

# The Pritzker Architecture Prize

2026 Laureate  
Smiljan Radić Clarke  
Chile

Image Book



Smiljan Radić Clarke, Photo courtesy of The Pritzker Architecture Prize

The following pages contain images of and text about the architecture of Smiljan Radić Clarke. On the pritzkerprize.com website, a selection of these photographs and drawings have been linked to high resolution images that may be used for printing or broadcast in relation to the announcement of Smiljan Radić Clarke being named the 2026 Pritzker Architecture Prize Laureate. Photographs may not be reproduced for commercial or personal use without written consent from the photographers.

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**Guatero**  
2023

Santiago,  
Chile



Photo courtesy of Cristobal Palma

Created for the XXII Chilean Architecture Biennial, Guatero is a luminous pneumatic form that occupies the exhibition space as a temporary atmospheric environment rather than a fixed object. Soft, contoured, and gently unstable, the structure relies on air pressure, transforming fragility into spatial experience. Its translucent skin diffuses light and amplifies sound, creating an interior that feels intimate despite its scale. Light, sound, and movement subtly alter its interior condition. At once playful and elemental, Guatero creates an ambience of invitation within a volume that feels provisional yet fully inhabited.

**Guatero**  
2023

Santiago,  
Chile



Photo courtesy of Smiljan Radić



Photo courtesy of Smiljan Radić

**Guatero**  
2023

Santiago,  
Chile



Photo courtesy of Cristobal Palma



Photo courtesy of Smiljan Radić

**Teatro Regional  
del Biobío**  
2018

Concepción,  
Chile



Photo courtesy of Hisao Suzuki

Teatro Regional del Biobío occupies the river's edge as a disciplined composition of volume and skin. The envelope is layered with carefully engineered semi-translucent polycarbonate cladding, mounted over a steel frame, that modulates light and supports acoustic performance. The façade neither conceals nor reveals entirely – by day, it filters light to minimize glare within the building; by night, it radiates a luminescent glow. The building is organized as a series of carefully proportioned blocks including performance halls and rehearsal rooms. Radić demonstrates that civic architecture can achieve presence without monumentality, structured without excess yet luminous without display.

**Teatro Regional  
del Biobío**  
2018

Concepción,  
Chile



Photo courtesy of Iwan Baan

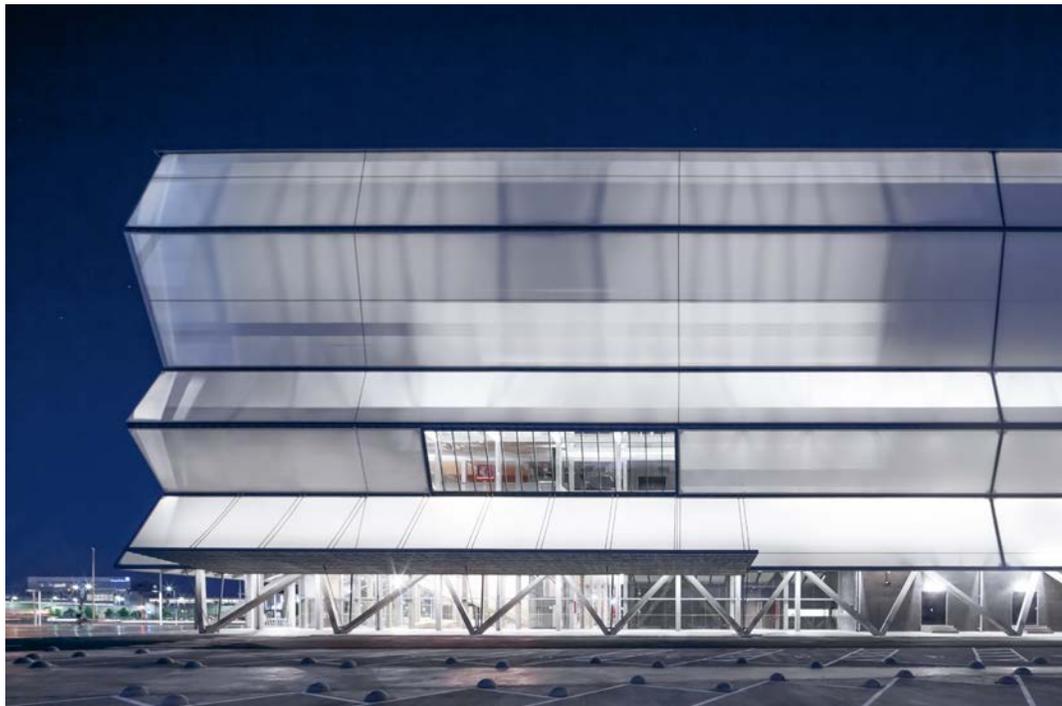


Photo courtesy of Cristobal Palma

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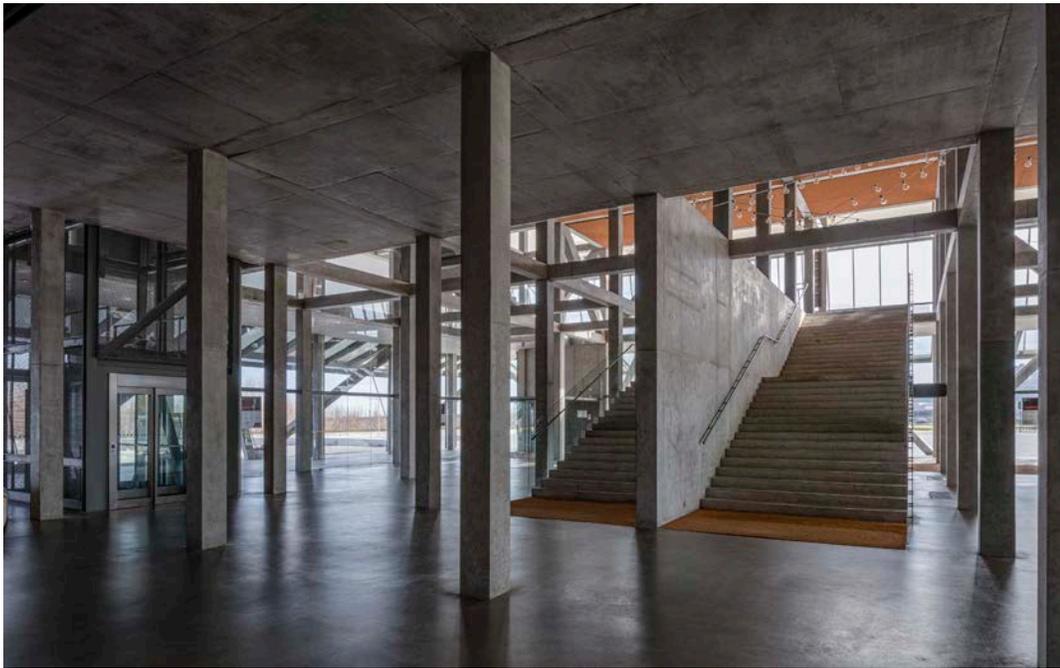


Photo courtesy of Hisao Suzuki

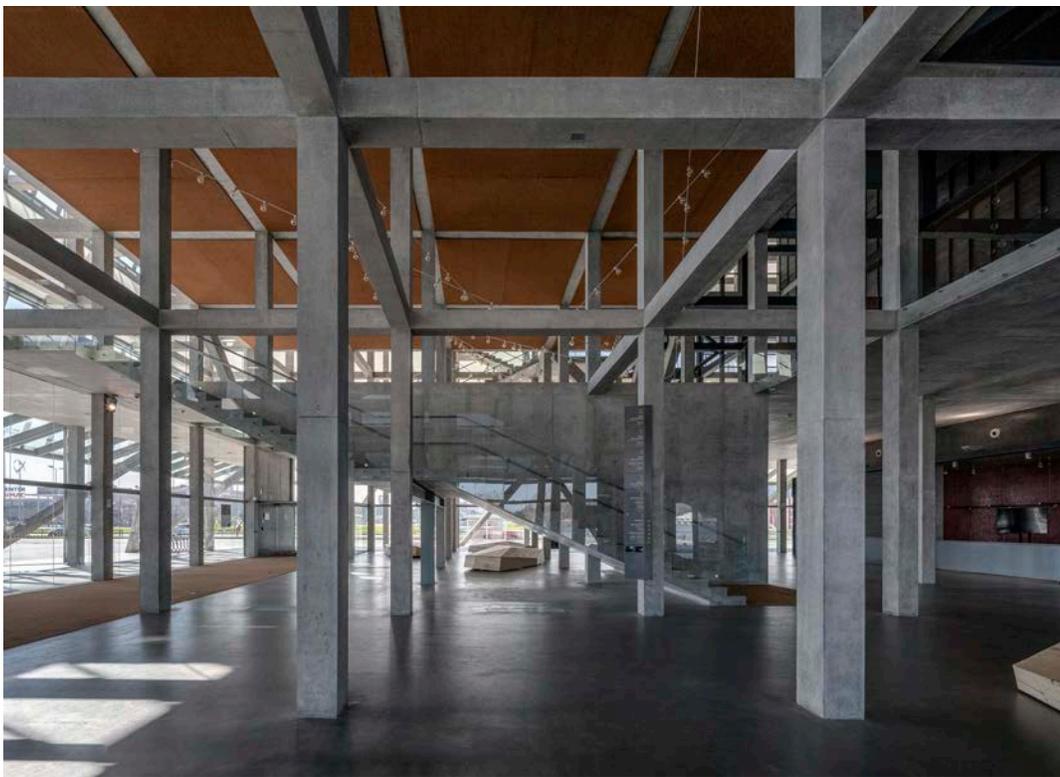


Photo courtesy of Hisao Suzuki

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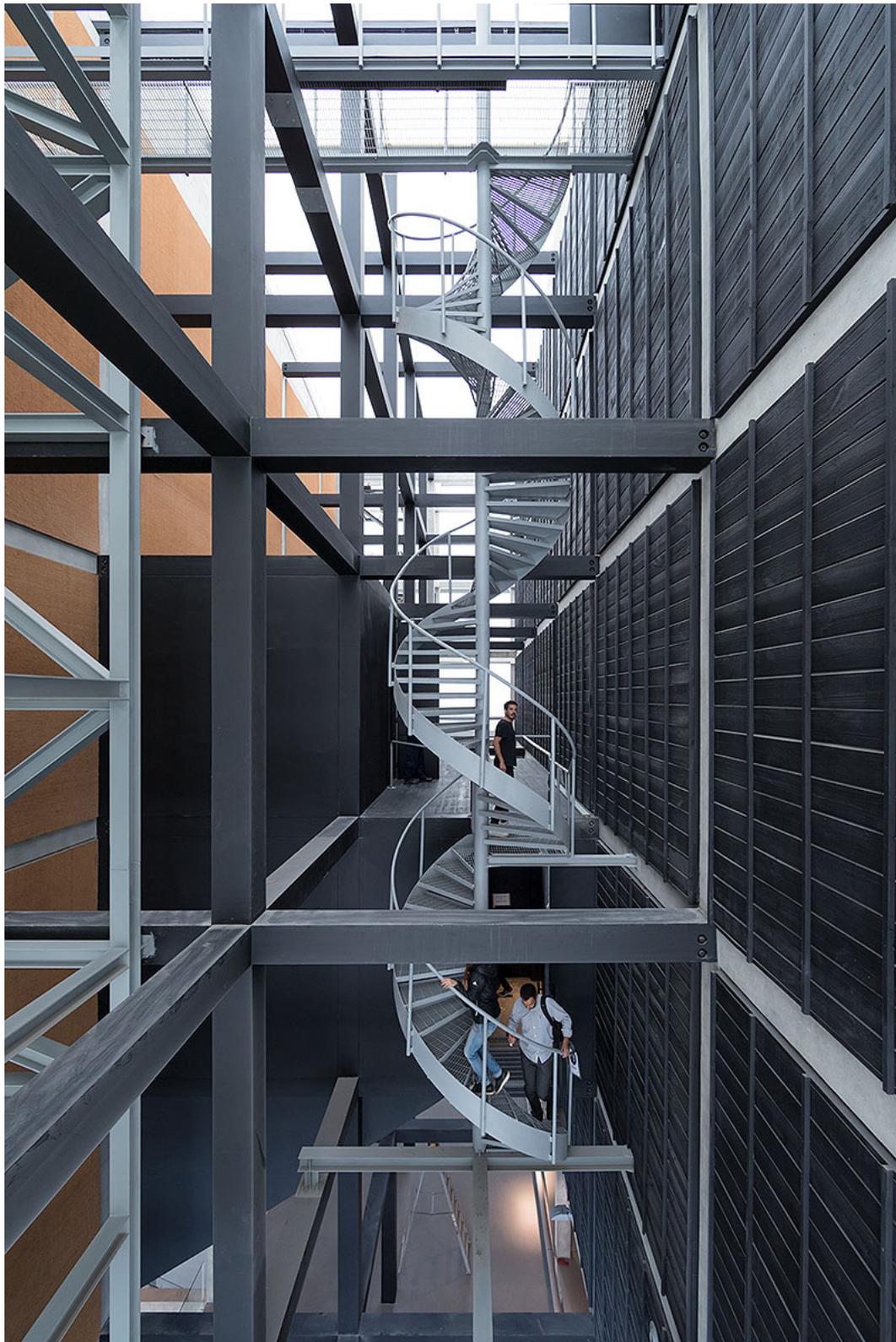


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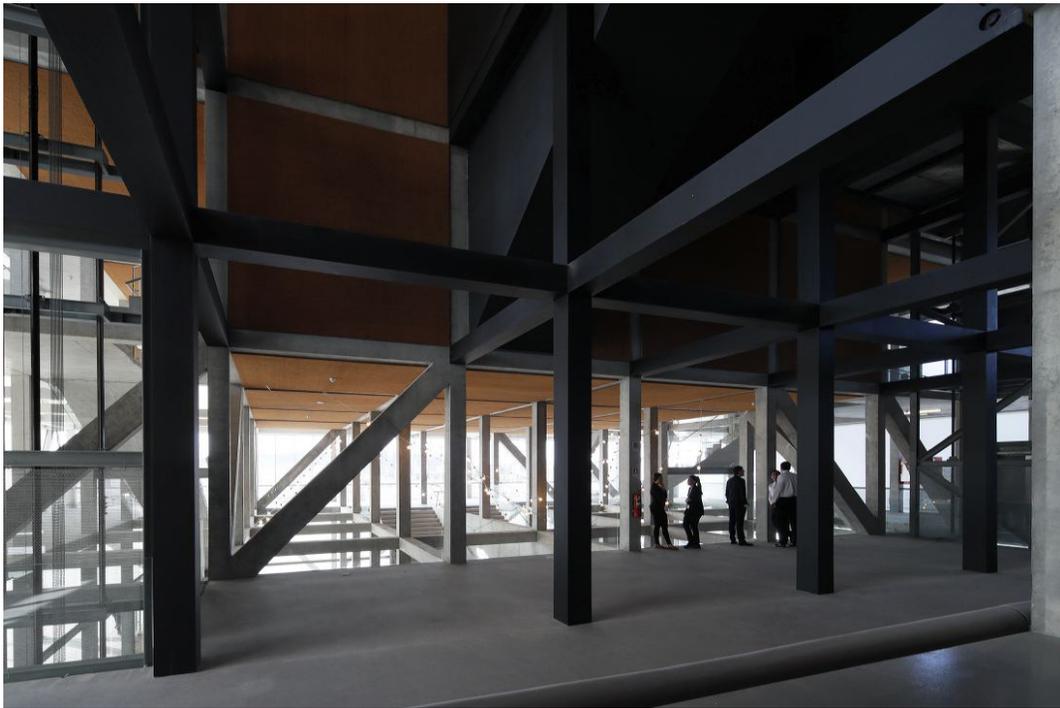


Photo courtesy of Iwan Baan



Photo courtesy of Hisao Suzuki

**NAVE,  
Performing  
Arts Center**  
2015

Santiago,  
Chile



Photo courtesy of Cristobal Palma

NAVE reimagines a damaged early-twentieth-century residence as a framework for contemporary performance. Rather than erase the existing structure, Radić retains its domestic shell and inserts new volumes within, creating a layered interior in which rehearsal rooms, workshops, and open-ended performance spaces coexist with the memory of the former house. The intervention is neither restoration nor replacement, but a careful recalibration of scale and use. Heavy walls and enclosed rooms give way to voids that absorb movement, sound, and gathering. 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.

**NAVE,  
Performing  
Arts Center**  
2015

Santiago,  
Chile



Photo courtesy of Cristobal Palma



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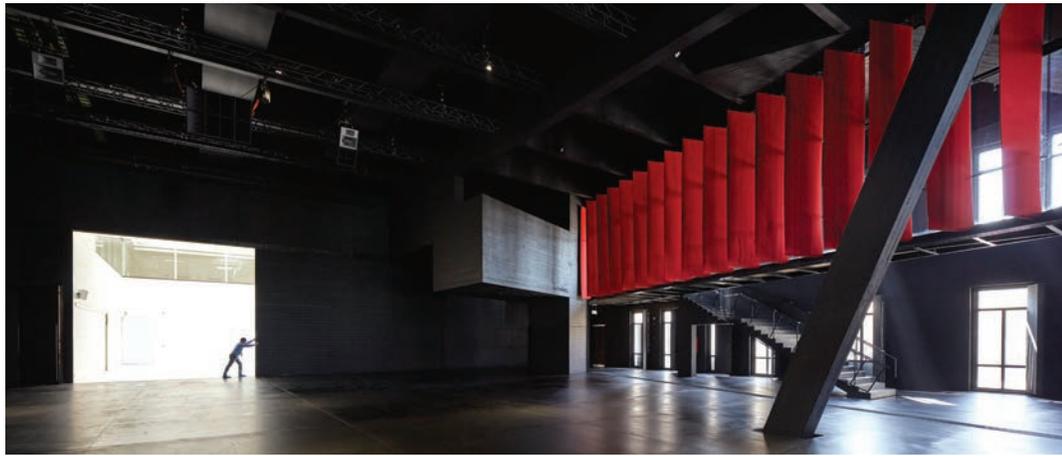


Photo courtesy of Cristobal Palma

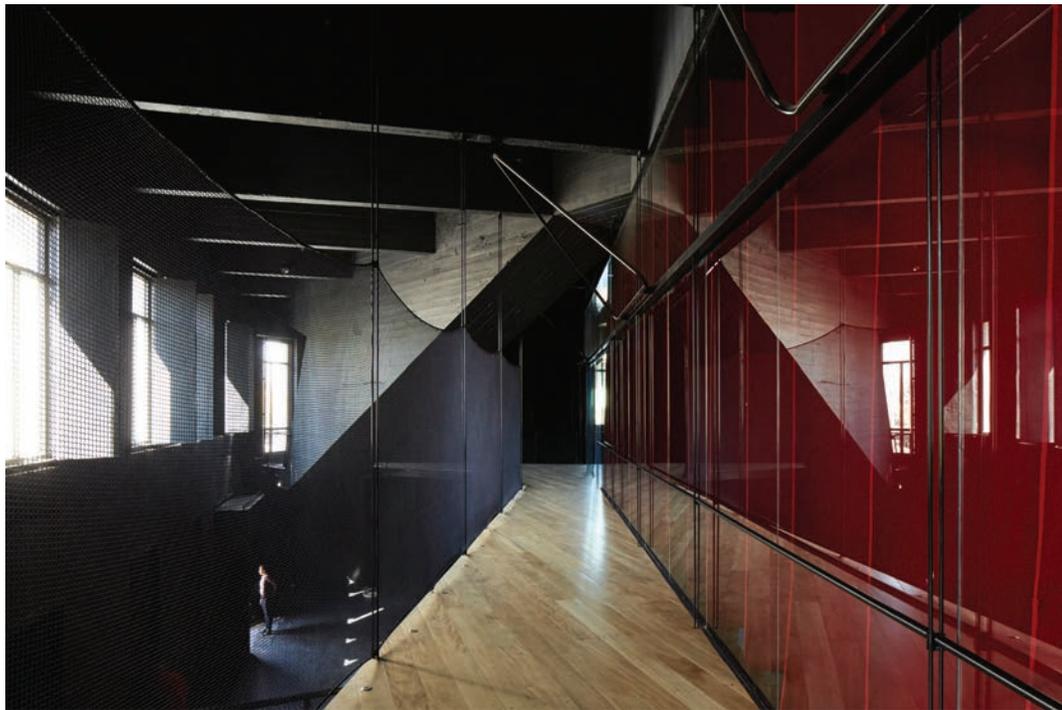


Photo courtesy of Cristobal Palma

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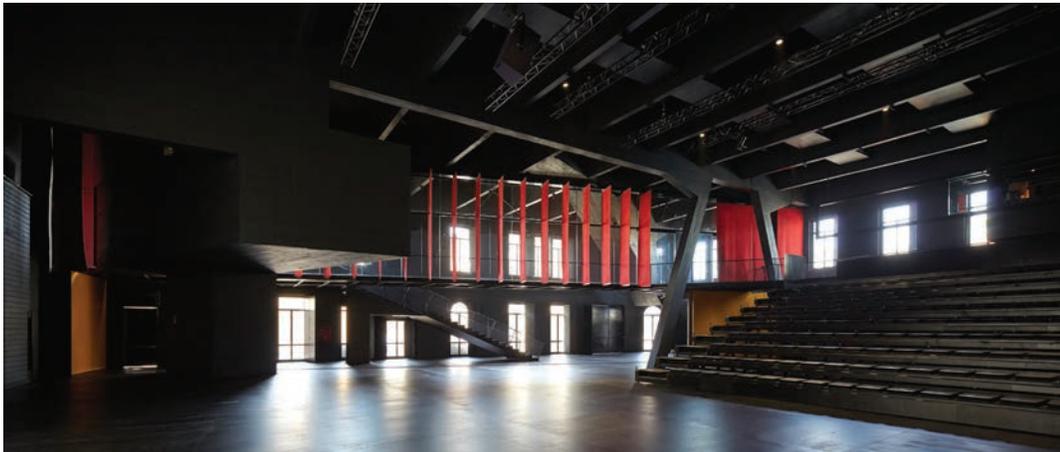


Photo courtesy of Cristobal Palma

**Serpentine  
Gallery Pavilion**  
2014

London,  
United Kingdom



Photo courtesy of Iwan Baan

Serpentine Gallery Pavilion presents shelter as a seemingly-suspended condition. A translucent fiberglass shell appears to hover above the lawn of Kensington Gardens, resting improbably on a ring of immense load-bearing, locally-sourced stones. The pavilion appears both ancient and provisional, anchored by the gravity of stone and animated by the shifting daylight filtered through its skin. Light is filtered rather than displayed; the structure is neither fully enclosed nor entirely open. Though temporary, the pavilion proposes a primordial reading of architecture, where mass, surface, and ground are in deliberate equilibrium.

**Serpentine  
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Photo courtesy of Iwan Baan



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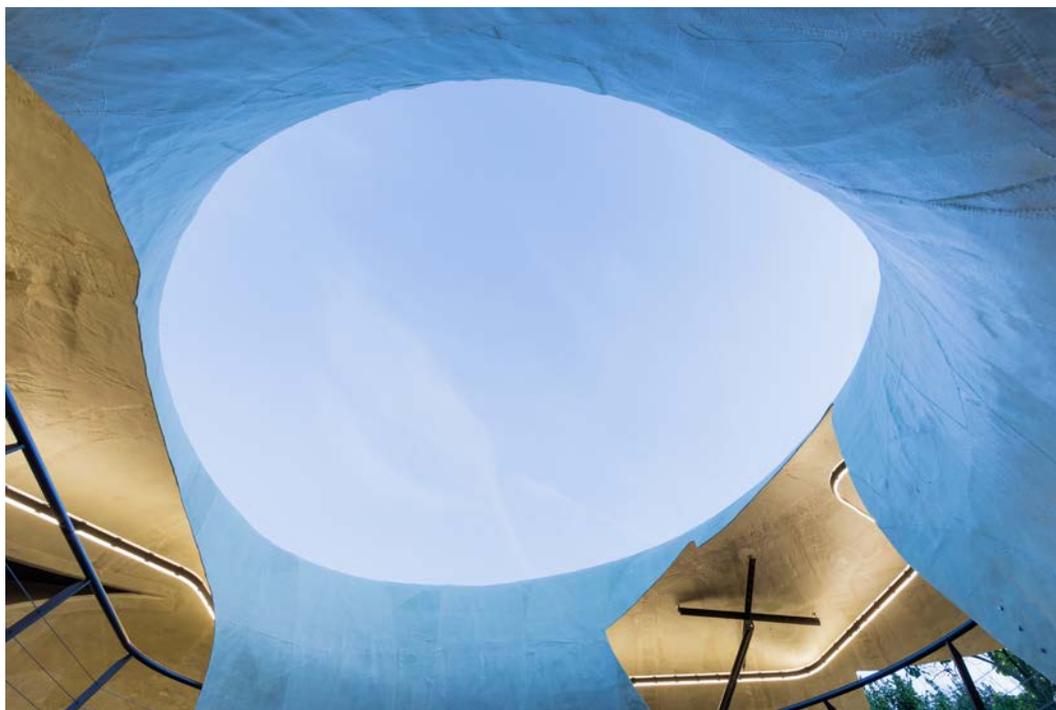


Photo courtesy of Iwan Baan

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Photo courtesy of Iwan Baan

**House for the  
Poem of the  
Right Angle**  
2013

Vilches, Chile



Photo courtesy of Smiljan Radić



Photo courtesy of Smiljan Radić

House for the Poem of the Right Angle signifies contemplative retreat, structured by measure, orientation, and silence. Situated within a forested landscape, the house turns upward and inward, organizing itself around a disciplined sequence of thick walls that temper the climate and sound, and apertures that are oriented upward to capture light and time. He transforms the act of dwelling into one of observation, introspection, and stillness, producing an enclosure that feels protective.

**House for the  
Poem of the  
Right Angle**  
2013

Vilches, Chile



Photo courtesy of Smiljan Radić

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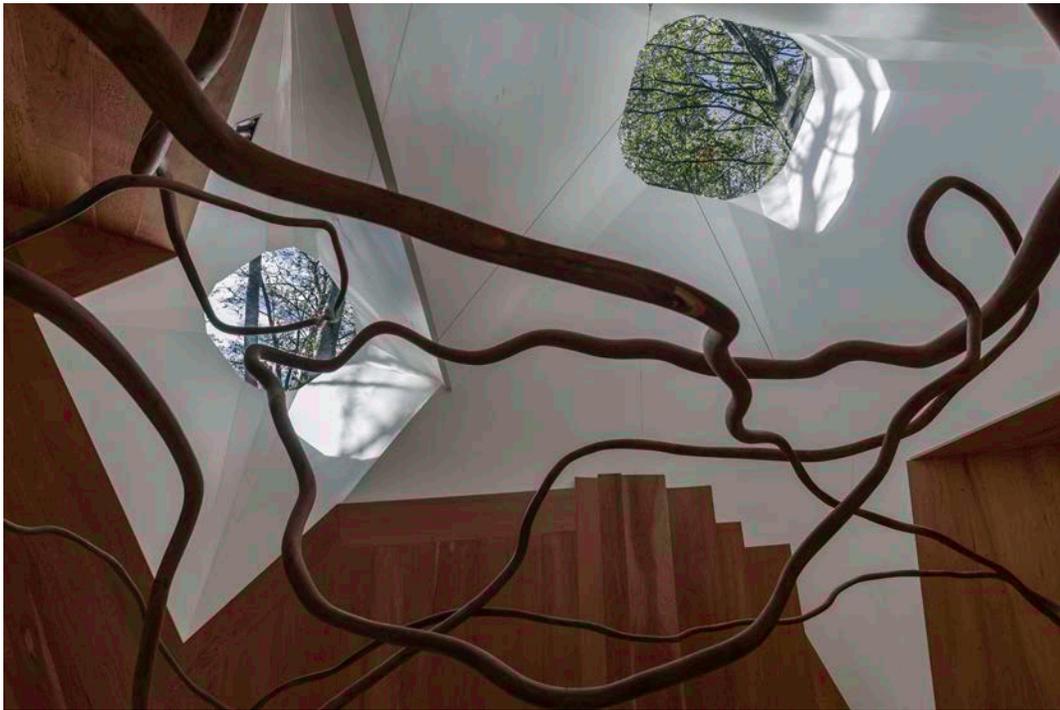


Photo courtesy of Gonzalo Puga

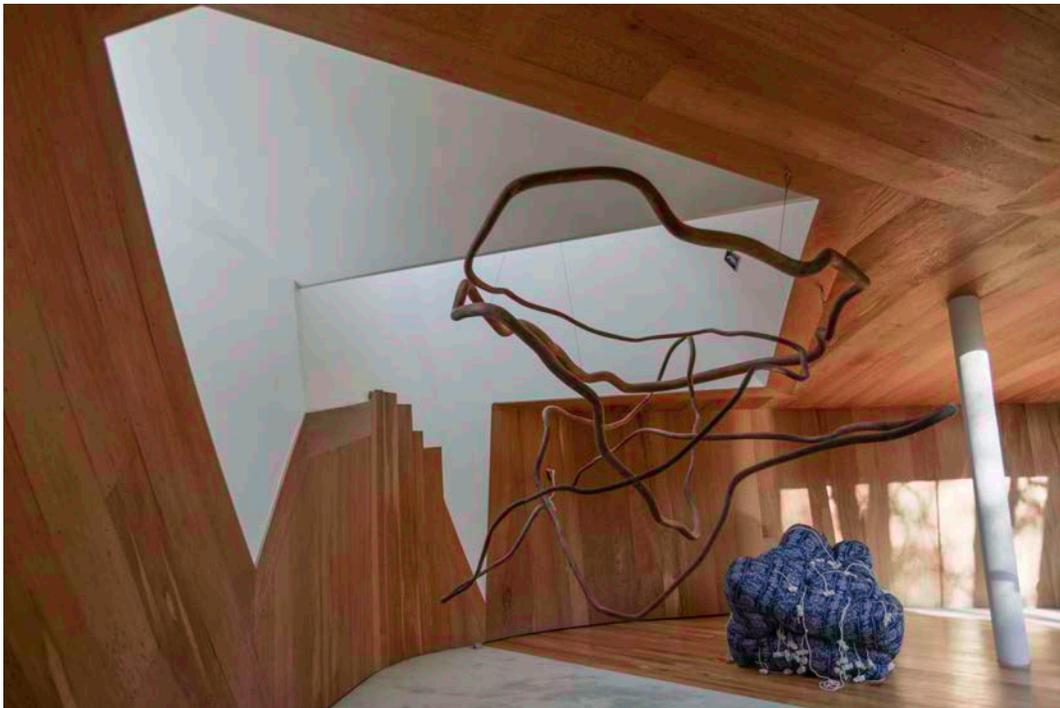


Photo courtesy of Gonzalo Puga

**House for the  
Poem of the  
Right Angle**  
2013

Vilches, Chile



Photo courtesy of Gonzalo Puga



Photo courtesy of Gonzalo Puga

**Chile Antes  
de Chile**  
2013

Santiago,  
Chile



Photo courtesy of Cristobal Palma

The expansion of the Chilean Museum of Pre-Columbian Art, within an eighteenth-century colonial structure in the historic center of Santiago, demonstrates Radić's restraint, as the intervention occurs primarily beneath the surface. A new subterranean gallery was carved beneath the existing courtyard, preserving the building's civic presence while expanding the museum. Light is filtered from above and circulation follows a controlled descent. The architecture does not compete with the artifacts, rather, it recalibrates the relationship between past and present, using section, mass, and shadow to create continuity across centuries.

**Chile Antes  
de Chile**  
2013

Santiago,  
Chile



Photo courtesy of Smiljan Radić



Photo courtesy of Cristobal Palma

**Chile Antes  
de Chile**  
2013

Santiago,  
Chile



Photo courtesy of Cristobal Palma

**Chile Antes  
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Santiago,  
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**Chile Antes  
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Santiago,  
Chile



Photo courtesy of Cristobal Palma

**Chile Antes  
de Chile**  
2013

Santiago,  
Chile



Photo courtesy of Cristobal Palma

**Vik Millahue  
Winery**  
2013

Millahue, Chile



Photo courtesy of Cristobal Palma

Embedded within the rolling topography, the building extends laterally rather than rising above its surroundings, dissolving into the scale of the valley. Inside, production, storage, and tasting unfold into a continuous spatial sequence. Concrete retaining walls and thickened structural planes stabilize the earth while tempered light and temperature facilitate fermentation and storage. Public spaces unfold gradually, moving from shadowed interiors to elevated terraces that overlook the cultivated fields. Radić quietly intervenes through the calibration of structure and orientation to stabilize vastness.

**Vik Millahue  
Winery**  
2013

Millahue, Chile



Photo courtesy of Cristobal Palma



Photo courtesy of Cristobal Palma

**Vik Millahue  
Winery**  
2013

Millahue, Chile



Photo courtesy of Cristobal Palma

**Vik Millahue  
Winery**  
2013

Millahue, Chile



Photo courtesy of Cristobal Palma



Photo courtesy of Cristobal Palma

**Vik Millahue  
Winery**  
2013

Millahue, Chile



Photo courtesy of Cristobal Palma



Photo courtesy of Cristobal Palma

**Restaurant  
Mestizo**  
2006

Santiago,  
Chile



Photo courtesy of Gonzalo Puga

Set within Bicentenario Park, at the edge of Santiago, Mestizo appears as an extension of the landscape. The roof, supported by weight-bearing stones sourced from a quarry in nearby Pirque, becomes horizon, shelter, and civic gesture at once, offering shade and continuity while dissolving the boundary between interior dining and surrounding terrain. Wind, light, and distant views of the Andes are moderated through depth and proportion to create a spatial condition rooted in ground, climate, and shared presence.

**Restaurant  
Mestizo**  
2006

Santiago,  
Chile



Photo courtesy of Gonzalo Puga



Photo courtesy of Gonzalo Puga

**Restaurant  
Mestizo**  
2006

Santiago,  
Chile



Photo courtesy of Gonzalo Puga



Photo courtesy of Gonzalo Puga

**Restaurant  
Mestizo**  
2006

Santiago,  
Chile



Photo courtesy of Marcela Correa

## Pite House

2005

Papudo, Chile



Photo courtesy of Cristobal Palma

Embedded within the rocky terrain of Chile's central coast, Casa Pite explores the relationship between dwelling and landscape. The structure organizes itself as a sequence of retaining walls and terraces, binding architecture to rock rather than placing it upon the land. It conceals a finely tuned calibration of climate and view, where structure, orientation, and proportion work together to produce shelter without isolation. Thick, concrete walls frame the vastness of the ocean to create a deliberate experience while low ceilings and shaded thresholds give way to exposed platforms oriented toward the horizon and sky. Casa Pite demonstrates Radić's capacity to transform exposure into intimacy, allowing architecture to mediate between elemental force and human scale.

**Pite House**

2005

Papudo, Chile



Photo courtesy of Cristobal Palma

**Pite House**

2005

Papudo, Chile



Photo courtesy of © Erieta Attali



Photo courtesy of Cristobal Palma

**Pite House**  
2005

Papudo, Chile



Photo courtesy of Cristobal Palma

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Papudo, Chile



Photo courtesy of Cristobal Palma



Photo courtesy of Cristobal Palma

**Pite House**  
2005

Papudo, Chile



Photo courtesy of Cristobal Palma



Photo courtesy of Hisao Suzuki

**Carbonero  
House**  
1998

Melipilla, Chile



Photo courtesy of Smiljan Radić

Carbonero House occupies the landscape between the forest and the sea. Constructed from timber and blackened mesh, the ephemeral volume appears suspended. Its dark, porous envelope absorbs light rather than reflects it, dissolving mass into atmosphere and allowing wind, shadow, and sound to enter the architectural experience. Carbonero proposes architecture as provisional shelter, attentive to climate, terrain, and time.

**Carbonero  
House**  
1998

Melipilla, Chile



Photo courtesy of Smiljan Radić

**Carbonero  
House**  
1998

Melipilla, Chile



Photo courtesy of Smiljan Radić

**Carbonero  
House**  
1998

Melipilla, Chile



Photo courtesy of Smiljan Radić

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Melipilla, Chile



Photo courtesy of Smiljan Radić