

# PRICES LIST

## 2024

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DISTINCTIONS

ANNÉE 2022	<p>CHEVALIER DE L'ORDRE NATIONAL DU MÉRITE POUR L'ENSEMBLE DE SON OEUVRE Paris, France</p> <p>ARCHITECTE DE L'ANNÉE - INSTITUTO DE ARQUITETOS DO BRASIL - RJ POUR L'ENSEMBLE DE SON OEUVRE Rio de Janeiro, Brésil</p>
ANNÉE 2021	<p>PRIX RIBA ANCIENT TREE CIVILIZATION AND RESIDENCE FUTURE INTERNATIONAL ARCHITECTURAL DESIGN COMPETITION POUR LE PROJET « LIVING IN THE LEAVES » Londres, Grande Bretagne</p>
ANNÉE 2016	<p>FUTURE HERITAGE AWARD POUR LE MUSÉE DE LA ROMANITÉ DE NÎMES Dubrovnik, Croatie</p>
ANNÉE 2014	<p>MÉDAILLE DU SÉNAT FRANÇAIS RÉCOMPENSE POUR SON TRAVAIL - JOURNÉE DE L'AMÉRIQUE LATINE ET DES CARAÏBES EN FRANCE Paris, France</p>
ANNÉE 2005	<p>MIPIM DESIGN AWARD POUR LA RÉHABILITATION DU SIÈGE DU JOURNAL LE MONDE Cannes, France</p>
ANNÉE 2002	<p>LIGHTING DESIGN AWARD POUR LE LUMINAIRE URBAIN HESTIA Londres, Angleterre</p> <p>CONTRACTWORLD AWARD PRIX INTERNATIONAL CATÉGORIE « HÔTELLERIE » POUR LA BRASSERIE « LES GRANDES MARCHES » Hanovre, Allemagne</p>
ANNÉE 1999	<p>PRIX INTERNATIONAL DE DESIGN ET D'ARCHITECTURE INTÉRIEURE FONDATION CANDIDO MENDES, REMISE PAR SERGIO BERNARDES Rio de Janeiro, Brésil</p>

ELIZABETH DE PORTZAMPARC 수상경력

2022	프랑스 국가수훈훈장 파리 프랑스
	올해의 건축가상 리오데자네이루 브라질
2021	RIBA 국제 미래건축 디자인 대상 런던 영국
2016	미래유산대상 드보르니크 크로아티아
2014	프랑스 상원의원 메달 파리 프랑스
2005	국제부동산연맹 디자인 대상 칸 프랑스
2002	조명디자인 대상 런던 영국
	콘트랙트 월드 어워드 하노버 독일
1999	국제 실내건축디자인 대상 리오데자네이루 브라질

**Christian DE PORTZAMPARC**

Né le 9 mai 1944 à Casablanca, Maroc L'éminent architecte et urbaniste Christian de Portzamparc a été, à l'âge de 50 ans, le premier lauréat français du prix Pritzker d'architecture. Son style imaginatif est reconnu pour ses qualités originales: des formes audacieuses, une démarche artistique et sa créativité de peintre aquarelliste.

Il étudie l'architecture à l'École nationale des beaux-arts de Paris. Il part vivre à New York en 1966 où il côtoie la communauté artistique, avant d'obtenir son diplôme de l'École des beaux-arts en 1969. Il établit l'Atelier Christian de Portzamparc en 1980 et lance alors sa carrière d'architecte. Attiré dès l'enfance par la peinture et la sculpture, c'est plus tard qu'il commencera à s'intéresser à l'architecture. Christian de Portzamparc est reconnu comme un architecte plaçant une grande importance dans l'interaction entre l'espace urbain et l'être humain.

Il commence à se faire connaître à travers son travail sur l'ensemble immobilier des Hautes Formes (1979) à Paris, et devient célèbre avec la construction de la Cité de la Musique (1995), un projet de grande envergure initié par François Mitterrand. Parmi ses oeuvres majeures comptent notamment Nexus II (1991), un complexe résidentiel à Fukuoka, la Philharmonie Luxembourg (2005), salle de concert où l'Orchestre philharmonique du Luxembourg est accueilli en résidence permanente, et l'Ambassade de France à Berlin (2003), projet qu'il réalise avec sa femme, Élisabeth de Portzamparc.

À New York, après la Tour LVMH (1999) sur la 57e rue, il crée une tour résidentielle sur Park Avenue, la Tour Prism, approuvée par le City Planning en 2004 et inaugurée fin mai 2015. Achevée en 2014, avec ses trois cents mètres de haut, la Tour One57 à New York accueille un hôtel de luxe ainsi que 130 appartements de grand luxe offrant des vues imprenables sur Central Park et le « skyline » de la ville.

L'architecte crée le Musée Hergé (2009) à Louvain-la-Neuve, la Cité des Arts (2013), un complexe culturel à Rio de Janeiro, et Paris La Défense Arena (2017), un stade couvert à Nanterre. Il travaille actuellement sur de vastes projets ayant remporté des compétitions dédiés à la culture : au Maroc, le Grand Théâtre de Casablanca, qui viendra transformer la grande place historique de la ville, et dont la livraison est prévue en 2019 ; et deux projets de grande envergure en Chine : le Centre Culturel de Suzhou et un Opéra pour Shanghai, qui l'un et l'autre doivent être achevés en 2019.

Sans pour autant rejeter la forme, Christian de Portzamparc souligne que son but n'est pas uniquement la réussite esthétique en soi. Toute forme, dans ce qu'il crée, doit se confronter à plusieurs bonnes raisons d'exister : un meilleur usage et un plus grand confort, la capacité de rendre heureux et d'ouvrir à des sentiments poétiques, une connexion avec le site de construction existant.

Christian de Portzamparc n'a jamais séparé architecture et urbanisme. Il a renouvelé la vision de la structure urbaine à travers une méthode de conception qu'il a nommée « îlot ouvert » et qu'il a mise en pratique dans le quartier Masséna à Paris.

**Prix et distinctions**

2018 / Prix Praemium Imperiale pour l'ensemble de son oeuvre, Japon  
2006 / Titulaire de la 53e Chaire Collège de France dédiée à la création artistique, France  
2005/ MIPIM Award  
2004 / Grand Prix de l'Urbanisme France  
1998 / Grand Prix National de l'Architecture France  
1998 / Membre d'Honneur de l'AIA American Institute of Architects  
1994 / Pritzker Prize  
1992 / Médaille d'Argent de l'Académie d'Architecture France  
1990 / Grand Prix d'Architecture de la ville de Paris Musée Bourdelle, Paris, France  
1989 Commandeur des Arts et des Lettres France

**CHRISTIAN DE PORTZAMPARC 수상경력**

2018 프리미엄 임페리알 일본예술가 대상  
일본 도쿄

2006 프랑스 콜레쥬 드 프랑스 예술분야 53번 회원  
파리 프랑스

2005 국제부동산연맹 디자인 대상  
칸 프랑스

2004 프랑스 도시계획 대상  
파리 프랑스

1998 프랑스 건축대상  
파리 프랑스

미국건축가연맹 AIA 명예회원  
뉴욕 미국

1994 프리츠커상  
미국

1992 프랑스 한림원 메달  
파리 프랑스

1990 파리 건축대상  
파리 프랑스

1990 프랑스 일급 국가 수훈 훈장  
파리 프랑스

# The Pritzker Architecture Prize



1994

Christian de Portzamparc



高宗の御殿下記念世界文化賞

PRAEMIUM IMPERIALE

人類の不滅の財産である芸術の創造者

CHRISTIAN DE PORTZAMPARC

あなたに感謝と敬意を捧げ

その業績を永遠に称えます

The Praemium Imperiale is awarded to

CHRISTIAN DE PORTZAMPARC

in appreciation of outstanding achievement in the arts,

man's enduring legacy.

October 23, 2018 TOKYO

総裁 正仁親王

Honorary Patron PRINCE MASAHIRO

会長 日枝 久

Chairman HISASHI HIEDA

THE JAPAN ART ASSOCIATION  
公益財団法人 日本美術協会





## *Communiqué*

### **Grand Prix AFEX 2014 de l'architecture française dans le monde à la Cité des Arts de Christian de Portzamparc à Rio de Janeiro - Brésil**

Le Jury du Grand Prix AFEX 2014 s'est réuni hier à la Cité de l'architecture et du patrimoine pour choisir son lauréat parmi dix projets de grande qualité. Après analyse des éléments fournis à la fois par les agences et par les Ambassades de France des pays concernés, le choix s'est porté sur la

**Cité des Arts de Christian de Portzamparc, à Rio de Janeiro - Brésil.**

La qualité de ce bâtiment de béton qui est tout à la fois un hommage à l'architecture brésilienne et une création cohérente avec l'œuvre de Christian de Portzamparc a convaincu de Jury. Ce projet a connu une gestation longue et difficile, comme c'est souvent le cas des grands projets à l'international. A la veille des grands événements brésiliens qui s'annoncent, il portera fièrement les couleurs de la France au Brésil.

Le Grand Prix sera remis à leur lauréat au Palazzo Zorzi, siège de l'UNESCO à Venise, le 4 juin prochain, au soir de l'inauguration de la Biennale internationale d'architecture.

Le Palazzo Zorzi accueillera également une exposition des projets du Palmarès pendant toute la durée de la Biennale.



de l'Urbanisme  
de l'Habitat et  
de la Construction

# Grand prix de l'urbanisme 2004

Christian de Portzamparc

Prix spécial du jury  
**Bernardo Secchi**

**Portrait des nominés**  
Roland Castro  
Xaveer De Geyter  
Laurent Théry



sous la direction de  
**Ariella Masboungi**







# Ancient Tree Civilization and Residence Future International Design Competition • Awards ceremony

June 11, 2021 / Friday 13:30-17:00  
China Arts Museum 205 Shangnan Road, Pudong New Area, Shanghai, China

## AGENDA

TIME	SEGMENT	SUBJECT CONTENT	STAFF
13:30-14:00	Sign in	All guests signed in, took a group photo	All the guests
14:00-14:05	Opening video	Host opening	The host
14:05-14:15	Art performance of beauty	Propaganda video Ballet Charm Dance Show	Ballet dancer
14:15-14:35	Leadership speech	Activity background, Understanding and Significance	GB CA/DCCTT Consul for East China, Cultural and Education Section, British Consulate General in Shanghai Tara Simpson Managing Director of CBAC China Operations and Chief Representative in China Lizhuo RIBA Head of Development China Kunwu Sun Managing Director Kasei Holding
14:35-14:45	Sponsor Sharing	Project video	
14:45-15:00	The judges concept	Speech by the judges representatives	Roberto Partner of Steven Hill Architects Steven Director of HMDV Asia
15:00-15:20		Prizes will be given to the top 30	Award Presenter: Helen Tang Design Director, Kasei Holding Alex Zhang RIBA product certification RD supervisor Charles Liu RIBA & Chalmers Vice Delegate for Asia, Founder and President of RIBA & Chalmers Hangzhou Chapter
15:20-15:30	Honor moment	Prizes will be given to the top 6	Award Presenter: Kunwu Sun Managing Director, Kasei Holding GB CA/DCCTT Consul for East China, Cultural and Education Section, British Consulate General in Shanghai Honggang An Chinese representative of the World Tourism Organization
15:30-15:40		Champion Award	Award Presenter: Helen Tang Design Director, Kasei Holding Tara Simpson Managing Director of CBAC China Operations and Chief Representative in China Lizhuo RIBA Head of Development China
15:40-16:00	Excellent case	Champion Works Sharing video	Lizhuo RIBA Head of Development China representative Elizabeth DE FORTZAMPARC (The winner video)
16:00-16:30	Interactive discussion	Focus on human living space industry, Sponsor Association, Special point	The Host: Helen Tang RIBA Head of Development China Interactive Guests: Honggang An Chinese Representative of the World Tourism Organization Tara Simpson General Manager of CBAC China Operations and Chief Representative in China Charles Liu RIBA & Chalmers Vice Delegate for Asia, Founder and President of RIBA & Chalmers Hangzhou Chapter Helen Tang Design Director, Kasei Holding
16:30-16:40	Interactive time	Q&A	Questions from the host
16:40-16:50	Group photo		All
16:50-17:00	Conclusion speech		

RIBA 凯森控股 YoungBird 凯森控股

# RIBA

Royal Institute of British Architects

2021 Ancient Tree Civilization and Residence Future  
International Architectural Design Competition  
2021年古树文明与人居未来国际建筑设计竞赛

1st Winner

## CERTIFICATE OF ACHIEVEMENT

took part in the 2021 Ancient Tree Civilization and Residence Future International Architectural Design Competition, successfully completed the challenge as a member of a global team, outperformed other global teams and won the competition.

This certificate is awarded to

叶片中生活  
Living In the Leaves

by Elizabeth DE FORTZAMPARC

JULY 2021

RIBA 凯森控股

凯森控股 YoungBird Plan





## This Is What \$90 Million Looks Like

**Some nice views. A large floor plan in the most conspicuously coveted new luxury tower in town. And most important: a place to park your cash.**

By [Matthew Shaer](#) Published Oct 7, 2012



The 360-degree view from the penthouse apartment. (Photo: Jeff Chien-Hsing Liao)

Last fall, Sanford I. Weill, the former CEO of Citigroup, sold his penthouse apartment at 15 Central Park West to the 22-year-old daughter of Dmitry Rybolovlev, a Russian fertilizer kingpin, for \$88 million—more than twice what Weill had paid for it. The sale was the largest ever for an apartment in New York, far exceeding the \$48 million paid in 2011 for a twelfth-floor unit in the Plaza Hotel. It seemed inconceivable the record would soon be broken again.

And then, just a few months later, it was, not by another property on the East Side or West Side, but by the penthouse duplex of One57, a not yet completed tower on West 57th Street, near Carnegie Hall. Speaking to a reporter in May, Gary Barnett, the head of Extell, which is developing the property,

confirmed that the duplex was in contract for a price upwards of \$90 million. He refused to disclose the name of the buyer, saying only that it was recognizable name with a “nice family.”

Historically, each marquee property in New York has been a brand unto itself. There was 740 Park Avenue, with its Candela-designed limestone façade and its scent of old money. There was the Trump International, on Columbus Circle, a glimmering, garish protuberance reminiscent of a bar of gold. Most recently, there was 15 Central Park West, which was completed in 2008 but looks much older—a conscious decision by the architect Robert A. M. Stern, who hoped to achieve a symmetry with Manhattan’s Gold Coast and the stone borders of the park itself. Hedge-fund titan Daniel Ochs has made a home at 15 CPW, as have Goldman Sachs chief Lloyd Blankfein and at least six senior Goldman employees. The place is chunky, stolid, and elegant in an unsurprising kind of way.

One57 is sharp, vertiginous. Where 15 CPW sought to blend into its surroundings, One57 seems determined to stand out—it looms over the drab commercial buildings and hotels on West 58th not so much like a waterfall, as the French architect Christian de Portzamparc has it, but as a gleaming, tumescent phallus.

When the building is completed sometime next year, it will stand 1,005 feet tall. That’s taller than the GE Building, taller than the Trump World Tower, and 41 feet shorter than the Chrysler Building. From the penthouse at One57, on the 90th floor, you can see past the verdant rectangle of Central Park, over the knobby sprawl of upper Manhattan, and all the way into Harlem and the Bronx, which recede, on clear summer days, into a fine blue mist. It is the ultimate “fuck you” perk, for the buyer with the ultimate mound of “fuck you” cash—a view that no one else will have, a view designed to reassure a man that he is in fact a lord among serfs, a new king of New York, encased safely in the parapet of his castle.

Because let’s be clear: Although Extell is happy to open the doors of One57 to old Manhattan money—in fact, three residents of 15 CPW are reportedly interested in jumping ship for One57—the building is not really *for* New Yorkers. It has been built for the fresh-faced global elite and their riptide of foreign money, which swirls every month out of Europe, the Middle East, and Asia and straight into New York City. And foreign buyers don’t want old. They don’t want lived-in. They want new. They want glass. They want steel. Or, as someone involved with the construction of One57 puts it, “Flash matters far more than tradition.”

Extell will sell only 92 residential units in One57 (the first 30 floors will be occupied by a Park Hyatt hotel). This is a very small number. The floor-through units in the top eleven floors start at approximately \$50 million; a duplex on the 75th and 76th floor, dubbed “the Winter Garden,” was listed for \$115 million. (It went this summer for an undisclosed sum.) These are very big numbers. The contrast has not escaped the marketing team at Extell nor the brokers involved with flogging the units. Pamela Liebman, the president and CEO of the Corcoran Group, which is consulting with Extell on One57, says the tower is the real-estate equivalent of Augusta, the famously exclusive golf club. “You don’t talk about who’s a member,” she says. “You don’t ask who’s a member. But if you can pay the price, you can be a part of the club.”

When 15 CPW first went on the market, the press kept track of every new resident. Extell, by contrast, has repeatedly refused to identify its buyers. Barnett says that his clients want it this way—“I’d love to identify them,” he says. “It’d only help us”—but the protestation comes off as a little disingenuous, and it’s hard not to see the whole cloak-and-dagger thing as just another way to play up interest in the building.

Besides, plenty of information has already trickled out, as it usually does. A Nigerian has purchased a unit in the building, Barnett recently admitted. So have a few Europeans and



# Moving Up in the World

Structural gymnastics help ultrathin, ultra-tall residential towers for the ultrarich make their mark on the Manhattan skyline.

By James S. Russell, FAIA



IN NEW YORK CITY these days, residential towers cannot be too slim or too tall. The improbably slender form of One57, now fully enclosed, is the furthest along of a new crop of super-thin, supertall, super-luxe residential towers. Designed by Atelier Christian de Portzamparc for Extell Development Company, with glass panels of blue, pewter, and silver, it rises 1,004 feet, hundreds higher than even its tallest neighbors.

Just blocks away, CIM Group and Macklowe Properties' 432 Park Avenue will top out at even greater height, 1,396 feet. The square floor plan, extruded without setbacks in concrete with punched windows, has reached about 45 stories. It is as proportionally pristine as a Sol LeWitt sculpture—an image of "pure strength," says its architect, Rafael Viñoly. Nearby, SHoP Architects is still refining its design for the 1,350-foot-tall building planned for 111 West 57th Street. So far, it is the slimmest of about a dozen super-skinny, supertall towers planned or under construction in New York. The ultrathin buildings are intended to lure buyers willing to plunk down as much as \$95 million for a home perched high in the sky.

"These towers are going up in neighborhoods that are distinctive and have

IMAGES: © JAMES S. RUSSELL (LEFT); SHoP ARCHITECTS (RIGHT)

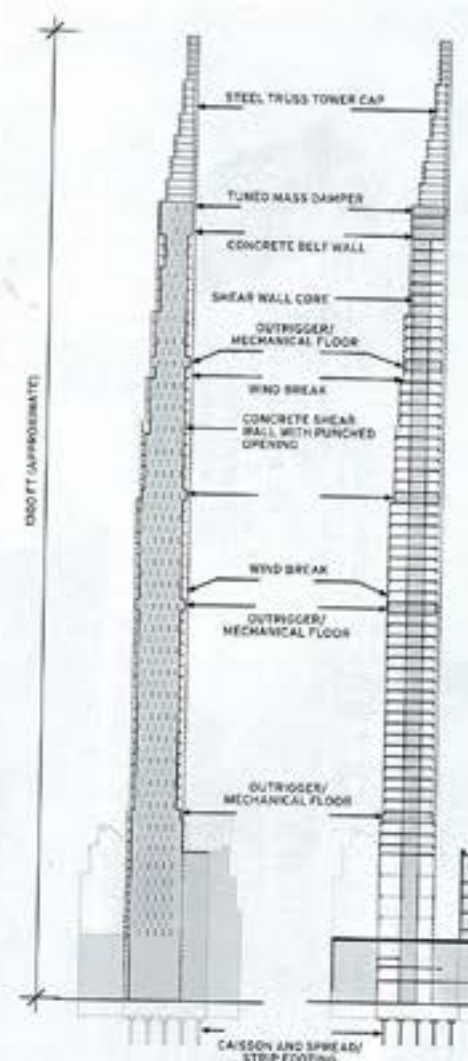


tall-building zoning capacity yet have only small parcels available," says Carol Willis, the founder of New York's Skyscraper Museum. "Evolving technology and unprecedented price points make these buildings work," she says. Though super-slimes are for now unique to just a few Manhattan neighborhoods, high-rise living worldwide will benefit from the innovations that make these super-slimes possible.

Codes define a slender building as one that is more than seven times as high as the narrowest side at its base. In the Skyscraper Museum's recent show *Sky High and the Logic of Luxury*, Willis exhibited towers she calls super-slender—those with at least a 1:12 ratio. The slenderness ratio of 111 West 57th is a startling 1:24.

## ZONING SCULPTS FORM

Regulatory requirements, especially zoning, substantially influence the design of the super-slimes. Several will rise in a special Midtown Zoning district that permits high density and the transfer of "air rights"—subtracting unused development square footage from atop existing buildings and adding it to a new tower. All of the super-slimes involve such transfers. And even though their assertive profiles on



STRUCTURAL DIAGRAM  
111 West 57th Street

**ONE57** Now fully enclosed, a 1,004-foot-tall tower designed by Atelier Christian de Portzamparc at 157 West 57th Street (opposite) is the furthest along of New York's recent crop of super-skinny, supertall residential buildings.

**111 WEST 57TH STREET** At 1,350 feet, the tower that SHoP has designed for a Midtown site (above) will not be the tallest of the planned buildings. However, with a slenderness ratio of 1:24, it will be the thinnest tower. The architect has made the building conform to the permitted zoning envelope with a series of shaft setbacks at the top. Just below the expressive crown, the tower has a tuned mass damper, which will reduce the acceleration of the building as it sways in the wind.





## A Taïwan, une tour de 4ème génération ?



@e2portzamparc

En novembre 2017, à Taïwan, la ville de Taichung, maître d'ouvrage, a déclaré Elizabeth de Portzamparc (avec Ricky Liu and Associates) lauréate du concours international pour la conception du Taichung Intelligence Operation Center, une tour de 262 m comprenant un centre culturel numérique (24 000 m<sup>2</sup>), des commerces (2 000 m<sup>2</sup>), bureaux (40 000 m<sup>2</sup>) et restaurants (2 000 m<sup>2</sup>). Communiqué.