

The Pritzker Architecture Prize

2019 Laureate
Arata Isozaki
Japan

Image Book



Arata Isozaki

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**Ōita
Prefectural
Library**
1962-66

Ōita, Japan



Photo courtesy of Yasuhiro Ishimoto

Isozaki's early career began with the postwar rebuilding of Japan in his hometown of Ōita on the island of Kyushu. Ōita Prefectural Library (renamed Ōita Art Plaza) was one of the architect's first commissions and part of a larger plan that emphasized "growing architecture," his theory that city planning should never remain static, but be intended for growth and evolution.

An analogy with the human body was an inspiration for the organization of the building, which was realized mainly in exposed concrete and gives way to environments of lightness and darkness through skylights and windows.

**Ōita
Prefectural
Library**
1962-66

Ōita, Japan

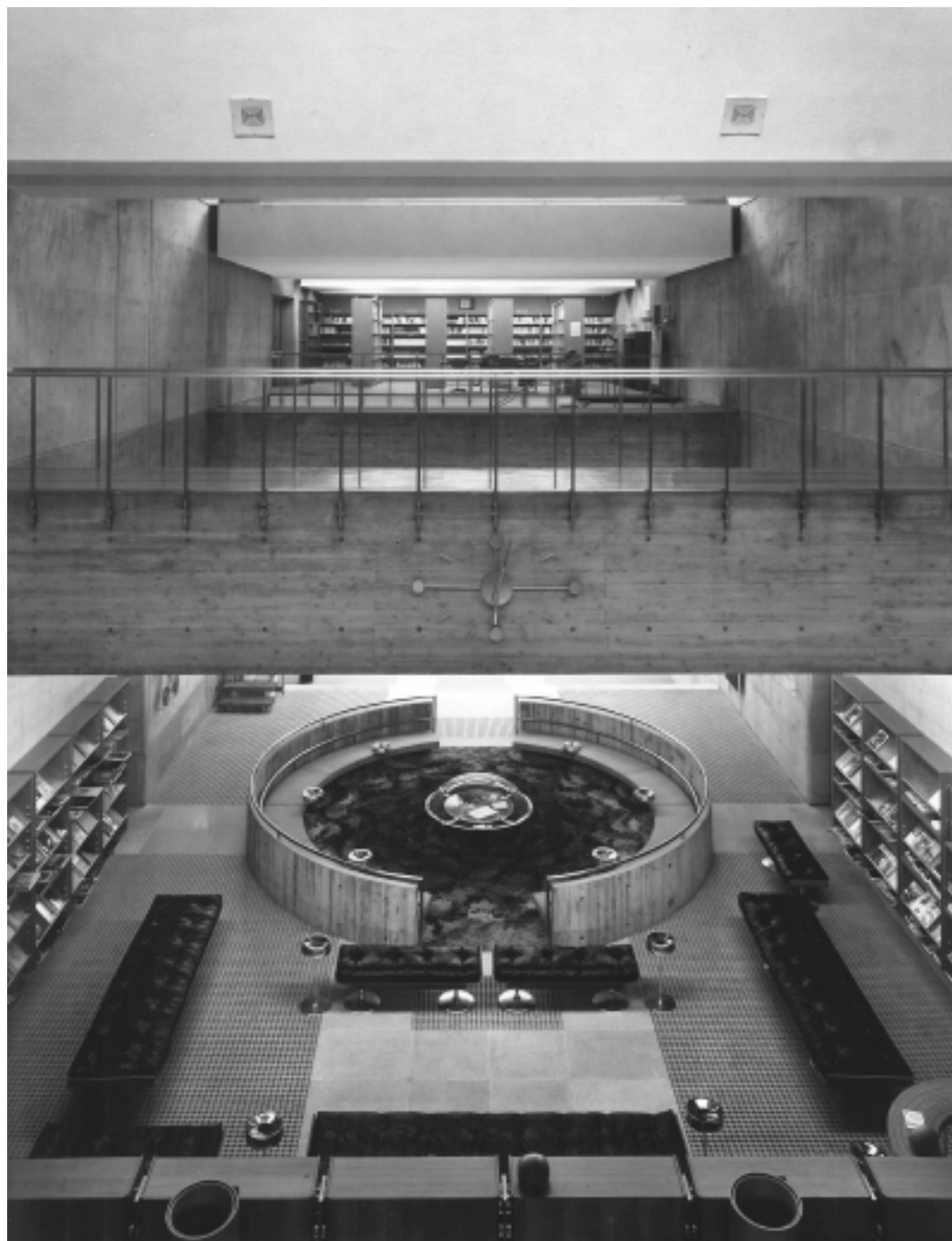


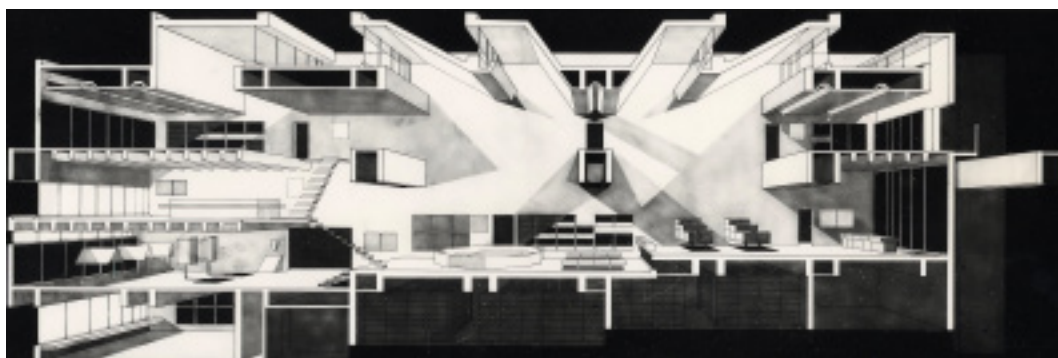
Photo courtesy of Yasuhiro Ishimoto

**Ōita
Prefectural
Library**
1962-66

Ōita, Japan



Photo courtesy of Yasuhiro Ishimoto



Drawing courtesy of Arata Isozaki and Associates

**The Museum
of Modern Art**
1971-74

Gunma, Japan



Photo courtesy of Yasuhiro Ishimoto

The Museum of Modern Art, Gunma, was the first of Isozaki's museum commissions, and is based on the architect's concept of the "art gallery as void." It is comprised of a system of cubes that form a primary rectangular backbone with two projecting wings. The concept of the cube extends to interior spaces such as the lobby and galleries, as well as exterior areas including the reflecting pool. The museum has since been extended to accommodate a restaurant (1994) and contemporary art gallery (1997), all of which continue the original geometric approach.

**The Museum
of Modern Art**
1971-74

Gunma, Japan



Photo courtesy of Yasuhiro Ishimoto



Drawing courtesy of Arata Isozaki and Associates

**The Museum
of Modern Art**
1971-74

Gunma, Japan



Photo courtesy of Yasuhiro Ishimoto

**Kitakyushu
Central Library**
1973-74

Fukuoka, Japan



Photo courtesy of FUJITSUKA Mitumasa



Photo courtesy of Yasuhiro Ishimoto

The Kitakyushu Central Library was inspired by Étienne-Louis Boullée's proposed design for the French National Library (1785). Izosaki realized a modern interpretation of the neoclassical vaulted ceilings through precast concrete. The building's two large barrel vaults, which run parallel prior to curving separately, contrast with the rectangular windows that line the exterior.

**Kitakyushu
Central Library**
1973-74

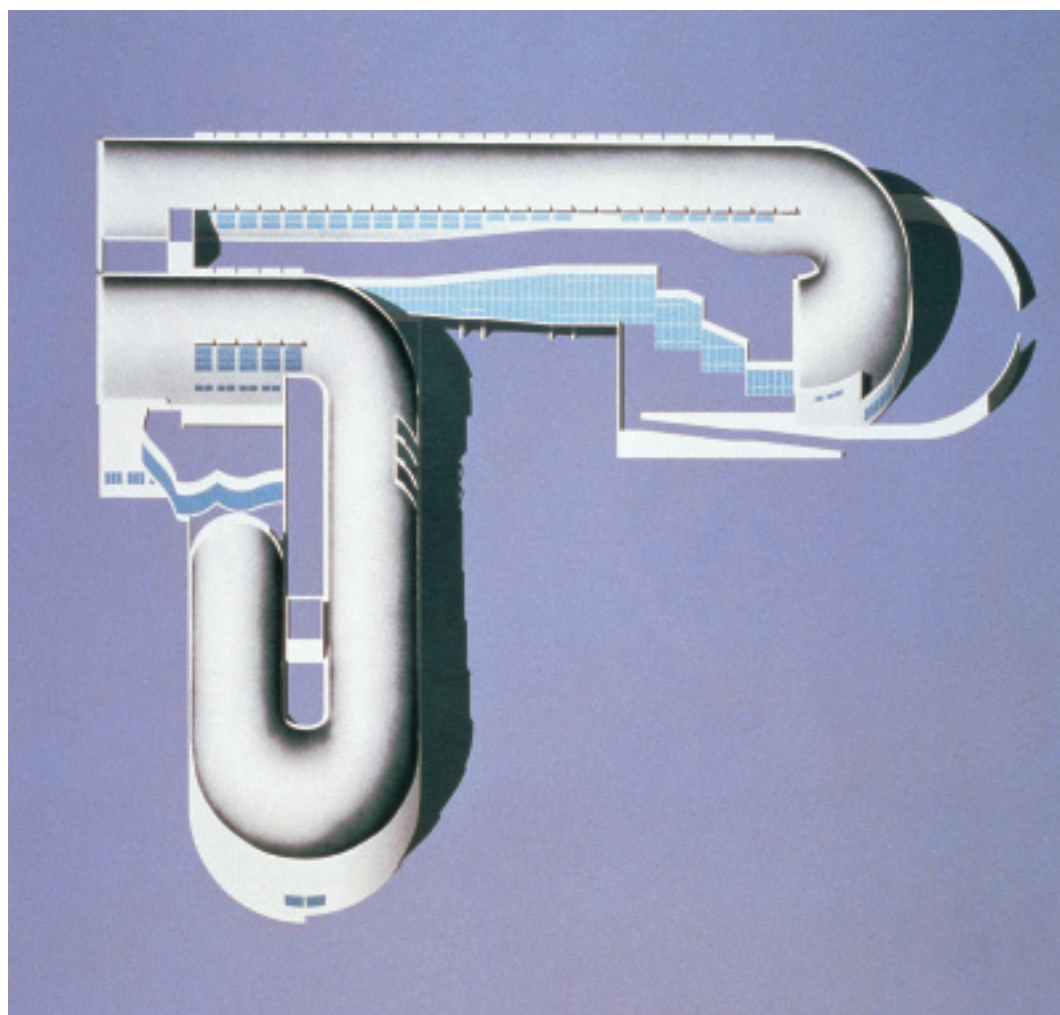
Fukuoka, Japan



Photo courtesy of Yasuhiro Ishimoto

**Kitakyushu
Central Library**
1973-74

Fukuoka, Japan



Rendering courtesy of Arata Isozaki and Associates

**Tsukuba
Center
Building**
1979-83

Ibaraki, Japan



Photo courtesy of Yasuhiro Ishimoto

Tsukuba Center Building, located in one of the first postwar cities of Japan, is a civic center designed to evoke both ruins and reinvention. This complex is comprised of a concert hall, information center, hotel, restaurants and shopping—all of the facilities needed to give life to a new city. The focus of the project is a sunken plaza or “forum.” The façades facing the plaza display a variety of forms and are finished with contrasting materials such as sleek aluminum and concrete, rough and smooth granite, and polished and unpolished tile.

**Tsukuba
Center
Building**
1979-83

Ibaraki, Japan



Photos courtesy of Yasuhiro Ishimoto

**Tsukuba
Center
Building**
1979-83

Ibaraki, Japan



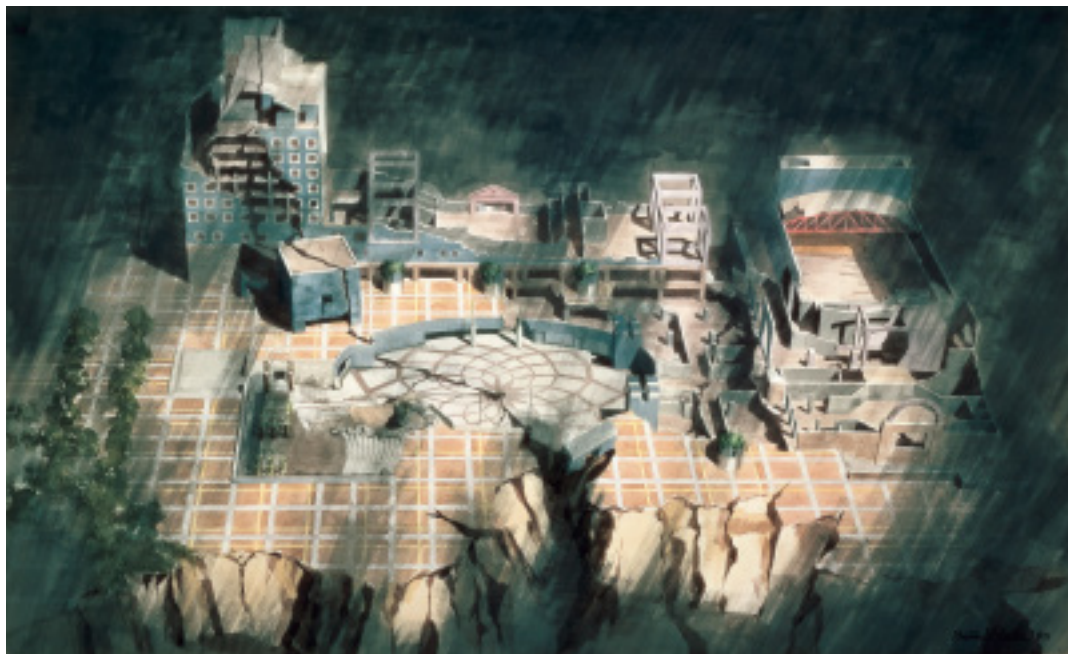
Photo courtesy of Yasuhiro Ishimoto

**Tsukuba
Center
Building**
1979-83

Ibaraki, Japan



Photo courtesy of Yasuhiro Ishimoto



Drawing courtesy of Arata Isozaki and Associates

**The
Museum of
Contemporary
Art**
1981-86

Los Angeles
California, USA



Photo courtesy of Yasuhiro Ishimoto



Rendering courtesy of Arata Isozaki and Associates

The Museum of Contemporary Art, Los Angeles was the architect's first international commission outside of his native Japan. Faced with a challenging site, the sunken red sandstone building is in purposeful contrast to the surrounding area's high-rise buildings. The barrel-vaulted library and copper-clad pyramids are part of the three stories that are above ground, while visitors must descend downstairs to the underground galleries that comprise four subterranean floors.

**The
Museum of
Contemporary
Art**
1981-86

Los Angeles
California, USA



Photo courtesy of Yasuhiro Ishimoto

**The
Museum of
Contemporary
Art**
1981-86

Los Angeles
California, USA



Photo courtesy of Hisao Suzuki

**Palau Sant
Jordi**
1983-1990

Barcelona,
Spain



Photo courtesy of Hisao Suzuki

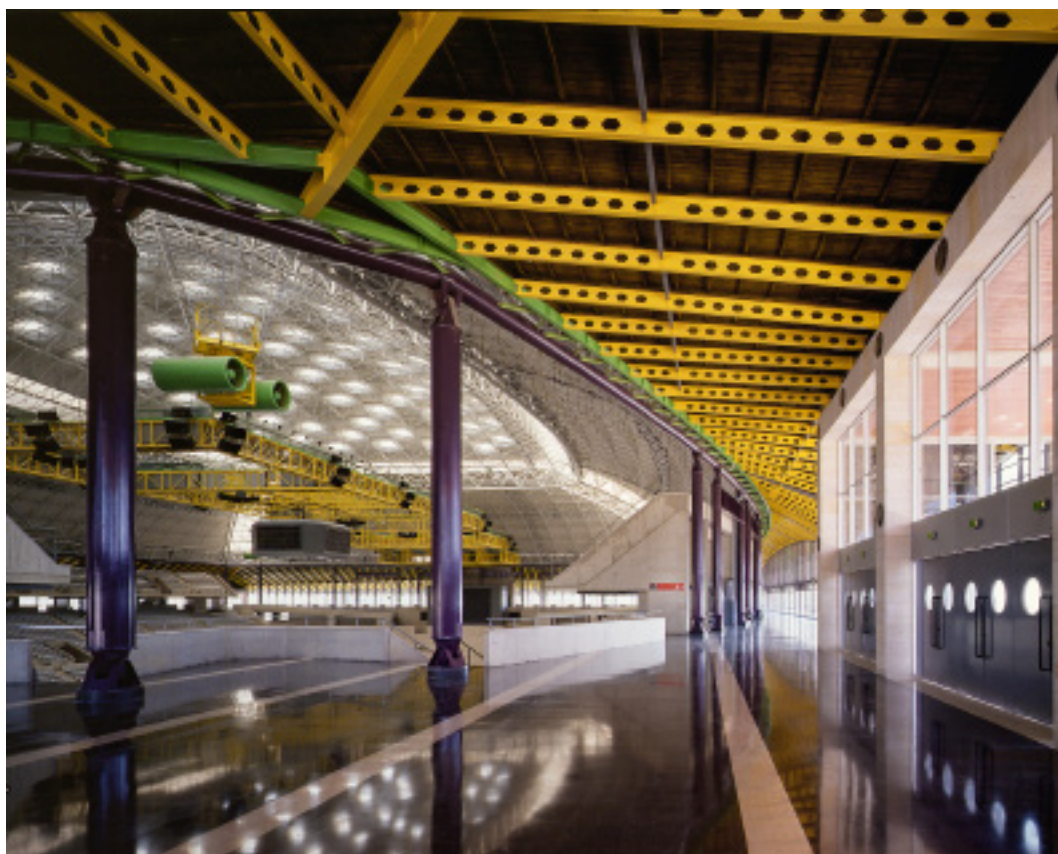


Drawing courtesy of Arata Isozaki and Associates

Designed for the 1992 Summer Olympic Games, Palau Sant Jordi remains Barcelona's largest covered sports facility. Situated on the Montjuïc hillside, the versatile structure is positioned partially below ground to minimize the profile of the 17,000-person facility. The massive domed roof, with its signature convex windows, was constructed on the ground and then elevated atop the building over a period of 20 days. Rising 148 feet above the arena floor, the roof encloses the generous interior space with a feeling of lightness. Local materials including brick, tile, zinc and travertine were used as finishes.

**Palau Sant
Jordi**
1983-1990

Barcelona,
Spain



Photos courtesy of Hisao Suzuki

**Palau Sant
Jordi**
1983-1990

Barcelona,
Spain

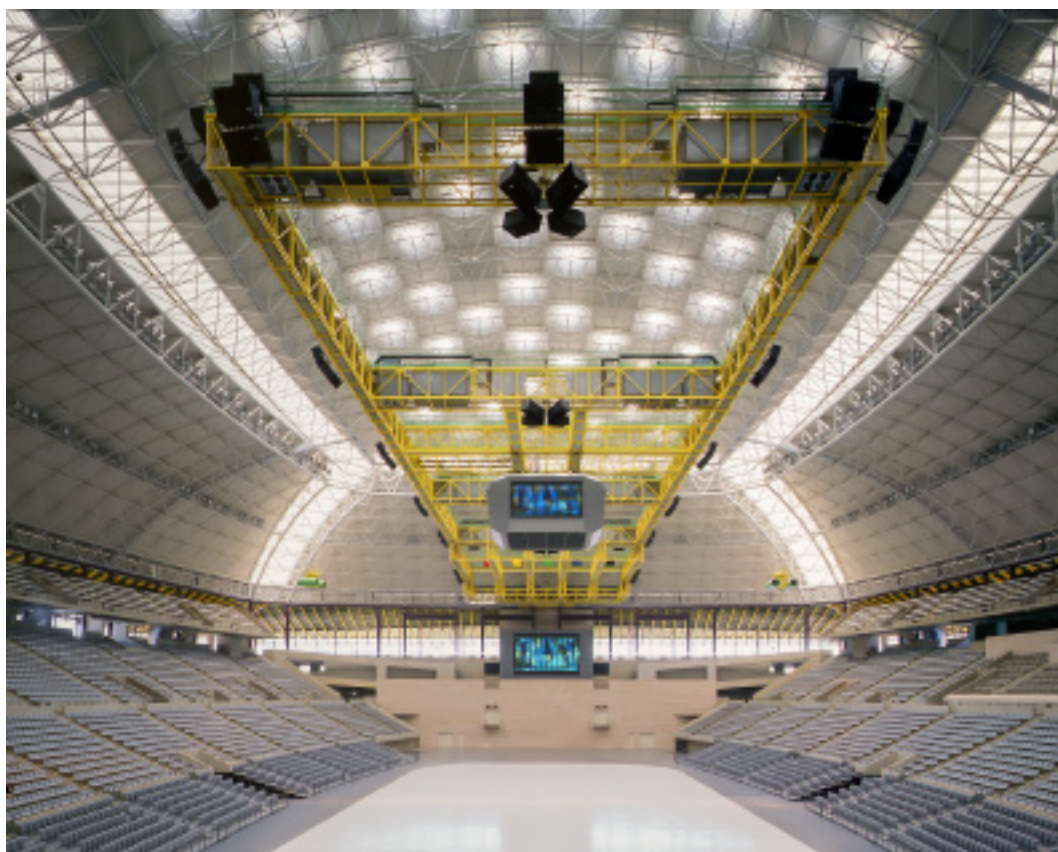
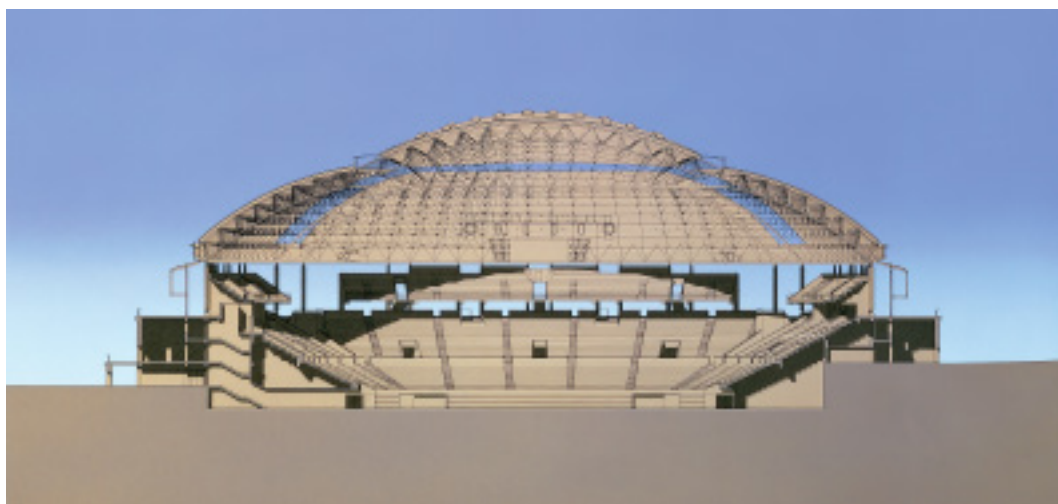


Photo courtesy of Hisao Suzuki



Rendering courtesy of Arata Isozaki and Associates

Art Tower Mito
1986-90

Ibaraki, Japan



Photo courtesy of Yasuhiro Ishimoto

Commissioned to celebrate the centennial of Mito, Art Tower Mito was built as a cultural complex consisting of a theater, performance hall and contemporary art gallery. The iconic tetrahelix tower was inspired by Constantin Brancusi's *Endless Column* (1938), and is comprised of fifty-six triangular panels in varying orientations.

Art Tower Mito
1986-90

Ibaraki, Japan



Photos courtesy of Yasuhiro Ishimoto

Art Tower Mito
1986-90

Ibaraki, Japan



Photo courtesy of Yasuhiro Ishimoto

**Nara
Centennial
Hall**
1992-1998

Nara, Japan



Photo courtesy of Hisao Suzuki

The Nara Centennial Hall, the object of an international competition won by Isozaki, was completed for the centennial of the municipality and eloquently combines past, present and future. Taking into account location, site and orientation, the building is designed as an independent monolith. The design also honors the nearby and prominent Todaiji Temple (734 AD) through its sloping form and gray ceramic tile. The building interiors were designed to be versatile, changing to accommodate a range of events, conventions and conferences.

**Nara
Centennial
Hall**
1992-1998
Nara, Japan

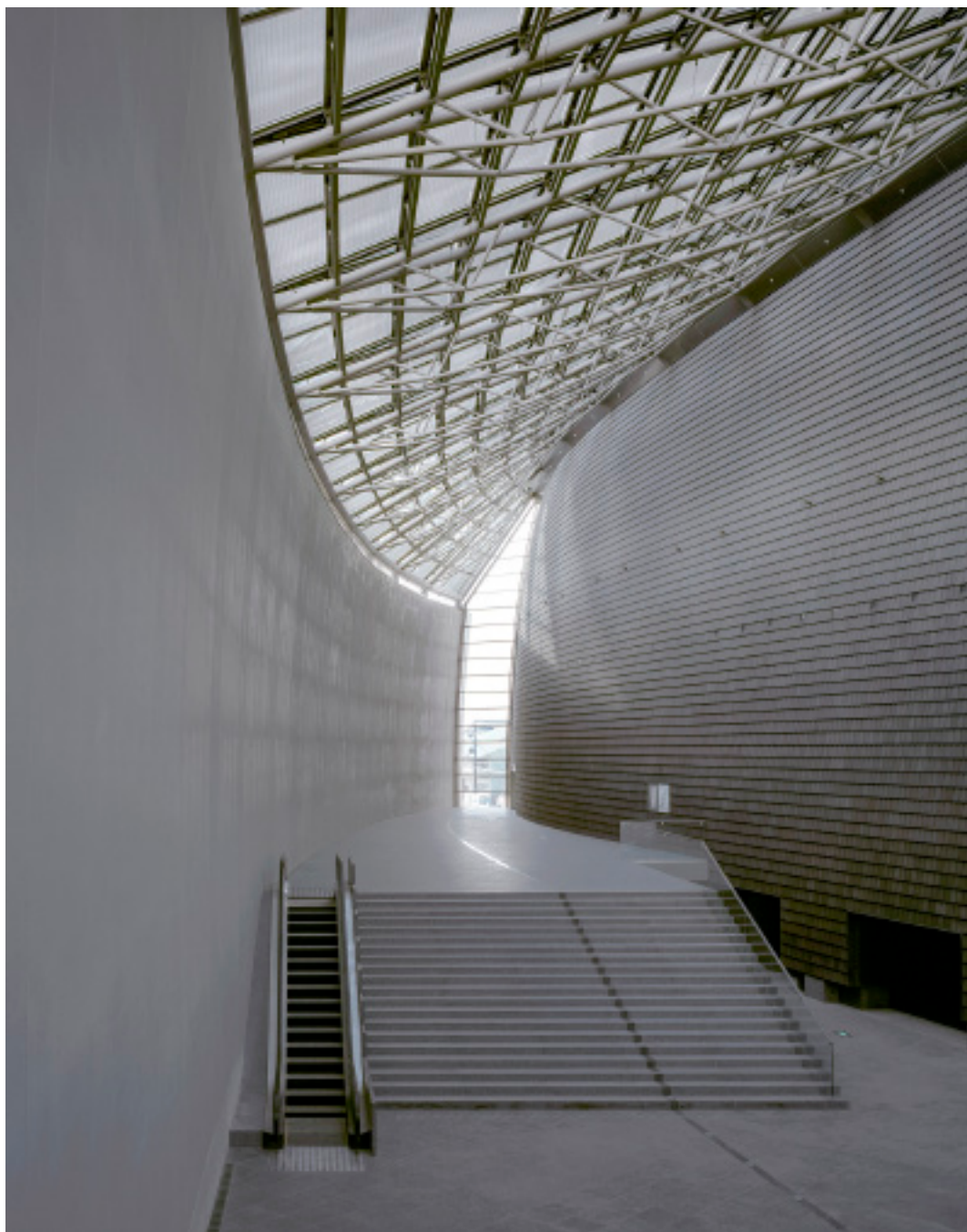


Photo courtesy of Hisao Suzuki

**Nara
Centennial
Hall**
1992-1998

Nara, Japan



Photos courtesy of Hisao Suzuki

**Domus:
La Casa del
Hombre**
1993-1995

A Coruña,
Spain



Photo courtesy of Hisao Suzuki

This interactive science museum, dedicated to the exploration of humankind, sits overlooking Orzan Bay on a site that was once a quarry. The seaside-facing exterior forms a curved protective wall, resembling a windsail or a shell, that is clad in slate panels. The opposite exterior wall, composed of local granite, zig-zags similarly to a folding screen.

Domus:
La Casa del
Hombre
1993-1995

A Coruña,
Spain



Photo courtesy of Hisao Suzuki

**Domus:
La Casa del
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A Coruña,
Spain



Photo courtesy of Hisao Suzuki

**Ceramic Park
Mino**
1996-2002
Gifu, Japan



Photo courtesy of Hisao Suzuki

This ceramics museum, which includes gallery spaces, conference halls, tea houses and a public workshop, is situated in a cascading valley. It preserves its surrounding vegetation while serving as an extension of the topography through outdoor terraces, observation decks and a glass curtain wall. Two light boxes that rise up from the building hint at what lies inside. Materials such as regional stoneware bricks and ceramic are used throughout, and pendulum-like structures and suspension pillars secure the galleries against the dangers of earthquakes, thus protecting the museum's contents.

**Ceramic Park
Mino**
1996-2002
Gifu, Japan



Photo courtesy of Hisao Suzuki

**Ceramic Park
Mino**
1996-2002
Gifu, Japan



Photo courtesy of Hisao Suzuki

**Ice Hockey
Stadium
(Renamed
Pala Alpitour
in 2014)
2002-2006**

Torino, Italy



Photo courtesy of Alessandra Chemollo

Originally designed for the 2006 Winter Olympic Games, the 12,000-person capacity stadium was developed from the concept of "invisible architecture." The building remains sensitive to its surrounding context, as two of its four stories are sunken underground so that the overall height complements that of the neighboring 1934 World Cup stadium. On the outside, stainless steel and glass compose the exterior, creating a glow throughout the day and night. On the inside, adaptable features such as retractable bleachers and a moveable deck allow for the evolution of the space to accommodate other sporting events, concerts and conventions.

**Ice Hockey
Stadium
(Renamed
Pala Alpitour
in 2014)**
2002-2006

Torino, Italy

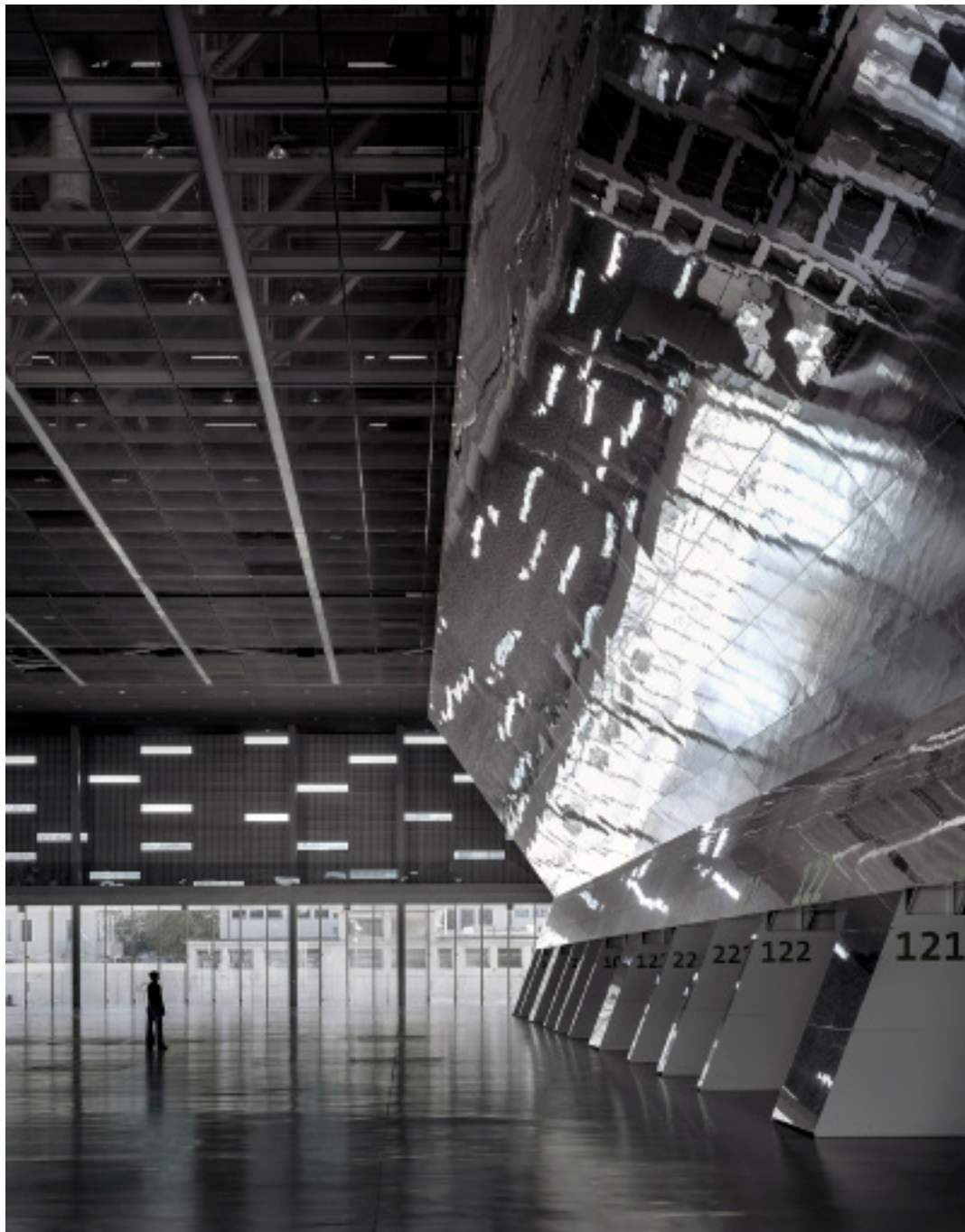


Photo courtesy of Hisao Suzuki

**Ice Hockey
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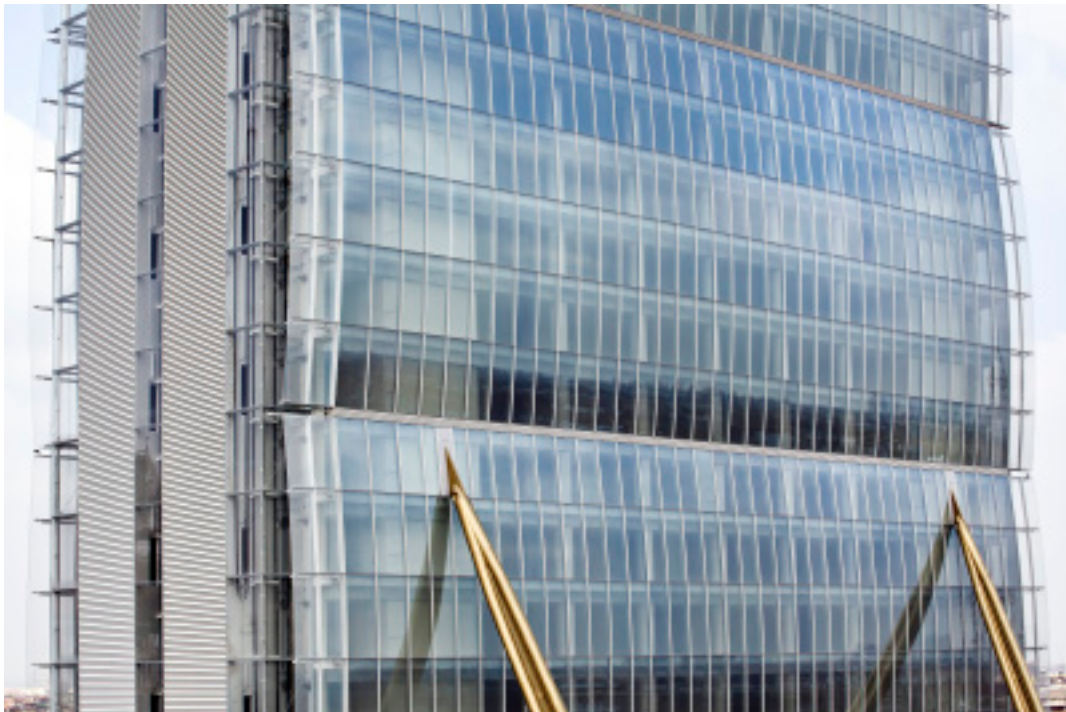
Torino, Italy



Photo courtesy of Hisao Suzuki

Allianz Tower
2003-2014

Milan, Italy



Photos courtesy of Alessandra Chemollo

Allianz Tower is one of the tallest skyscrapers in Italy and serves as a new landmark for the city of Milan. The narrow stature of the 50-stories tall building emphasizes its verticality. The exterior triple glass curtain wall is curved in billowing six-floor sections to diminish the reflection of the sun, while showcasing the natural light that illuminates the building. This vertical succession of rounded forms creates a feeling of slight movement as the building arises. Four exterior buttresses, accentuated in gold, counter oscillations, while a versatile interior structure allows for flexible office spaces. Isozaki, who often works with local architects, relied on the Italian studio of Andrea Maffei in this case.

Allianz Tower
2003-2014
Milan, Italy



Photos courtesy of Alessandra Chemollo

**Qatar National
Convention
Center**
2004-2011

Doha, Qatar



Photo courtesy of Hisao Suzuki

As one of the largest exhibition centers in the Middle East, the Qatar National Convention Center can accommodate up to 10,000 people within its three main halls and flexible meeting spaces. The exterior evokes two trees—inspired by Sidrat al-Muntaha, a holy Islamic tree that symbolizes the end of the seventh heaven—which surround the glass façade and support the roof canopy. Using careful design and the latest techniques in water conservation and energy efficiency, the building has achieved exemplary results in terms of sustainability.

**Qatar National
Convention
Center**
2004-2011

Doha, Qatar

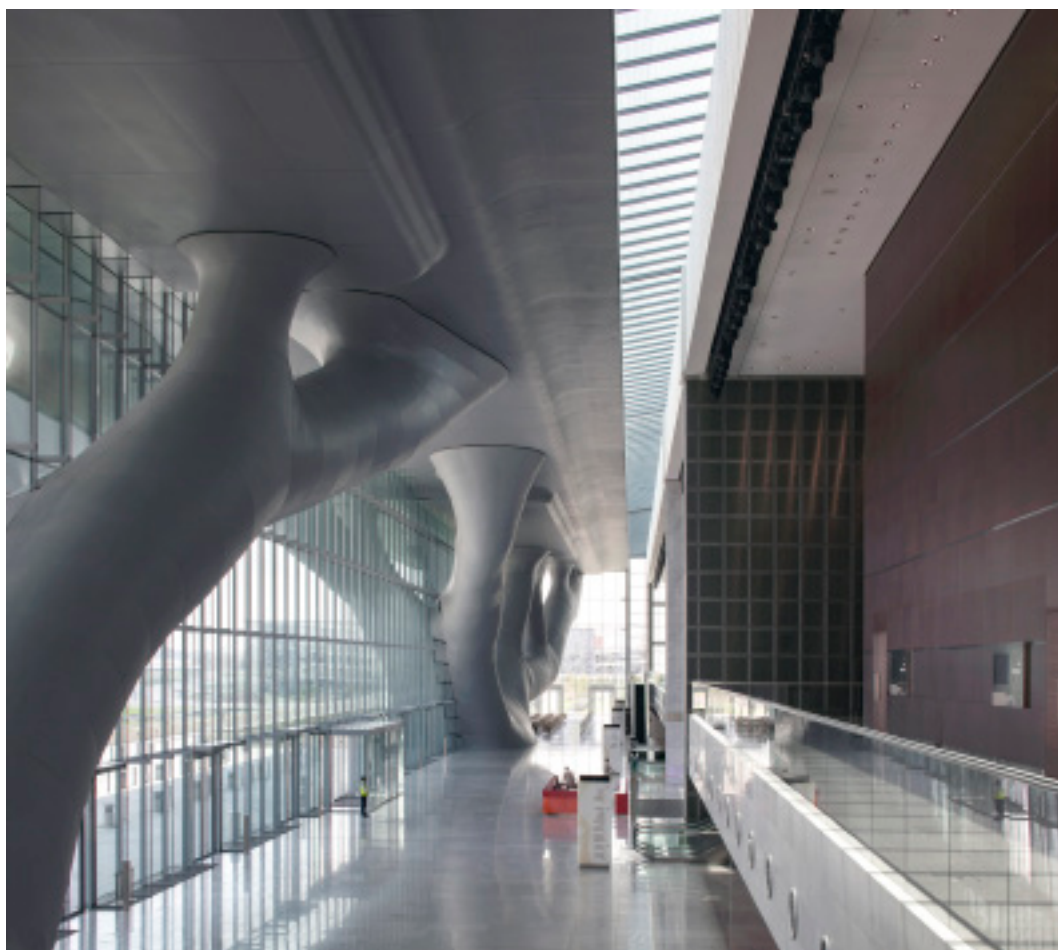


Photo courtesy of Hisao Suzuki

**Qatar National
Convention
Center**
2004-2011

Doha, Qatar



Photo courtesy of Hisao Suzuki

**Shanghai
Symphony
Hall**
2008-2014

Shanghai,
China



Photo courtesy of Chen Hao

The 2014 opening of Shanghai Symphony Hall celebrated the 135th anniversary of Asia's oldest orchestra, the Shanghai Symphony Orchestra. In collaboration with acoustician Yasuhisa Toyota, the two halls seat 1200 and 400 guests respectively, each achieving an intimate aural balance for users through the use of latest technology and sensitive materials. Located in the heart of Shanghai's French Concession, the performance art building sits on springs to offset the vibrations from the subway tracks below. The interior features reflector boards covered in woven bamboo and stage floors fabricated from Hokkaido cypress, while terra cotta bricks and a Chinese garden highlight the exterior of the building.

**Shanghai
Symphony
Hall**
2008-2014

Shanghai,
China



Photo courtesy of Chen Hao



Photo courtesy of Chen Hao

**LUCERNE
FESTIVAL
ARK NOVA
(designed by
Anish Kapoor
and Arata
Isozaki)**

(2011-2013,
2014)
Miyagi, Japan

(2015)
Fukushima,
Japan

(2017)
Tokyo, Japan



Photo courtesy of Iwan Baan, Matsushima

Ark Nova, or "new ark," was commissioned by the Lucerne Festival and designed by Anish Kapoor and Isozaki as a response to natural disaster. The PVC-coated polyester membrane of the orb-like structure inflates and deflates quickly, allowing this concert hall to be transported from one location to another, originally touring areas that were affected by the 2011 Tohoku earthquake and tsunami. The inflatable mobile performance venue can showcase a range of performing arts for audiences of up to 500 guests, and has become a symbol of the spirit of rebuilding.

**LUCERNE
FESTIVAL
ARK NOVA
(designed by
Anish Kapoor
and Arata
Isozaki)**

(2011-2013,
2014)
Miyagi, Japan

(2015)
Fukushima,
Japan

(2017)
Tokyo, Japan



Tokyo



Sendai

The Pritzker Architecture Prize 2019 Laureate Arata Isozaki,

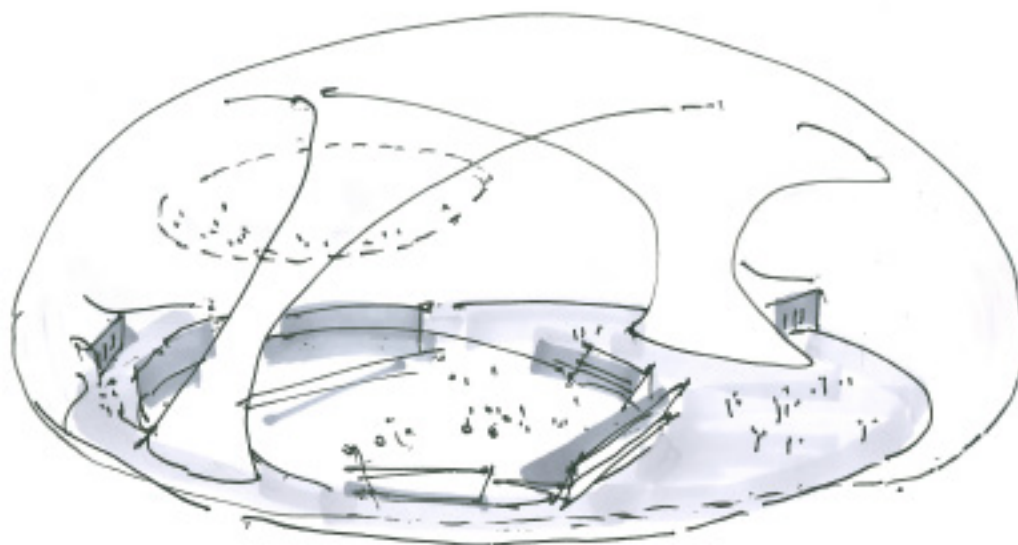
LUCERNE FESTIVAL ARK NOVA (designed by Anish Kapoor and Arata Isozaki), Miyagi (2011-2013, 2014), Japan, Fukushima (2015), Tokyo (2017)

**LUCERNE
FESTIVAL
ARK NOVA**
(designed by
Anish Kapoor
and **Arata
Isozaki**)

(2011-2013,
2014)
Miyagi, Japan

(2015)
Fukushima,
Japan

(2017)
Tokyo, Japan



Drawing courtesy of Arata Isozaki and Associates