech Republic.

Cloud '68 – Paper Voice, gta exhibitions, ETH Zurich, curated by Fundación de Arquitectura Frágil and Hans Ulrich Obrist ; exhibition design by Smiljan Radić with Patricio Mardones.

2016 *Smiljan Radić: Works*, Gallery MA, Tokyo, Japan.

2015 *Illustrations*, with Alejandro Luer, Oris House, Croatia.

2014 *Serpentine Gallery Pavilion*, Serpentine Galleries, London, United Kingdom.

2013 *Illustrations*, Galería AFA, Santiago, Chile; with Alejandro Luer.

The Wardrobe and the Mattress, Hermès Gallery, Tokyo, Japan; with Marcela Correa.

Bus Stop for Krumbach, Kunsthaus Bregenz, Austria.

2012 *Windows to the World – Un Ruido Naranja*, MOCA – Museum of Contemporary Art, Hiroshima, Japan.

2011 *Home for All*, Toyo Ito Architecture Museum, Imabari / Sendai, Japan.

Architectural Environments for Tomorrow – New Spatial Practices in Architecture and Art, November 10–29, Museum of Contemporary Art, Tokyo, Japan.

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Selected Exhibitions (continued)

2010 *Global Ends*, Gallery MA, Tokyo, Japan.

The boy Hidden in a Fish, People Meet in Architecture, 12th International Architecture Exhibition, Venice Biennale, Italy; with sculptor Marcela Correa.

2009 *Meeting Point; Crossing NOW – “Dialogues for Emergency,”* National Art Museum of Beijing, China; with Gonzalo Puga.

2003 *Smiljan Radić: Works*, School of Architecture, University of Navarra, Spain.

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Selected Publications

Monographs

- 2025** *El Croquis 232: Smiljan Radić 2019–2025*. El Croquis Publishing, Spain.
- 2022** *2G No. 83: Smiljan Radić – Houses*. Walther & Franz König, Germany.
Fragile Archetypes. IUAV Editions, Italy.
- 2021** *A+U 21:08, No. 611: Feature – Nenia Project*. A+U Publishing, Japan.
- 2020** *Obra Gruesa: Arquitectura Ilustrada*. Puro Chile Publishing, Chile (original edition 2012).
- 2019** *El Croquis 199: Smiljan Radić 2013–2019*. El Croquis Publishing, Spain.
- 2017** *Smiljan Radić: Bestiary*. Toto Gallery MA Editions, Japan.
- 2016** *GA Residential Masterpiece 21: Smiljan Radić*. GA Editions, Japan.
- 2014** *ARQ+2: Smiljan Radić*. ARQ Editions, Chile.
Serpentine Gallery Pavilion 2014. Serpentine Galleries Editions, UK.
- 2013** *El Croquis 167: Smiljan Radić 2009–2013*. El Croquis Publishing, Spain.
- 2008** *2G No. 44*. Gustavo Gili Publishing, Spain.
- 2004** *Smiljan Radić*. ARQ Editions, Chile.
- 2003** *Arquitecturas de Autor. Defectos de Poeta*. T6 Editions, Spain.

Books and Videos

- 2019** *Grace and Gravity*, Smiljan Radić video with Gabriela Villalobos, for *Engadin Art Talks*, 15:38 min, Engadin, Switzerland.
- 2018** *Cada tanto aparece un perro que ladra y otros ensayos*. Puente Editores, Spain.
English edition: *2G Essays*. Walther König, Germany (2019).
Italian edition: *Accade che appaia un cane che parla ed altri saggi*. Electa, Italy (2022).
Habitaré mi nombre. Puente Editores, Spain.
- 2009** *Un ruido naranjo (An Orange Noise)*, Smiljan Radić video with Gabriela Villalobos, 14:20 min, Chile.

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Selected Publications (continued)

Books Edited by Smiljan Radić

- 2024** *Motorless Flight*, tribute to architect Miguel Eyquem. Fundación de Arquitectura Frágil, 56 pp. Santiago, Chile, 2024.
- 2023** *All the Faces of the Face*, Eugenio Dittborn. Exhibition catalogue, Fundación de Arquitectura Frágil, 28 pp. Santiago, Chile, 2023.
- 2021** *Remembering the Present: Luigi Nono in Chile, 1967 & 1971*, curated by Giorgio Mastinu. Fundación de Arquitectura Frágil, 52 pp. Santiago, Chile, 2021.
- 2019** *El Padre Mío*, by Diamela Eltit. Leporello format, 40 pp. Published by Smiljan Radić. Santiago, Chile, 2019.
- 2018** *Enzo Mari. 44 Valutazioni*, curated by Giorgio Mastinu. Fundación de Arquitectura Frágil, 112 pp. Venice, Italy, 2018.
- 2017** *The Antiderive*, folded poster, 12.5 × 34.5 cm. Published by Alberto Sato and Fundación de Arquitectura Frágil. Santiago, Chile, 2017.
- Other People Have Dogs*, exhibition catalogue, Galería D21. Published by Fundación de Arquitectura Frágil, 40 pp. Santiago, Chile, 2017.
- 2013** *Illustrations*, exhibition catalogue, Galería AFA. Published by Smiljan Radić, 40 pp. Santiago, Chile, 2013.
- 2011** *Luigi Nono*, Photographs 1983–1984, curated by Giorgio Mastinu. Published by Marcela Correa and Smiljan Radić, 72 pp. Santiago, Chile, 2011.
- The Selfish Giant's Castle*, illustrations by Masanao Hirayama after Oscar Wilde. Published by Marcela Correa and Smiljan Radić, 2 folded posters. Santiago, Chile, 2011.
- 2010** *The House of the Bugs*, on the work of architect Miquel Eyquem. Published by Marcela Correa and Smiljan Radić, 39 pp. Santiago, Chile, 2010.
- 2009** *Easy Eyes*, book on sculpture and architecture. Published by Marcela Correa and Smiljan Radić, 64 pp. Santiago, Chile, 2009.
- 1990** *ARP*, poetry book. Published by Manuel Corrada and Smiljan Radić, 88 pp. Santiago, Chile, 1990.
- 1989** *Tristán*, poetry book. Published by Manuel Corrada and Smiljan Radić, 74 pp. Santiago, Chile, 1989.

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Previous Laureates

Liu Jiakun, 2025 Laureate

People's Republic of China

Presented at the Louvre Abu Dhabi, Abu Dhabi, United Arab Emirates

Riken Yamamoto, 2024 Laureate

Japan

Presented at the Art Institute of Chicago, Illinois

Sir David Alan Chipperfield CH, 2023 Laureate

United Kingdom

Presented at the Ancient Agora, Athens, Greece

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

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Previous Laureates (continued)

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

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

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Previous Laureates (continued)

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

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

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Previous Laureates (continued)

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

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."

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History of the Prize

The Pritzker Architecture Prize was established by Jay A. and Cindy Pritzker 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 longstanding support of educational, social welfare, scientific, medical and cultural initiatives has been widely recognized. The Prize was founded with the aim of encouraging and stimulating greater public awareness of buildings and inspiring creativity within the architectural profession.

Chicago, long associated with architectural innovation and the birthplace of the skyscraper, has played an important role in the history of the Prize. The city is home to buildings designed by many architectural figures whose work has shaped the modern built environment. 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.

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 and may be submitted by government officials, writers, critics, academicians, fellow architects, architectural societies or others who 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 confidential deliberations and voting. By design since its inception, the jury acts independently and autonomously, conducting its deliberations free from external influence.

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The Evolution of the Jury

Since its founding in 1979, the Pritzker Architecture Prize has been guided by a jury whose composition reflects the Prize's international scope and intellectual breadth. The inaugural jury assembled that year included the late J. Carter Brown, then director of the National Gallery of Art in Washington, D.C.; the late J. Irwin Miller, 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; the late Arata Isozaki, architect from Japan and future 2019 Pritzker Prize Laureate; and the late Kenneth Clark (Lord Clark of Saltwood), the noted English author and art historian.

Jury members have been drawn from around the world, representing a wide range of professions, cultures, and perspectives. Jurors are invited to serve for a minimum three-year tenure, with gradual changes in composition ensuring a balance between continuity and renewal. Over the years, this structure has allowed the jury to evolve while maintaining institutional memory.

Several distinguished figures have served as Chair of the Jury. Lord Rothschild (London, United Kingdom) held the position from 2002 to 2004. He was followed by Lord Peter Palumbo (London, United Kingdom), a renowned architectural patron and former Chairman of the Arts Council of Great Britain, trustee of the Mies van der Rohe Archives at the Museum of Modern Art in New York, and Chairman of the Trustees of the Serpentine Galleries, who served as Chair from 2005 to 2016 and continued as a jury member through 2018. Glenn Murcutt (Sydney, Australia), 2002 Pritzker Prize Laureate, joined the Jury in 2011 and served as Chair from 2017 to 2018. U.S. Supreme Court Justice Stephen Breyer (Washington, D.C.) joined the Jury in 2012, was appointed Chair from 2019 to 2020, and continues to serve as a member.

Since 2021, the Jury has been chaired by Alejandro Aravena (Santiago, Chile), 2016 Pritzker Prize Laureate. He leads a distinguished group of jurors including Barry Bergdoll (New York, New York, USA), Meyer Schapiro Professor of Art History and Archaeology at Columbia University; Deborah Berke (New York, New York, USA), Edward P. Bass Dean of the Yale School of Architecture and architect; André Aranha Corrêa do Lago (Brasília, Brazil), Secretary for Climate, Energy and Environment at the Ministry of Foreign Affairs of the Government of Brazil, President of COP30 (30th Conference of the Parties of the United Nations Framework Convention on Climate Change) and Meetings of the Parties of the Paris Agreement, and architecture critic; Anne Lacaton (Paris, France), 2021 Pritzker Prize Laureate and architect; Hashim Sarkis (Boston, Massachusetts, USA), Dean of the School of Architecture and Planning at the Massachusetts Institute of Technology, architect and scholar; and Sejima Kazuyo (Tokyo, Japan), 2010 Pritzker Prize Laureate and architect.

Over the decades, the Jury has also included leaders from the world of business, among them the late Thomas J. Watson, Jr. (Greenwich, Connecticut, USA), former Chairman of IBM; the late Giovanni Agnelli (Turin, Italy), former Chairman of Fiat; Rolf Fehlbaum (Basel, Switzerland), then Chairman of Vitra; and the late Ratan N. Tata (Mumbai, India), Chairman of Tata Trusts.

Critics, journalists, and curators have played an essential role in shaping the Jury's perspective. These have included the late Toshio Nakamura (Tokyo, Japan), former editor of *a+u*; the late Ada Louise Huxtable (New York, New York, USA), architecture critic and author, and the longest-serving juror to date; Victoria Newhouse (New York, New York, USA), architectural historian and author; Karen Stein (New York, New York, USA), writer, editor, and architectural consultant; and the late Kristin Feireiss (Berlin, Germany), architecture curator, writer, and editor.

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The Evolution of the Jury (continued)

Numerous architects from around the world have served as jurors, including the late Philip Johnson, the inaugural 1979 Laureate; the late Kevin Roche, 1982 Laureate; the late Ricardo Legorreta (Mexico City, Mexico); the late Fumihiko Maki (Tokyo, Japan), 1993 Laureate; the late Charles Correa (Mumbai, India); Frank Gehry (Los Angeles, California, USA), 1989 Laureate; and Jorge Silvetti (Boston, Massachusetts, USA), architect and Professor of Architecture at the Harvard University Graduate School of Design.

Since 2000, additional distinguished architects have joined the Jury, among them Carlos Jimenez (Houston, Texas, USA), architect and professor at Rice University; the late Balkrishna Vithaldas Doshi (Ahmedabad, India), 2018 Pritzker Prize Laureate; Shigeru Ban (Tokyo, Japan), 2014 Pritzker Prize Laureate, architect and professor at Keio University; Renzo Piano (Paris, France), 1998 Pritzker Prize Laureate and architect; the late Zaha Hadid (London, United Kingdom), 2004 Pritzker Prize Laureate; Juhani Pallasmaa (Helsinki, Finland), architect, professor, and author; Yung Ho Chang (Beijing, The People's Republic of China), architect and educator; the late Richard Rogers (London, United Kingdom), 2007 Pritzker Prize Laureate; Benedetta Tagliabue (Barcelona, Spain), Italian architect and educator; and Wang Shu (Hangzhou, The People's Republic of China), 2012 Pritzker Prize Laureate, architect and educator.

Manuela Lucá-Dazio (Venice, Italy) is the current Executive Director of the Pritzker Prize and formerly served as Executive Director of the Department of Visual Arts and Architecture of La Biennale di Venezia. Martha Thorne (Madrid, Spain), Director of Strategic and Institutional Relations at Gallery Institute, Portugal, former Dean of IE School of Architecture and Design and former Associate Curator of Architecture at the Art Institute of Chicago, served as Executive Director from 2005 to 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 held the position from 1998 to 2005. Previous Secretaries to the Jury include the late Brendan Gill, architecture critic of *The New Yorker*, 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, served as 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 initiated a tradition of holding award ceremonies at architecturally and historically significant sites around the world. Befitting a truly international prize, ceremonies have since taken place in eighteen countries across four continents, spanning North and South America, Europe, the Middle East, and Asia.

For the first three years of the Prize, ceremonies were held at Dumbarton Oaks in the Georgetown neighborhood of Washington, D.C., where the inaugural Laureate, Philip Johnson, designed a major addition to the estate. In the fourth year, the Prize traveled for the first time, with the ceremony held at the Art Institute of Chicago.

The first international ceremony took place in 1986 at Goldsmiths' Hall in London, United Kingdom. Since then, the Prize has been awarded in Europe on thirteen additional occasions across nine countries—three times in the United Kingdom and twice each in Spain, Italy, and France. Beyond Europe and the United States, the Prize has traveled four times to Asia, twice to the Middle East, and once to Latin America.

Nine ceremonies have been held at UNESCO World Heritage sites. The first occurred in 1989, when Frank Gehry was honored at the eighth-century Buddhist temple Tōdai-ji in Nara, Japan. Tadao Ando and Arata Isozaki were recognized at the Palace of Versailles, France, in 1995 and 2019, respectively. Fumihiko Maki received the Prize at Prague Castle in the Czech Republic in 1993, while Rem Koolhaas accepted the award at the Jerusalem Archaeological Park at the foot of Temple Mount in Israel in 2000. Jacques Herzog and Pierre de Meuron were awarded jointly at Monticello in Virginia, United States, in 2001. In 2004, the Hermitage Museum in St. Petersburg, Russia—comprised of former imperial palaces—hosted the ceremony honoring Zaha Hadid, the first woman to receive the Prize. Paulo Mendes da Rocha was recognized at Dolmabahçe Palace in Istanbul, Turkey, in 2006, and Sir David Chipperfield CH was honored at the Ancient Agora of Athens, Greece, dating to the sixth century BCE.

In 2012, the ceremony was held for the first time in the People's Republic of China. That year, Chinese architect Wang Shu received the Prize at Beijing's Great Hall of the People. While Shu was not the first architect to be honored in his home country, ceremony locations are selected well in advance of Laureate announcements, and no direct relationship exists between honoree and venue.

Historically significant civic sites have also served as settings for the Prize. These include the Palace of Iturbide in Mexico City, Mexico, where the 1991 ceremony took place; Michelangelo's Piazza del Campidoglio in Rome, Italy, one of the city's seven traditional hills, which hosted the ceremony in 2002; and Ellis Island's Immigration Museum in New York Harbor, United States, where the ceremony was held in 2010.

Reflecting architecture's close relationship with the arts, the ceremony has been hosted at numerous museums worldwide, including the Metropolitan Museum of Art in New York in 1983; the National Gallery of Art in Washington, D.C., in 1984; the Kimbell Art Museum in Fort Worth, Texas, in 1987; the Guggenheim Museum Bilbao in Spain in 1997; the Rijksmuseum in Amsterdam, Netherlands, in 2014; and the Aga Khan Museum in Toronto, Canada, in 2018. American libraries have also been prominent venues, among them the Huntington Library in San Marino, California, in 1985; the Harold Washington Library in Chicago in 1992; the Library of Congress in Washington, D.C., in 2008; and the John F. Kennedy Presidential Library and Museum in Boston, Massachusetts, in 2013.

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Pritzker Ceremonies Through the Years (continued)

The Prize has at times been awarded in newly opened or unfinished buildings. In 1996, the ceremony was held at the construction site of the Getty Center in Los Angeles, United States. In 2005, it took place at the newly completed Jay Pritzker Pavilion in Chicago's Millennium Park, designed by 1989 Laureate Frank Gehry. Most recently, in 2022, the ceremony was held at the Marshall Building at the London School of Economics and Political Science, designed by Grafton Architects, led by 2020 Laureates Yvonne Farrell and Shelley McNamara.

Heads of state and dignitaries have frequently attended Pritzker Prize ceremonies. U.S. Presidents Bill Clinton and Barack Obama were present at ceremonies in Washington, D.C., in 1998 and 2011, respectively, with the former 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, Spain, while the President of the Czech Republic and the Prime Minister of Turkey attended ceremonies in their respective countries in 1993 and 2006. Their Majesties the Emperor and Empress of Japan attended the 2017 ceremony at Akasaka Palace in Tokyo, originally designed in 1909 as the residence of the Crown Prince. Prime Minister Kyriakos Mitsotakis attended the 2023 ceremony in Athens.

In 2020 and 2021, special ceremony videos were produced and shared virtually due to limitations associated with the COVID-19 pandemic. Farrell and McNamara, and 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.

The 2024 ceremony returned to the Art Institute of Chicago, this time in the modern wing designed by Renzo Piano, in the hometown of the late Cindy Pritzker, who co-founded the award with her late husband, Jay A. Pritzker in 1979, in honor of her centennial birthday. Last year, the Pritzker Prize traveled to the Arab world for the first time, celebrating architecture in Abu Dhabi, United Arab Emirates.

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