

The Pritzker Architecture Prize

2025 Laureate
Liu Jiakun
People's Republic of China

Image Book



Liu Jiakun, Photo courtesy of The Hyatt Foundation/The Pritzker Architecture Prize

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**Luyeyuan
Stone
Sculpture
Art Museum**
2002

Chengdu,
People's
Republic of
China



Photo courtesy of Bi Kejian



Photo courtesy of Bi Kejian

Housing Buddhist sculptures and relics, Luyeyuan Stone Sculpture Art Museum weaves a traditional Chinese garden throughout the passage of exhibition space. Volumes of this windowless building are separated by voids, allowing natural light to filter from the gaps through to the open spaces of the museum. Natural and artificial landscapes are intertwined, as stones and local river pebbles are balanced with water and greenery to reflect the natural landscape. Bêton brut concrete walls serve as a backdrop to the stone relics, brick walls are chiseled to hide conduit and the floors and roof are layered with hollow tubes to improve insulation and minimize weight.

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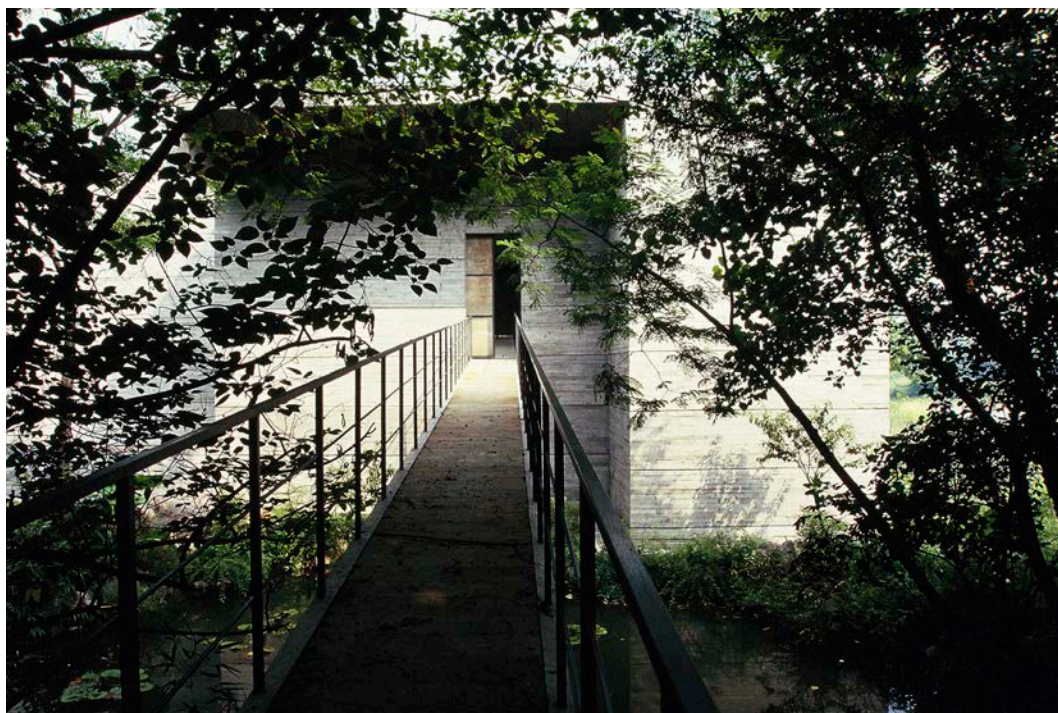


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**Luyeyuan
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Photo courtesy of Jiakun Architects

**Department
of Sculpture,
Sichuan Fine
Arts Institute**
2004

Chongqing,
People's
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Photo courtesy of Arch-Exist



Photo courtesy of Bi Kejian

Sichuan Fine Arts Institute Sculpture Department Teaching Building maximizes space, as upper levels protrude outward to extend the square footage of a narrow footprint. The rust-toned exterior resonates with nearby red-hued teaching and factory buildings, respecting the language of the preexisting environment. Swirling details of authentic Chongqing sand plastering handiwork are left visible rather than honed and double layered hollowed walls allow maximum ventilation in the hot climate.

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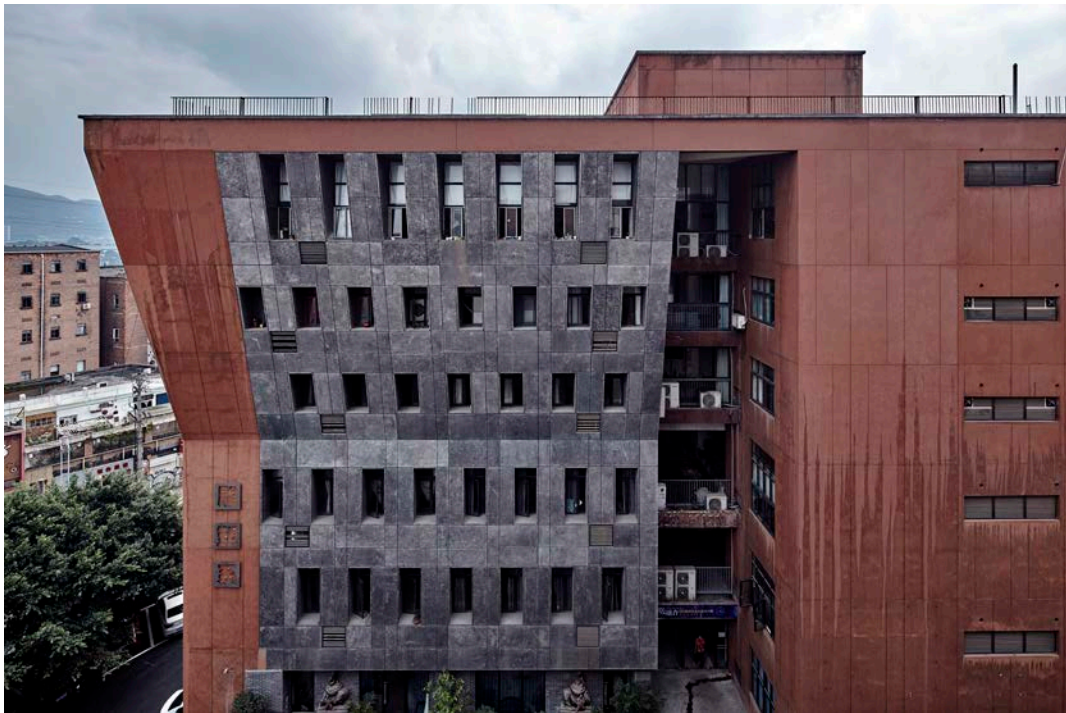


Photo courtesy of Arch-Exist



Photo courtesy of Arch-Exist

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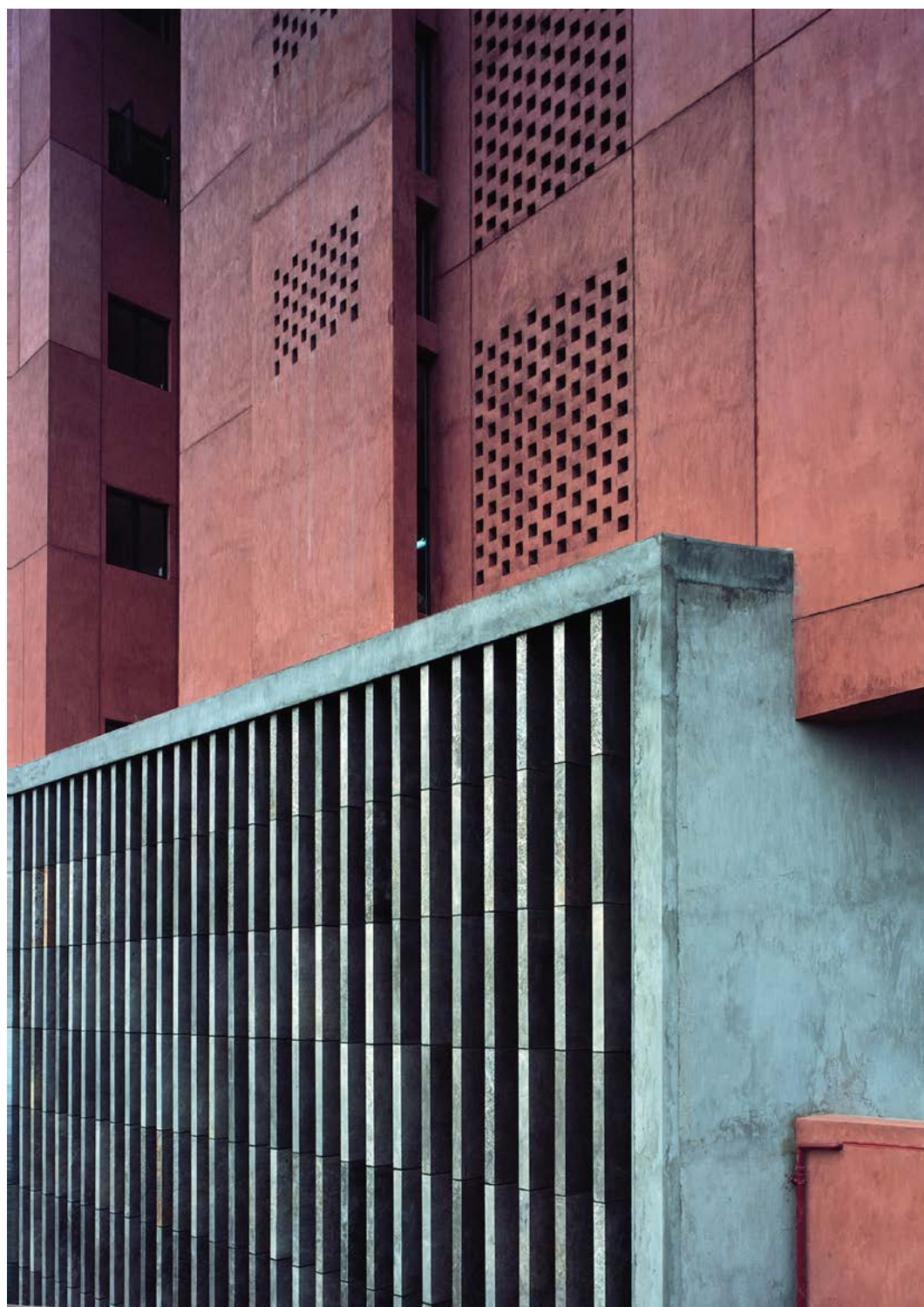


Photo courtesy of Bi Kejian

**Design
Department
on new
campus,
Sichuan Fine
Arts Institute
2006**

Chongqing,
People's
Republic of
China



Photo courtesy of Jiakun Architects



Photo courtesy of Xu Lang

This cluster of seven buildings that comprise the Design Department on new campus, Sichuan Fine Arts Institute, is in dialogue with its industrial landscape. The west, south and northeast buildings feature vaulted, pitched and butterfly roofs, respectively, while the low sloped roofs of the four other buildings accommodate outdoor spaces and mountain city views for their occupants. Aboveground terraces provide flexible spaces and sizeable pathways, connecting the entire complex. Linear exterior staircases unify the buildings with each other, while providing contrast to volumes, comprised of cellular shale and clay brick, and cement.

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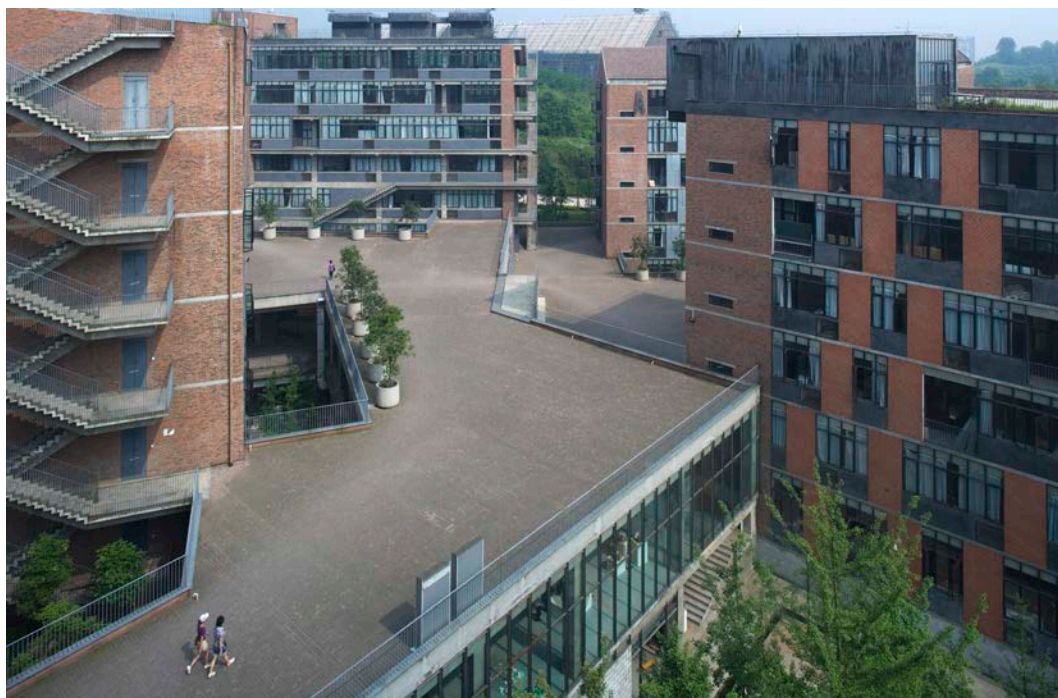


Photo courtesy of Lv Hengzhong

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**Museum
of Clocks,
Jianchuan
Museum
Cluster**
2007

Chengdu,
People's
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Photo courtesy of Bi Kejian

Part of the independent Jianchuan Museum Cluster, the tranquil Museum of Clocks is surrounded by bustling commercial units, mimicking the stark relationship between the temple in traditional Chinese cities and its periphery of commerce and residence. Red bricks resonate with the masonry of that era, and exposed concrete form three exhibition halls, composed of geometric shapes—squares, circles and crosses—which are thematic throughout the space. A vast scale furthers an immersive experience, as curved walls juxtapose against straight edges of the floor and recessed rectangular niches display the many historic timepieces. A square-shaped exhibition space compels a quadrate circulation as visitors journey through the perimeter. Sunlight and shadow pass through a circular void in the ceiling of a final round brick-walled courtyard, evoking a sundial and creating an echoing effect that invites guests to “feel the sound, light and shadow and time.”

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Photo courtesy of Arch-Exist

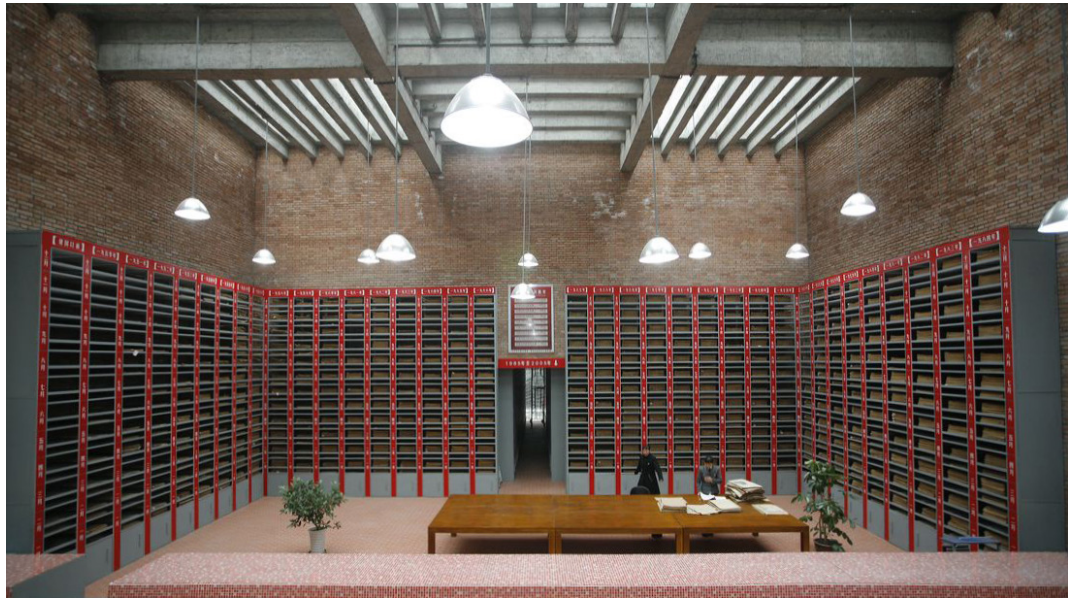


Photo courtesy of Arch-Exist

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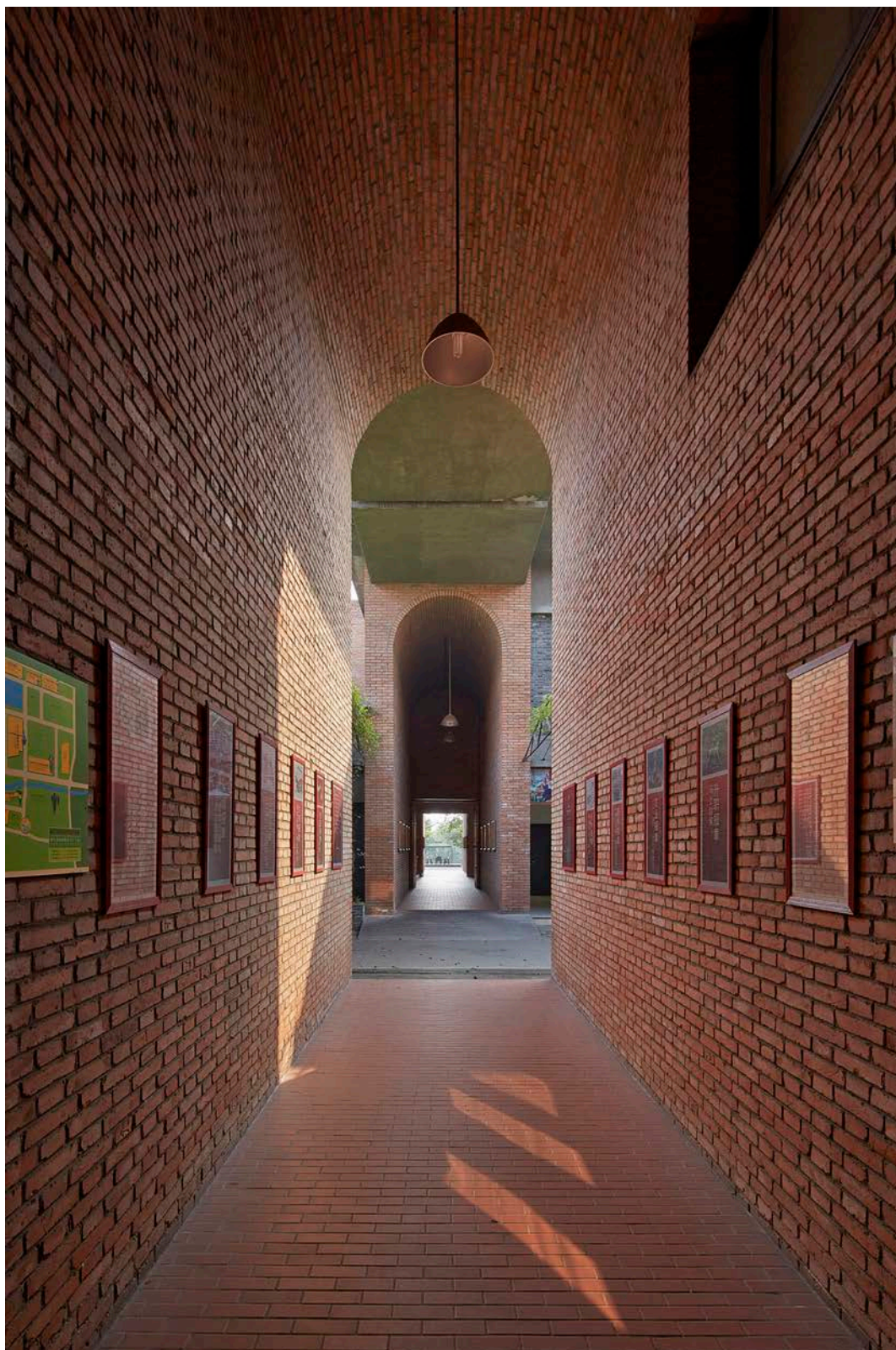


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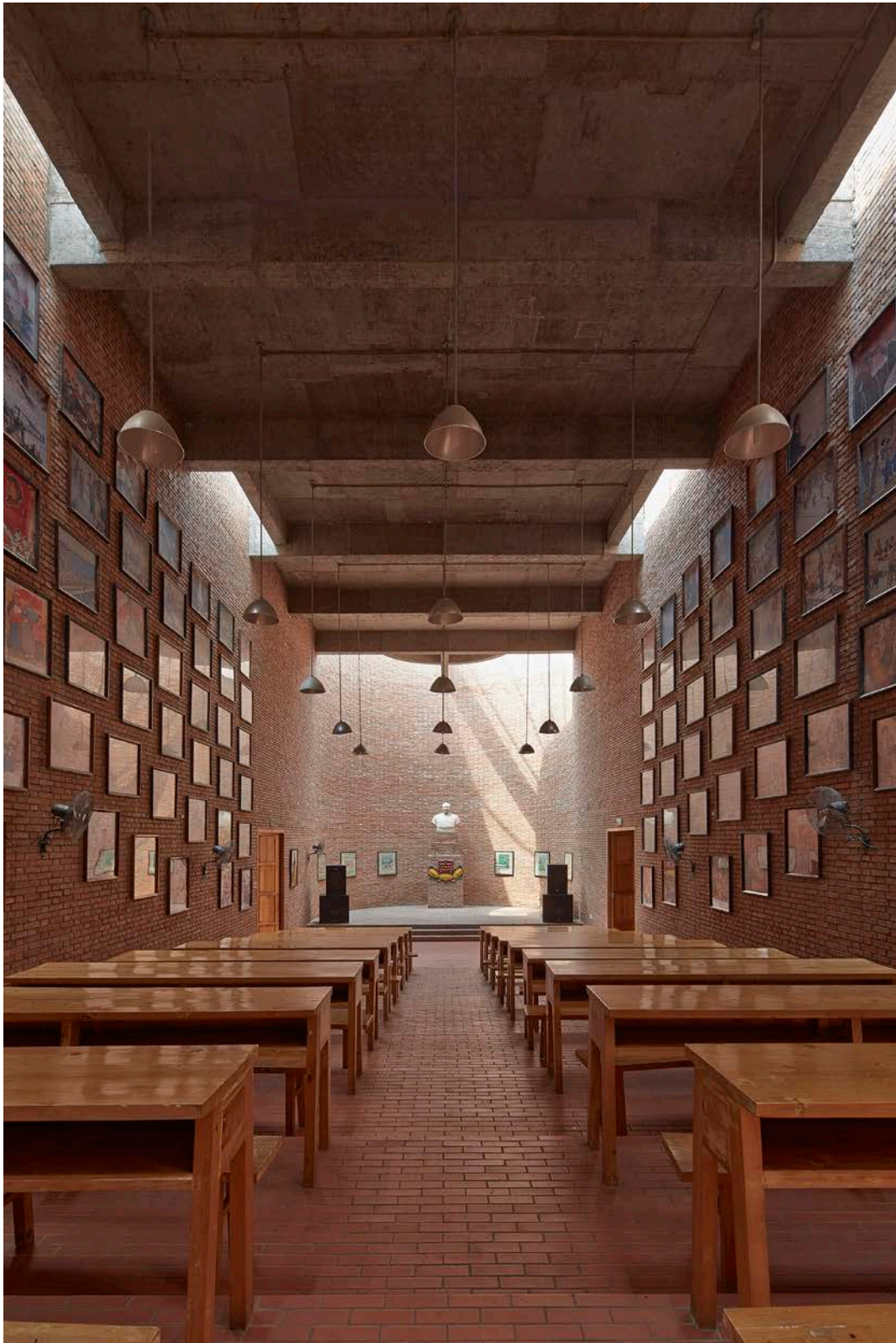


Photo courtesy of Arch-Exist

Hu Huishan Memorial
2009

Chengdu,
People's
Republic of
China



Photo courtesy of Iwan Baan



Photo courtesy of Iwan Baan

Hu Huishan Memorial (Chengdu, China, 2009) was built in the aftermath of the 2008 Wenchuan earthquake, assuming the form of a temporary relief tent, but in enduring plaster. Closed to the public, the interior—painted in Huishan’s favorite shade of pink and adorned with her personal possessions—is viewable only through a peephole, through which visitors may see a beam of sunlight that illuminates an empty stool. The structure, nestled in a natural landscape of trees, was designed not only to honor a 15-year-old girl, but to acknowledge the collective memory of an entire nation in mourning, underscoring the value of all human life.

**Hu Huishan
Memorial**
2009

Chengdu,
People's
Republic of
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Photo courtesy of Bi Kejian

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Memorial**
2009

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Photo courtesy of Jiakun Architects

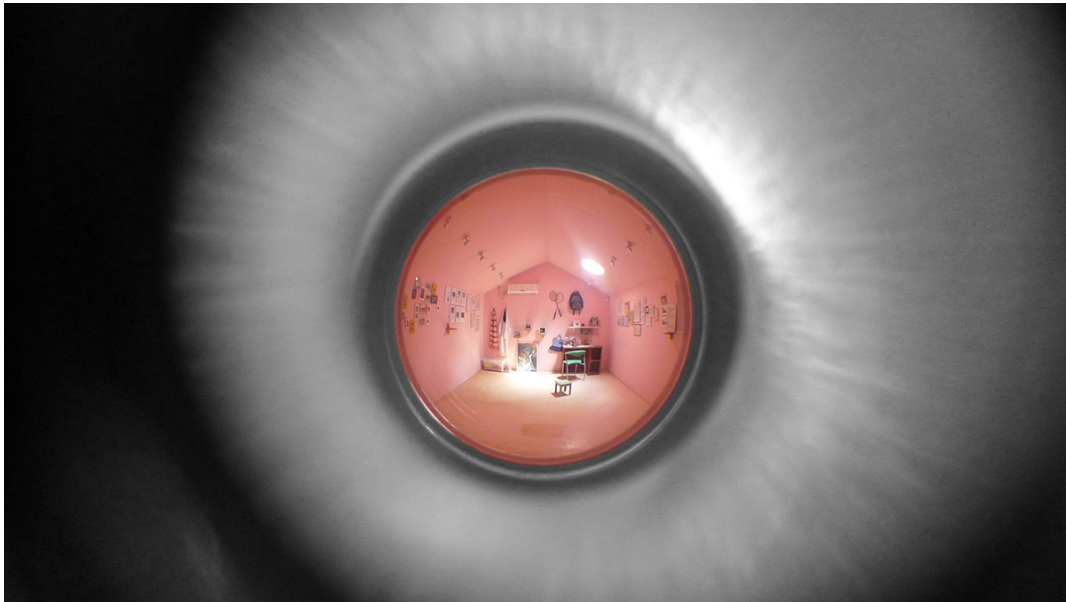


Photo courtesy of Jiakun Architects

**Shuijingfang
Museum**
2013

Chengdu,
People's
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Photo courtesy of Jiakun Architects



Photo courtesy of Arch-Exist

A perimeter of new concrete structures surrounds preexisting wood-framed buildings that exhibit both modern vinification and ancient fermentation practices, respectively, protecting living cultural heritage, figuratively and literally. An expansive courtyard yields new two-story volumes topped with double-pitched roofs that emit narrow streams of sunlight, mimicking the ventilation and light of the original cellars housing kilns, fermentation practices and relics from the Ming and Qing Dynasties. Featuring a range of materials from original timber to eco-friendly “Rebirth Bricks” from the 2008 Wenchuan earthquake, the museum allows visitors an immersive chronological journey, from antiquity to modern times.

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Photo courtesy of Arch-Exist



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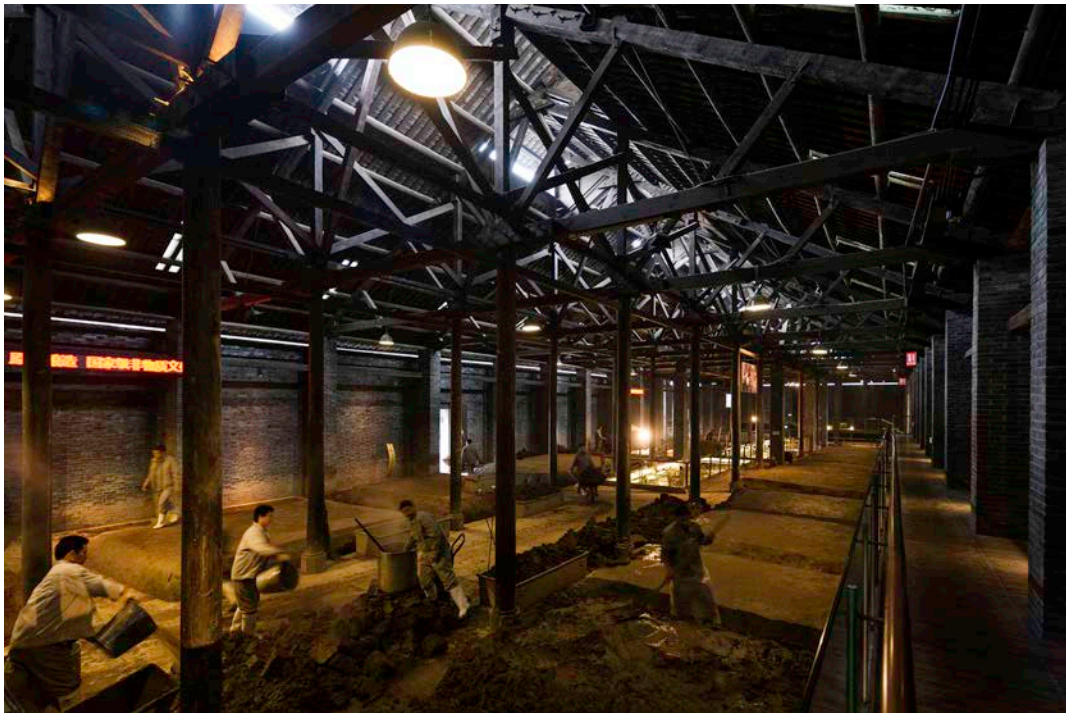


Photo courtesy of Chin Hyosook

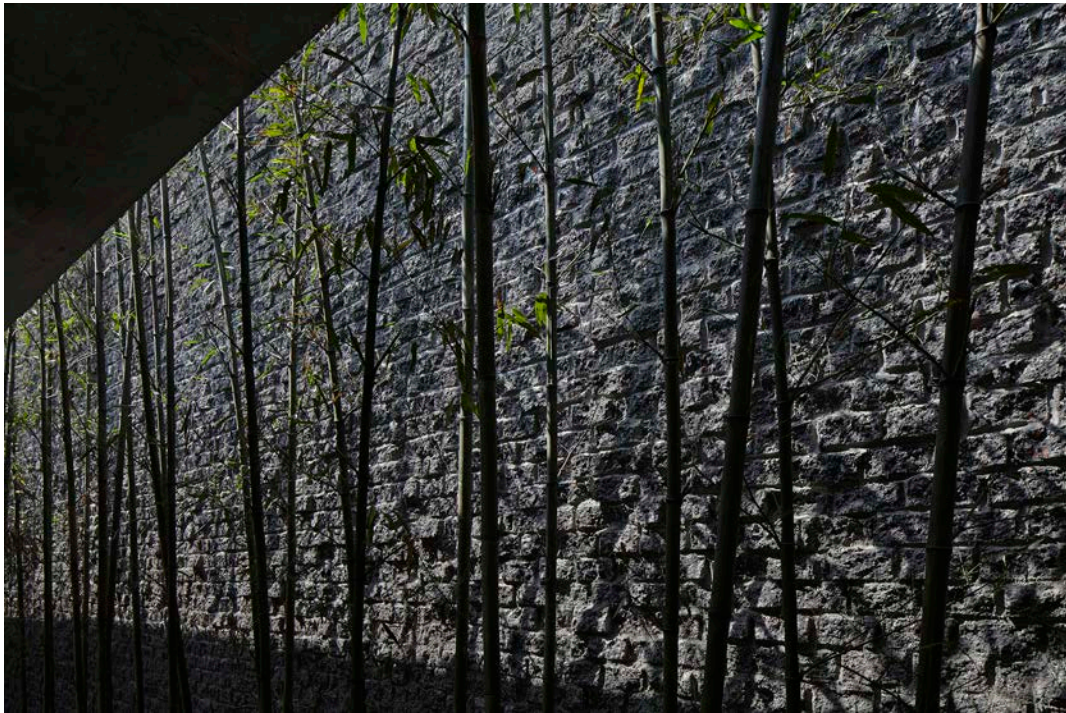


Photo courtesy of Arch-Exist

**Novartis
(Shanghai)
Block - C6
2014**

Shanghai,
People's
Republic of
China



Photo courtesy of Arch-Exist



Photo courtesy of Arch-Exist

Protruding eaves and cantilevered verandas of the Novartis (Shanghai) - Block C6 are reminiscent of towers in Chinese classic architecture, serving as a modern interpretation. The open layout and nonprescriptive areas, including a central garden, internal courtyard and indoor leisure space, provide flexible office space for both intended and chance encounters. A living wall flanks the staircase in the vertical atrium, which extends from the ground floor to the ceiling of the 6-story building, measuring more than 31 meters tall; with two additional levels located underground. Wraparound verandas on each aboveground level are equipped with rotating laminate bamboo louvers, inspired by top-hung windows of traditional Chinese homes, allowing for a range of desired natural light throughout the day. Light also filters from above and through the voids in between the three volumes of the building, composed of "Rebirth Bricks" (from the 2008 Wenchuan earthquake) and efficient low-E glass.

**Novartis
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Photo courtesy of Arch-Exist



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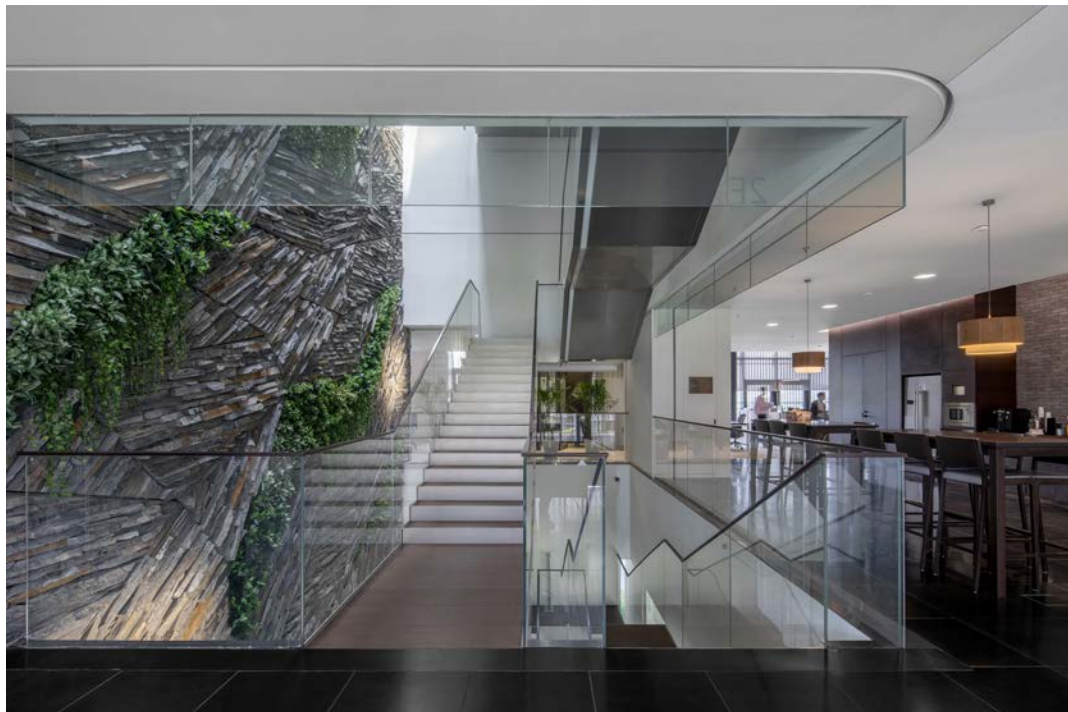


Photo courtesy of Arch-Exist

**Novartis
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Block - C6
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Photo courtesy of Arch-Exist

West Village
2015

Chengdu,
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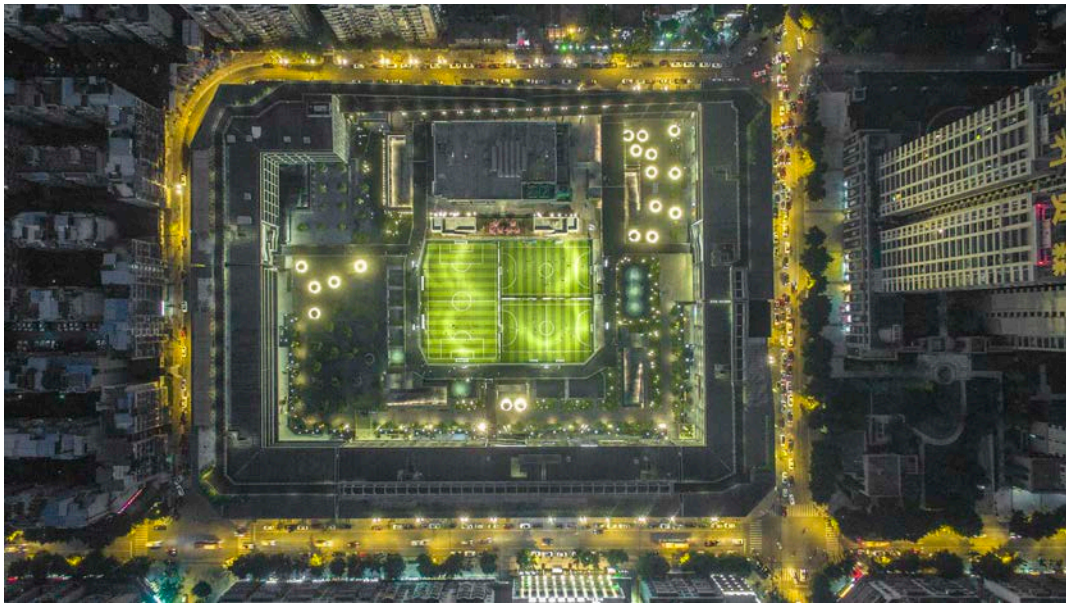


Photo courtesy of Arch-Exist



Photo courtesy of Chen Chen

The West Village demonstrates multiple typologies—building, infrastructure, landscape and public space—within one environment. Density and open space are not in opposition, as the architect rethinks the role of civic spaces to support the breadth of requisites for a diverse society. The five-story project spans an entire block, visually and contextually contrasting with the neighborhood matrix of characteristically mid- and high-rise buildings. An open yet enclosed perimeter of sloping pathways for cyclists and pedestrians envelopes its own vibrant city of cultural, athletic, recreational and business activities within, while allowing the public to view through to the surrounding natural and built environments. Local and wild flora is featured, as bricks are paved upended to enable grasses to flourish through the core holes and indigenous bamboo groves provide shaded areas of respite.

West Village
2015

Chengdu,
People's
Republic of
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Photo courtesy of Qian Shen Photography



Photo courtesy of Qian Shen Photography

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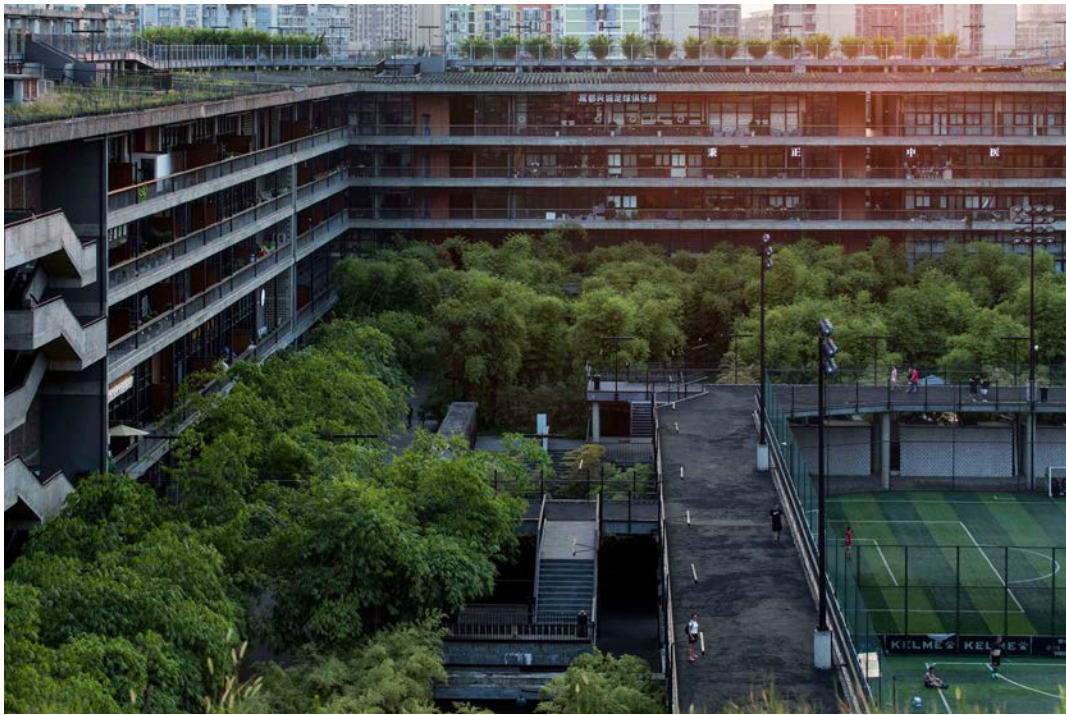


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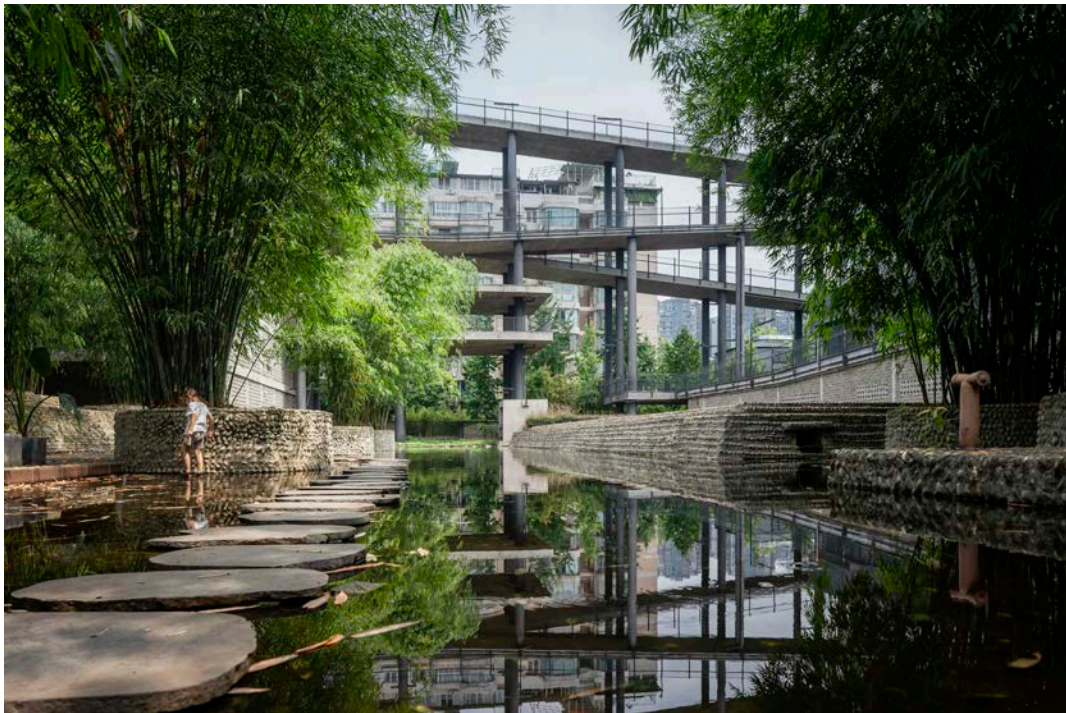


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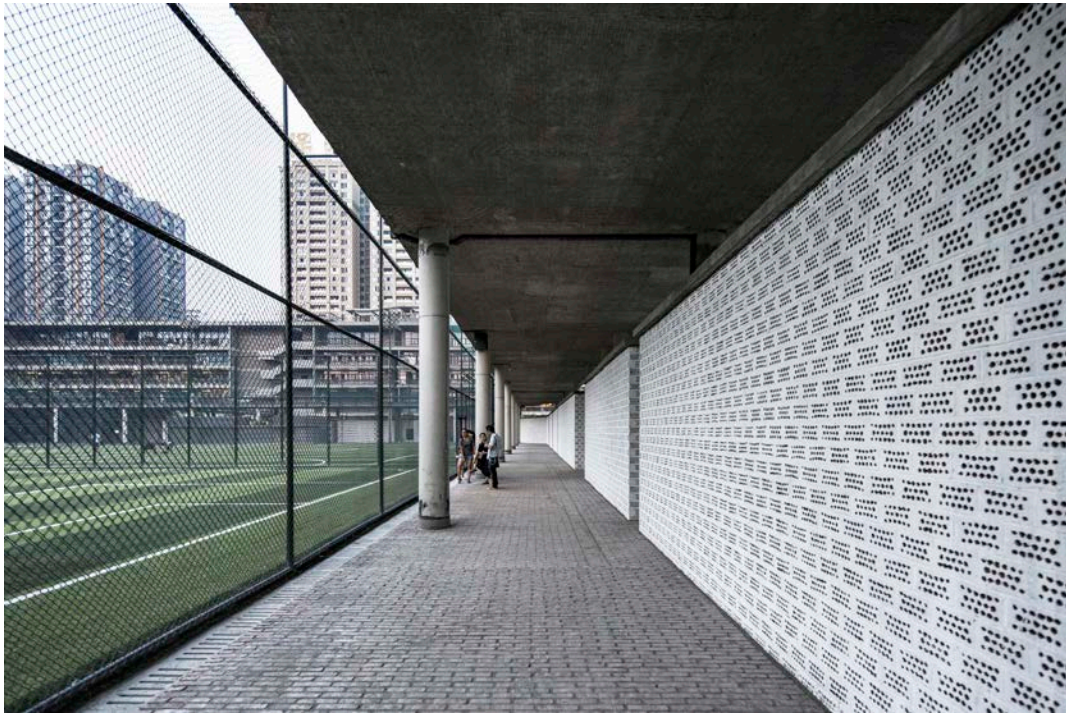


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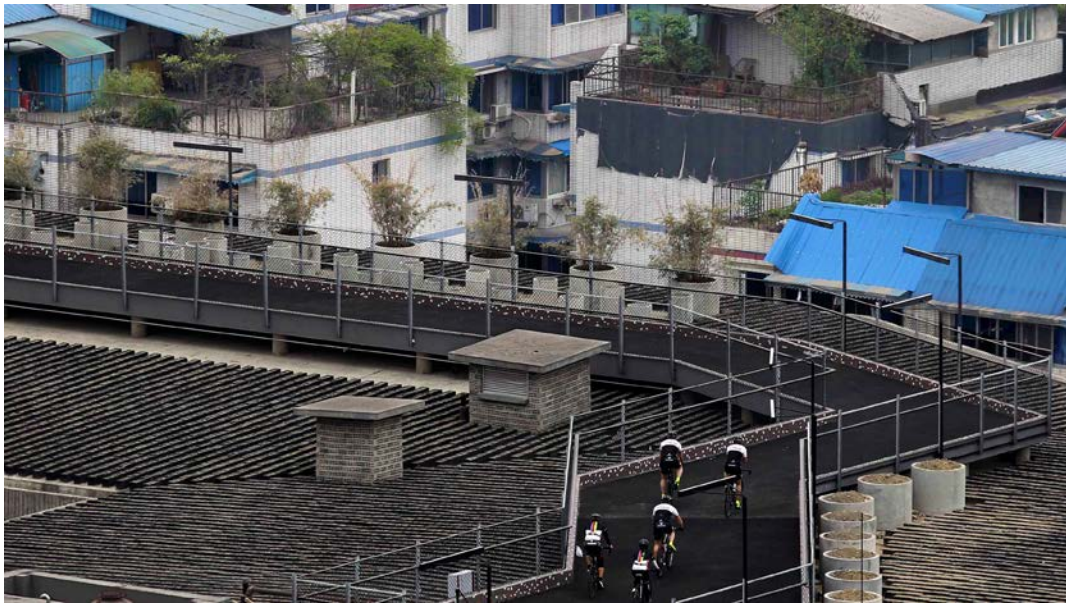


Photo courtesy of Li Ziqiang



Photo courtesy of Arch-Exist

West Village
2015

Chengdu,
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Photo courtesy of Jiakun Architects



Photo courtesy of Basis Transmedia Co.

**Suzhou
Museum of
Imperial
Kiln Brick**
2016

Suzhou,
People's
Republic of
China



Photo courtesy of Yao Li

Located in the Xiangcheng District, the Suzhou Museum of Imperial Kiln Brick evokes the later Imperial Era while protecting the historical ruins dating to the Ming and Qing Dynasties. Vast columns in the museum building support the three-story level, with ramps that provide passage to six bays that display relics, ancient kilns and manufacturing processes of Jin Zhuan (金砖) or “Golden Bricks” that paved the floors of the Forbidden City, Summer Palace and Ming Tombs. Bricks that range over many millennia are used throughout the narrative experience, which culminates into the spiral staircase lit by natural light from an exposed ceiling, leading visitors to a rooftop for special exhibitions, public programming and workshops.

**Suzhou
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Imperial
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2016

Suzhou,
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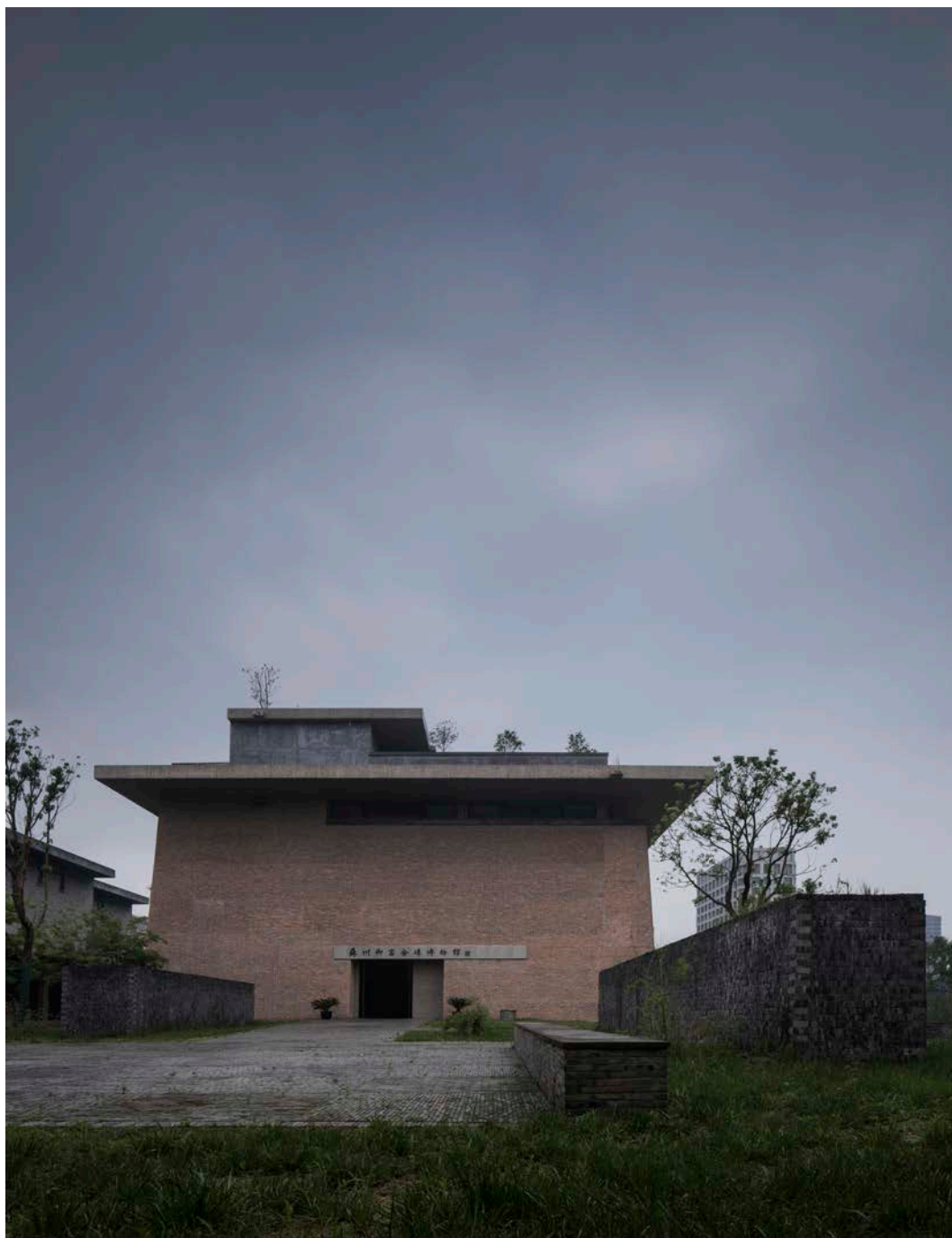


Photo courtesy of Yao Li

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Photo courtesy of Jiakun Architects

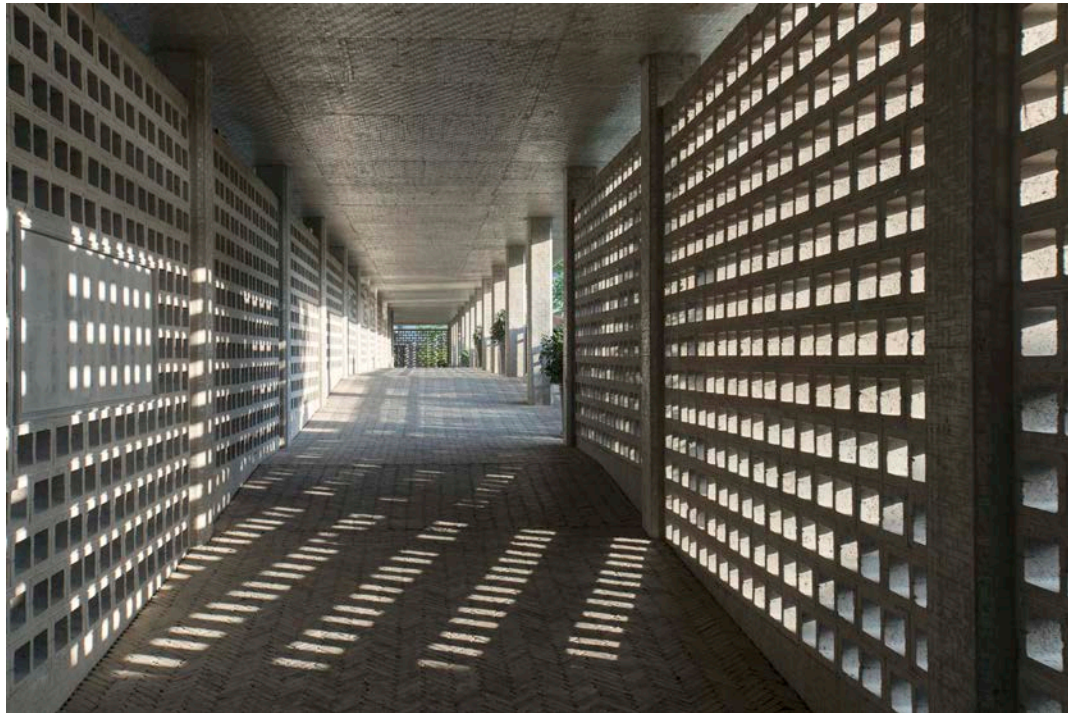


Photo courtesy of Liu Jian

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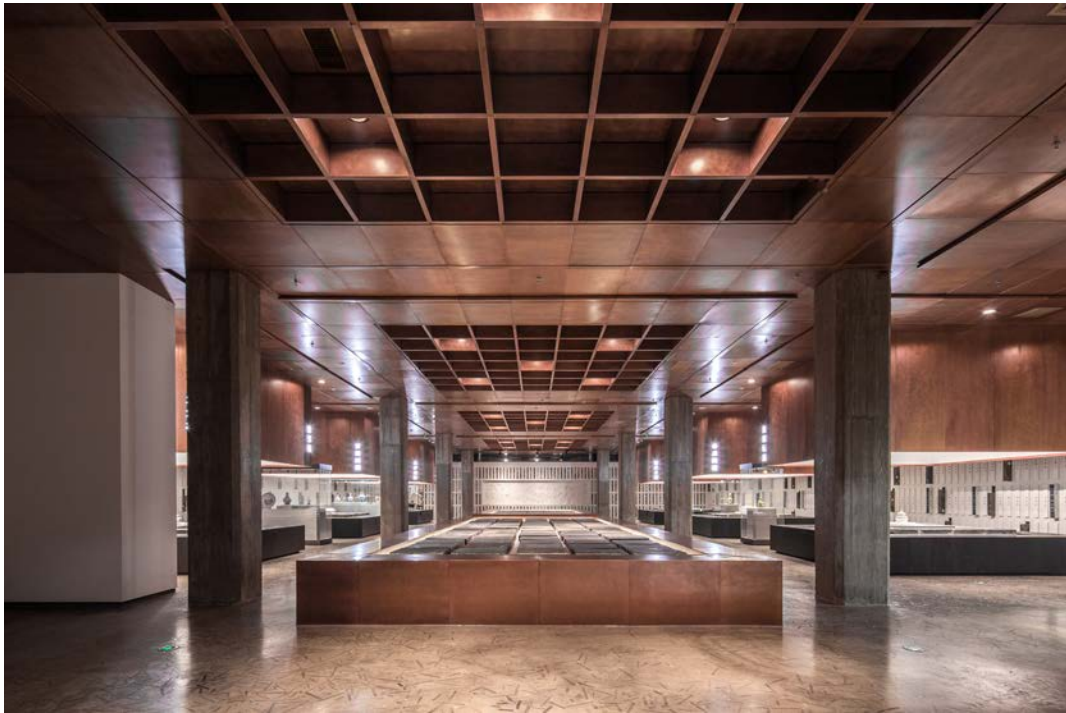


Photo courtesy of Arch-Exist

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Photo courtesy of Jiakun Architects

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Photo courtesy of Liu Jian

**Songyang
Culture
Neighborhood
2020**

Lishui,
People's
Republic of
China



Photo courtesy of Arch-Exist



Photo courtesy of Arch-Exist

Beyond an active street entrance in Songyang lies a place of serenity that harmonizes the old and new, as a former spiritual and cultural center consisting of two temples is reinvigorated with a museum, hotel, café and bookstore. Previous pathways are intertwined with new, wide, weather-resistant steel corridors, winding around relics and preexisting trees, that lead to squares and flexible areas for cultural public programming. Open pavilions and glass-enclosed terraces allow for transparency to see through to the surrounding landscape, yielding dialogue between the built and natural environments. Exposures in the roof and eaves allow trees to continue their growth, demonstrating a reverence for nature.

**Songyang
Culture
Neighborhood
2020**

Lishui,
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Photo courtesy of Arch-Exist



Photo courtesy of Arch-Exist

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**Songyang
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Photo courtesy of Wang Ting

**The Renovation
of Tianbao
Cave District of
Erlang Town
2021**

Luzhou,
People's
Republic of
China



Photo courtesy of Arch-Exist



Photo courtesy of Arch-Exist

Nestled in the lush cliffside landscape of Tianbao Peak, Erlang Town Tianbao Cave both emerges and dissolves within its surroundings, exemplifying the reciprocal relationship between humans and nature. Flat, extended eaves reimagine the form of pavilions dating back many millennia, and the steel and bamboo entrance pergola establishes scale. The reception hall is cantilevered, encouraging an aerial view while immersing visitors in the surrounding verdant environment, while a mirrored exhibition hall underscores the vastness. A water courtyard features a contemplative reflecting pool and a tree courtyard allows preexisting trees to intersect the space. Indigenous cherry blossoms line a terrace, and a lounge bridge invites passage through the outdoors.

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2021

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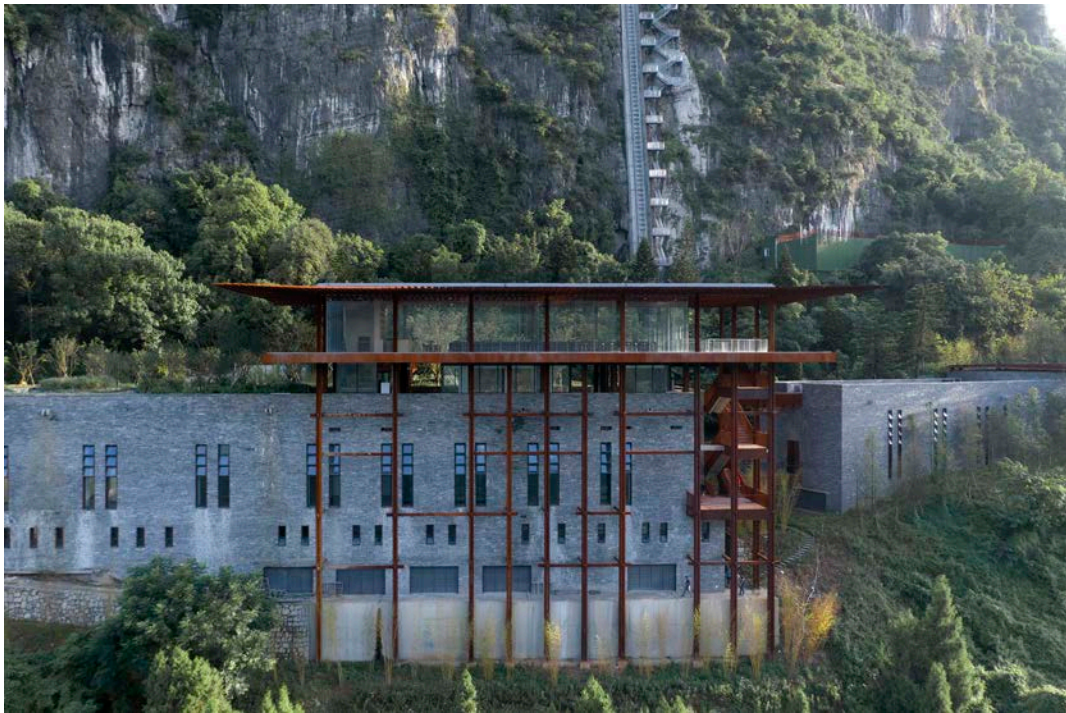


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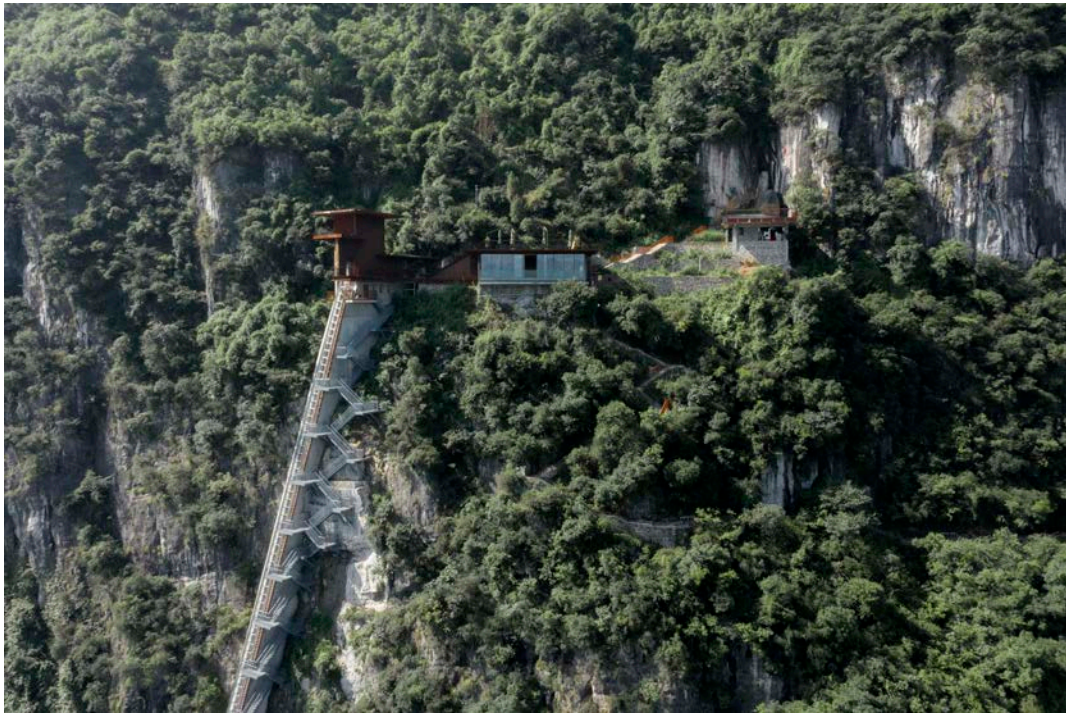


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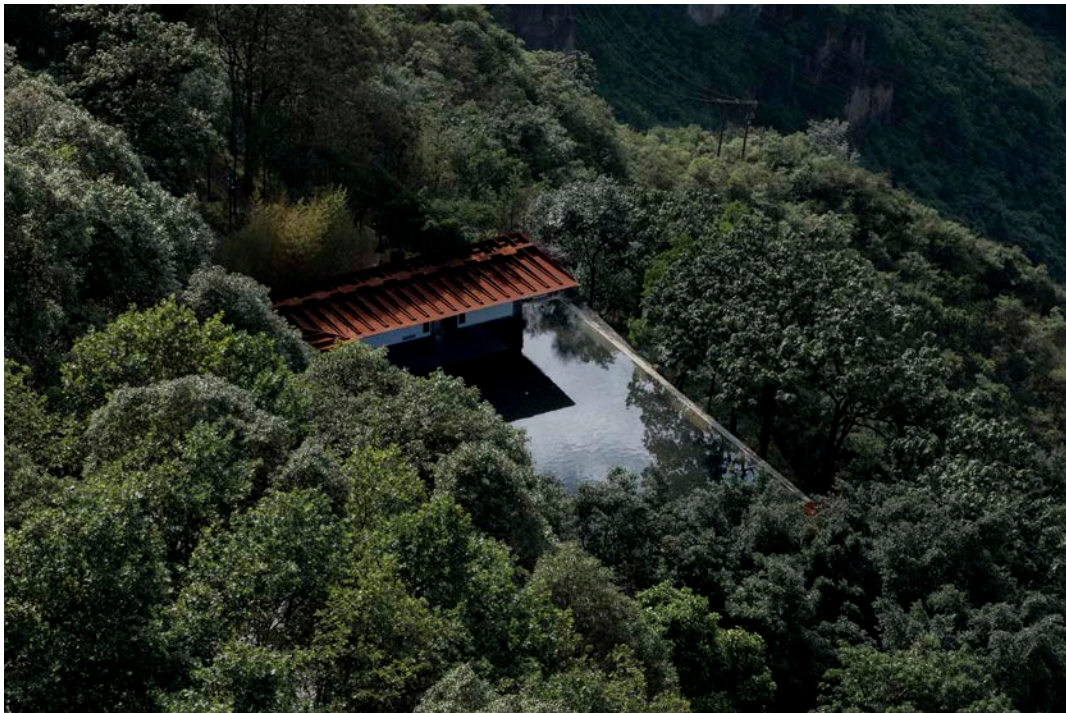


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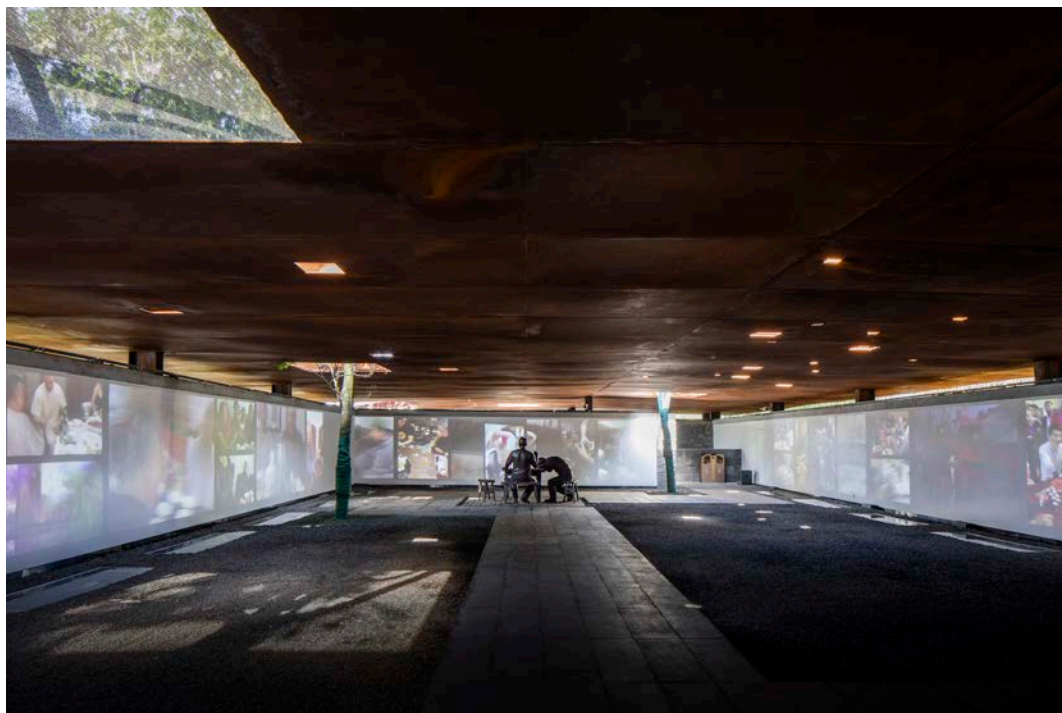


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