

**TOBB UNIVERSITY OF ECONOMICS & TECHNOLOGY**  
**GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES**

**REVIEWING THE CHANGES OF ARCHITECTURAL SENSIBILITIES  
WITHIN THE SCOPE OF  
PRITZKER ARCHITECTURE PRIZE**



**MASTER OF ARCHITECTURE**

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## DECLARATION OF THE THESIS

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Didem Savaş

## TEZ BİLDİRİMİ

Tez içindeki bütün bilgilerin etik davranış ve akademik kurallar çerçevesinde elde edilerek sunulduğunu, alıntı yapılan kaynaklara eksiksiz atıf yapıldığını, referansların tam olarak belirtildiğini ve ayrıca bu tezin TOBB ETÜ Fen Bilimleri Enstitüsü tez yazım kurallarına uygun olarak hazırlandığını bildiririm.

Didem Savaş

## ABSTRACT

Master of Architecture

### REVIEWING THE CHANGES OF ARCHITECTURAL SENSIBILITIES WITHIN THE SCOPE OF PRITZKER ARCHITECTURE PRIZE

Didem Savaş

TOBB University of Economics and Technology  
Institute of Natural and Applied Sciences  
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Supervisor: Prof. Dr. T. Nur Çağlar

Date: August 2019

Change is inevitable in the field of architecture due to social, cultural, environmental, technological, economic and politic global developments. The transformations ensued from these developments inherently have an impact on the discourse of architecture and this study aims to explore the changing intentions through the discourse of one of the most prestigious architectural award programs – the Pritzker Architecture Prize. The establishment of the Pritzker Prize in 1979 corresponds to the period of rising anti-modernist discourses and postmodern influences. The pluralistic character of this period affected the architectural mediums and productions in the world including the award programs and their evaluation criteria. The research begins with an overview of the emerging pluralist tendencies and paradigms/themes which shaped the theory of contemporary architecture, as reviewing the main architectural themes of the last forty years helps to establish a theoretical framework for the thesis study. After this review, the study is focused on mapping the website of the Pritzker, in order to reveal the reflections of these themes/concepts within the qualities of the laureates through a comprehensive discourse analysis of the jury citations, ceremony speeches and all kind of textual sources included in the content. Since, one of the main objectives of the study is to explore the potential of the website as an information source. The proposed

method for mapping is developed by using the concepts and tools of digital humanities, which helps producing visual representations of the information (infographics) extracted from the website of the prize, considered as the main database of the study. During this visualization process, the aim is to explore the invisible information and make it visible with the application of computerized tools and digital techniques, which is finally defined as a new form of knowledge production. The infographics serve to understand the highlighted themes finding place in the discourse of Pritzker that is shaped by the international practices of prize-winners. Indeed, the thematic distributions over the laureates reflect the shifting sensibilities emphasized by the award program. Reconsidering the information obtained from the website and reinforced with some arguments from literature, it is seen that the Pritzker Architecture Prize, particularly in recent years, underlines the expanding role of the architect which pave the way for a more humanitarian architecture, sensible to the priorities and needs of the society. In this respect, the award program's stance is distinctive and supportive to environmental and local issues. Therefore, this thesis study intends to reshape the architectural sensibilities. Besides, developing a research method having its source in websites is expected to be a framework for architecture as well as for other disciplines.

**Keywords:** Pritzker architecture prize, Architectural themes, Website as an information source, Information visualization

## ÖZET

Yüksek Lisans Tezi

### DEĞİŞEN MİMARİ DUYARLILIKLARIN PRITZKER MİMARLIK ÖDÜLÜ KAPSAMINDA İNCELENMESİ

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Tarih: Ağustos 2019

Dünyada ki sosyal, kültürel, çevresel, teknolojik, ekonomik ve politik gelişmelere bağlı olarak mimarlık alanında da değişim kaçınılmazdır. Bu gelişmeler ve dönüşümler doğal olarak mimarlık söylemine etki etmektedir ve bu çalışma değişen yönelimleri dünyada ki en prestijli mimarlık ödüllerinden birisi olan Pritzker ödül programı üzerinden araştırmayı amaçlamaktadır. Pritzker Mimarlık Ödülü'nün kuruluş tarihi olan 1979 yılı, mimaride anti-modernist söylemlerin ve postmodern etkilerin yükseldiği bir döneme karşılık gelmektedir. Bu dönemin çoğulcu yapısı, mimarlık ödül programlarının değerlendirme kriterleri dahil olmak üzere, dünya mimarlık ortamını ve mimari üretimleri etkilemiştir. Araştırma, çağdaş mimarlık teorisini biçimlendiren çoğulcu yaklaşımların, paradigma ve temaların genel bir değerlendirmesi ile başlamaktadır. Bu bağlamda, son kırk yılda ortaya çıkan ve gelişen mimari temaların incelenmesi tez çalışmasının da teorik çerçevesini oluşturmaktadır. Literatür değerlendirmesinin ardından, çalışmanın odak noktası Pritzker'in web sitesinin haritalanması üzerinedir. Haritalamanın amacı, incelenen mimari temaların yansımalarını, ödül alan mimarların nitelikleri ile ilişkilendirerek ortaya çıkarmaktır ve bunu da jüri değerlendirme raporları, ödül töreni konuşmaları ve web sitesinde yer alan diğer metinsel kaynaklar üzerinden kapsamlı bir söylem analizi / çözümlemesi

yaparak gerçekleştirmektedir. Bu çalışmanın bir diğer amacı da Pritzker ödül programının web sitesini bilgi kaynağı olarak kullanmak ve potansiyelini ortaya çıkarmaktır. Web sitesi üzerinden bilgi elde etme ve haritalama yöntemi, dijital araçlar ve teknikler kullanarak elde edilen bilgilerin görsel grafiklere dönüştürülmesi ile sağlanmaktadır. Bilgi görselleştirme sürecinde ana fikir, görünmeyen bilgiyi görünür kılmak ve bunun sonucunda bilgi üretmenin yeni biçimlerini tanımlamaktır. Dijital ortamda üretilen bilgi görselleri Pritzker'in söylemi içerisinde yer alan ve öne çıkarılan temaları kavramaya yardımcı olmaktadır. Aslında ödüllü mimarların nitelikleri üzerinden elde edilen bu tematik dağılımlar programın söylemi içerisinde değişim gösteren ve önemle vurgulanan mimari duyarlılıkları yansıtmaktadır. Literatürden de beslenerek elde edilen bilgiler dikkate alındığında, Pritzker Mimarlık Ödülü özellikle son yıllarda mimarın genişleyen rolüne dikkat çekmekte, toplumsal ihtiyaçlara ve önceliklere karşı duyarlı yaklaşımıyla daha insancıl, çevresel ve yerel bir mimarlık anlayışını destekleyen özgün bir duruş sergilemektedir. Dolayısıyla bu çalışma değişen mimari duyarlılıkları yeniden biçimlendirmeyi hedeflemektedir. Bununla birlikte, bilgi kaynağını web sitesinden elde eden yeni bir araştırma yöntemi geliştirmek ve bu yöntemin hem mimarlık disiplini hem de farklı disiplinler için bir öncü model teşkil etmesini öngörmektedir.

**Anahtar Kelimeler:** Pritzker mimarlık ödülü, Mimari temalar, Bilgi kaynağı olarak web sitesi, Bilgi görselleştirme

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## 1. INTRODUCTION

Setting up his own practice in the 1960s, Arata Isozaki became the first Japanese architect to forge a deep and long-lasting relationship between East and West. Possessing a *profound knowledge of architectural history and theory*, and embracing the avant-garde, he never merely replicated the status quo but challenged it. And in his *search for meaningful architecture*, he created buildings of great quality that to this day defy categorizations, reflect his constant evolution, and are always fresh in their approach... Clearly, he is one of the most influential figures in contemporary world architecture on a constant search, not afraid to change and try new ideas. His architecture rests on *profound understanding, not only of architecture but also of philosophy, history, theory and culture*. He has brought together East and West, not through mimicry or as a collage, but through the forging of new paths...<sup>1</sup>

Isozaki's avant-garde approach is fluid, adjusting *in response to the needs and influences of each environment* through a concept of interrelated time and form called "ma." Thoughtful *connectivity between global universality and local identity* is made apparent through his comprehensive *cross-cultural and interdisciplinary solutions* that reflect *deep sensitivity to specific contextual, environmental and societal needs*... Isozaki is a pioneer in understanding that the need for architecture is *both global and local*—that those two forces are part of a single challenge...<sup>2</sup>

Architectural award programs are the mediums where we understand the contemporary tendencies and intentions behind the architectural productions. The Pritzker Architecture Prize considered as the most prestigious prize in the world, in this sense owns a genuine identity reflecting the most outstanding architecture / architects of the world. The prize is granted annually to a living architect/s in recognition of achievement. It is more than forty years old by now with a well-established respectful position, arousing the public interest and valued by the architectural media. The prestige of this award program comes from its independence and seriousness, as well as adopting an attitude beyond trendy approaches. Martha Thorne, the executive director of the Pritzker jury identifies the main goals of the prize as "to recognize excellence; raise public awareness about the field; and encourage other architects to

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<sup>1</sup> A partial statement from the Jury Citation text of Arata Isozaki (2019 Pritzker Prize Laureate), retrieved from <https://www.pritzkerprize.com/laureates/arata-isozaki> [Accessed: 16 July 2019].

<sup>2</sup> A partial statement from the Announcement text of Arata Isozaki (2019 Pritzker Prize Laureate), retrieved from <https://www.pritzkerprize.com/laureates/arata-isozaki> [Accessed: 16 July 2019].

achieve high standards” (Peltason & Ong Yan, 2017)<sup>3</sup>. However architectural excellence is a relative concept, that is open to discussion. There is no assured measurement to determine the value of architectural productions therefore award programs in general play an essential role in the assessment of built works and assigning value to architects. Occasionally, the citations and references might also determine the rating of an architect. In this context, Jacob Weisberg puts forward an interesting remark (Çağlar, 2009, p.3) asserting that Frank Gehry (1989 Laureate) is the best and the greatest architect of the century since he has got the largest score cited in the index of the catalogue of the exhibition named “At the end of the century: One hundred years of architecture” held in the Museum of Contemporary Art in Los Angeles. Still this rating should not be considered as a determining role to give a grade to the related architect.

In this respect, understanding the meaning of the prize and the rationalities behind the selections is as important as the prize-winners and their architecture. The thesis study is focused on this issue and aims to answer some questions, such as; “What are the contributing factors and priorities that influence the discourse of Pritzker?”, “How do they regard the architectural agenda?”, “Which themes are more distinguished by the jury and in what aspects are the laureates utilized?” and “What are the qualities and highlighted concerns to win the prize?”. As stated by Thorne “the built works are the main testimony of the Pritzker laureates” and the jury citations published each year both describes “the important characteristics of the laureate’s architecture” and also “highlights the design intentions of the laureates and places the prize within the broader context of architecture” (Peltason & Ong Yan, 2017). The above citation written for Arata Isozaki exemplifies this assertion. The citations published in the first years of the prize were short but they have become longer and deeper, explaining the intentions more descriptively over the years.

Furthermore, the highlighted qualities of the laureates’ architecture have the potential to reflect the traces of their period, outstanding considerations / themes and priorities emerged due to the global changes. Beside the qualities, their practices also represent the universality of architecture. There are several paths to examine the parameters arisen in certain periods within the theory and practice of architecture and the Pritzker embodies a potential to gain insight into the evolution of new ideals. While contextual

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<sup>3</sup> It was quoted from the foreword of the book so the page number is uncertain.

influences apparently contribute to the discourse of the prize, a sense of power orientation also finds place in their approach influencing most of the productions in the international architectural platform. Levinson addresses this issue in her article “Beyond the Pritzker” stating that:

Like most prizes, the Pritzker is more about validating power structures than honoring excellence. And of course, the Pritzker is itself part of the power structure of the discipline; by now it has become as important as any of its individual honorees. In fact, I’d argue that the chief value of the Pritzker lies in the fact that its annual rites draw attention to a field that most of the time remains on the far margins of public interest (Levinson, 2013).

Another essential point about the prize is that the institution requires an acceptance speech from the laureate of the year related with the meaning of architecture from a personal point of view to be presented in the ceremony. Making architecture has a potential and power to re-form the society in terms of developing innovative solutions to the problems of the world. The ceremony acceptance speeches in general possess an impressive and encouraging content in which some laureates identify their sensitive approach and how they contribute to the world of architecture as exemplified in Jean Nouvel’s words (2008 Laureate):

For me, here was the living proof of a forgotten truth: architecture has the power to transcend. It can reveal geographies, histories, colors, qualities of light. Impertinent and natural, it is in the world. It lives. It is unique. It is a microcosm, a bubble. It is an expansion of our world at a time when that world is getting smaller.

The crucial historical clash is the one that—more insistently every day—sets a global architecture against an architecture of situations, generic architecture against an architecture of specificity. Modernity today should not only be the direct descendant of the modern movement of the 20th century, without any spirit of criticism... On the contrary, it should be looking for reasons, correspondences, harmonies, differences in order to propose an ad-hoc architecture, here and now....

Undoubtedly this confrontation runs deeper and is more complex than the issue of local against global. Specificity is linked to the actualization of knowledge...

In the name of the pleasure of living on this Earth, we must resist the urbanism of zones... We must replace these generic rules with other ones, establish sensitive, poetic rules, approaches that will speak of colors, essences, characters, anomalies. Rules that will encourage a mutation, provoking a modification of the inherited chaos. Architecture means transformation, organizing the mutation of what is already there. It means to reveal, to give direction. It means prolonging lived history and its traces of past lives, listening to the breathing of a living place, to its pulsations, interpreting its rhythms in order to create.

This is surely a poetical task, since only poetry can produce “the metaphysics of the instant” ... (Nouvel, 2008).

With regard to the geographical context, the prize has a global distribution over the world (See Infographic 1.1). Each year the geographic range is getting larger and new laureates from various countries are being honored, shaping the field of architecture and the built environment by their influential and unique approaches. The common trait of the laureates is identified as, each of them is “a strong individual with well-honed philosophies, intensely focused in the practice of architecture” (Peltason & Ong Yan, 2017). Another common point is that most of them deal with not only practicing but also the theoretical and intellectual segment of the discipline such as academia, teaching, writing or cultural institutions. Seeking for intellectuality and a profound understanding of architectural theory and philosophy behind the built works seems to be an important criterion for the jury. Since the laureates are valued for actualizing their theoretical knowledge through their architecture, as seen in Isozaki’s citation.

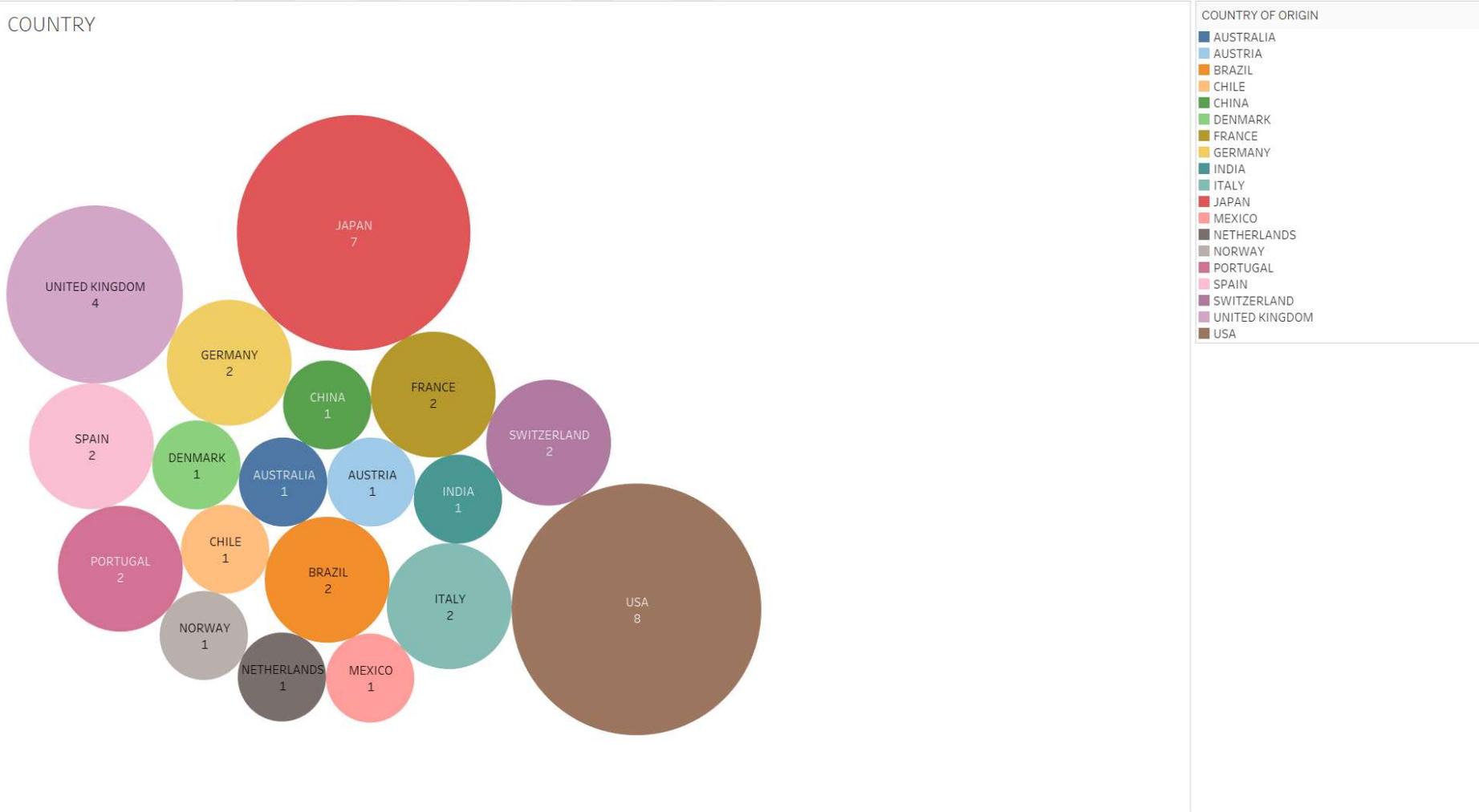
After a brief literature search about the Pritzker, it is observed that its own website possesses very qualified and comprehensive content embodying valuable information required for the thesis research. There exists a potential engaged in the website which is also easily accessible. In addition, it embraces the most current situation and up-to-date information as soon as the prize-winner of the year is announced. It is known that, there is always a potentiality to add new materials to the web pages and this update is experienced during the research process. From the beginning of the research, two more laureates - Balkrishna Doshi (2018) and Arata Isozaki (2019) - have been added to the laureates’ page, before finalizing the thesis study. Accordingly, the study reflects the most current position of the prize and it has a potential to expand for the future studies.

During literature search, it is also observed that, no thesis study exists which is focused on the entire discourse of the Pritzker, comprising the whole period of forty years and forty-six laureates. There is one found, but it examines only sixteen laureates as a case study as its main focus is the concept of meaning in the 21<sup>st</sup> century.<sup>4</sup>

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<sup>4</sup> The name of the thesis is “Meaning in Contemporary Architecture: A Study upon 2000-2016 Pritzker Prize Winners” written by Alia Rahmoun, supervised by Pınar Dinç Kalaycı.

Infographic 1.1 : The quantitative distribution of the Pritzker Architecture Prize laureates by country (1979-2019)



Within this context, the most efficient way to examine the whole period is expected to be performed through the mapping of the website of the prize. Therefore, one of the main objectives of the study is to explore the potential of the website as an information source. The websites are known to be new cultural media objects providing various materials of resource but most of the time they are considered as the mediums of entertainment or marketing. Thus, this study aims to utilize this resource as a medium of knowledge with the application of a scientific method.

How to make good use of this resource is practiced and developed by employing the tools and concepts of “digital humanities”.<sup>5</sup> The main task for this practice is to visualize the textual information embodied in the website and to create non-textual representations. The visualization process is a significant part of the thesis study, as it proposes a novel method of “discourse-visualizing” which is out of the ordinary.

In the introduction part, a general perspective about the properties and the potentials of the Pritzker Architecture Prize is figured out, included with the thesis objectives, questionings and the methodology as a starting point. The scope of the thesis is constrained by the Pritzker timeline - a period of forty years (1979-2019). There are forty-six architects who received the award during this period. The study expects to explore the answers through the awarding rationalities of these prize-winners, as well as critical assessments from scholarly literature.

In the second chapter, first the background literature is introduced to understand how the primary architectural themes and paradigms of the studied period is shaped. A brief overview and taxonomy of the modern, postmodern and contemporary concerns helps to establish a theoretical framework for the thesis study. Next, the contributions of architectural awards to the development of the discipline and to the career of an architect is discussed. Then, the place and position of the Pritzker Architecture Prize is identified in this context.

In the third chapter, the focus is on the process of mapping the website of the Pritzker. Exploring the website as an information source and developing a new methodology is one of the main purposes of the study. This exploration process is experimented through the use of digital tools and techniques. The process is put forward step by step supported with some literature from digital humanities, as an experimental study. First

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<sup>5</sup> Digital humanities is the application of computer-based technology into the field of humanities.

the content of the website is introduced, next the required data is collected from this content and then visualized by the use of an interactive data visualization program named Tableau Public. The visual representations of information also called as infographics are the final outputs of the process. The main point here is to develop a method of knowledge production and a new form of effective visual communication through infographics.

In the fourth chapter, the interpretations of the infographics take place based on the taxonomy - thematic classification - which is developed following the literature review in the second chapter. The reflections of the primary architectural themes to the awarding criteria of the prize is discussed through the highlighted qualities of the laureates. Some critical arguments from literature reinforces the discussions helping to make accurate evaluations and draw conclusions.

Each chapter begins with a brief introduction summarizing the discussions which is enhanced in the sub-sections.



## **2. LITERATURE REVIEW AND THEORETICAL PARADIGMS / THEMES**

Reviewing the relevant literature and introducing the available sources of the study is the main purpose of this chapter. The literature review has been subdivided into three phases. In the first phase, it is significant to understand how the architectural paradigms/themes and discourses of the studied period are shaped and transformed through the 20<sup>th</sup> century. So, after overviewing the rising modernist paradigms and their influences on architecture, the pluralist architectural themes are examined through several viewpoints, in order to construct a framework in the analysis of the Pritzker Architecture Prize. The second phase is related with the contributions of the architectural award programs in general. Within this context, the position and the distinctive features of the Pritzker prize are evaluated as the third phase of the chapter.

### **2.1 A Brief Understanding of Late 20th and 21st Century's Architectural Paradigms**

The establishment of the Pritzker Architecture Prize in 1979, corresponds to the period of rising of the anti-modernist discourses defined as postmodernist movement. Since then, the concept of postmodernism also experienced many theoretical paradigms and transformations. The pluralistic character of this period influenced all the architectural mediums, including the awarding programs and their evaluation criteria. Therefore, it is important to comprehend, in general, the evolution process of these tendencies, which shaped the theory of contemporary architecture, as well as their thematic frameworks, before re-reading the Pritzker.

#### **2.1.1 Emerging challenges to modernism**

While examining the pluralist discourses emerged after modern movement, it is observed that the transformations date back to the 18<sup>th</sup> century, till the Enlightenment period. Modernization in architecture, beginning in mid-18<sup>th</sup> century, in parallel with the developments of technical, social and cultural issues due to the industrial

revolution, appeared in using new material techniques and continued during the 19<sup>th</sup> century in searching new stylistic approaches, such as Art-Nouveau movement (Dostoğlu, 1995, p.46). These pre-changes formed the basis of modernization in architecture, and followed by the ideology of “rationalism” in the early 20<sup>th</sup> century. It is also possible to establish a correspondence between these new ideologies in architecture and capitalism’s desire to create a universal hegemony through technological advances.

David Harvey, in his book “The Condition of Postmodernity” states that the project of modernity is based on the rational means of intellectual and scientific thought, which is adopted into all kind of developments and social organizations, supporting the human liberation released from the boundaries of religion, ethnicity, class differences and nationality. However, the consequences of this approach, caused a break with history and traditions, in which the “sense of historical continuity” is undermined. Harvey identifies this characterization of modernity as “a never-ending process of internal ruptures and fragmentations within itself” (Harvey, 1989, p.11-13). According to Harvey:

The modernism that emerged before the First World War was more of a reaction to the new conditions of production (the machine, the factory, urbanization), circulation (the new systems of transport and communications) and consumption (the rise of mass markets, advertising, mass fashion) than it was a pioneer in the production of such changes (Harvey, 1989, p.23).

In terms of producing a work of art and architecture, it was challenging to reach to an aesthetic sensibility “in the age of mechanical production”. Regarding these inspirations, it is also essential to remember Le Corbusier’s well-known phrase “a house is a machine for living in”, - which is a metaphor - suggesting a kind of a mechanical aestheticization.

Furthermore, this West-centered modernization generating rapidly through rationality in machine production, technological efficiency, urbanization and progressive universalism, had been exposed to take a “positivist turn” after the Second World War. Rising tensions between “internationalism and nationalism”, “universalism and class politics” caused contradictions in modern understanding. Harvey asserts that, the “heroic” period of modernism had been shifted into “high” modernism after 1945, which carries a more hegemonic character and a more compatible relation with dominant power structures of the society. In other words, modernism inclined towards

to a more powerful form, losing its fascination as an artistic, cultural and political revolution. Hence, this “high culture” imposing inclination addresses to a certain “emptiness of sensibility” (Harvey, 1989, p.32-38).

The year 1945, is defined as a milestone in terms of architecture, by Kenneth Frampton. The interest towards monumentality, developed particularly from the requests of the United States’ position as a world power, had a significant role on this turning point. The theme of monumental expression, especially “the development of American post-war monumentality” had been consolidated in the educational field of architecture, as well. In those years, the emphasis on monumentality can be seen in the works of Louis Khan and Philip Johnson. Johnson’s small but monumental Glass House and Khan’s Yale Art Gallery building, both reflect an eternalization through their demonstration of simplicity in a powerful composition. Meanwhile, the qualities and values of the past became a new concern for both of the architects in the 1950’s. The theme “historicism” is evident in their later works, where Khan’s approach transformed into the “concept of architectural totality” in which his inspired references were from east rather than west (Frampton, 1992, p.240-43). Louis Khan is known as one of the most influential architects of the 20<sup>th</sup> century and a pioneer of the emerging new values and insight in the understanding of architecture. Khan’s influences can be seen in the work of important architects such as Robert Venturi (1991 Laureate), Aldo Rossi (1990 Laureate) and Tadao Ando (1995 Laureate).

Within this historical context, modernism went through a crisis in the beginning of the 1960s. Anti-modernist movements appeared, which Harvey defines this crisis as a “global movement of resistance to the hegemony of high modernist culture” (Harvey, 1989, p.38). These emerging anti-discourses criticized modernism as a capitalist process and its homogenous character ignoring all kinds of cultural diversities. The criticisms, firstly appeared in Western countries and then spread to United States, highlighting some conceptions such as cultural identity instead of universality, or contextuality instead of space, etc.

In this respect, there became a comprehensive paradigm shift in cultural, social and economic structures of the Western societies. This cultural transformation in general is acknowledged as a “shift/change in sensibility” (Harvey, 1989, p.39). In all its aspects, this period which is shaped by pluralistic and critical approaches, is defined as “Post-Modernism”. With regard to architecture, Charles Jencks, claims that, this is

one of the strongest developments in the discipline which was facing with the problems of modernism in recent years. The essence of this development is based upon pluralism and richness on freely expressing all kind of values, taking a position of sometimes being loyal and sometimes being opposite to modernism (Jencks, 2011).

During this pluralistic period, some of the architects showed tendency to historical, traditional, local values and developed an approach against modern architecture. But, most of the architects pursued this concern as a trendy approach and ignored the philosophical and theoretical dimensions of the issue (Dostoğlu, 1995, p.46). From the theoretical point of view, the publication of two books, in 1966, laid the foundations of a new discourse in architecture. One of them is Robert Venturi's "Complexity and Contradiction in Architecture" and the other one is Aldo Rossi's "The Architecture of the City". Kate Nesbitt interprets the main points of these two books in her anthology, pointing out that "Venturi is concerned with communication of meaning on numerous levels and avails himself of the associations formed by familiarity with the history of architecture", briefly he uses "architectural history in contemporary architecture" (Nesbitt, 1996, p.25). On the other hand, Rossi discusses the interaction between architecture and the urban environment. He emphasizes that the city is a "man-made object" and it should be a place of the "representation of cultural values". He also identifies the idea of typology as the rational fundamental element of the urban design (Nesbitt, 1996, p.55). Rossi's proposal is a new interpretation, a kind of a humanist conception, in which the city and its architecture integrate with each other, whereas modernist conception endeavored their separation, as Peter Eisenman introduces in the editorial of the book. The modernism's "empty formalism" of context is criticized by Rossi, instead he reveals the concept of locus (specific place) which is a "component of an individual artifact" determined by space, time and events. History and typology also have a significant role in the integration process of the city and its architecture. For Rossi, history of the city is the record of events and time, defined as a "collective artifact" and it is replaced by "collective memory" over time (Rossi, 1982, p.5-7). Eisenman clarifies that:

When history ends, memory begins... History comes to be known through the relationship between a collective memory of events, the singularity of place (locus solus), and the sign of the place as expressed in form... Thus, it can be said that the process by which the city is imprinted with form is urban history, but the succession of events constitutes its memory (Rossi, 1982, p.7).

According to Rossi, this is the “soul of the city” and the typology, as a “manifestation of form”, is the instrument to create this soul. Since, it is the typology in which Rossi discovers the “possibility of invention” (Rossi, 1982, p.8).

In the next part, several architectural themes of this pluralist period and even further, will be introduced in the basis of theoretical paradigms, which will be a guiding light for exploring the Pritzker in the third chapter.

### **2.1.2 Architectural themes since the 1960s**

Although the main concern of the thesis is the Pritzker Architecture Prize, evaluating the theoretical discourses and the important architectural themes of the last forty years is considered to be fundamental to understand the discourse of Pritzker within the framework of certain concepts. In the end, this evaluation intends to offer a thematic classification, which will construct the basis of conceptual mapping of the Pritzker texts.

Since 1979 until today, many overlapping paradigms led the theory and practice of architecture. Because of the complexity of these paradigms, firstly it is required to trace back to 1960s, in order to recognize the emerging concepts more clearly. The available literature for this issue, is found in Kate Nesbitt’s anthology “Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995”, edited in 1996. Nesbitt’s book includes a collection of essays reflecting the related period. Another source of literature, also published in 1997, is Neil Leach’s “Rethinking Architecture: A Reader in Cultural Theory”. Both of these books, may provide an insight how to structure the concepts of that specific period.

Nesbitt determines that, the architectural discourse and practice from 1965 to 1995 embrace a very rich content of themes, and thus “the lack of dominance of a single issue or viewpoint” indicates the pluralistic character of this period, referred to as postmodern. She defines postmodernism as “a sensibility of inclusion in a period of pluralism” and states that:

In general, postmodern architectural theory addresses a crisis of meaning in the discipline. Since the mid-1960s, architectural theory has become truly interdisciplinary; it depends upon a vast array of critical paradigms. This project of revision of modernism, presented as Theorizing a New Agenda for Architecture, is undertaken from political, ethical, linguistic, aesthetic and phenomenological positions (Nesbitt, 1996, p.16-17).

In spite of the complexity of the postmodern cultural theory, Nesbitt offers a thematic division of the topics, organizing them under six titles. The titles of the architectural themes are respectively; historicism, meaning, place, urban theory, political / ethical agendas and the body. Meaning in architecture is discussed through functional and tectonic expression. Similarly, the concept of place covers the issues of nature/constructed site and critical regionalism; and urban theory is discussed through contextualism. However, ethical agenda is divided into two subtitles; professional ethics and environmental ethics. The environmentally ethical guidelines include the “green architecture” and “sustainability” movement, which is maintained through the use of renewable and recycled materials against high density development. It is stated that “environmentalism embodies a critique of both modern architecture and the material conditions of modernity” (Nesbitt, 1996, p.62).

Unlike Nesbitt’s thematic division, Leach, in his book evaluates the same period through different perspectives. The collected essays in the book reflect the critical thoughts of mostly philosophers who are the key thinkers of the 20<sup>th</sup> century. The content is structured through the mainstream movements that dominate the architectural debates. These classified movements are; modernism, phenomenology, structuralism, postmodernism and poststructuralism. Leach aims to expand the boundary of the architectural discipline, claiming that “the nature of the boundary that defines architecture needs to be reconsidered” (Leach, 1997, p.vxi). The book searches for “a new understanding of boundary, based not on exclusivity or opposition, but on an openness to other disciplines, and by revising the very concept of boundary, architecture’s own position—its defensiveness against outside discourses—will be renegotiated” (Leach, 1997, p.xvii). Despite this expansion, there is no evident thematic classification involved in the content. As far as is understood after a brief overviewing, all the discussions are gathered around the mainstream movements mentioned above.

Considering the further years, particularly after 1995, the relevant literature is searched in most recently used sources. There are a few books published during 2010, and the first one is “Constructing a New Agenda: Architectural Theory 1993-2009” edited by Krista Sykes in 2010. The book is considered as an ongoing version of Nesbitt’s anthology. The other publications are Colin Davies’ “Thinking about Architecture: An

Introduction to Architectural Theory” in 2011 and Korydon Smith’s “Introducing Architectural Theory: Debating a Discipline” in 2012.

Sykes notes that, the organization of the content of the book is structured chronologically instead of thematically, because of “the lack of a single theoretical discourse during the period in question” (Sykes, 2010, p.12). Another reason of unclassifying is not to restrict the reader’s interpretations and attempts of predicting new thematic groupings, since the only aim is to understand how contemporary architectural thought is influenced in the recent past and to develop a critical approach to any cultural production. She points out that:

We are still in the midst of a transitional period in architecture that began in the 1990s. This makes the exploration of the contemporary architectural situation – as well as any attempt to intellectually frame it – a rather difficult proposition, as there is no obvious vantage point from which to view the landscape of the recent past (Sykes, 2010, p.12-13).

However, Sykes argues about new formations and themes that occurred to be effective on the practice of architecture, in recent years. The author in this respect mentions about three main developments tend to expand the architectural discourse and practices. The first development is the recent technological advances and digital technologies which provide wider opportunities and challenges for design process. Regarding the contemporary digital world, Sykes clarifies the progresses as follows:

The expansion of the digital domain has created a wealth of possibilities for architecture, including the rise of new modes of design (employing software and computing applications), fabrication (generating custom-built materials and building components), and representation (creating computer models and animated fly-throughs) (Sykes, 2010, p.20).

For instance, The Guggenheim Museum in Bilbao by Frank Gehry (1989 Laureate), represents a distinctive approach towards computer-assisted design, which allows the architect “to operate within a larger repertoire of forms that could not be constructed without this digital intervention” (Sykes, 2010, p.21).

The second development is the environmental concerns because of the ecological damages, global climate changes, scarcity of the natural resources and the atmospheric pollution. All these problems require to internalize environmentally friendly design strategies, such as using local, renewable and recycled materials through sustainable and green architecture. The architects Renzo Piano (1998 Laureate), Norman Foster (1999 Laureate) and Richard Rogers (2007 Laureate) often practice ecological

principles through the use of advanced technologies, while architects like Glenn Murcutt (2002 Laureate) adopts environmentally responsive architecture through the use of local materials, as well as being sensible to climatic, topographic and geographic conditions of the constructed site and nature.

The third development discussed by Sykes is the concept of “everyday architecture”, linked with the idea of realism. Everyday means “the ordinary, the typical and the local” and a kind of “a concern for the specificity of place” (Sykes, 2010, p.23). The outcome is to reflect the real aspects in a symbolic or practical manner through regionalism and contextualism. In recent years, recognizable, iconic and monumental buildings are losing interest as they are known to represent the “commercialization of architecture”. For Sykes, “such iconic buildings are intentionally complicit with capitalist systems, employing form and visibility as a marketing technique” (Sykes, 2010, p.24). Iconic buildings also called as signature buildings emphasize the “phenomenon of the star architect”. It is seen that this era has come to an end in the 21<sup>st</sup> century architecture, because of the global financial crisis. This interest has started to shift towards modest and refined buildings, while at the same time revealing the potential of architecture to respond to social and economic problems is another concern in the contemporary world.

Reviewing the book of Colin Davies, he underlines two distinctive rising paradigms appeared after 1960. One of them is the phenomenological approach, and the other one is the structuralism, as a critical theory. Architectural theory has started to move away from the practice of architecture, and appeared to function as a “form of criticism” and more of a philosophical domain. Therefore, the aim of the book is indicated by Davies as, “to reestablish a line of communication between theory and practice, to reground theory and prevent it from floating off into the intellectual stratosphere”. He notes that, this is why the book is structured thematically, not chronologically, mainly focusing on thoughts and concepts. As it is asserted that:

In order to begin to understand architecture in all its cultural complexity it is necessary to grasp certain basic concepts such as representation, typology, tectonics, the language metaphor, the organic metaphor, harmonic proportion and authorship (Davies, 2011).

In this respect, it is seen that, the content is classified according to eight basic concepts. These are; representation, language, form, space, truth, nature, history and the city. Before studying these concepts, he criticizes the domination of Western-culture and

its extension to all over the world in the field of architecture; as if the only tradition in the world is the Western-culture. Even though, there are many influential traditions such as China, Japan, India and the Middle East, Western tradition has a dominant role on shaping the 20<sup>th</sup> and 21<sup>st</sup> century's globalization (Davies, 2011).

Another most recently used source is Korydon Smith's book published in 2012, which is organized with a thematic approach. Smith defines architecture as "an ongoing debate about a number of topics: aesthetic, structure, functionality, tectonics, context, politics, economic, culture, etc." (Smith, 2012, p.6). Accordingly, the structure of the book is divided into three categories; "tectonics, use and site", respectively. The category of "use" includes the issues of form, function and the body, while the category of "site" includes context, urban contextualism and natural/constructed. He asserts that these are the most current and essential topics in architectural design, as the environmental, social and economic challenges are increasing along with the developments in new technologies and materials. And within new developments, the transformation of the architectural theory and debate will continue in the future, as well (Smith, 2012, p.7).

In addition to relevant literature, Kenneth Frampton puts forward the idea of critical regionalism in his article "Towards a Critical Regionalism: Six Points for an Architecture of Resistance". It is also useful to review this critical argument, related with the theme "context". Firstly, he discusses the dialectical interplay between culture and civilization, asserting that there is "the victory of universal civilization over locally inflected culture". The fundamental strategy of critical regionalism is identified as "to mediate the impact of universal civilization with elements derived indirectly from the peculiarities of a particular place" (Frampton, 1983, p.21). For Frampton, the practice of critical regionalism depends upon the synthesis of considering both the cultural identity and references and the world culture, as well as the universal civilization. Many aspects are involved as cultural references, such as considering the specific topographic, geologic and archeologic conditions of the site, seasonal variations of its climate, the qualities of the local light, as well as the tectonic expression of the structural form. A sensitive combination of such factors, a kind of an interaction between culture and nature, avoids the architectural practice to be referred as "placeless". Meanwhile the concept of tectonic refers to a poetic expression of the structural form that is unconcealed and uncovered with façade elements. Another point

is the potential of tactile senses in perceiving the architectural form and the environment. Unlike Western tendency which interprets the environment only by vision and perspectival terms, critical regionalism puts forward the capacity of the body and tactility in reading the environment through smell, sound and texture. Besides, the poetics of construction and the tectonic value of each component enable a tactile sensitivity (Frampton, 1983, p.17-29).

Frampton also discusses the international style and themes/variations from 1925 to 1965, in his book “Modern Architecture: A Critical History”, which may provide an understanding how the traditional architecture had been transformed into internationalism during the modern process. Actually, he states that the international style which had spread throughout the world during the Second World War, has never truly become universal, although it has an approach of using modern materials, techniques and concepts (Frampton, 1992, p.248). Frampton exemplifies a range of architectural projects constructed during this period, from Oscar Niemeyer to Kenzo Tange. Even in Japan, most of the architects showed susceptibility to Western influence and adopted the international movement, for instance Kunio Mayekawa was one of them. He made significant contributions to modern Japanese architecture, who also worked for Le Corbusier in his early career. However, in his essay “Thoughts on Civilization in Architecture” written in 1965, he accused modern architecture and modern cities about being inhuman, offering an ethical revolution in which the value judgements and the ethical system should be reevaluated in the East, particularly in Japan (Frampton, 1992, p.248-61).

Consequently, it is seen that there are variety of ways in which the collected literature about the theoretical discourse of architecture have been organized. Some of them are organized chronologically, and some of them are organized thematically. However, each of them has its own strategy and comprises a wide range of paradigms and themes. In other words, it is a kind of a subjective decision, whether to include all or some of them, because of the fact that, architectural theory has been undergoing a process of reevaluation and transformation especially in the 21<sup>st</sup> century.

### **2.1.3 Taxonomy: thematic classification**

Within this framework, the most frequently discussed and highlighted themes of the last forty years are evaluated. Although, it is difficult to structure the modern,

postmodern and contemporary thought as a whole due to their overlapping complexities and varieties, the following classification of the primary architectural themes and sub-primary concerns is developed for further explorations of the Pritzker Architecture Prize:

- History
  - History
  - Tradition
  - Culture
- Place
  - Nature / Climate / Site / Topography
  - Context
  - Urban Contextualism
  - Local
- The Body and the Senses
  - Aesthetic
  - Tectonic
  - Poetic
  - Sensorial
  - Color
- Ethics
  - Social
  - Economic
  - Humanistic
- Ecology
  - Environment
  - Use of Renewable / Recycled Materials
  - Sustainability
- Technology
  - Material Techniques
  - Digitalization
- Innovation

As a result, this thematic classification provides a theoretical basis for the mapping studies of the Pritzker. The texts of Pritzker are examined through a parallel

classification. After the discourse examination, the study intends to produce “information graphics” (infographics), which gives us the chance to explore the reflections of these concerns through the highlighted qualities of each laureate’s architecture.

## **2.2 Contributions of Architectural Award Programs**

There are a variety of architectural award programs worldwide, in which the architects compete in order to gain recognition and reputation for their professional success. Considering the contributions of the awards, the discussion can proceed by looking from two different perspectives. One of them is the contribution of the award programs to the development of the discipline. From the other perspective, they also play a significant role on the career of the awarded architect.

The significance of awards has been discussed by Magali Sarfatti Larson, in her book “Behind the Postmodern Façade”. She indicates that, the field of architecture is divided into specialized segments, mostly because of the clients’ demands. Aesthetic concerns have no importance for some clients, however professional autonomy and legitimacy is constituted through the art form of architecture. Thus, the works of elite designers are considered as representing the whole field of the profession, by historians and critics (Larson, 1993, p.9). In this respect, award programs play an important role as being the tools of enhancing the quality of architectural design. At the same time, they are identified as “institutional bridges” between the separated segments of the field, by Larson. The contact and communication among professional segments occur through these institutional bridges such as schools, professional organizations, publications and award programs. Schools are also considered as an important bridge across the segments, where the students have the chance to get in contact with real practitioners and designers who have a reputation in the field, by the use of critics and juries. In fact, every real work of architecture is always presented to the judgement of outsiders and this judgement including the critical evaluation is firstly experienced in schools. Moreover, the main readers of professional publications and the main audiences for the system of awards are mostly the students. Consequently, “the institutional bridges that connect different segments of this profession are also centers for the production and reproduction of discourse” (Larson, 1993, p.9-12). Hence, award programs contribute in the production of discourse and knowledge.

In addition to separated segments, there is also a disintegration between the production and consumption of architecture. As stated by Abdi Güzer, the internalized values produced by the architectural milieu as a “meta-culture” differ from the values of the built environment, when compared with each other. These value and cultural differences in the spheres of production and consumption constitute a confliction. In this sense, architectural award programs serve as mediating tools of interpenetration among these cultural differences. The architectural values produced by this “meta-culture” gain legitimacy through the award programs. In other words, the award programs should be perceived as the mediums of cross-cultural communication, which carry a strong impact on transforming the cultural environment and defending the legitimized architectural values against the “others” (Güzer, 2006).

In general, the institutionalized awards serve to introduce and highlight the architectural environment within the society. However, Güzer considers the architectural awards as the component of a broader system beyond their own defined functions. Awarding is both a state of retroaction and evaluation, an instrument for documentation and also an endeavor of assigning a value to architecture. Also, he defines award programs as critical mediums, addressing some implicit targets and attributing value to the awarded building or designer and besides they have a determining role and contribution on the process of criticism in architecture (Güzer, 2017).

In the architectural discipline, the critics take place in a variety of settings such as professional journals, books, symposiums, etc. With regard to the appreciation of architecture, Wayne examines the role of the critic through several actions, such as description, interpretation and judgement; claiming that criticism has “the power to reveal architecture to others” by the “illuminating, insightful, measured discussion of architecture” (Wayne, 1993, p.527). As so, award programs help to improve their process.

Architectural competitions are also mediums of rewarding, having significant contributions to the development of the discipline. One of the strongest roles of the competitions is to bring together the institutional support with all the participants of the process such as the decision makers, politicians, investors, designers, researchers and students, during the actualization of the project. Regarding the competitors, this mechanism not only gives the chance of practicing for the progress of their design

ideologies, but also provides an opportunity to establish a dialogue about the current understandings of the discipline through the competition theme (Çağlar, 2013, 5). Besides, the changes in the discourse of architecture can be evaluated through a diachronic analysis or mapping of the competitions. Since the competition materials – both visual and linguistic - have the potential to reflect the prevalent values of their periods and the historical development of architecture (Çağlar, 2013, 7).

With regard to the career of an architect, it can be said that, the major mechanisms for the approval of architectural works are the publications, awards, exhibitions and competitions. In order to reach to an autonomous position in the profession, taking part in the field of discourse is so important for an architect. Since award programs have the potential to shape the discourse, they provide an opportunity for recognition and autonomy. In this regard, Larson states that:

Professional awards are both an official badge of approval and a significant indicator of change in a profession's discourse... Design awards help to perpetuate not only the profession's attachment to its artistic identity but also the charismatic ideology of single authorship (Larson, 1993, p.183).

Another point Larson indicates is the national reputation of an architect, as the practice of architecture is primarily a “local activity”. Being awarded nationally, not only enables a rapid recognition, but also the following publications, exhibitions and visiting lectures bring a local and regional reputation in the professional environment (Larson, 1993, p.102). In Turkey, the National Architecture Exhibition and Awards (NAEA) program established by Chamber of Architects, serves for this purpose. According to the thesis of Nur Durmaz, the award program representing national and contemporary Turkish architectural practices, is an institutionalized organization which aims to promote and bring forward the local architectural activities to the public appearance, as well as to contribute on maintaining a critical medium of discussions about the main architectural tendencies (Durmaz, 2009).

Across the world, there are some awards which deserve more attention, as they are known to be more prestigious and respectful. These awards are the Pritzker Architecture Prize, the Aga Khan Award for Architecture, AIA Gold Medal (The American Institute of Architects), RIBA Royal Gold Medal (Royal Institute of British

Architects) and UIA Gold Medal (International Union of Architects).<sup>6</sup> The same awards are also recognized by Süha Özkan as the most significant ones throughout the world. In addition to these prizes, he considers the Praemium Imperiale, founded in 1988, which is “a global arts prize awarded annually by the Japan Art Association”<sup>7</sup> as the most comprehensive and serious one among the others. There are five fields in the awarding system where the field of architecture has a special quality and some of the award programs carry the traces of Praemium Imperiale (Özkan, 2017).

Within these prestigious awards, except the Aga Khan award, the prizes are given in recognition of the architect’s lifetime achievement. Whereas, the Aga Khan award “seeks to identify and encourage building concepts that successfully address the needs and aspirations of societies across the world, in which Muslims have a significant presence”.<sup>8</sup> According to Özkan, the Aga Khan award, while pursuing an affirmative endeavor for improving the quality of the physical environment through architecture - particularly the environment which tend to decompose since the Second World War - at the same time highlights the qualified contributors as a role model (Özkan, 1995, 22).

In the international platform, once an architect is awarded, the repetition of the same names within the list of winners belonging to different award programs can be observed. For instance, as Özkan (2017) points out Brazilian architect Paulo Mendes da Rocha has received RIBA Royal Gold Medal in 2017. He also received Praemium Imperiale in 2016, and the Pritzker Prize in 2006. So as Zaha Hadid received RIBA Royal Gold Medal in 2016, Praemium Imperiale in 2009 and the Pritzker Prize in 2004. Another example is the Chinese-American architect I.M.Pei, who received the Pritzker Prize in 1983, Praemium Imperiale in 1989, RIBA Royal Gold Medal in 2010 and UIA Gold Medal in 2014. It is seen that, there are so many examples as such pioneer architects dominate the international awarding milieu. This kind of repetition and honoring architects who have already been honored have no acquirement to the discourse of architecture, yet it is questionable whether this situation honors the institution or the architect (Özkan, 2000, 121).

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<sup>6</sup> “Five Highly Prestigious Awards in Architecture That You Should Know”, retrieved from <https://www.arch2o.com/5-architectural-awards/> [Accessed: 3 June 2019].

<sup>7</sup> Praemium Imperiale, <http://www.praemiumimperiale.org/en/> [Accessed: 3 June 2019].

<sup>8</sup> Aga Khan Award for Architecture, <https://www.akdn.org/architecture> [Accessed: 3 June 2019].

### 2.3 The Position of the Pritzker Architecture Prize

The Pritzker Architecture Prize established by the Hyatt Foundation in 1979, is an “international award given annually to recognize the contributions of a living architect”.<sup>9</sup> It is often called the Nobel Prize of architecture and takes its name from the Pritzker family, whose international business is headquartered in their native city Chicago. The Pritzker family is established this award not only to distinguish architects for their productions, but also to give a recognition for a whole lifetime achievement. In other words, it is a prize for “architect/s of the year”. Jay A.Pritzker (1922-1999) who is the founder of the award program, with his wife Cindy, once clarified the mission of the prize, with a quotation from Lewis Mumford, who inspired him about architecture:

Man’s chief purpose... is the creation and preservation of values; that is what gives meaning to our civilization, and the participation in this is what gives significance, ultimately, to the individual human life (Brown, 2000, 142).

He was willing to make a valuable contribution to realize this “purpose” through the Pritzker Architecture Prize. Since 1979, his message spread over a large mass of people (Brown, 2000, 142). In 1980, one of the jury members J.Irwin Miller talked about the prizes in the ceremony speech of Luis Barragan (1980 Pritzker Prize Laureate), announcing that:

A world prize in architecture is long overdue. “First we shape our buildings, then our buildings shape us” ... This prize gives a just and due reward to the small band of the best, but even more it serves to remind every member of the discipline that architecture can and should be more than a close professional guild. Architecture, indeed every profession at its most admirable, is a calling, a “vocation” in the root meaning of that ancient word (Miller, 1980).

Since 1979, a wide range of architects are awarded for this purpose. The selections reflect a diversity of laureates whose distinguished and qualified architectural works are emphasized, as well as their lifetime professional achievements. The prize is not just about a qualified design, as Thom Mayne (2005 Laureate) notes that “it connects the quality of architecture to broader social, political, cultural attributes” (Aridi, 2019). Although, many of the laureates are Western “star-architects”, there are also surprising

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<sup>9</sup> Pritzker Prize, retrieved from <https://www.britannica.com/topic/Pritzker-Prize> [Accessed: 10 June 2019].

and fascinating figures, such as Balkrishna Doshi (2018 Laureate) from India, and the Spanish trio Rafael Aranda, Carme Pigem and Ramon Vilalta (2017 Laureates), who are the first to be recognized as a trio (Aridi, 2019).

On all occasions, the prize mediates to draw attention of the public to significant issues. Levinson defines the Pritzker as “a fixture of corporate-institutional design culture” having a conservative and legitimate undertaking, as well as supporting the political and social institutions (Levinson, 2005). She identifies the position of the prize as follows:

What really matters is that the Pritzker puts architecture at the center of a news-making, buzz-generating, media-saturating moment. Serious architecture – like serious literature – hardly register in the larger culture; whereas prizes dependably grab our attention. And so, the Pritzker does for architecture what... the Pulitzer does for literature: for a little while every year it helps sustain the illusion that architecture is not an undervalued art and marginalized profession but instead a high-profile enterprise and major media event (Levinson, 2005).

Each year’s selection creates a different discussion topic socially, culturally or politically in the discourse of architecture. One of the most discussed topics that needs to be reevaluated is the gender disparity of the prize. Within the list of the laureates, it is seen that only three women have received the prize until today, such as Zaha Hadid in 2004, Kazuyo Sejima with her colleague in 2010 and Carme Pigem from the Spanish trio in 2017. Hilde Heynen argues this inequality in her article, exemplifying the star system of the Pritzker Prize. She questions, why “the gender identity of star-architects” and “the traditional role model for architects” tend to be male and why this masculine dominance is manifested through the concept of “genius” (Heynen, 2012, p.331). Regarding this argument, Denise Scott Brown who was excluded when her partner Robert Venturi received the prize in 1991, is exemplified. In fact, an online petition was signed for the recognition of Denise Scott Brown retroactively in 2013.<sup>10</sup> However, the Pritzker committee rejected this request justifying that “a later jury cannot reopen or second guess the work of an earlier jury, and none has ever done so” (Aridi, 2019).

A brief review of the first twenty years of the Pritzker, is discussed by Martin Filler, in his article “Eyes on the Prize”. After asserting a critical evaluation of the approach

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<sup>10</sup> Recognize Denise Scott Brown, retrieved from <https://www.change.org/p/the-pritzker-architecture-prize-committee-recognize-denise-scott-brown-for-her-work-in-robert-venturi-s-1991-prize> [Accessed: 10 June 2019].

of the Pritzker committee on their determination and selection of the laureates, he additionally states that:

The larger question, however, is not who has been awarded the Pritzker Prize, but whether this is really the best way to laud the makers of architecture and to increase awareness of the art. Architecture, like filmmaking, is an essentially collaborative medium. Although the principal architect in a firm may indeed function much as a movie director does, and may even be the auteur of a scheme despite the participation of many others in bringing it to completion, it is often fundamentally unfair to single out one member of an architectural office, as the Venturi-Scott Brown debacle demonstrated. In a world ever more in the thrall of celebrity and the industries that feed on it, the Pritzker exacerbates this vulgar trend by encouraging the public to think of the architect as a heroic loner, like Howard Roark, the cartoonish protagonist of Ayn Rand's *The Fountainhead* (Filler, 1999, p.93).

In spite of these controversies, during the last twenty years, the Pritzker seems to respond to the current issues of contemporary politics and culture. Along with a global achievement on recognition of talented architects, the geographical range of the prize has been expanded as well. The domination of Western architects is balanced with the ones from Australia, Asia and Latin America. In addition to that, the award program's stance seems to be distinctive and supportive to environmental and local issues, indeed the Pritzker Prize values the architects who have produced "significant contributions to humanity and the built environment through the art of architecture". This value refers to a humanist dimension of architecture. Within this context, particularly in recent years, the jury underlines the expanding role of the architect which paved the way for a more humanitarian and socially engaged architecture, sensible to the priorities and the needs of the society.

### 3. EXPLORING THE POTENTIAL OF THE WEBSITE OF PRITZKER

In this part of the thesis, the purpose is to reveal the potential of the website of the Pritzker Architecture Prize, which comprises a wide range of valuable information in its content. This information is mostly transferred through texts, written by a body of authors as jury members, by the institution, by speech givers or by some critics and reviewers; in which they carry a great potential to be explored. To explore the potential of the texts, the study employs the statements and wordings that are published on the website.<sup>11</sup> With regard to architectural award programs as observed in the previous chapter, they contribute in the production of discourse and knowledge. Additionally, they reflect the current paradigms and main tendencies in the architectural agenda, and also the international practices worldwide. Especially the jury evaluations reflect the transformations, changing values and concepts over time in the architectural discourse and practice, which might have the potential to shape the future of the discipline. Based on this issue, a discourse analysis of the texts is performed which is backed up by architectural themes/concepts reviewed and developed in the second chapter. The main inquiry here is to highlight the priorities and sensibilities of each year's evaluation through a parallel taxonomy of the themes. This taxonomy both constitutes a basis/framework for conceptual text mappings and also legitimizes the correlation between the qualifications of the awarded architects and the thematic discourse of the studied period. Following this analysis, it is aimed to convert the existing textual information into infographics. In that case, the website functions as an information source and a database. The process of extracting, structuring and visualizing the collected data from this source is executed through the application of digital research tools and techniques, which is another focus of the chapter.

The chapter is divided into three sections. In the first section, the available content of the website is introduced comprehensively. How to make use of this valuable content is shaped in the second section. So, the second section is focused on the process, in which the mapping strategies and visualization methods are explained supported with

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<sup>11</sup> The Pritzker Architecture Prize, <https://www.pritzkerprize.com/> [Accessed: 15 May 2019].

the underlying theories about digital procedures. The third and the last section presents the infographics, as visual representations. The study intends to construct an effective visual communication through infographics, besides producing knowledge.

### **3.1 Content of the Website**

In general, the website gives information about the prize itself, the current and past jury members, the nomination procedures and the laureates. The laureates' section, organized in a particular way, includes all the relevant texts that the study intends to focus. This layout embodies the following components, for each laureate:

- Biography texts
- Selected works (images and the project identity)
- Announcement texts (written by the institution)
- Jury citation texts (written by jury members)
- Essays of architectural critics
- Location identity of the ceremony
- Ceremony acceptance speech texts of laureates
- Ceremony speech texts of jury members and Pritzker family members
- Ceremony videos

Considering the website as the resource of this chapter, the main task is to explore the invisible information from this content and make it visible by producing visualizations as much as possible. Some of the visualizations are mapping of the selected works of laureates and the ceremony venues, which are named as “who built where” and “who is awarded where”. The others are text visualizations of announcements, jury citations, ceremony acceptance speeches and the words of architectural critics. In the jury citation texts, the qualities of the awarded architects and their architecture are described. The essay texts engaged in the website are written by authors from academia or architecture critics. In the essays, the philosophies of the architects and spatial experiences of their built works are discussed. Their inspirations are also indicated as most of them own a strong commitment to the modernist pioneers; Le Corbusier, Mies van der Rohe and Frank Lloyd Wright.

The final text visualizations demonstrate the reflection of thematic movements and shifts of the qualifications according to four different viewpoints – institution, jury,

laureate, critic – which helps to perceive “who (the laureate) concerns what (which theme)” in an impressive manner.

### 3.1.1 The purpose of the prize

The international prize awarded each year to a living architect/s was founded by the Pritzker family of Chicago through their Hyatt foundation in 1979. The purpose of the prize is “to honor 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”.<sup>12</sup> The Pritzker family believed that “a meaningful prize would encourage and stimulate not only a greater public awareness of buildings but also would inspire greater creativity within the architectural profession”. So as to reach the specified target, it was essential for the prize to pass beyond the current trends and fashions (Brown, 2000, 144). Due to this reason, the prize values timeless, unique and universal qualities in their selections.

Laureates of the Pritzker Architecture Prize receive \$100.000 (US), a formal citation certificate and a bronze medallion (see Figure 3.1). The bronze medallion is based on designs of Louis Sullivan, famed Chicago architect. On one side is the name of the prize, on the reverse, three words are inscribed “firmness, commodity and delight”, recalling Roman architect Vitruvius’ fundamental principles of architecture of *firmitas, utilitas, venustas*.<sup>13</sup>



Figure 3.1 : The bronze medallion of the Pritzker Architecture Prize

<sup>12</sup> The Pritzker Architecture Prize, “About the Prize”, Purpose, retrieved from <https://www.pritzkerprize.com/about> [Accessed: 15 May 2019].

<sup>13</sup> Retrieved from 2019 Pritzker Architecture Prize Media Kit, “About the Medal”

The venues where the prize is presented are chosen as carefully as the prize winners themselves. Since the establishment date, it became a tradition of moving the award ceremonies to architecturally and historically significant locations throughout the world. “For the first two years of the prize, the ceremony was held at historic Dumbarton Oaks in the Georgetown neighborhood of Washington DC where the first laureate Philip Johnson designed a major addition to the estate”.<sup>14</sup> Since then, the ceremony has been held in various unique spaces in USA, Europe, Latin America, Middle East, East Asia, Russia and Canada, by choosing particularly the places designed by previous laureates. The choice of the location puts an emphasis on the works of distinguished architects while reinforcing the significance of the built environment. Another traditionalized special feature of the ceremony is the acceptance speech given by the laureate of that year. Through their speeches, the laureates mostly talk about their architectural philosophies and inspirations, how they approach and identify architecture in general, the architectural themes effective on their built works and on the mainstream of architecture, as well as give social and environmental messages for the future of the built environment.<sup>15</sup>

### **3.1.2 The timeline of the laureates**

The distinction of the Pritzker Prize compared to other awarding organizations, is that the winner is evaluated considering his/her entire career and devotion to the profession. The prize is not only for designing and practicing of distinguished buildings, but for a lifetime commitment and achievement including the architect’s stance based on theoretical and philosophical approaches which make significant contributions to the discourse of the discipline. The laureates listed chronologically in the chart below (see Infographic 3.1) are of particular importance in the field and their philosophies both dominate the mainstream of architecture, and also shape the future of the profession.

With regard to the selections, “the Pritzker Architecture Prize does not discriminate on the basis of race, color, religion, national origin, sex, disability or ages in its programs and activities. The prize is awarded irrespective of nationality, race, creed or ideology”.<sup>16</sup>

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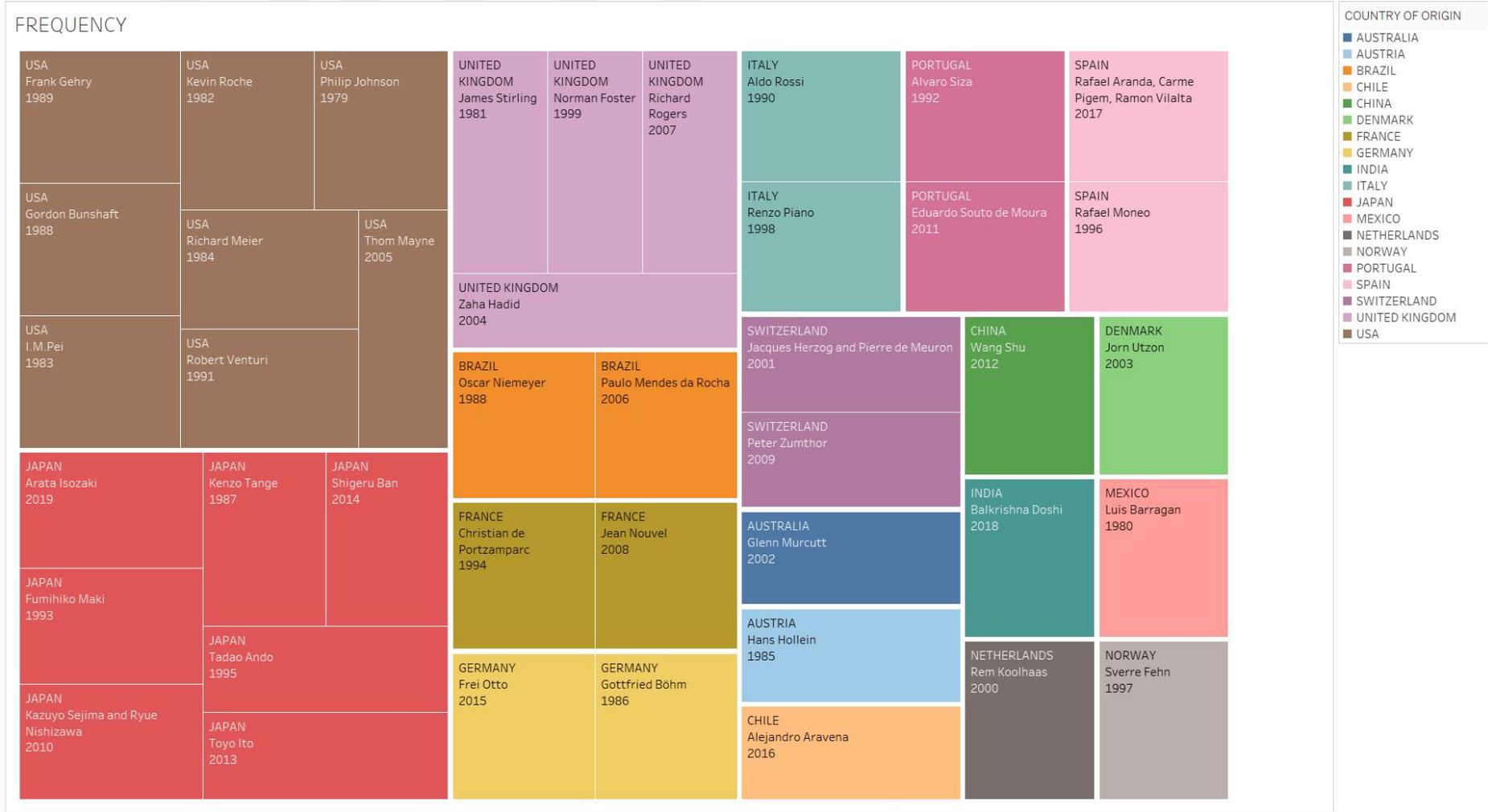
<sup>14</sup> Retrieved from 2019 Pritzker Architecture Prize Media Kit, “Pritzker Ceremonies Through the Years”

<sup>15</sup> A partial ceremony acceptance speech of Jean Nouvel is present in the introduction part as a sample.

<sup>16</sup> The Pritzker Architecture Prize, “How to Nominate”, <https://www.pritzkerprize.com/nominate> [Accessed: 15 May 2019].



Infographic 3.2 : The frequency of countries of the Pritzker Architecture Prize laureates (1979-2019)



Before selecting the laureate, the potential candidates are accepted all around the world, from government officials, politicians, professionals involved in cultural endeavors, architectural societies or industrialists, critics, writers, academicians, from past laureates, fellow architects and anyone from diverse fields who has an interest for the improvement of the art of architecture.<sup>17</sup> The international jury evaluates all the suggestions until the end of the year. The final selection is made through a closed deliberation after visiting many buildings designed by the nominees in the beginning of the following year and the winner is announced in the spring. One of the distinguishing features of the selection process is this site visits allowing the jury members to experience and observe the real architectural works in their own contexts.

The first award has been given to Philip Johnson in 1979, who “championed the cause of modern architecture” as mentioned in the jury citation. Philip Johnson in his ceremony acceptance speech expressed his opinions affirming that “I realize the Prize is not for me; the Prize is for the art of architecture, the art we used to call the mother of the arts” and continued that “the effect of the inauguration of this Prize might be a chain reaction toward the type of Renaissance of which our world is capable” (Johnson, 1979).

### **3.1.3 The jury composition**

Regarding the assessment of an award program, the first thing that has to be considered is who the evaluators/jury members are and to whom they present the prize. They both carry an equal significance; the winners and the decision makers (Brown, 2000, 144). As indicated by Brown, the jury members of international award programs should have a vision in terms of the universal values of architecture and evaluate accordingly. In Pritzker, the “jury members are assembled from around the world and reflect a variety of professions and points of view”.<sup>18</sup> They are recognized professionals coming from different fields such as architecture, education, business, publishing and culture. The main tendency is always being in search of multiple points of view and the independence of the jury is another significant issue. As it is stated that, no members from the Pritzker family or outside observers take part during the jury debates. The number of the jury ranges from five to nine members, who serve for several years to

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<sup>17</sup> Retrieved from 2019 Pritzker Architecture Prize Media Kit, “History of the Prize”

<sup>18</sup> Retrieved from 2019 Pritzker Architecture Prize Media Kit, “The Evolution of the Jury”

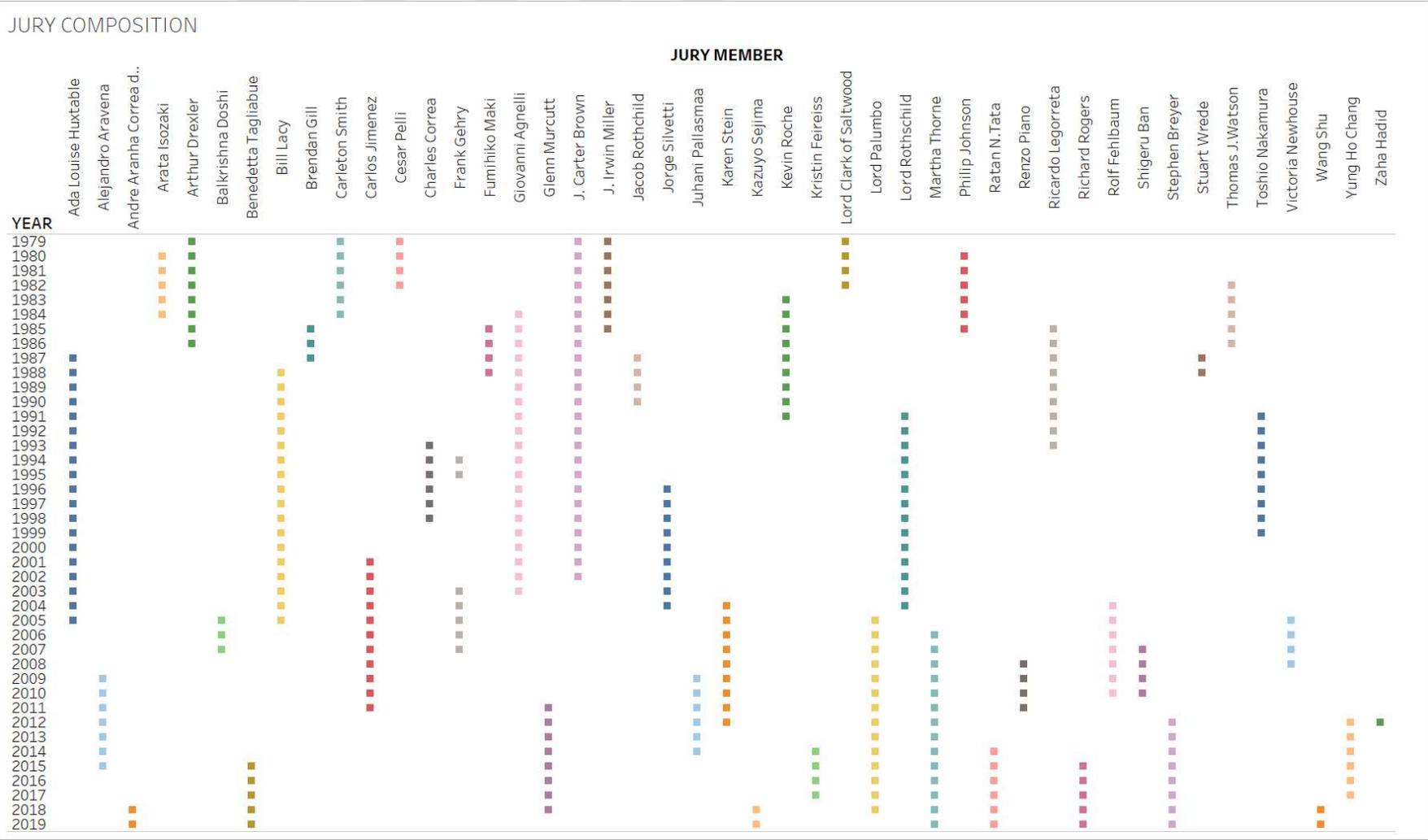
assure a balance between past and recent years. In fact, the jury members are invited to serve minimum three years, however in some cases some of them served less than three. There are also members who served a long period of time, because of the gradual changes over time in the jury composition. The gradual change of the members is for providing stability and balance, when new members are joined in the committee.

The first committee gathered together in 1979, comprised of five members, one consultant and one secretary to the jury. The members were J. Carter Brown the director of the National Gallery of Art in Washington DC.; J. Irwin Miller the chairman of the executive and finance committees of Cummins Engine Company; Cesar Pelli the dean of the Yale University school of Architecture; Arata Isozaki the successful and young Japanese architect and Kenneth Clark (Lord Clark of Saltwood) English author and art historian. Arthur Drexler was the consultant and Carleton Smith served as the secretary to the jury. J. Carter Brown who was assigned as the jury chair up until 2003, has been the longest serving juror for a period of twenty-four years.

The current jury today in 2019, is composed of seven members and one executive director. Stephen Breyer who is the justice of the of U.S. Supreme Court, is the current jury chair. The other members are Andre Aranha Correa do Lago architectural critic and Brazilian diplomat; Richard Rogers the 2007 Pritzker Prize laureate and British architect; Kazuyo Sejima the 2010 Pritzker Prize laureate and Japanese architect; Benedetta Tagliabue Italian architect and educator; Ratan N. Tata Indian architect and the chairman of Tata Group and Wang Shu the 2012 Pritzker Prize laureate and the dean of the Architecture School at China Academy of Art. Martha Thorne who is the dean of IE School of Architecture and Design in Madrid, has been the executive director of the jury since 2005.

There are many other professionals who are also assigned from diverse fields such as the people from the world of business, journalists, authors, curators, editors, architectural historians and critics (see Infographic 3.3). Moreover, some of the past laureates served as jurors as well, before or after their recognitions, such as Philip Johnson, Kevin Roche, Frank Gehry, Fumihiko Maki, Renzo Piano, Glenn Murcutt, Zaha Hadid, Shigeru Ban, Alejandro Aravena and Balkrishna Doshi.

Infographic 3.3 : The jury composition of the Pritzker Architecture Prize (1979-2019)



Even though the members change in the course of time, they always keep up the quality in their decisions and selections, according to Brown. He believes that it is unpredictable to guess the winner as the jury always seeks for the unique talent who is not apparent to all and that's the reason for the prize known to be as respectful by the architectural media (Brown, 2000, 145).

Being as the highest evaluators and the promoters of the ideals behind the prize, the professionals who serve as jury members also deserve appreciation. Most of the laureates in their ceremony acceptance speeches express their gratitude to jury regarding their efforts and awareness of responsibility on awarding. For instance, Glenn Murcutt, who is the 2002 Pritzker Prize laureate honored the jury, with his following statement:

As you may imagine, I've had hundreds of interviews, letters and telephone calls of wonderful support, but I cannot tell you how many times it has been said, "congratulations also go to the Jury." I start to wonder just whose prize is this? Yet such awards tell us much about the jury as it does about the recipient. I am fully aware of the effort and feelings of responsibility borne by each jury member for such a prize (Murcutt, 2002).

The mapping of the jury composition displays all the names who served from the beginning up to the present time. It is seen that there is a more diverse composition particularly after 2004-2005. The number of serving years differs for each jury member and even some of them served a long period, there is a diversity in terms of their professional fields. The longest durations belong to the architectural critic Ada Louise Huxtable who was present for nineteen years (1987-2005), Italian businessman Giovanni Angelli for twenty years (1984-2003) and as mentioned before J. Carter Brown for twenty-four years (1979-2002).<sup>19</sup>

### **3.2 Mapping the Website with the Application of Digital Tools**

The mapping study begins with a discourse analysis of the texts included in the website that might reflect the highlighting themes of the studied period. The intention is to map and visualize the discourse by employing digital methods and techniques. Producing visual representations of the texts requires a design process and this section of the chapter focuses on the strategies and methods of this process of production combined

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<sup>19</sup> In this section only the existing information about the jury is introduced however some of the influential members and their impact is critically evaluated in the fourth chapter.

with the literature related with the digital humanities. Before explaining the process, a theoretical review would be helpful, about the objects of new media for considering the website as the digital source and database of the study.

Lev Manovich explores the contemporary “information culture” of the new media in his book “The Language of New Media” stating that there had been a rapid shift in the 1990s with the transformation of the “culture into e-culture” and of the “computers into universal culture carriers” (Manovich, 2001, p.32). He underlines the consequence of this shift of culture with the following statement:

As distribution of all forms of culture becomes computer-based, we are increasingly “interfacing” to predominantly cultural data: texts, photographs, films, music, virtual environments. In short, we are no longer interfacing to a computer but to culture encoded in digital form. I will use the term “cultural interfaces” to describe human-computer-culture interface: the ways in which computers present and allows us to interact with cultural data (Manovich, 2001, p.80).

So, this revolution caused to reconsider the emergence of new mediums, “the meta-medium of the digital computer”. Multimedia, virtual worlds, websites, online museums and magazines, computer games, cinema, interactive installations, digital video and computer animations are several areas of new media. One of the new media objects is the websites which are identified as cultural objects representing “some features of physical reality at the expenses of others, one possible system of categories among numerous others possible” (Manovich, 2001, p.40). Within this context, websites carry a potential to be used as new mediums providing different materials of source such as texts, images, videos, films etc.

In addition to websites, new forms of production, distribution and communication has been developed with “the shift of all of our culture to computer” where we experience the effects of this new digital technologies allowing an easy access to the storage of images, sounds, records, image sequences, graphics, shapes, texts and spatial constructions (Manovich, 2001, p.43-44).

The website of the Pritzker, as a digital medium, has its own materials structured with a logical organization. Therefore, it can be considered as an already-structured cultural data. With the use of this available data, the thesis study aims to produce knowledge by developing new forms of visual communication through infographics. Manovich suggests that “new media narratives can explore the new compositional and aesthetic

possibilities offered by a computer database” (Manovich, 2001, p.36). In this case the creation of infographics can be regarded as new narratives developed from a computer database.

For Manovich, a new cultural form of computer technology is the database which is defined as a structured collection of data. He characterizes this new cultural form with the following statement:

A computer database is quite different from a traditional collection of documents: it allows to quickly access, sort and re-organize millions of records; it can contain different media types, and it assumes multiple indexing of data, since each record besides the data itself contains a number of fields with user-defined values... A library, a museum, in fact, any large collection of cultural data is being substituted by a computer database. At the same time, a computer database becomes a new metaphor which we use to conceptualize individual and collective cultural memory, a collection of documents or objects, and other phenomena and experiences (Manovich, 2001, p.191).

As a result, web sites, as being databases, in general provide the user an efficient and an easy access to information. In the information age, where we have too much information, the access to information became “a key activity of a computer age” according to Manovich. How we handle this information is important, so it requires an aesthetic dealing. In this respect he offers that “we need something which can be called info-aesthetics – a theoretical analysis of the aesthetics of information access as well creation of new media objects which aestheticize information processing” (Manovich, 2001, p.193).

### **3.2.1 Distant reading**

As the web pages are “collections of separate elements; text blocks, images, digital video clips, and links to other pages”, there is always a possibility to add new materials and information. The study uses these materials and the first step is to retrieve the requiring data from the collection. There are several methods for data retrieval (data filtering). This can be practiced by distant reading, by producing word clouds, textual mappings or keyword searching.

Distant reading is a new method of professional reading which depends on computer technology. It is an innovative strategy of analyzing texts with a quantitative technique, developed by Franco Moretti. In his book “Distant Reading” Moretti offers a quantitative study of the literary history with a scientific approach. In one of his essays

named “Conjectures on World Literature” he puts forward the idea of distant reading, asserting that the traditional way of studying literature has a narrower canon, while reading from a wider distance expands the area of the study, because of the use of computer allows to analyze so many texts that is not possible with close reading. He says, in other words “what we really need is a little pact with the devil: we know how to read texts, now let’s learn how *not* to read them” (Moretti, 2013, p.48). His suggestion is a shift from “texts to models” and from “close reading to distant reading”. Then he clarifies why this is necessary, stating that:

Distant reading... *is a condition of knowledge*: it allows you to focus on units that are much smaller or much larger than the text: devices, themes, tropes-or genres and systems. And if, between the very small and the very large, the text itself disappears, well, it is one of those cases when one can justifiably say, less is more. If we want to understand the system in its entirety, we must accept losing something. We always pay a price for theoretical knowledge: reality is infinitely rich; concepts are abstract, are poor. But it's precisely this 'poverty' that makes it possible to handle them, and therefore to know. This is why less is actually more (Moretti, 2013, p.48-49).

With the implementation of this method into literary texts, many visuals can be developed as Moretti exemplifies three abstract models in his short book “Graphs, Maps, Trees: Abstract Models for a Literary History”. He explores visual patterns as new objects in literature and suggests: “instead of concrete, individual works, a trio of artificial constructs – graphs, maps and trees – in which the reality of the text undergoes a process of deliberate reduction and abstraction” and also “distant reading, where distance is however not an obstacle, but *a specific form of knowledge*” (Moretti, 2005, p.1). In the book, the models are drawn from three disciplines; “graphs from quantitative history, maps from geography, and trees from evolutionary theory” (Moretti, 2005, p.2).

Being inspired from this approach, an experimental study is practiced upon the jury citation texts of the Pritzker, in order to understand whether this way of analyzing texts would provide satisfying results or not. The first attempt for text visualization is experimented through generating word clouds which is a graphical representation of the most frequent words. First it has been practiced for each laureate separately, next applied on the entire content (see Figure 3.23). In this way, the words stated by the jury members are visualized with respect to their frequencies. The word clouds generally reflect the thematic keywords for most of the laureates, though a very few of

them do not make any sense related with the qualities of the architects. It is not possible to attach all the generated word clouds to the thesis study, therefore selected ones with architect’s qualities are presented as samples (see Figures from 3.2 to 3.22). During this experimental study, one can ask some questions about the dominant words such as, what underlying conceptual thoughts give cause for these words appearing as the leading ones? This kind of emerging research questions are part of the process and this question finds the answer in the next step; “text mapping”.

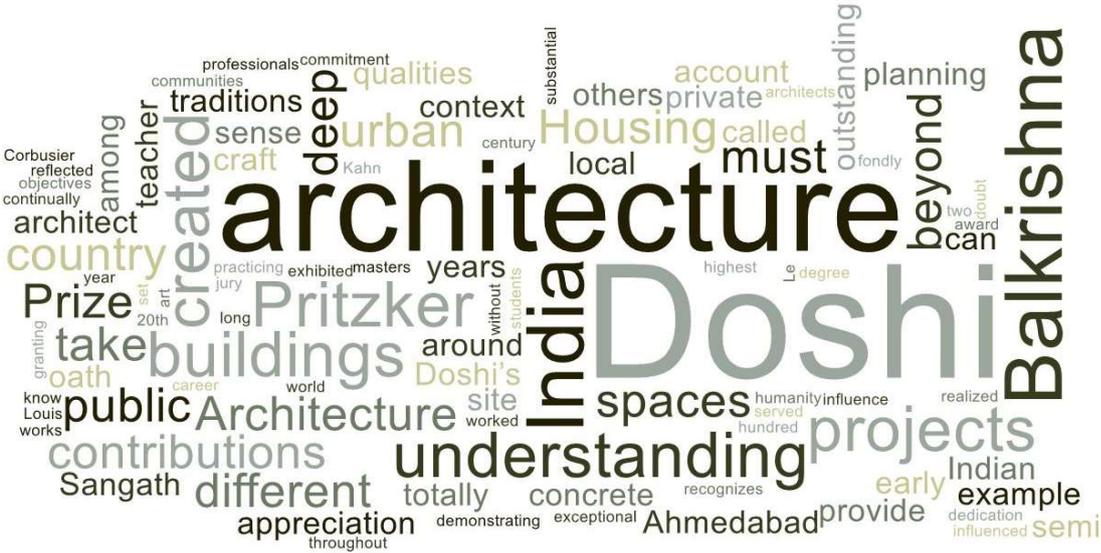


Figure 3.2 : Word cloud of the jury citation text of Balkrishna Doshi, 2018 Pritzker laureate

The keywords of conceptual qualities picked up from Balkrishna Doshi’s word cloud are – context, site, traditions, craft, concrete, local, urban, humanity, exceptional.

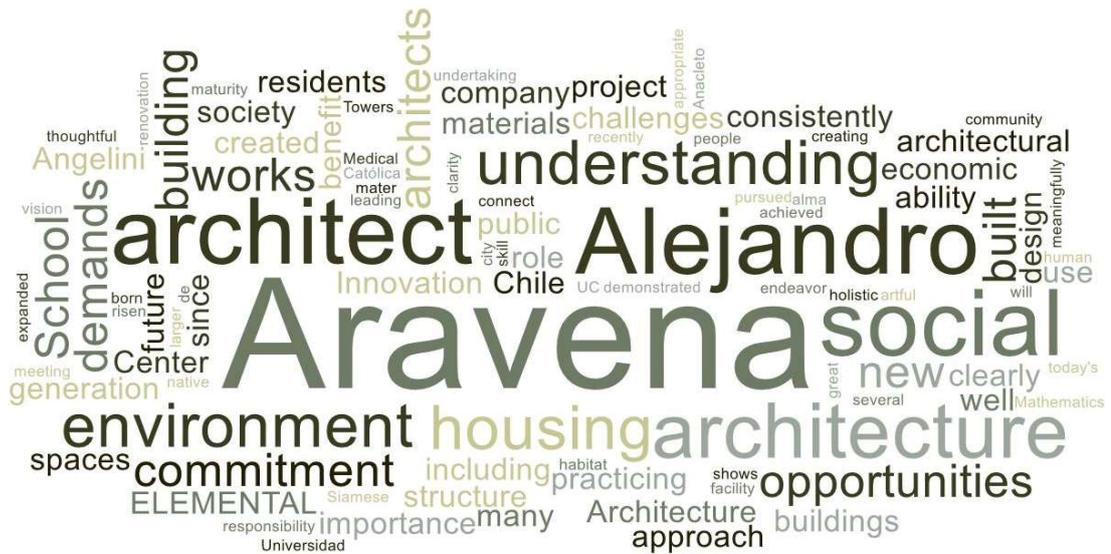


Figure 3.3 : Word cloud of the jury citation text of Alejandro Aravena, 2016 Pritzker laureate

The keywords of conceptual qualities picked up from Alejandro Aravena’s word cloud are – social, economic, human, environment, native, structure, materials, innovation.



Figure 3.4 : Word cloud of the jury citation text of Shigeru Ban, 2014 Pritzker laureate

The keywords of conceptual qualities picked up from Shigeru Ban’s word cloud are – natural, materials (timber, paper, tubes), humanity, spiritual, structural, creative, experimental.



Figure 3.5 : Word cloud of the jury citation text of Toyo Ito, 2013 Pritzker laureate

The keywords of conceptual qualities picked up from Toyo Ito's word cloud are – organic, forms, materials (concrete), structural, technical, site, unique, innovation.



Figure 3.6 : Word cloud of the jury citation text of Wang Shu, 2012 Pritzker laureate

The keywords of conceptual qualities picked up from Wang Shu's word cloud are – history, tradition, rooted, past, cultural, context, place, urbanization, environment, construction, recycled, materials, timeless, unique.



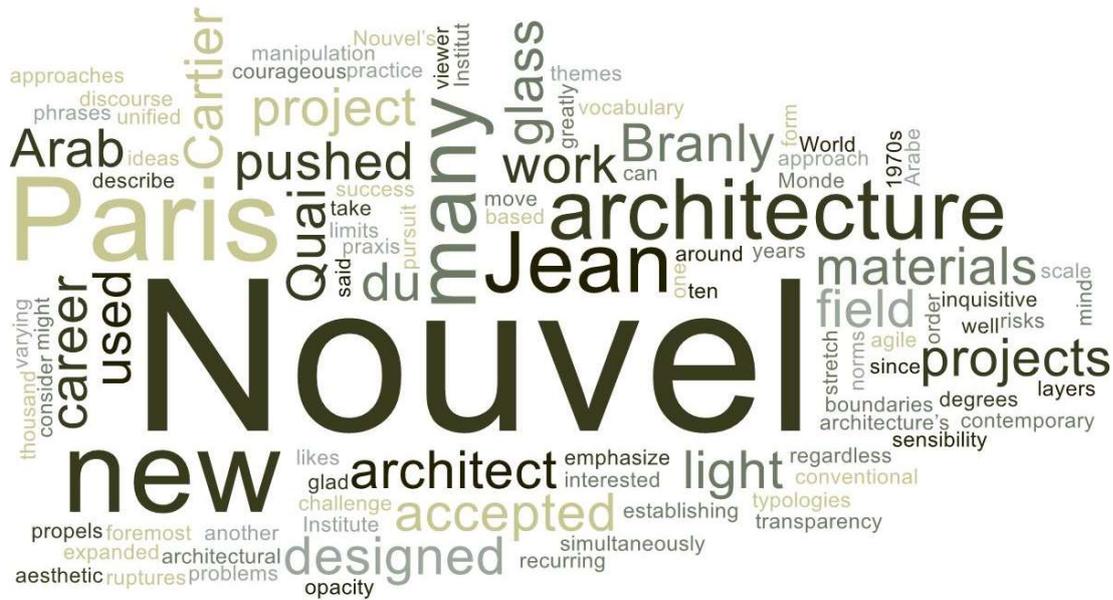


Figure 3.9 : Word cloud of the jury citation text of Jean Nouvel, 2008 Pritzker laureate  
 The keywords of conceptual qualities picked up from Jean Nouvel’s word cloud are – aesthetic, form, materials, glass, light, transparency, opacity, conventional, sensibility, new, courageous.

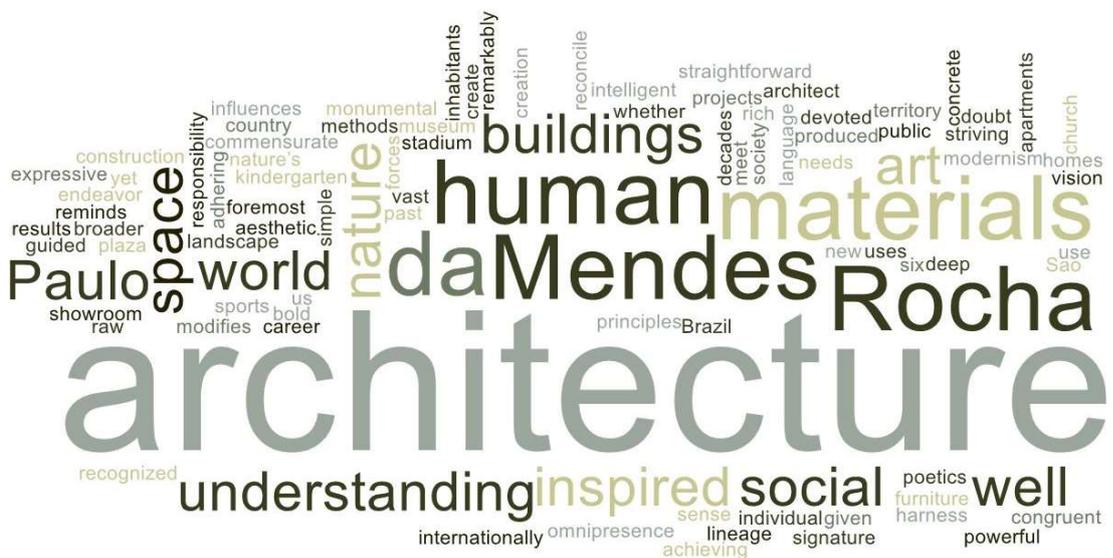


Figure 3.10 : Word cloud of the jury citation text of Paulo Mendes da Rocha, 2006 Pritzker laureate

The keywords of conceptual qualities picked up from Paulo Mendes da Rocha’s word cloud are – nature, landscape, past, human, social, aesthetic, materials (concrete), construction, poetics, vision.



Figure 3.11 : Word cloud of the jury citation text of Zaha Hadid, 2004 Pritzker laureate

The keywords of conceptual qualities picked up from Zaha Hadid’s word cloud are – forms, dynamic, heroic, original, originality.



Figure 3.12 : Word cloud of the jury citation text of Jørn Utzon, 2003 Pritzker laureate

The keywords of conceptual qualities picked up from Jørn Utzon’s word cloud are – beauty, natural, organic, landscape, site, history, cultures, roots, sculptural, lyrical, structures, humane, iconic.









Figure 3.19 : Word cloud of the jury citation text of Alvaro Siza, 1992 Pritzker laureate

The keywords of conceptual qualities picked up from Alvaro Siza’s word cloud are – form, shapes, materials, aesthetic, sensibility, respect, context, native, traditions, natural, senses, spirit, light.



Figure 3.20 : Word cloud of the jury citation text of Frank Gehry, 1989 Pritzker laureate

The keywords of conceptual qualities picked up from Frank Gehry’s word cloud are – aesthetic, iconoclastic, artistic, spirit, climate, materials, extraordinary, original, unique.





One of the favorable features of this method is that, while enabling to handle big amount of data in the shortest time, a new language is constituted in which the texts disappear and the emphasized words become visible. However, the highlighted architectural themes engaged in the Pritzker texts are generally based on conceptual phrases not only words, which the computer cannot filter these statements. The outcomes only help to find out the keywords for the identification of the outstanding qualities of the laureates when applied separately. As for the entire content, what became apparent is the emphasized keywords of the whole period, like seeing the big picture.

In conclusion, this strategy seems to be an abstract method and surely efficient when dealing with excessive amount of texts. Also, it is useful for the scholars who are in search of quantitative information with more tangible values. Exploring the theoretical discourse of architecture is assumed to be more compatible with analog methods, as it is based on abstract and non-physical ideas that might need interpretation. However, this is not true in most of the cases, as can be seen the thesis study asserts that converting the discourse into a digital representation is also applicable. Regardless of the handicaps, this kind of computational analysis allows for perceiving literary texts from a broader perspective with a new insight.

### **3.2.2 Text mapping**

Following the distant reading, the process continues with a deeper discourse analysis of the texts, which is the text mapping strategy for a better understanding of the textual content. With the engagement of information technology into the field of humanities, there has been an increased concern in digital materials, textual analysis and interpretative methodologies. In this context, information technology is defined as a tool and written texts are defined as the primary object of study (Svensson, 2009). In addition, the interest in “non-textual representation and multimedia” has been growing over time and the increasing potential of studying with digital tools requires experts in managing and structuring the data types. The main focus is particularly on texts and textual sources, because of the fact that, text is considered as “a privileged data type” (Svensson, 2009). The process of creating our own digital research method is positioned on how we read, manage, model and interpret texts, since the process is just as important as the object / text itself.

In this stage of the process, the main focus is on textual analysis with the intention of developing non-textual representations. The attempt to convert the written texts into information graphics is experimented through the following steps: first the required information is filtered, next organized / structured / categorized in an excel file and then the collected data is visualized. In the first place, the text documents are divided into four groups according to the author differentiation. This division helps to perceive the underlined concepts and architectural themes of each year from four different viewpoints, as the purpose is to bring forward the priorities and sensibilities of each year's evaluation, besides to search for the qualities and understand the main reasons of granting the award. Here are the divided titles of the textual content:

- Text 1 – Announcement texts (institutional)
- Text 2 – Jury citation texts and ceremony speech texts of the jury chair
- Text 3 – Essay texts by architectural critics regarding the laureates
- Text 4 – Ceremony acceptance speech texts of the laureates

In this context, the filtering process is applied to all the literary texts published in the website, as exemplified below. The following jury citation text is worded for Shigeru Ban (2014 Laureate):

Shigeru Ban, the 2014 laureate, reflects this spirit of the prize to the fullest. He is an outstanding architect who, for twenty years, has been responding with creativity and high-quality design to extreme situations caused by devastating natural disasters... His *creative approach and innovation*, especially related to *building materials and structures*, not merely good intentions, are present in all his works... His sense of responsibility and positive action to *create architecture of quality to serve society's needs*, combined with his *original approach to these humanitarian challenges*, make this year's winner an exemplary professional... An underpinning uniting much of his built work is his *experimental approach*. He has expanded the architectural field regarding not only the problems and challenges he tackles, but also regarding the tools and techniques to deal with them. He is able to see in standard components and common materials, such as paper tubes, packing materials or shipping containers, opportunities to use them in new ways. He is especially known for *his structural innovations* and the *creative use of unconventional materials* like bamboo, fabric, paper, and composites of *recycled* paper fiber and plastics. In Naked House... sophisticated layered composition of ordinary materials used in a natural and efficient way, provides comfort, *efficient environmental performance* and simultaneously a *sensual quality of light*... Another theme that runs through his work is the *spatial continuity between interior and exterior* spaces... For Shigeru Ban, *sustainability* is not a concept to add on after the fact; rather, it is *intrinsic to architecture*. His works strive for appropriate products and systems that are *in concert with the*

*environment and the specific context, using renewable and locally produced materials*, whenever possible. Just one example is his newly opened Tamedia office building in Zurich, which uses an *interlocking timber structural system*, completely devoid of joint hardware and glue. His *great knowledge of structure* and his appreciation for such masters as Mies van der Rohe and Frei Otto have contributed to the development and clarity of his buildings. His own architecture is direct and honest. However, it is never ordinary, and each new project has an inspired freshness about it...

After the filtration, the qualities underlined by the jury is organized and a list of statements (phrases) is acquired, as sampled in the following Table 3.1:

Table 3.1 : Highlighted qualities of Shigeru Ban filtered from the jury citation text

YEAR	LAUREATE	TEXT TITLE	QUALIFICATION
2014	Shigeru Ban	jury citation	creative approach and innovation
2014	Shigeru Ban	jury citation	building materials and structures
2014	Shigeru Ban	jury citation	create architecture of quality to serve society's needs
2014	Shigeru Ban	jury citation	original approach to humanitarian challenges
2014	Shigeru Ban	jury citation	experimental approach
2014	Shigeru Ban	jury citation	his structural innovations
2014	Shigeru Ban	jury citation	creative use of recycled materials like bamboo paper
2014	Shigeru Ban	jury citation	efficient environmental performance
2014	Shigeru Ban	jury citation	a sensual quality of light
2014	Shigeru Ban	jury citation	spatial continuity between interior and exterior
2014	Shigeru Ban	jury citation	sustainability is intrinsic to architecture
2014	Shigeru Ban	jury citation	in concert with the environment and the specific context
2014	Shigeru Ban	jury citation	using renewable and locally produced materials
2014	Shigeru Ban	jury citation	interlocking timber structural system
2014	Shigeru Ban	jury citation	great knowledge of structure

Another sample of data filtering is demonstrated for the highlighted qualities of Norman Foster (1999 Laureate) as worded in the jury citation text as follows:

Sir Norman Foster's pursuit of the art and science of architecture has resulted in one building triumph after another, each one in its own way, unique. He has re-invented the tall building, producing Europe's tallest and arguably the first skyscraper *with an ecological conscience*, the Commerzbank in Frankfurt. He *cares passionately for the environment*, designing accordingly. From his very first projects, it was evident that he would *embrace the most advanced technology* appropriate to the task, producing results *sensitive to their sites*, always with imaginative solutions to design problems. His design objectives are guided not only toward the *overall beauty and function of a project*, but for the wellbeing of those people who will be the end-users. This *social dimension to his work* translates as making every effort to transform and *improve the quality of life*... In the three decades since, Sir Norman has produced a collection of buildings and products noted for their clarity, invention, and *sheer artistic virtuosity*... Proof of his ability to produce remarkable solutions for diverse programs in urban settings is his *sensitive placement* and design of the Carré d'Art, a cultural center next to a revered Roman temple, dating from 500 BC, in the heart of Nîmes, France. Such a *juxtaposition of contemporary and ancient architecture* has rarely been achieved so successfully. His transformation of more recent historic icons—the Reichstag in Berlin and the new Great Court

of the British Museum—are brilliant redesign-renovations. His design versatility is further demonstrated with his *experimentation and innovation in designing* a wide range of products from a simple door handle, to tables and tableware, chairs and other furniture for storage systems, book stacks, desks, exhibition stands, and street furniture as well as a solar powered bus and private motor yacht. His is a *continuing process of discovery, inspiration, invention and innovation*. For Sir Norman's steadfast devotion to the principles of architecture as an art form, for his contributions in defining *an architecture with high technological standards*, and for his *appreciation of the human values* involved in producing consistently well-designed projects, he is awarded the Pritzker Architecture Prize, with warm wishes for continued success in the new millennium.

The Table 3.2 shows the acquired list of statements retrieved from Foster’s citation:

Table 3.2 : Highlighted qualities of Norman Foster filtered from the jury citation text

YEAR	LAUREATE	TEXT TITLE	QUALIFICATION
1999	Norman Foster	jury citation	with an ecological conscience
1999	Norman Foster	jury citation	cares passionately for the environment
1999	Norman Foster	jury citation	embrace the most advanced technology
1999	Norman Foster	jury citation	sensitive to their sites
1999	Norman Foster	jury citation	overall beauty of a project
1999	Norman Foster	jury citation	social dimension of his work
1999	Norman Foster	jury citation	effort to improve the quality of life
1999	Norman Foster	jury citation	sheer artistic virtuosity
1999	Norman Foster	jury citation	sensitive placement
1999	Norman Foster	jury citation	juxtaposition of contemporary and ancient architecture
1999	Norman Foster	jury citation	experimentation and innovation in designing
1999	Norman Foster	jury citation	continuing process of invention and innovation
1999	Norman Foster	jury citation	an architecture with high technological standards
1999	Norman Foster	jury citation	appreciation of the human values

After executing this process upon the rest of the laureates (total forty architects) and for each text category (Text 1-2-3-4), a big amount of data is collected, ready for the categorization process.

Apart from this, the selected works and the ceremony venues of the awarded architects are also visualized based on a geographic map. As mentioned before, the infographic of the selected works is named as “who built where”. Before the visualization process, the data is collected again for each laureate with reference to the images and project identities included in the website (see Table 3.3). The institution has only published the works that were designed or built up until the current date of laureate’s awarding. The purpose of mapping “who built where” is to perceive the geographical locations of all the projects as a whole on a world map.

Table 3.3 : Partial dataset from the collected data of the selected works

1	YEAR	LAUREATE	COUNTRY OF ORIGIN	PROJECT NAME	PROJECT CITY / REGION	PROJECT COUNTRY	PROJECT YEAR
2	2019	Arata Isozaki	JAPAN	Oita Prefectural Library	Oita	JAPAN	1966
3	2019	Arata Isozaki	JAPAN	MOMA (Museum of Modern Art)	Gunma	JAPAN	1974
4	2019	Arata Isozaki	JAPAN	Kitakyushu Central Library	Fukuoka	JAPAN	1974
5	2019	Arata Isozaki	JAPAN	Tsukuba Center Building	Ibaraki	JAPAN	1983
6	2019	Arata Isozaki	JAPAN	Museum of Contemporary Art	Los Angeles	USA	1986
7	2019	Arata Isozaki	JAPAN	Art Tower Mito	Ibaraki	JAPAN	1990
8	2019	Arata Isozaki	JAPAN	Palau Sant Jordi	Barcelona	SPAIN	1990
9	2019	Arata Isozaki	JAPAN	Domus: La Casa Del Hombre	A Coruna	SPAIN	1995
10	2019	Arata Isozaki	JAPAN	Nara Centennial Hall	Nara	JAPAN	1998
11	2019	Arata Isozaki	JAPAN	Ceramic Park Mino	Gifu	JAPAN	2003
12	2019	Arata Isozaki	JAPAN	Pala Alpitour	Turin	ITALY	2005
13	2019	Arata Isozaki	JAPAN	Zendai Himalayas Center	Shanghai	CHINA	2010
14	2019	Arata Isozaki	JAPAN	Qatar National Convention Center	Doha	QATAR	2011
15	2019	Arata Isozaki	JAPAN	Lucerne Festival Ark Nova	Miyagi	JAPAN	2013
16	2019	Arata Isozaki	JAPAN	Allianz Tower	Milan	ITALY	2014
17	2019	Arata Isozaki	JAPAN	Shanghai Symphony Hall	Shanghai	CHINA	2014
18	2018	Balkrishna Doshi	INDIA	Premabhai Hall	Ahmedabad	INDIA	1976
19	2018	Balkrishna Doshi	INDIA	Sangath Architect's Studio	Ahmedabad	INDIA	1980
20	2018	Balkrishna Doshi	INDIA	Amdavad Ni Gufa	Ahmedabad	INDIA	1994
21	2018	Balkrishna Doshi	INDIA	Centre for Environmental Planning and Technology	Ahmedabad	INDIA	1966-2012
22	2018	Balkrishna Doshi	INDIA	Aranya Low Cost Housing	Indore	INDIA	1989
23	2018	Balkrishna Doshi	INDIA	Indian Institute of Management Bangalore	Bangalore	INDIA	1977-1992
24	2018	Balkrishna Doshi	INDIA	Institute of Indology	Ahmedabad	INDIA	1962
25	2018	Balkrishna Doshi	INDIA	Kamala House	Ahmedabad	INDIA	1963
26	2018	Balkrishna Doshi	INDIA	Life Insurance Corporation Housing	Ahmedabad	INDIA	1973
27	2018	Balkrishna Doshi	INDIA	Vidhyadhar Nagar Masterplan	Jaipur	INDIA	1984
28	2017	Rafael Aranda, Carme Pigem, Ramon Vilalta	SPAIN	Bell-Lloc Winery	Palamos, Girona	SPAIN	2007
29	2017	Rafael Aranda, Carme Pigem, Ramon Vilalta	SPAIN	Soulages Museum	Rodez	FRANCE	2014

### 3.2.3 Categorizing / classifying

Heretofore, the entire content of the website (texts, images, videos, etc.) is explored and the organized data is collected in an excel file. Now it is time to classify the list of qualities, in relation with the architectural themes reviewed in the second chapter named as “Literature Review and Theoretical Paradigms / Themes”. As to remind, the most frequently discussed and highlighted themes of the last forty years were reviewed in the second chapter and finally a taxonomy was developed accordingly. This taxonomy plays an important role in legitimizing the categorization of the discourse of Pritzker, since it constructs a theoretical frame of modern, postmodern and contemporary paradigms between 1979 and 2019. Examining the discourse through a parallel classification provides an understanding of the thematic distributions over the years and the paradigm shifts.

Here are the primary themes and their sub-categories:

- Body and Senses: Aesthetic - Color - Poetic - Sensorial - Tectonic
- Ecology: Environment - Recycled Materials - Sustainability
- Ethics: Economic - Humanistic - Social
- History: Culture - History - Tradition
- Innovation
- Place: Climate - Context – Local – Nature – Site – Urban Contextualism
- Technology: Material Techniques – Digitalization

Referring to this categorization, the qualifications are re-examined to find out under which sub-category and primary theme do they address to. For instance, the quality of “ecological conscious” stated in the jury citation text of Norman Foster, directly addresses to sustainability and the theme of “ecology”. However, in some cases the data needs to be interpreted, such as “juxtaposition of contemporary and ancient architecture” in Foster’s citation, referring to the design of the cultural center Carre D’art in Nimes, France, addresses to the theme of “history”. The jury’s appreciation of the sensitive placement of the modern building which is very close to a Roman temple, shows Foster’s respect and sensibility to the historical heritage. While “sensitive placement” addresses to the theme of “place” in the meantime. So, Foster’s qualities refer to the following themes as listed in the Table 3.4:

Table 3.4 : Primary themes and sub-categories of Norman Foster’s citation

YEAR	LAUREATE	TEXT TITLE	QUALIFICATION	SUB-CATEGORY	PRIMARY-THEME
1999	Norman Foster	jury citation	with an ecological conscience	Sustainability	ECOLOGY
1999	Norman Foster	jury citation	cares passionately for the environment	Environment	ECOLOGY
1999	Norman Foster	jury citation	embrace the most advanced technology	Technology	TECHNOLOGY
1999	Norman Foster	jury citation	sensitive to their sites	Site	PLACE
1999	Norman Foster	jury citation	overall beauty of a project	Aesthetic	BODY AND SENSES
1999	Norman Foster	jury citation	social dimension of his work	Social	ETHICS
1999	Norman Foster	jury citation	effort to improve the quality of life	Social	ETHICS
1999	Norman Foster	jury citation	sheer artistic virtuosity	Aesthetic	BODY AND SENSES
1999	Norman Foster	jury citation	sensitive placement	Context	PLACE
1999	Norman Foster	jury citation	juxtaposition of contemporary and ancient architecture	History	HISTORY
1999	Norman Foster	jury citation	experimentation and innovation in designing	Innovative	INNOVATION
1999	Norman Foster	jury citation	continuing process of invention and innovation	Innovative	INNOVATION
1999	Norman Foster	jury citation	an architecture with high technological standards	Technology	TECHNOLOGY
1999	Norman Foster	jury citation	appreciation of the human values	Humanistic	ETHICS

Another example for text interpretation can be given for Shigeru Ban’s citation for the qualities stated as “his structural innovations”, “interlocking timber structural system” and “great knowledge of structure” which all refer to the art of construction, therefore address to tectonic and phenomenological values and to the theme of “body and senses”. In addition, “sensual quality of light” in his designs and works again refers to “body and senses” under sensorial attributes.

In brief, some qualifications need text interpretation. After re-examining and categorizing all the qualities, the datasets file is finalized, ready to be visualized. The number of qualities is:

- 220 for announcement texts (Text-1)
- 324 for jury citation and jury ceremony speech texts (Text-2)
- 271 for critical essay texts (Text-3)
- 161 for the laureate’s ceremony acceptance speech texts (Text-4)

As a result, total number of filtered and re-examined qualities is 976 comprising all the laureates. The Table 3.5 displays a partial dataset from the entire study <sup>20</sup>:

Table 3.5 : Partial dataset from the collected data of the total qualities

1	YEAR	LAUREATE	TEXT TITLE	QUALIFICATION	SUB-CATEGORY	PRIMARY-THEME
2	2019	Arata Isozaki	announcement	interpretation of site	Site	PLACE
3	2019	Arata Isozaki	announcement	interpretation of context	Context	PLACE
4	2019	Arata Isozaki	announcement	profound knowledge of architectural history	History	HISTORY
5	2019	Arata Isozaki	announcement	in response to the needs of environment	Environment	ECOLOGY
6	2019	Arata Isozaki	announcement	connectivity between global universality and local identity	Local	PLACE
7	2019	Arata Isozaki	announcement	cross-cultural solutions	Culture	HISTORY
8	2019	Arata Isozaki	announcement	deep sensitivity to specific contextual needs	Context	PLACE
9	2019	Arata Isozaki	announcement	deep sensitivity to specific environmental needs	Environment	ECOLOGY
10	2019	Arata Isozaki	announcement	deep sensitivity to specific social needs	Social	ETHICS
11	2019	Arata Isozaki	announcement	extension of the topography	Nature	PLACE
12	2019	Arata Isozaki	announcement	local materials as finishes	Local	PLACE
13	2019	Arata Isozaki	announcement	both global and local	Local	PLACE
14	2019	Arata Isozaki	jury citation	profound knowledge of architectural history	History	HISTORY
15	2019	Arata Isozaki	jury citation	descriptions from vernacular to high-tech	Local	PLACE
16	2019	Arata Isozaki	jury citation	understand the context in all its complexity	Context	PLACE
17	2019	Arata Isozaki	jury citation	successful from city scale	Urban Contextualism	PLACE
18	2019	Arata Isozaki	jury citation	understanding of history, theory and culture	Culture	HISTORY
19	2018	Balkrishna Doshi	announcement	respect eastern culture	Culture	HISTORY
20	2018	Balkrishna Doshi	announcement	enhancing the quality of living	Social	ETHICS
21	2018	Balkrishna Doshi	announcement	ethical approach to architecture	Ethical	ETHICS
22	2018	Balkrishna Doshi	announcement	fundamental needs of human life	Humanistic	ETHICS
23	2018	Balkrishna Doshi	announcement	connectivity to culture	Culture	HISTORY
24	2018	Balkrishna Doshi	announcement	understanding of social traditions	Tradition	HISTORY
25	2018	Balkrishna Doshi	announcement	within the context of a place	Context	PLACE
26	2018	Balkrishna Doshi	announcement	within the context of its environment	Environment	ECOLOGY
27	2018	Balkrishna Doshi	announcement	architecture as an extension of the body	Sensorial	BODY AND SENSES
28	2018	Balkrishna Doshi	announcement	regarding climate	Climate	PLACE
29	2018	Balkrishna Doshi	announcement	regarding landscape and urbanization	Urban Contextualism	PLACE
	LAUREATES   JURY MEMBERS   SELECTED WORKS   TEXT-1 announcement   TEXT-2 jurycitation & speech   TEXT-3 criticalessay   TEXT-4 laureateceremonyspeech					TOTAL

### 3.2.4 Data visualization

Within the context of digital world, some comparative issues are discussed between the conventional old media and the new media. Manovich points out some key differences defining new media as an “analog media converted to a digital representation”, where analog media is continuous and digital media is discrete. Another comparative point is that, “new media is interactive” (Manovich, 2001, p.66), with such benefits:

In contrast to traditional media where the order of presentation was fixed, the user can now interact with a media object. In the process of interaction, the user can choose which elements to display or which paths to follow, thus generating a unique work. Thus, the user becomes the co-author of the work (Manovich, 2001, p.66).

Interactivity is “a new kind of identification appropriate for the information age of cognitive labor” (Manovich, 2001, p.74). In general, it is a kind of a visual communication between the user and the computer, allowing to interact with the information and explore the data by the manipulation of visual objects.



<sup>20</sup> The fullest extent of the dataset file can be accessed through this QR Code

In the last step of mapping process, the purpose is to generate information graphics (infographics) having interactive skills. The process of creating infographics from the collected data is called as data visualization, which might be defined as information visualization, as well. It is the process of representing data in a visual and meaningful way with an efficient and effective manner.<sup>21</sup> This creation process is practiced through the use of an interactive data visualization program, named Tableau Public.<sup>22</sup> It is a user friendly “free software that can allow anyone to connect to a spreadsheet or file and create interactive data visualizations for the web”. The use of this program also offered the way to organize the filtered data according to its own requirements.

Constructing interactive visualizations is a creative process, in which the end product is discursive and interpretative. Each user can discover a different path with a personal and perceptual selectivity and has the chance to participate in the presentation. Interactivity allows the user a conversational and an informative medium where it is more practical and easier to catch the invisible information, when compared with fixed presentations.

All this process is indeed the act of information design and this way of designing “requires a holistic view of the complex relationships that exist between all entities involved, including data, representation (visualization), designer and user” (Braun, 2018). Considering the dialog between these entities, the information design is an explorative practice, requiring an engagement with the “discursive dimensions of the data” and critical thinking. It is significant to understand the relationships between these components for a holistic interpretation of visualization as “a medium of knowledge” (Braun, 2018).

### **3.3 Infographics: Visual Representations of Information**

The infographics presented in this section of the chapter, are the final outputs of the process. Finally, the visual representations of the content demonstrating the highlighted themes / qualities of the laureates, the selected works and the ceremony locations based on a geographical map have been developed for further interpretations. One essential point here is that, in the digital world it is not readable enough when the

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<sup>21</sup> <https://www.interaction-design.org/literature/topics/information-visualization> [Accessed: 21 June 2019].

<sup>22</sup> <https://public.tableau.com/en-us/s/> [Accessed: 21 June 2019].

visualizations are presented in the printed medium. Since they are not fixed images, the below infographics might display missing information where it is possible to perceive the knowledge only in their own digital medium. As a solution, a connection through “QR Code” is offered which allows to establish a hyperlink between the digital background and the printed version. “In cultural communication, a code is rarely simply a neutral transport mechanism; usually it affects the messages transmitted with its help” (Manovich, 2001, p.76).

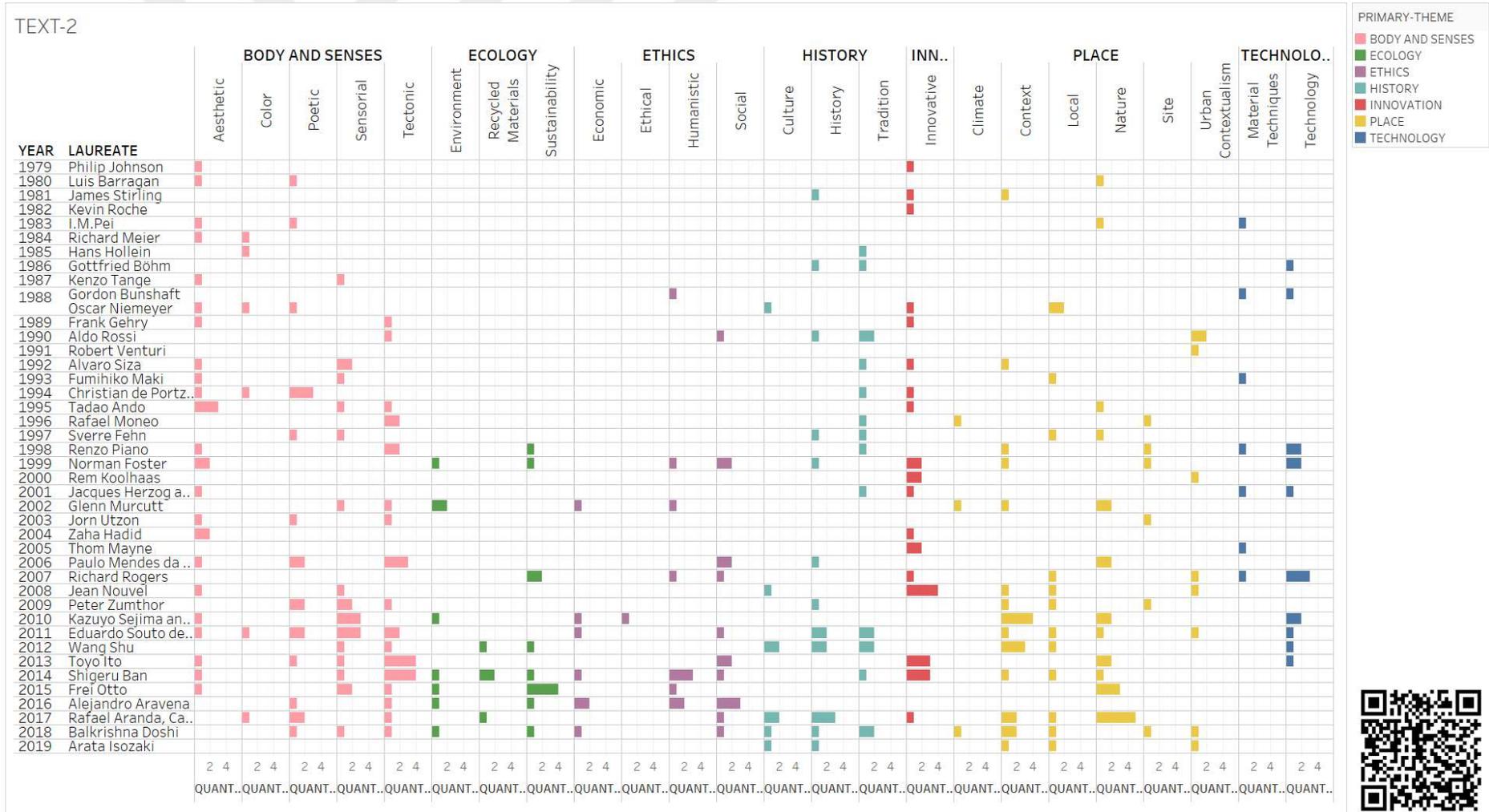
As Manovich claims “printed word tradition which has initially dominated the language of cultural interfaces is becoming less important” (Manovich, 2001, p.87). Instead, web pages, cinema or other kind of new media cultural objects are getting more consumable. He asserts that hyperlinking provides a continuity through the discourse:

Traditionally, texts encoded human knowledge and memory, instructed, inspired, convinced and seduced their readers to adopt new ideas, new ways of interpreting the world, new ideologies. In short, the printed word was linked to the art of rhetoric. While it is probably possible to invent a new rhetoric of hypermedia, which will use hyperlinking not to distract the reader from the argument (as it is often the case today), but instead to further convince her of argument's validity, the sheer existence and popularity of hyperlinking exemplifies the continuing decline of the field of rhetoric in the modern era (Manovich, 2001, p.86).

The interpretations of the presented infographics will take place in the next chapter, supported with a theoretical background and some critical arguments from literature, with respect to each architectural theme individually.



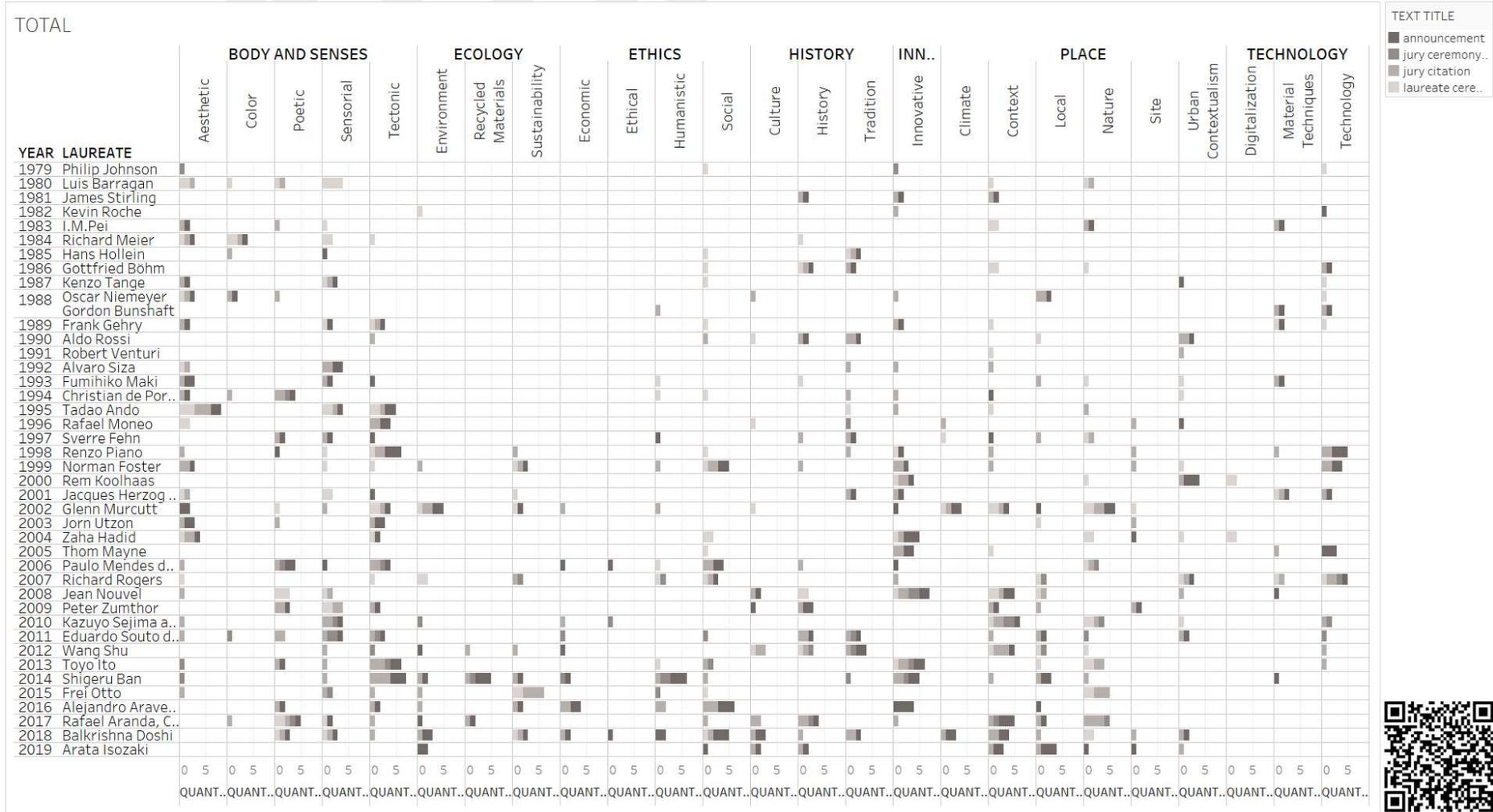
Infographic 3.5 : Who Concerns What – The highlighted themes / qualities with respect to jury citation & speech texts (TEXT-2) of Pritzker



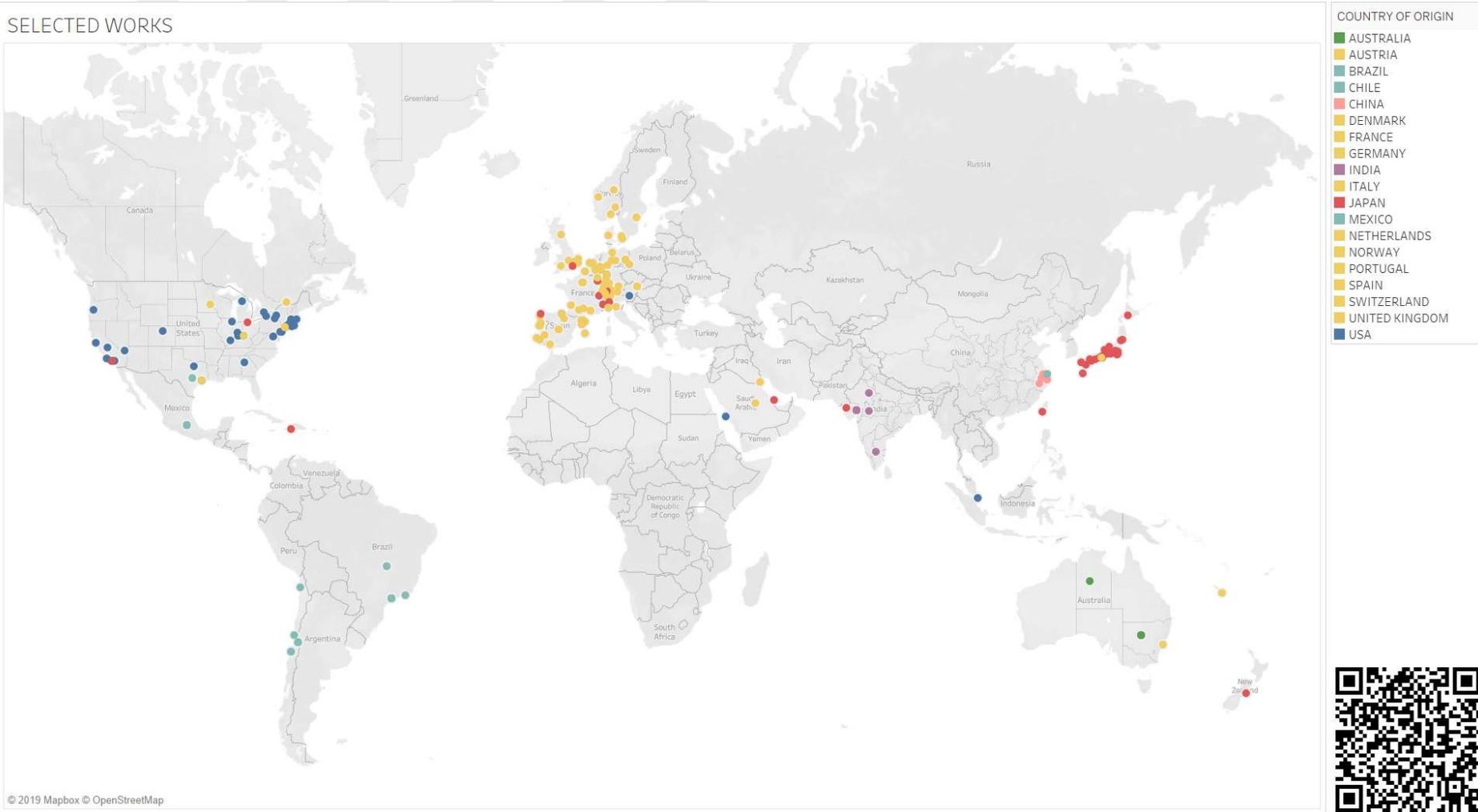




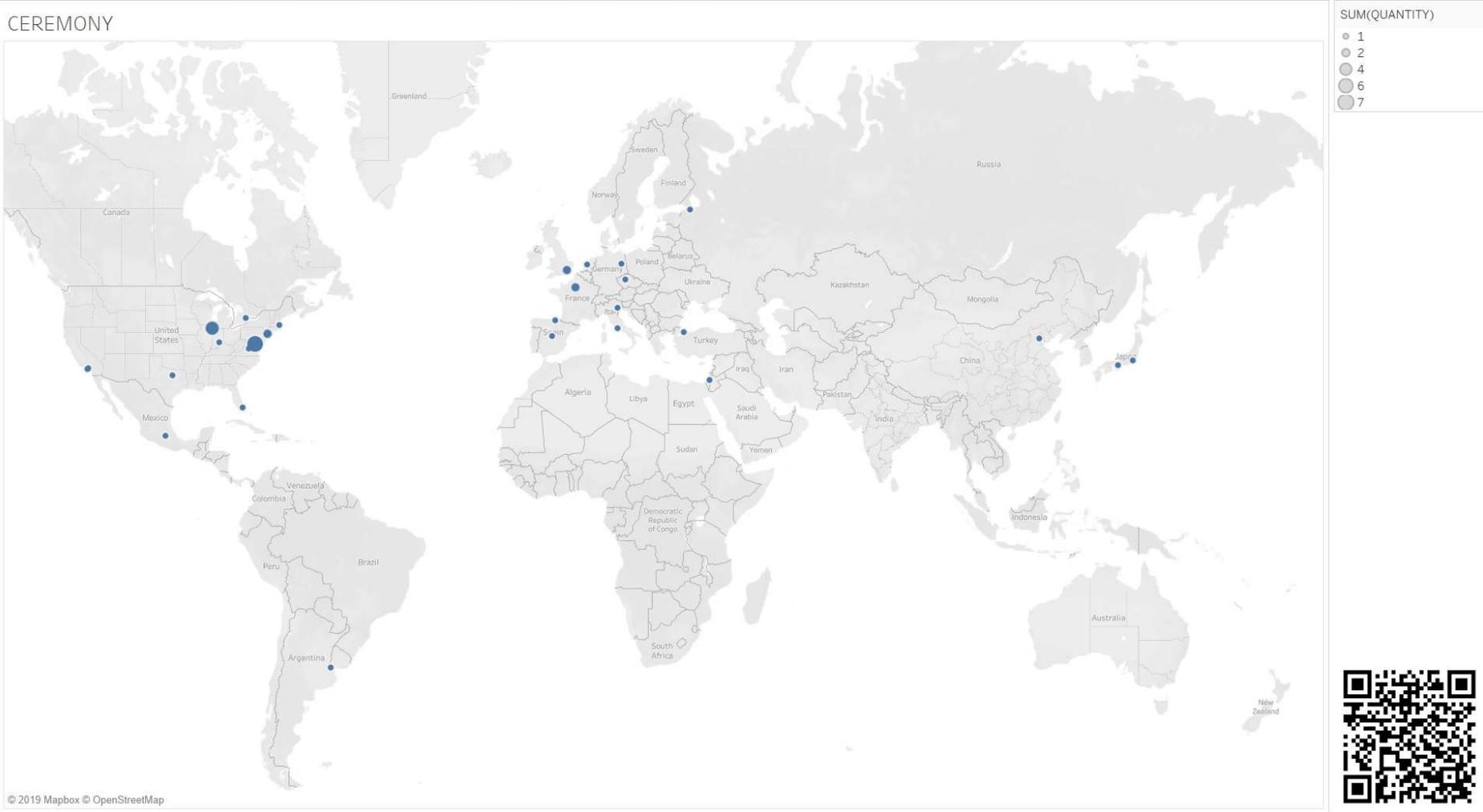
Infographic 3.8 : Total distribution of the highlighted themes / qualities with respect to the sum of the texts (TEXT 1-2-4) of Pritzker



Infographic 3.9 : Who Built Where – Selected works of the Pritzker Prize laureates by geographical location



Infographic 3.10 : Who is Awarded Where - Ceremony venues of the Pritzker Prize laureates by geographical location





#### 4. LEARNING FROM PRITZKER

In the last part of the thesis, the focus is on the interpretation of the reflections of architectural paradigms and themes to the awarding considerations of the Pritzker Prize. After completion of the discourse analysis, it is seen that the Pritzker discourse reflects almost parallel values and concerns with the late 20<sup>th</sup> and 21<sup>st</sup> century's architectural agenda. As is known, the changing priorities and needs in certain periods give cause for the transformation of architectural considerations. While playing a role in dominating the international platform, contextual situations and topics also have an impact on shaping the overall evaluation criteria of the Pritzker.

Although, the infographics developed in the previous chapter, reflect the existing facts of the thematic movements, the paradigm shifts are comprehensible making a critical assessment possible for each theme. Before discussing each theme separately, it would be useful to focus on the recent years of the prize since there exists a paradigm shift around the years 2008 and 2009. Within this period, an increasing emphasis on contextual, natural, local and cultural approaches became visible, as well as the criteria of the prize in relation with ecological, environmental, ethical concerns and commitment to historical / traditional values gained prominence. However, the technology has a reverse situation where its position is diminished in importance, compared to the previous years.

After 2012, it seems like each year a different focus has been on the agenda of the jury. Each laureate has been peaked up by the jury because of showing sensibility and awareness to different concerns from each other. The emphasis of the jury on such specific issues can be observed from the visual representations of the textual content. For example, Wang Shu (2012 Laureate) is distinguished by establishing strong connections with his culture. They appreciated Shu because of his “strong sense of cultural continuity” where his works are “deeply rooted in its context” and also “draw meaning and value from the past” / history. Awarding Shigeru Ban in 2014, the jury draws attention to the creative use of unconventional, recycled and locally produced materials such as paper tubes, bamboo, etc. Meanwhile, “his original approach to

humanitarian challenges” and his disaster relief works for the dispossessed to serve society’s needs, makes Ban a brilliant and an innovative architect. In 2015, Frei Otto is awarded for his environmentalist and naturalist stance, where he created knowledge and advanced the idea of sustainability with his “sensitive architecture”. Whereas, Alejandro Aravena (2016 Laureate) owns a very genuine attitude and expanded the role of the architect. The jury identifies him as a “socially-engaged architect”. He has an ability to connect social responsibility with economic demands of the city as he creates solutions to low cost social housing with clear social goals. He is not only responding to present demands but also meeting future challenges of the field through his approach. The jury underlines that the role of the architect is now being challenged to serve greater social and humanitarian needs, and Aravena fully responds to this challenge. The 2017 laureates Aranda, Pigem and Vilalta are honored for their approach of being both local and universal at the same time. What makes their work timeless and eternal is their ability to establish a marvelous balance between being modern and reflecting the value of the historical context and nature. Balkrishna Doshi (2018 Laureate) represents an architect whose work is deeply responsive, sensible and meaningful. Being in harmony with all these qualities together, his architecture is identified as “totally engaged with sustainability”, by the jury members. Finally, Arata Isozaki (2019 Laureate) is recognized as a pioneer of connecting East and West by means of his cross-cultural solutions having a strong impact on world architecture.

#### **4.1 Reconsideration of the Body and the Senses**

The body is considered as “the site of architecture” by Nesbitt and the relation of the body with its environment is one of architecture’s mainstream discourse. However, the existential and poetic meaning of the body is undermined by the modern movement in the early twentieth century. Nesbitt asserts that “the relationship between the body and architecture was for the most part neglected by functionalist architects except in the pragmatic accommodation of human form in shelter” (Nesbitt, 1996, p.62).

In the postmodern period, the notion of the body and its sensations/senses - visual, olfactive, aural, tactile – has been the objects of study by some theorists through phenomenology. Phenomenology has led to a renewed concern in the sensuous and poetic qualities in architecture regarding with the use of materials, light, color and tectonic values.

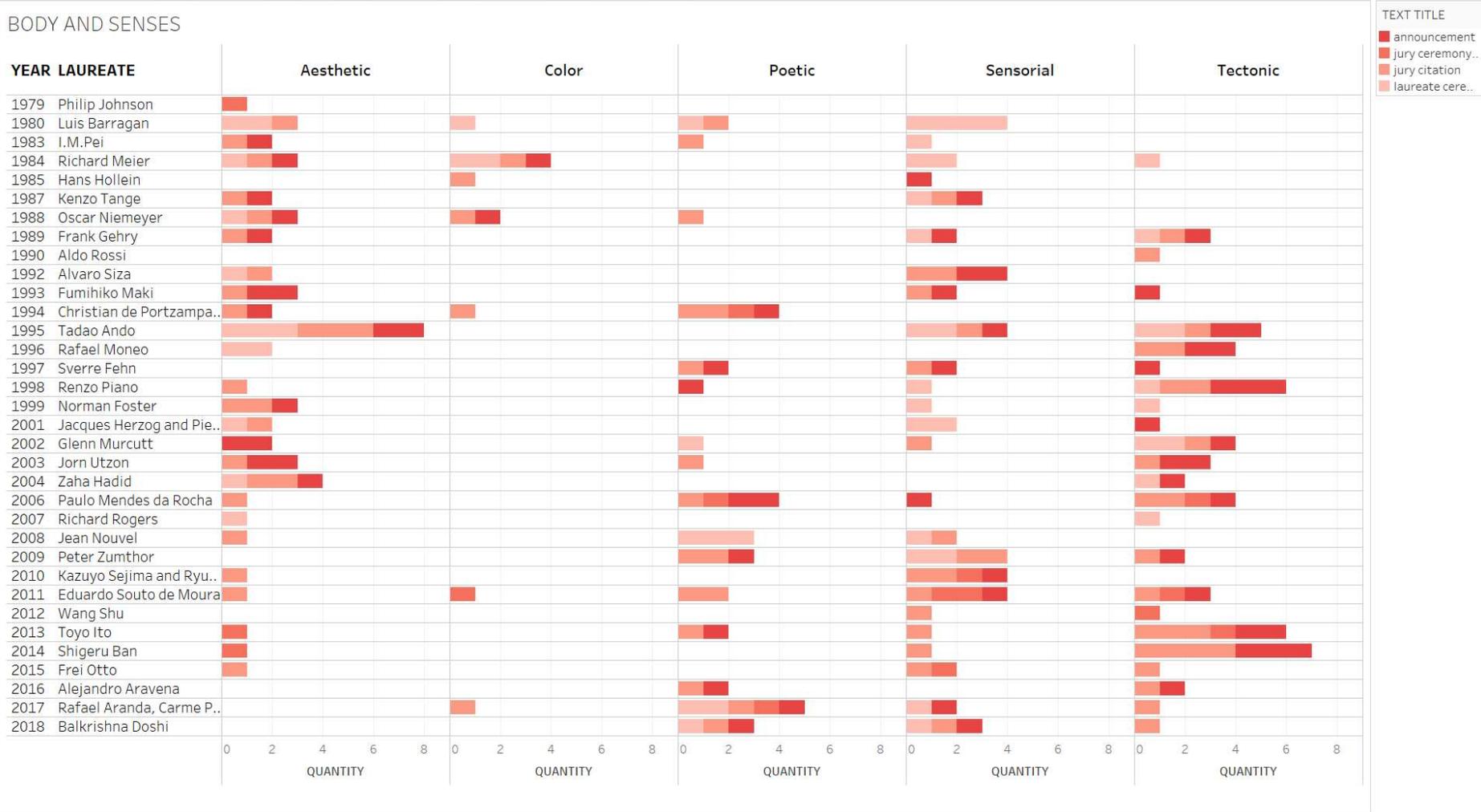
Related with the role of the body, Juhani Pallasmaa points out that, “architecture is a direct expression of existence, of human presence in the world. It is a direct expression in the sense that it is largely based on a language of the body of which neither the creator of the work nor the person experiencing it is aware” (Pallasmaa, 1986, p.451). Likewise, it is through the senses that we interact with the world. For Pallasmaa, the artistic quality of the architectural work does not depend on its formal and physical aspects, it rather depends on the emotional power, consciously perceived and experienced through the body. Meanwhile, he criticizes postmodernism’s return to ancient themes such as collages of superficial forms, lacking of emotive power; besides these collages are no longer connected with phenomenological feelings (Pallasmaa, 1986, p.449).

Pallasmaa also discusses the significance of this theme, in his book named “The Eyes of the Skin”. He criticizes technological world of today which causes an experience of alienation and detachment, because of the ignorance of the body where the only domination for the perception of architecture is through the sense of vision/visuality:

The inhumanity of contemporary architecture and cities can be understood as the consequence of the negligence of the body and the senses, and an imbalance in our sensory system. The growing experiences of alienation, detachment and solitude in the technological world today, for instance, may be related with a certain pathology of the senses. ... The dominance of the eye and the suppression of the other senses tends to push us into detachment, isolation and exteriority... The fact that the modernist idiom has not generally been able to penetrate the surface of popular taste and values seems to be due to its one-sided intellectual and visual emphasis; modernist design at large has housed the intellect and the eye, but it has left the body and the other senses, as well as our memories, imagination and dreams, homeless (Pallasmaa, 2005, p.17-19).

In Pritzker, the prominent qualities expressed within the theme of “the body and the senses” are aesthetic, poetic, tectonic values and sensorial qualities such as the use of color, light, etc. (see Infographic 4.1). The aesthetic, poetic and sensorial values have been on the agenda throughout the entire period, in which a continuous emphasis on sensorial qualities is noticed starting with Jean Nouvel (2008) for his perfect manipulation of light that awakens emotions and Peter Zumthor (2009) for engagement of many senses to design.

Infographic 4.1 : The distribution of the theme “Body and the Senses”



However, the issue of tectonic has been the subject for the first time in Gehry's citation for his artistic way of juxtaposing materials and colleges of spaces. Thereafter the peak point of tectonic is noticed in the grid zone of Shigeru Ban (2014) for his great knowledge of structure and innovative structural designs, Toyo Ito (2013) for combining structural and technical ingenuity and Renzo Piano (1998) for valuing the building process, craftsmanship, materials and details.

Tectonics in architecture is considered as the source of meaning in the postmodern critical theory. To express the construction as a process of formation is highlighted through structural systems and material joints. This expression became a current interest as a postmodern critique, as its value is decreased in modern practices. Some architects construct a tectonic discourse and narrative through the use of materials and details. This narrative can be both eclectic or pragmatic (Nesbitt, 1996, p.46).

It is known that the quality and the beauty of architecture lies in the details. The tectonic expression of architecture has the ability to enlarge the sensual and intellectual experience of the building. This experience is mostly perceived through a well-conceived detailing between the materials and the space. Marco Frascari, in his article, defines architecture as "a result of the resolution, substitution and design of details" (Frascari, 1984, p.501). He clarifies that, regarding the ethical and aesthetical dimensions of the architectural profession, the most significant task - to avoid building failure - is careful detailing. The art of detailing is the joining of materials, components, elements and structural parts in a functional and aesthetical manner (Frascari, 1984, p.501). Besides, the role of the detail, as the minimal unit of production, is to unify the tangible and intangible aspects of architecture in a meaningful way.

In addition to the role of the detail, Frascari exemplifies Leon Battista Alberti's architectural theory which identifies architecture as "the art of the selection of appropriate details whose result is beauty, which is a meaningful goal" (Frascari, 1984, p.503). The principle of beauty for Alberti is "the skillful joining of parts by a normative by which nothing can be added, subtracted or altered for the worse" (Frascari, 1984, p.503).

The meaning inquiry through tectonic expression also addresses the phenomenological discourse. The details located in the architectural space brings into existence the visual

and tactile sensations, such as touching and feeling a handrail, walking through the steps or turning a corner of the building. The way in which the meaning of architecture occurs, is because of the association of these details as perceptual structures and this perception is gained through the phenomena of indirect vision (Frascari, 1984, p.506).

In this context, it is seen that in Pritzker, beauty and aesthetic quality is evaluated through the senses. The jury values the sensual concerns and the recognition is given mostly to the architects whose works touch the feelings and uplift the senses. It can be said that the discourse of Pritzker reflects a consistent stance regarding the senses since the beginning of the prize, having almost the same meaning that it reflects a corresponding parallelism with the architectural agenda.

Furthermore, another remarkable emergent paradigm of architecture within critical theory related with the body is the gender discussions and feminism, in the mid-1990s (Nesbitt, 1996, p.66). In this sense, an interesting discourse analysis of the Pritzker in terms of gender qualities and the discourse of genius is practiced by Hilde Heynen. She believes that the concept of genius has connections with the nineteenth century "romanticism" in which the notion of genius is used to describe mostly "men of great intellectual and artistic capacities, who were in touch with their feminine side (for great art requires sensitivity, emotionality)" (Heynen, 2012, p.335). Romanticism valued the original, creative and authentic capacities of an individual who also possesses sensitivity and emotionality for an aesthetic achievement. In romanticism the genius side of an artist is characterized as a feminine male whose mind benefits from his inner femininity. In this context, she asserts that "the concept of the feminine man as genius holds up remarkably well when applied to the Pritzker discourse" (Heynen, 2012, p.335). She demonstrates her assertion by analyzing the texts of Pritzker within gender attributes. Some words and descriptions in the jury citations such as masterful, powerful, heroic and authenticity, creativity, possessing vision and spirit refer to masculine meanings. Fascination with technology is also accepted as a male code within western culture. However, concerning social values, showing awareness and sensitivity to context, poetry and harmony are considered as feminine values. As a result of this discourse analysis, Heynen develops a table displaying the ratios of each laureate according to the number of female and male attributes stated in the jury citations (see Figure 4.1).

Philip Johnson	M 2:2 F	Aldo Rossi	M 2:2 F	Glenn Murcutt	M 1:3 F
Luis Barragan	M 2:2 F	Robert Venturi	M 3:1 F	Jorn Utzon	M 1:3 F
James Stirling	M 2:2 F	Alvaro Siza	M 2:2 F	Zaha Hadid	M 4:0 F
Kevin Roche	M 2:2 F	Fumihiko Maki	M 3:1 F	Thom Mayne	M 4:0 F
I.M. Pei	M 1:3 F	de Portzamparc	M 3:1 F	M. de la Roche	M 2:2 F
Richard Meier	M 4:0 F	Tadao Ando	M 3:1 F	Richard Rogers	M 2:2 F
Hans Hollein	M 3:1 F	Rafael Moneo	M 3:1 F	Jean Nouvel	M 3:1 F
G. Böhm	M 2:2 F	Sverre Fehn	M 3:1 F	Peter Zumthor	M 3:1 F
Kenzo Tange	M 3:1 F	Renzo Piano	M 3:1 F	Sejima and Nishizawa	M 2:2 F
O. Niemeyer	M 3:1 F	Norman Foster	M 3:1 F	Souto de Moura	M 2:2 F
G. Bunshaft	M 3:1 F	Rem Koolhaas	M 4:0 F	Wang Shu	M 2:2 F
Frank Gehry	M 3:1 F	Herzog and de Meuron	M 3:1 F		

Note: Figures are rounded, and represented as a ratio. This accounts for the fact that the jury citations were very short in the beginning (only eight lines for Johnson), but have become longer over the years (50 lines for Sejima and Nishizawa).

Figure 4.1 : Gendered qualities with respect to the jury citations of the Pritzker

Due to the ratio groups between these two attributes, I.M. Pei, Glenn Murcutt and Jorn Utzon seem to be the only architects whose works reflect feminine qualifications more than masculine ones. Since the feminine qualities are related with sensible features, it can be said that those architects pursue a more sensitive, contextual and poetic architecture. Heynen also observes that in the first years of the prize when post modernism's pluralist qualities were on the fore, the feminine values gained prominence and the laureates are appreciated because of their poetic, harmonious and lyrical approaches, as well as their contextual responsiveness. Considering the gendered qualities, she reaches to the following conclusion:

The analysis demonstrates that it helps men to display what are perceived as feminine qualities or to produce work with such qualities when they are pursuing this prize... indeed the most successful formula is: three quarters masculinity mixed with one-quarter of femininity... What these findings lead to is the recognition that, if the Pritzker Prize is bestowed on individuals who are seen as models for the profession, this is a model that favors masculinity (Heynen, 2012, p.337).

The jury composition is another point to argue the gender disparity. Heynen draws attention to the gender identity of jury members who were composed of men up until 1987. The first female jury member was Ada Louise Huxtable joined in 1987, being the only representative of her gender until 2004. After 2004 the number of women jurors was not more than three, and such composition considering the sociological and psychological dimensions, naturally allows to support men as the winners of the prize. Accusing this situation, she ends up with an assessment that "it stands to reason that a jury composed mainly of men did not help in transforming a system that traditionally conceives of the architect as male" (Heynen, 2012, p.333).

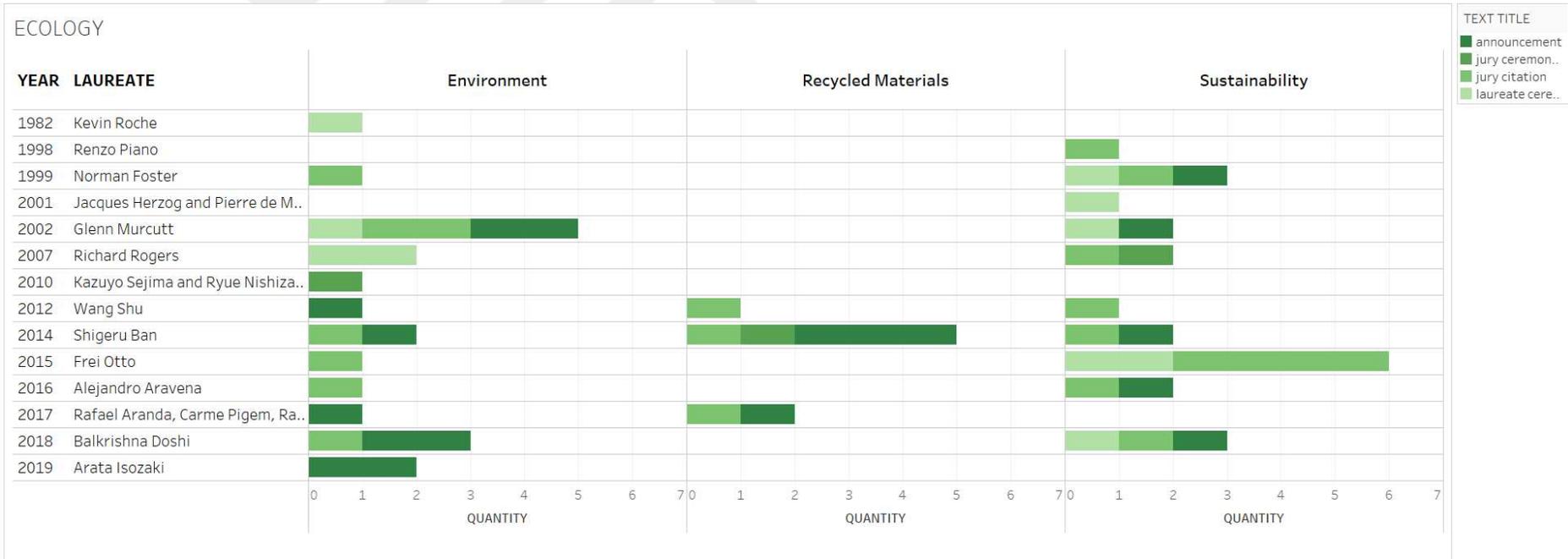
## 4.2 Ecological Responsiveness

Ecological awareness is one of the vital topics of architecture particularly in recent years. Indeed, this aspect could be also discussed under ethical agenda, as it is “the moral responsibility for the shape of the environment” that must “become a part of the architect’s craft and an inherent aspect of the architectural morality” and its basic principle is “reverence for life” (Skolimowski, 1993, p.498). However, the thesis study addresses the issue through environmental considerations, using renewable / recycled materials and pursuing sustainable principles in design. Ethical concerns are discussed in the next section through a wider sense of life and architect’s contribution to society.

Environmental responsibility, represented by the “green architecture” and “sustainability” movement, is based on establishing a relation with nature against high-density development, through the use of renewable and recycled materials (Nesbitt, 1996, p.62). The high-density development related with the conditions of modernity is argued by William McDonough through ethical implications as well, which is based on respect for human life, for the natural world and its complex processes. He finds unethical for architects to continue the current habits of architectural practice, as he considers the entire system of contemporary building construction as toxic (McDonough, 1993, p.398). His definition for the architect’s new role embodies new measures of prosperity, productivity, quality of life in terms of material goods, as well as integration with nature and commitment to restore the living earth.

During the first twenty years, the theme of “ecology” has not been subjected to any of the statement in Pritzker (see Infographic 4.2). Ecology has been referred for the first-time in the jury citation of Renzo Piano in 1998 for his concern of sustainable architecture and then Norman Foster’s citation in 1999 for his ecological conscious, his strong care for the environment and designing ecologically efficient buildings. Other remarkable laureates concerning ecology, as observed from the infographics are Glenn Murcutt (2002), Richard Rogers (2007), Shigeru Ban (2014), Frei Otto (2015), Balkrishna Doshi (2018) and Arata Isozaki (2019).

Infographic 4.2 : The distribution of the theme “Ecology”



Particularly Glenn Murcutt's environmentally sensitive architecture has been fully underlined by the jury, calling him as a naturalist, an environmentalist and an ecologist. He is known as inventing the idea of "sensible architecture" instead of sustainability. His approach to sustainable architecture covers many considerations to be based on our thinking about architecture that is responsive and sensible to place, context, climate, site, topography, geography, culture, technology, materials, human needs, etc. The inclusivity of all these considerations into the design practice with a holistic approach is redefined by Murcutt, as the "architecture of response" (Murcutt, 2012, p.12).

Distinctly, it is seen from the infographics that Shigeru Ban reaches to peak for his creative use of recycled materials and Frei Otto for advancing the idea of sustainability and careful use of the resources.

#### **4.3 Ethical and Political Concerns**

Ethics in architecture is accompanied by social, economic and humanistic contexts in various levels. For Nesbitt, the task of the architect is to consider the social and environmental impact and consequence of his/her architectural activity, to respect the natural and cultural heritage, to improve the quality of life, to support human rights and to be involved in civic affairs (Nesbitt, 1996, p.61).

In postmodern period the architectural theorists questioned "the issue of architecture's societal role" (playing role of architecture as a discipline in society). This questioning addresses four possible roles:

- architecture can be unresponsive to social concerns
- architecture can accept and support the existing conditions and status quo
- architecture can gently guide the society in a new direction
- architecture can radically criticize and re-create the society

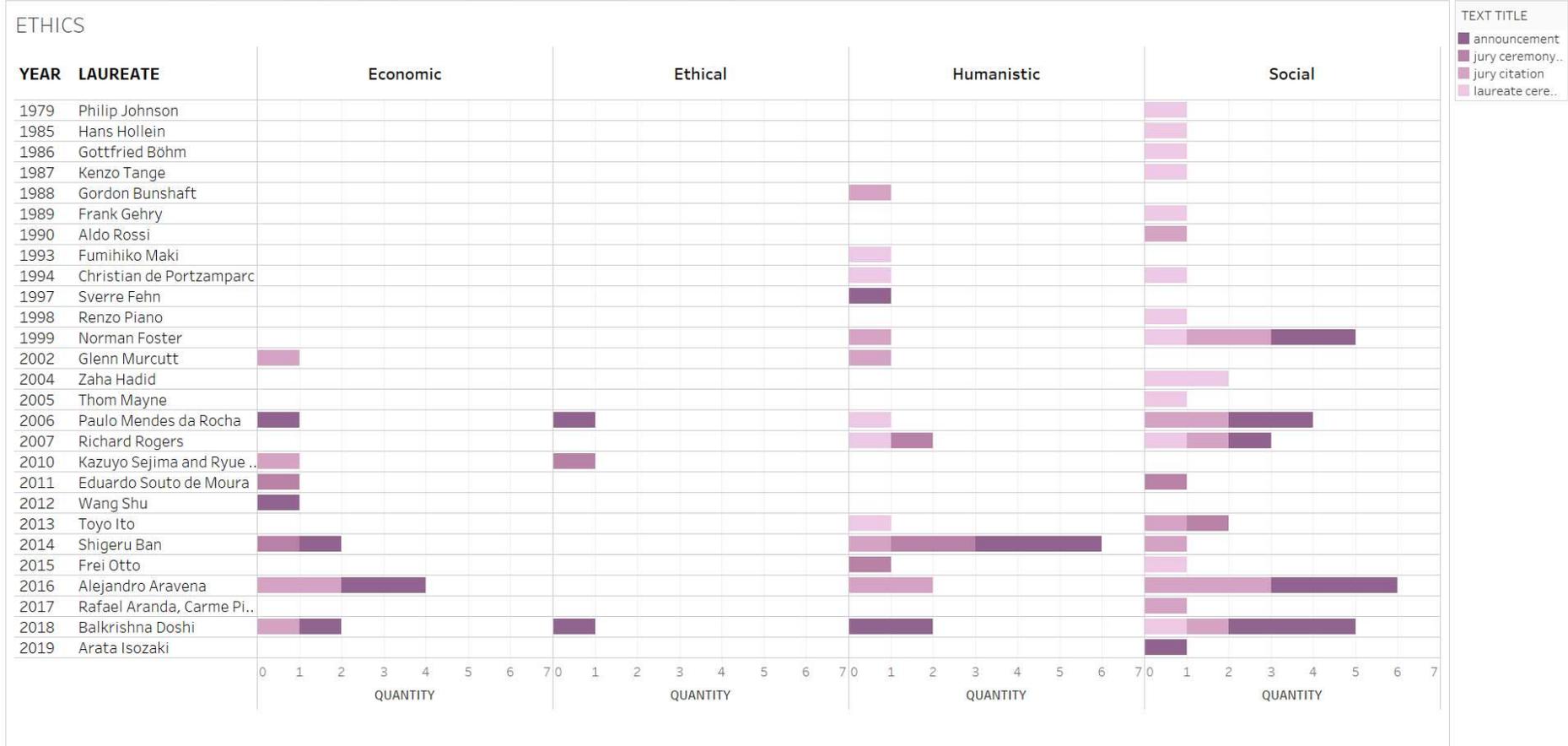
Within this debate, the chosen role depends on the answer to the question; "Is architecture primarily an art or a service profession?" (Nesbitt, 1996, p.59). Diane Ghirardo adopts a critical attitude towards this issue, claiming that the role of architecture should be in the service position, confronting with the political and social realms in the discipline and in the world. She questions "why architecture tries to remain pure"; instead of relying on the "purity", architects should investigate the

power structures in society (Ghirardo, 1984, p.384). For Ghirardo, not questioning the authority is being complicit with the status quo and such attitude is considered as unethical. Another point of view is stated by Skolimowski, as “the architect is a servant”, yet he or she has to be aware of choosing the right contexts. It doesn’t mean that he has to obey what the client or a social group wants, however, he is a servant to preserve “traditions of human culture” and “the integrity of ecological habitats” as well as to contribute to the improvement and beauty of the human condition (Skolimowski, 1993, p.498).

Another social responsibility is the response to the necessity of shared values and ethics in the society. Philip Bess blames the absence of a sense of community in contemporary life and so as in the architectural practices. The American inclinations towards individualism since the nineteenth century and also during the post-war period resulted with the development of isolated office buildings, shopping centers and single-family housing developments (Bess, 1993, p.377). He asserts that both individualism and emotivism dominate the contemporary architectural theory. On one side, there is the idealization of the architect who owns a “heroic, rule-breaking, convention-defying” personality; on the other side there is the emotivity emerged from the postmodernist architectural discourse in which pluralism, the problematic nature of personal identity and the rejection of legitimate authority exists. It is this emotive theoretical development that has given rise to neotraditional architecture and urbanism, which embodies a communal way of life, over modern architecture (Bess, 1993, p.378).

In Pritzker, similar to ecology, the ethical concerns have been apparent after 1999. In the first twenty years, there are only few statements related with the social and humanistic context of ethics (see Infographic 4.3). Since, contribution to humanity is one of the main purposes of the Pritzker, it is usual for all the laureates to be honored about fulfilling this requirement. Even so, some of them draw the attention more in terms of humanitarian architecture like Shigeru Ban (2014) who works as a voluntary architect serving for the dispossessed and disaster victims. With regard to social and economic contexts of ethics, Alejandro Aravena (2016) is the most remarkable laureate who challenges the boundaries within the professional field of architecture.

Infographic 4.3 : The distribution of the theme “Ethics”



Especially in recent years, natural disasters and economic difficulties had an impact on the evaluation criteria of the jury, calling the attention more on the productions which carry a potential to respond and solve the problems and crisis happening throughout the world. Seeking for social responsibility to improve the quality of life has always been a significant determining role in their selections.

Showing respect to any collaborative work is also a notable concern in the ethical agenda. This issue is discussed by Heynen through the concepts of individual authorship in architecture and the notion of genius, that are engaged with each other. She criticizes the Pritzker because of reconstructing an individual authorship (Heynen, 2012, p.338). Even though architectural work is the result of joint efforts of group of people and collaborations, the Pritzker Prize honors the mastery of architectural authorship of an individual, supporting the creativity of one man as if holding all the qualities of the work. The communication field also reinforces this individuality of the geniuses promoting them as architectural heroes. Thus, the individual authorship again favors male architects, following the tradition since the early twentieth century, when modern movement appreciated virility and authenticity as the basic qualities of an architect. Although the architectural critics show interest towards collaborative works in recent years, the reinforced conception of male star architect still dominates the profession as being the individual author of his work (Heynen, 2012, p.338).

Occasionally, the Pritzker puts forward a political justification for their selections and sometimes their statements involve political and social messages that has to be interpreted. Even they appear as conservative in their deliberations, sensitively oriented new directions can be observed as well. However, for the most part they have an attitude against current trends and fashions of the moment. They rather value timelessness. Goldberger thinks that testing the value of the prize depends on the quality of the winners. He makes a remark for the winners of 1988, as two individual architects Gordon Bunshaft and Oscar Niemeyer shared the prize that year both of whom are above the current trends. By honoring them the Pritzker sent a message of “a complaint about the present state of architecture” (Goldberger, 1988). The award should concern the current values but at the same time “it should emphatically not be bound by any ideological limits whatsoever, or by the cycles of taste” (Goldberger,1988).

Each year's selection needs a specific evaluation without generalization as the political message behind the decisions might differ from year to year. For instance, when the little-known Spanish architects Aranda, Pigem and Vilalta received the prize in 2017, it was a surprising occasion. One can perceive the message as a beginning of favoring collaboration and the end of the era of star architects and celebrity. Or another message might be "a critique of globalization" (Hitz, 2017) since the jury honored them because of their strong connectivity to local roots. It might be considered as a message for the people who are afraid to lose their local customs and values, by saying that both can be possible; local and universal.

Eventually, some political or geographic concerns affect the policy of the Pritzker. In the first years of the prize, when the majority of the winners were all American architects, widening the geographical range of the prize was inevitable. Indeed, this widening had begun with the recognition of Luis Barragan in 1980, though he was apart from political influences so considered as a more satisfying and admirable decision. Later on, the efforts to broaden the geographical range continued with Hans Hollein from Austria (1985), Gottfried Bohm from Germany (1986) and Kenzo Tange from Japan (1987) who was the first non-Western laureate. In 1987, Ada Louise Huxtable's participation to the Pritzker as a jury member had indicative results, as she was said to be the most influential member. After her arrival, she had put in effort for the reassertion of the values of modernism against postmodern movement (Filler, 1999, p.90).

The jury composition is another issue about the American hegemony during the first years of the prize. Similar configurations continued for a while and later on it became more diversified and changeable. This situation was criticized by Sorkin as "the jury tends to be not only structurally comparable from year to year, but to be comprised of the same members, suggesting a single standard of taste" (Sorkin, 2005, p.109).

#### **4.4 Sensitivity to History / Culture / Tradition**

The postmodern critical theory offers the inclusion of cultural, traditional and historical values into the practice of architecture, as a renewed concern searching for an expression of the "spirit of the age". It is discussed under the notion of historicism by the architect and historicist Alan Colquhoun, defining the new concept as "the study of society's institutions in the context of their historical development on the basis of

an organic model of growth and change” (Colquhoun, 1983, p.200). The approach is “a new consciousness of history” which appeared after a “radical break” (historical rupture) with the past during the modern movement. Colquhoun notes that there are three interpretations of historicism:

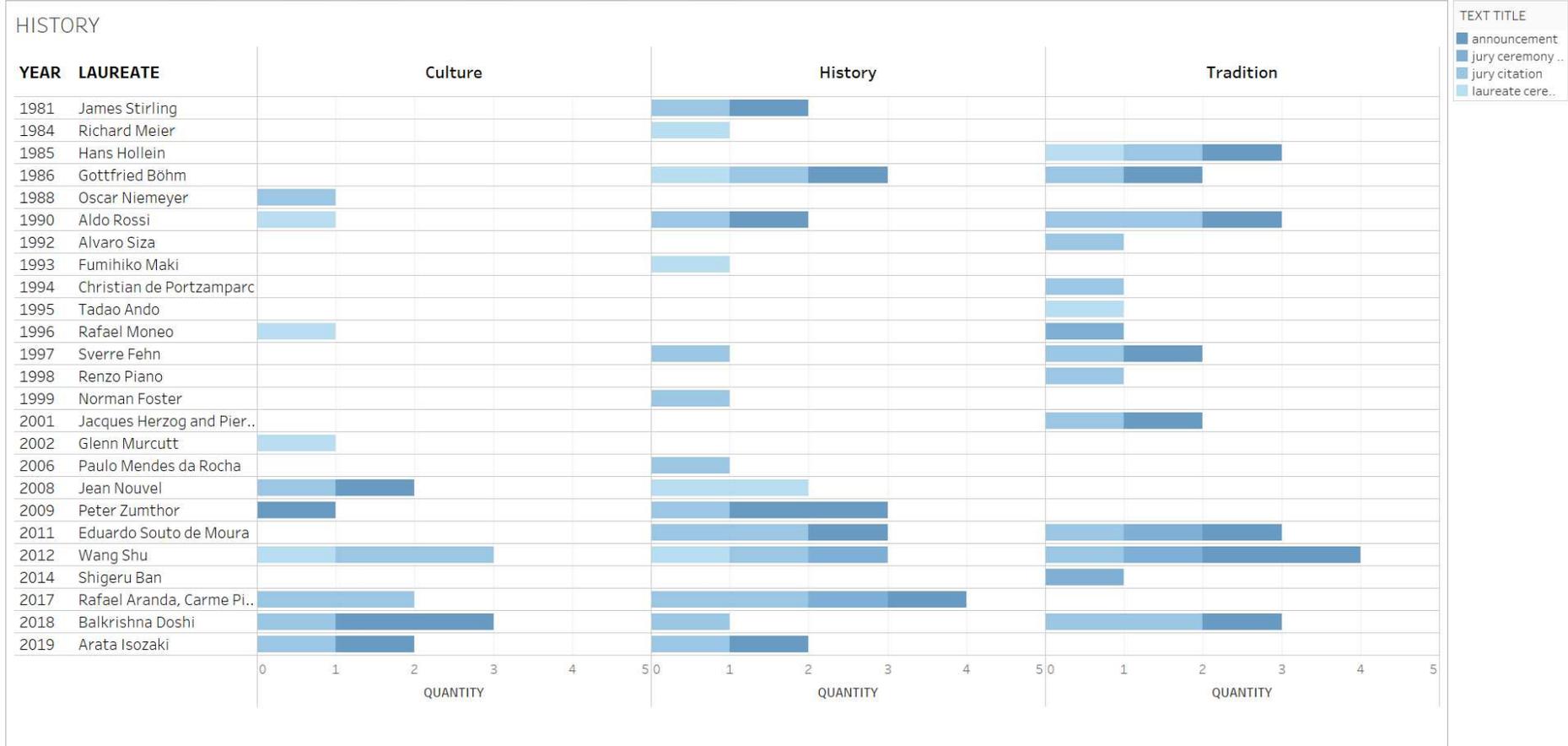
- Theory of history - in which sociocultural phenomena is historically determined and all truths are relative
- An attitude – a concern for the institutions and traditions of the past
- An artistic practice – the use of historical forms (Colquhoun, 1983, p.202)

On the contrary, the concern for history as a paradigm has turned into the use of eclectic forms and practices (Colquhoun, 1983, p.205). Postmodern historicist architects utilize elements of past styles through a practice of collage, claiming that these elements carry a meaning when compared to contemporary ones. The use of historical elements and fragments from specific styles sometimes intent to create a narrative as an architectural language in the formation of the building.

Whereas, the interpretation of historicism in architecture is more than a formalist and stylistic approach. As stated by Pallasmaa, meaningful buildings arise from their origins and they constitute a tradition. An architectural work should reflect an “historical sense” rather than reflecting an historical period. “The profound works always evoke a consciousness of the past, as if they were incarnations of history” (Pallasmaa, 2011, p.68). He underlines the “significance of origins” that prevents the architectural work from turning into an empty aestheticized artificiality and maintains a respectful continuity of human tradition, culture and life (Pallasmaa, 2011, p.101). He exemplifies the architectural works of Luis Barragan, Sverre Fehn, Alvaro Siza and Peter Zumthor as carrying a deep emotive power because of reflecting traces of origins. For Pallasmaa, the architecture of Zumthor reflects a profound and unique characteristic of its context where the present and the past are in correlation with each other (Pallasmaa, 2011, p.102).

In the general sense, almost all the laureates reflect a sense of their own culture / tradition and this issue is consistently highlighted through the jury citations and speeches as an important evaluation criterion of the Pritzker (see Infographic 4.4).

Infographic 4.4 : The distribution of the theme “History”



The jury highlights the synthesis of universality and cultural continuity with the emphasis on inventiveness and unique solutions for the preservation of historical, cultural and traditional values. It is seen from the infographics that some architects are much more emphasized than the others, like Aldo Rossi (1990) whose works have classical means “infusing the most traditional of western vocabularies with contemporary meaning” (Filler, 1999, p.90). Additionally, Wang Shu (2012) is the most notable laureate reflecting a sense of specific Chinese culture and Balkrishna Doshi (2018) carrying a deep respect for Indian history and culture.

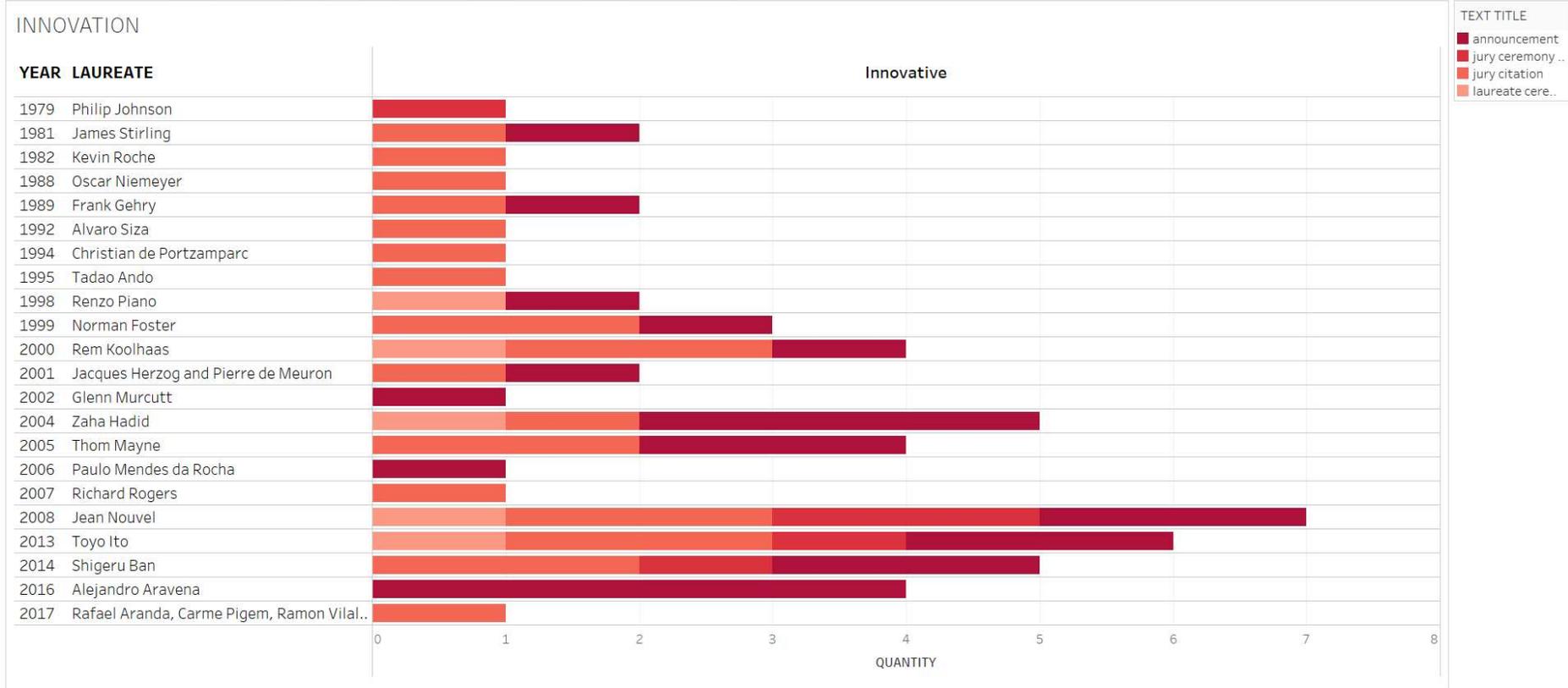
#### **4.5 Innovation**

Although the theme of “innovation” does not have a part in the literature review of the “architectural themes since the 1960s”, the quality of being innovative is so strongly emphasized in all the texts of Pritzker that it would be failure not to add it in the thematic classification of the thesis study. This primary theme is generated from the discourse analysis of the Pritzker (see Infographic 4.5). The same observation also recognized by Heynen, in her guidelines for “how to win the Pritzker Prize”, clarifying the necessary qualities and talents with reference to the jury citations. She examines the frequency of some words to find out “the most important quality” to become a winner of the Pritzker Prize. Being “innovative”, “original”, “new”, “experimental”, “ahead of his time”, “unique”, “extraordinary” and “distinctive” are the most essential recognitions of the jury in their descriptions for the qualities of the laureates. In pursuing these qualities, awarded architects possess “creativity”, “imagination” and “invention” that are also the most common features that the jury seeks. With regard to their works, the most frequently mentioned property is being “timeless” and “untouched by fashion” as well as expressing “poetic” and “lyrical” qualities (Heynen, 2012, p.333).

#### **4.6 Specificity of Place**

Due to the rapid development of modern architecture, certain problems emerged such as the lack of cultural and local identity, destruction of nature and climate change. A sense of contextuality came to the fore against modernization and rationalization, suggesting an integration of local identity and universal values in architectural design practices.

Infographic 4.5 : The distribution of the theme “Innovation”



This approach defined as “critical regionalism” has been one of the prominent subjects of the pluralist discourse of postmodern period. The paradox quoted by Paul Ricoeur is challenging, “how to become modern and to return to sources” (Frampton, 1983, p.16), that is two opposing tendencies needs to be unified.

The contextual and local awareness have been the objects of study by phenomenologists as well, like Christian Norberg-Schulz, who identifies the potential of phenomenology in architecture as the ability to construct a meaningful environment through the creation of specific places having spiritual existence (Norberg-Schulz, 1976, p.412). Theories growing from phenomenology underline the “specificity of spatial experience” and “unique spirit of place” (Nesbitt, 1996, p.49) having a close relation with the contextual properties and the natural characteristics of that specific place. With regard to nature, Tadao Ando claims that Japanese tradition shows a different sensibility about nature than the western tradition. This kind of sensibility has formed a culture where the physical boundary between the built environment and surrounding nature doesn’t exist, instead a spiritual threshold is established. He suggests that “when the elements of nature are abstracted within architecture, the architecture becomes a place where people and nature confront each other under a sustained sense of tension” and he believes “this feeling of tension will awaken the spiritual sensibilities hidden in contemporary humanity” (Ando, 1991, p.460). Whereas, Toyo Ito (2013 Laureate) criticizes modernism’s disconnection from nature because of technology in his ceremony acceptance speech, suggesting that:

Modernist architecture built a wall between itself and nature and relied on technology to create artificial environments with no connection to nature. It privileged function and efficiency, and cut itself off from the unique history and culture of its local settings. This kind of isolation from nature and rejection of the local community is to blame for the uniformity of today’s cities and the people who live in them. My work has always been about tearing down this wall that separates modern architecture from nature and the local community... I believe that the time has come for us to take back our closeness to nature, to open our humdrum city grids to nature’s abundance, and to rebuild a more vibrant and human environment (Ito, 2013).

Exploring the theme of place within the discourse of Pritzker through infographics demonstrates that contextual approaches express a changeable distribution throughout the entire period. A sense of place appears through various approaches since the beginning of the prize such as considering the climatic, natural and local characteristics of the site or connecting with the surrounding urban context (see Infographic 4.6).

Infographic 4.6 : The distribution of the theme “Place”



The thematic ups and downs of these considerations confirm that there is a shifting discourse which addresses certain concepts more emphatically in certain periods. For instance, Pallasmaa who served as a jury member for six years, has a distinctive approach to contextual architecture, identifying that “the architecture of weak image is contextual and responsive” because of its sensorial character instead of an idealized and conceptual appearance. The architecture that has a weak and fragile image has much more potential than an architecture having a strong, dominating existence and impact. Distinguishing this approach as “fragile architecture”, he defines it as more contextual and responsive, based on sensorial experiences possessing a welcoming appearance and allows additions in due time (Pallasmaa, 2011, p.133). During his six years of serving, his influences can be seen in the results of the prize between 2009 and 2014. The recognition of Zumthor in 2009 is the best example which approves his impact. The same year, Alejandro Aravena also participated to the jury committee and served for seven years. His serving years between 2009 and 2015, almost coincides with Pallasmaa’s. The architects who were awarded in those years all have a contextual, local and modest approach, such as Sejima and Nishizawa (2010), Eduardo Souto de Moura (2011), Wang Shu (2012), Toyo Ito (2013) and Shigeru Ban (2014). Among them, Sejima and Nishizawa are the most prominent ones about contextuality. In some cases, local pressures also have an impact on determining the future choices of the winners. This happened in the ceremony of Frank Gehry that was held in Japan in 1989. Some of the jury members and Gehry had requested to the local hosts to arrange a visit to the buildings of Tadao Ando and there became some objections that after Kenzo Tange (1987) the award should be given to Fumihiko Maki claiming that it would be a “diplomatic gaffe” to honor Ando before Maki. Accordingly, Maki received the prize in 1993 and two years later Ando received it in 1995 during Gehry’s attendance as a jury member (Filler, 1999, p.93).

#### **4.7 Technological Awareness**

With the rise of new technological possibilities, architects are somehow forced to implement the advanced techniques in building construction without considering the social and environmental consequences of their designs (Skolimowski, 1993, p.496). The technological values that are anti-human and not contributing to the quality of life caused a damage in the name of progress. This issue is the main subject of Kenzo

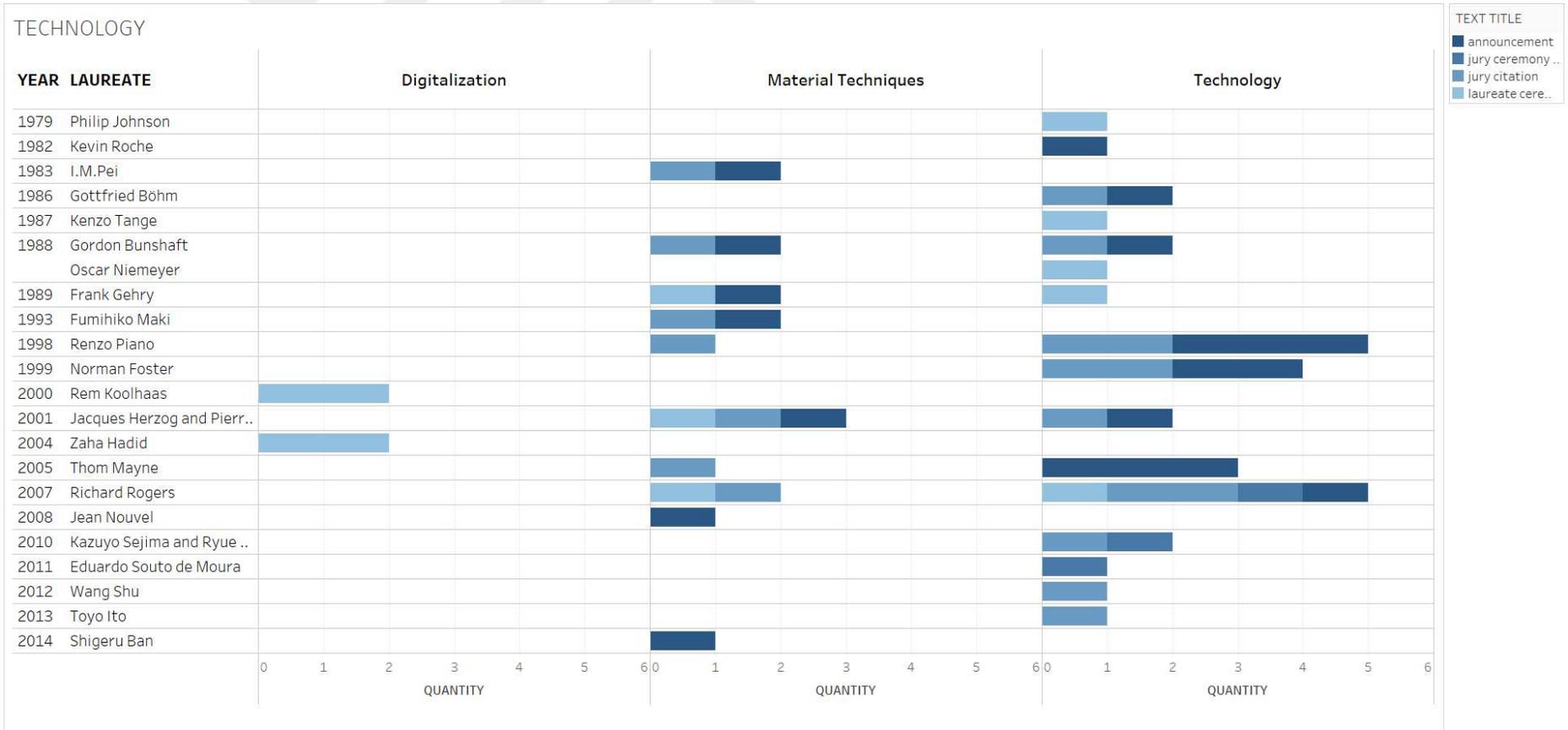
Tange's (1987 Laureate) ceremony acceptance speech after receiving the prize, highlighting three primary themes; "sensorial / senses", "technology" and "social / ethics" as displayed in the infographic. He criticized industrialization and claimed that people had begun to search for non-physical and spiritual features that appeal more to senses and emotions. With a critical approach to postmodernism's inadequacy, he expressed his belief for the emergence of a new style:

In architecture, the demand was no longer for box-like forms, but for buildings that have something to say to the human emotions... The term Post-Modernism is used to describe this trend in general. I feel, however, that in its actual presentation, Post-Modernism is no more than a mere eclectic mixture of aesthetic elements— modern and ancient, or Eastern and Western—that have already reached an impasse... but must find a way out of that impasse... Technological considerations are of great importance to architecture and cities in the informational society. The development of so-called "intelligent buildings" is a natural consequence and today's society will demand that whole districts and cities themselves become "intelligent" in the same way as the individual buildings... I believe the development of a new architectural style will result from further study and work on the three elements that I have discussed: *human, emotional, and sensual elements; technologically intelligent elements; and social-communicational structure of the space* (Tange, 1987).

Kenzo Tange is the first Japanese laureate during the years when Japan was the most attracting location in the world for innovative and technological developments. Tange has called the attention of the West because of his reinterpretation of Japanese traditional architecture by the use of the technology of Western modernism (Filler, 1999, p.90).

The Pritzker jury appreciates the appropriate use of technology with the inclusion of sensitive and poetic use of materials, construction techniques and placing emphasis on craftsmanship and details. Constructing an excellent building with superior technology doesn't mean to improve the quality and the spirit of life. In this respect, it is acknowledged from the infographics that technological values are mostly mentioned in the millennium time (see Infographic 4.7). Norman Foster (1999), Renzo Piano (1998), Herzog de Meuron (2001) and Richard Rogers (2007) are the architects who have been valued by their fascination with technology and using the most advanced / latest technology in an appropriate and accurate way. Especially, Renzo Piano is defined as a creator of structures having a "perfect union of technology and art".

Infographic 4.7 : The distribution of the theme “Technology”



Moreover, Rem Koolhaas (2000) and Zaha Hadid (2004) both have a futuristic approach towards technological issues. They are the only architects who talked about the topic of digitalization through their ceremony acceptance speeches. Koolhaas remarked about the development of the virtual and electronic domain as a significant influence for the future of the field of architecture. Zaha Hadid also talked about the opportunities emerged from the new digital design tools and her style of architecture based on these new digital tools.



## 5. INFERENCES AND NEW EXPANSIONS

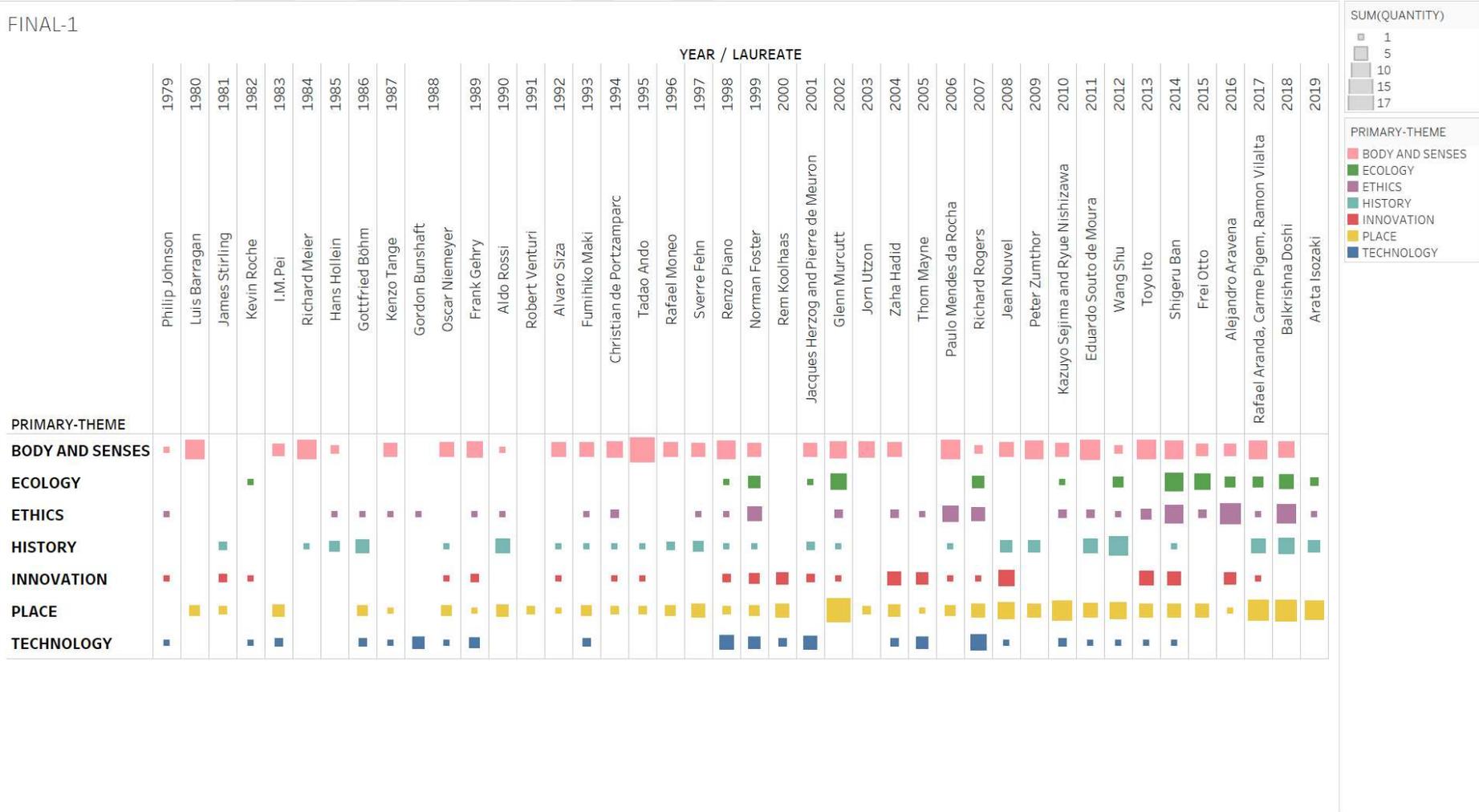
Reviewing the discourse of the Pritzker Architecture Prize demonstrates that it has a wide-ranging landscape, that is convenient to be explored from different perspectives and through various topics. The thesis study made a selection of seven primary themes with the inclusion of many sub-categories, and explored the discourse by utilizing these concepts. Consequently, the study focused and discussed each theme individually based on the produced infographics with the assessments combined with some theoretical arguments from scholarly literature. These individual interpretations of the themes comprising the learnings and all the findings of the research, have already taken place in the fourth chapter.

By all means, the discourse of Pritzker is not only limited with the related themes, in which there are many other substitutions and potentials that might turn out to be another research topic by utilizing the same domain. Heynen's discourse analysis of the jury citations to differentiate the gender attributes is a good example for this issue. She concludes her analysis stating that "Conventional architectural discourse, as embodied in the jury citations of the Pritzker Prize consistently appreciates masculine values (vision, mastery, spirit, integrity, monumentality) above feminine ones (sensitivity, caring, subtleness, domesticity)" (Heynen, 2012, p.342). From another point of view, the findings of Heynen's analysis also underlines the concepts related with sensitivity. However, there are also contrasting values that are more dominant and identified as masculine, but these values completely belong to another scope compared with the themes of the thesis study.

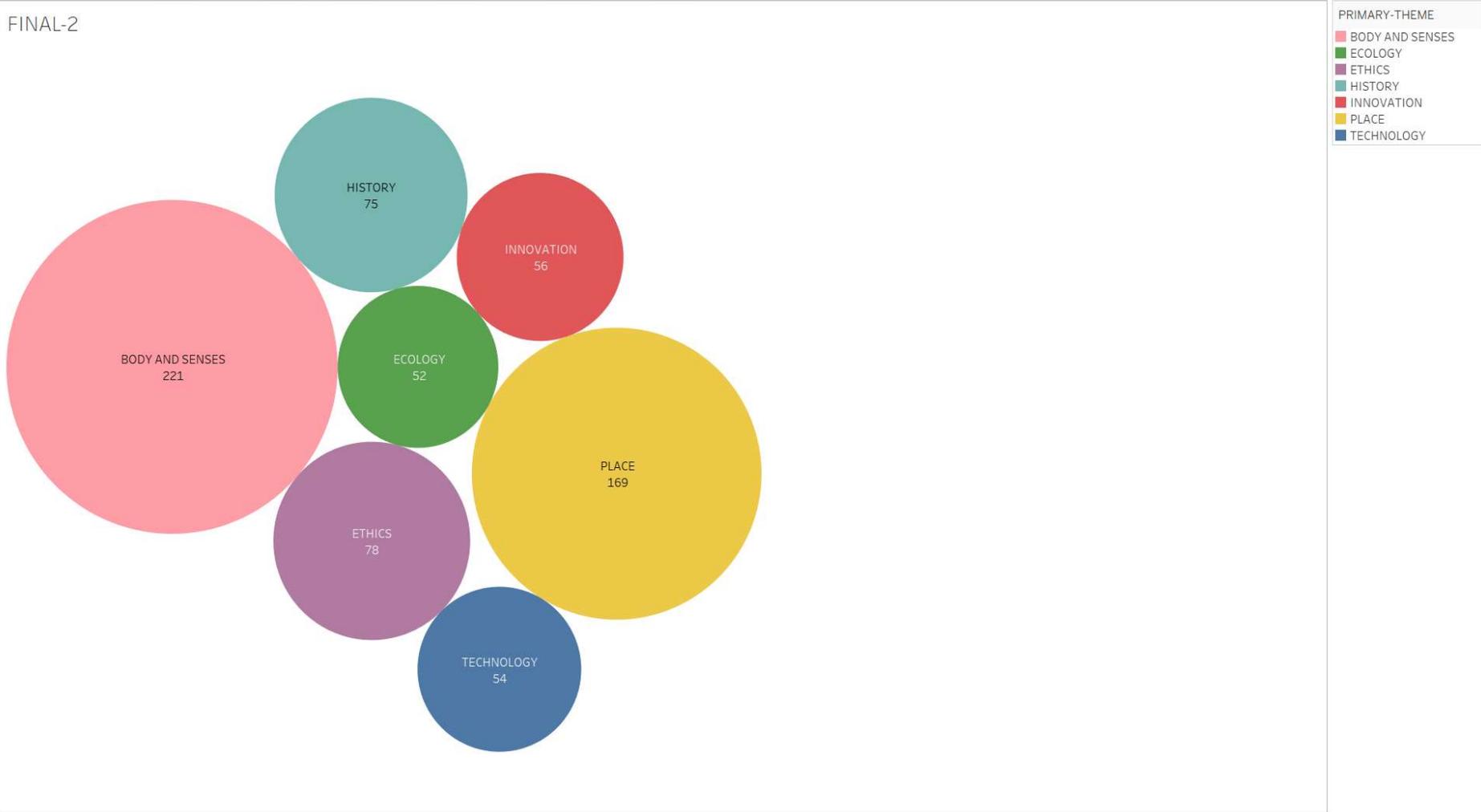
Although Heynen evaluates the Pritzker as conventional, the thesis study brings forward some transformations in the discourse of the prize especially in recent years. While reflecting a parallelism with the architectural agenda, an emphasis towards new formations can be observed as well. For Heynen, many intellectual studies and explorations in the theory of architecture have paved the way for the transformation of the parameters of architecture. In spite of these efforts towards a new understanding, the conventional practice of architecture is hardly extending beyond its boundaries,

and all these diverse voices remain only as a theory. She believes that, even the Pritzker Prize cannot avoid reflecting such conventional understanding (Heynen, 2012, p.343). Whereas, the Pritzker expresses an insight about the need of a profound change. Looking from a broader distance, the following infographics displaying the totality of the primary themes, verify that their approach never seems to follow a constant situation and a stable course (see Infographics 5.1 and 5.2). The only theme which demonstrates a consistent position within the discourse is “the body and the senses”, and this is because the first years of the prize coincides with the period of emerging criticisms against modernist rationalism and functionalism lacking of emotivity. Within this period, the prize valued the sensuous and poetic qualities of architecture since the beginning. However, the ecological and ethical concerns have been visible only after 1998. There are only a few wordings related with the humanistic or social context of ethics and this is because seeking for social responsibility is an essence for their selections. The themes of place, history and technology also demonstrate a changeable distribution throughout the entire period. These changeable approaches confirm that there is a shifting discourse which addresses certain qualities more specifically in certain periods. Indeed, all these considered qualities within the themes indicate the appreciated sensible values in the making of architecture. The prize addresses to certain sensibilities raising the awareness of the architectural community. This approach puts forward the fact that, the Pritzker in some way disseminates the sensible and responsive way of practicing architecture, taking an active position in the architectural media. This kind of dissemination is becoming more distinct depending on the emerging and changing problems in the world over the years. Therefore, the emphasized themes and topics differ in terms of the intensity of the environmental and climatic considerations. Reconsidering all the architectural sensibilities explored within the discourse, it can be said that the award program embodies a strong social responsibility making influential contributions to the built environment.

Infographic 5.1 : Total distribution of the primary themes referring to the years and laureates of the Pritzker Architecture Prize (1979-2019)



Infographic 5.2 : Total quantity of the primary themes with respect to the sum of the sub-categories and texts (TEXT 1-2-4) of Pritzker



As a matter of fact, what the Pritzker Prize underlines has a prevailing impact within the field of architecture. As mentioned in the previous chapters, the Pritzker is “part of the power structure of the discipline” so the meaning of such an award is not only to highlight the main architectural themes / concepts and qualities in the discourse but also to feature many other issues such as placing the prize-winners in a leading position in the field with their rising commissions and addressing their geographical regions that also gives rise for a cultural change and elevation of the importance of architecture within their home countries. As is known, the announcement of the laureate each year turns out to be a major media event, taking place in all kind of international publications. For instance, this might be one of the reasons why Venturi did not reject the prize when his partner Scott Brown was excluded and boycotted the ceremony. For Filler, it is because “the prestige of the Pritzker would help them win future commissions, always a problem for architects whose workload has never equaled their high artistic status” (Filler, 1999, p.92).

Being awarded by the Pritzker leads the laureates inherently to a “new phase of activity” in their careers (Ong Yan, 2012). Within this new phase, they start to face with more clients from all over the world acquiring more potential commissions and an increase in their workload so that they experience the opportunities to work in the international platform. This opportunity brings a new prestige and a challenge particularly for the little-known regionalist architects whose built works emerge only from their own local culture. As for the star-architects who have already had an international reputation, being a Pritzker laureate validates their powerful position and offers a sense of timeless confidence in the world of architecture.

The dominant role of such award programs has a consequence of manipulating the mainstream architecture in the world. While highlighted themes seem to be of first priority, there are also different contributing factors which affects the discourse of Pritzker. For example, honoring the young architect Wang Shu, who was the first to win the prize from China in 2012, reflects multiple complementary causes and one of them is to draw the attention of the architectural community to “China’s remarkable progression of success in commerce and industry” that enriches the world, as mentioned by the jury chair in his ceremony speech. He underlined the “vitality of the economy” in China and defined the country as becoming “an architectural laboratory for the world” and a “competitive market” embodying a potential of contemporary

architecture as well as being respectful to traditional and local values of Chinese architecture. This kind of geographical projections elevates the public’s awareness about the significance of architecture as seen in the case of Wang Shu by encouraging similar kind of works for the future of the built environment. After winning the prize, Shu has experienced the immediate effects in which the Chinese people even the children have begun to recognize him in his native land. Thus, he symbolizes a role model and a catalyst “to open the minds of the mainstream architectural profession” to a progressive vision of an alternative approach considering both contemporary and traditional / local values for the development of China (Ong Yan, 2012). It is also notable that China was selected for the first time as a venue of the official ceremony for Wang Shu where he received his award in the Great Hall of the People in Beijing.

Another spotlight of the Pritzker is their carefully selected ceremony venues where they utilize the geographic locational differences. The selection of the venues varies from each other every year as they move the award ceremonies to specific locations either to an historical place outside of USA or to a well-known building mostly located in USA, designed by pioneer architects particularly by the Pritzker laureates (see Figure 5.1).

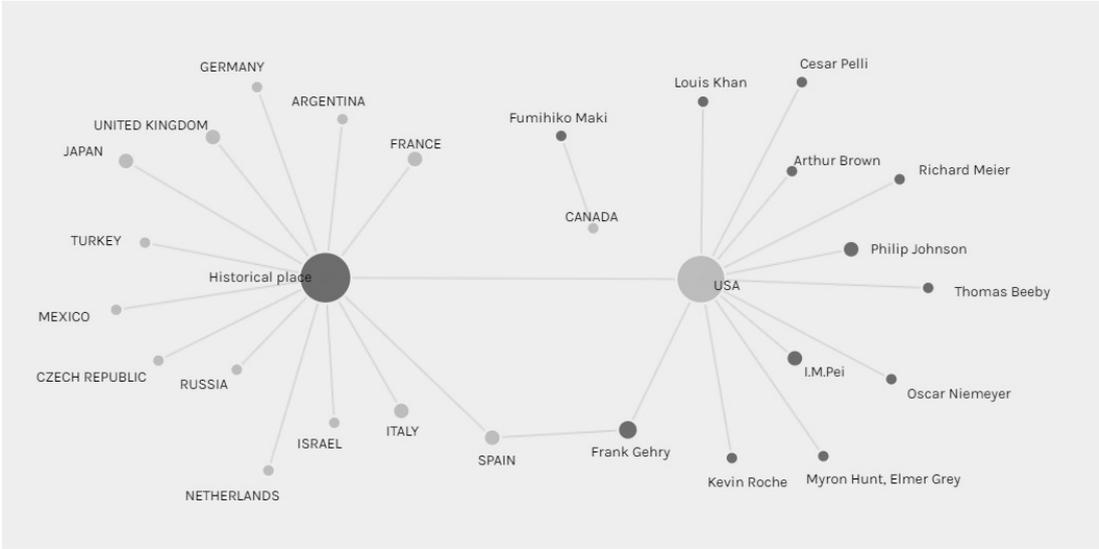


Figure 5.1 : The network of the countries of the venues in relation with the designers of the buildings where the award ceremony was held.

This is to draw the attention of the public to that specific venue and highlight the architecture of the prize-winners. For example, the ceremony was held for three times at different built works of Frank Gehry; at the Guggenheim Museum in Bilbao in 1997, at Jay Pritzker Pavillion in Chicago in 2005 and at the New World Center in Florida in 2015 (see Figure 5.2).

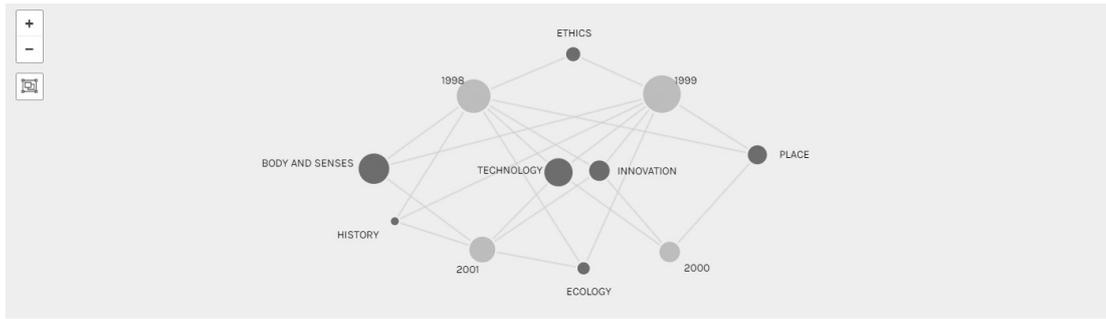


Figure 5.2 : The network of the names of the venues in relation with the designers of the buildings where the award ceremony was held.

On the other hand, the method which is introduced in the third chapter reveals a potential of a new procedure. Many explored affirmative qualities and results about the method have been experienced while developing the process. First of all, it has a potential of being adaptable to any kind of research topic within different domains. In other words, performing alternative studies is possible by utilizing the same methodology with the creation or modification of new data collections, not only in architecture but also in other disciplines. Apart from that, new compositional digital narratives can be created in different mediums by using the same datasets, as well. Since it is a creative process and requires a design intention, it exposes infinite probabilities, parameters, overlapping arrangements and multiple challenges. Producing new formulations is probable with the use of information, depending on how we manage and structure the available data. The data could be anything, such as websites, literary books, movies, architectural competition materials, social media, etc.

Secondly, every visual and digital production creates a new form of knowledge and accordingly creates its own argument. One of the significant features of digital visualizations is that it brings out the invisible information to the surface, where it is hardly possible to catch and perceive it with analog methods. Likewise, perceptibility varies from person to person. Each observer can discover his/her own personal view points. For instance, the infographic displaying the total distribution of the themes with the emphasis of text differentiation by using the tones of grey color exposes several points (see Infographic 3.8). One of them is that, the viewer can directly recognize the laureates addressing a theme in which the same theme is engaged in all the four text categories, such as Richard Rogers (2007) referring to the theme of “technology”; Jean Nouvel (2008) referring to the theme of “innovation”; Sejima and Nishizawa (2010) referring to the theme of “context / place” and Aranda, Pigem and Vilalta (2017) referring to the theme of “poetic / body and senses”. This dominant expression reinforces the names with the related themes in every aspect.

Thirdly, the consequence of the method provides an effective and expressive visual communication with the information when compared with conventional techniques and helps perceiving a very large amount of information as a whole from a wider distance. In the study, most of the infographics reflect an overall view of the knowledge. Though, the method gives us the chance to produce new kinds of multiple configurations which have the potential to display infinite possibilities of relationships among the themes, the qualifications, the laureates, the text categories, the years, the geographical locations, ceremony venues, selected works etc. Since the background information is so extensive and involves many titles with their overlapping fields, it is always possible to focus on any specific matter or a time range and produce more graphics, networks or maps which helps to enrich the interpretations and develop new expansions from that specific knowledge. As to exemplify, the below graphics are produced by narrowing the timeline in a particular period of time. Both of the networks reflect the emphasized themes with relation to the years. The main visible point here is that, it is so easy to read the common and overlapping concepts within the specified time ranges (see Figures 5.3 and 5.4).



Facet Timeline Timespan YEAR from 1997-12-17 to 2001-12-11 x

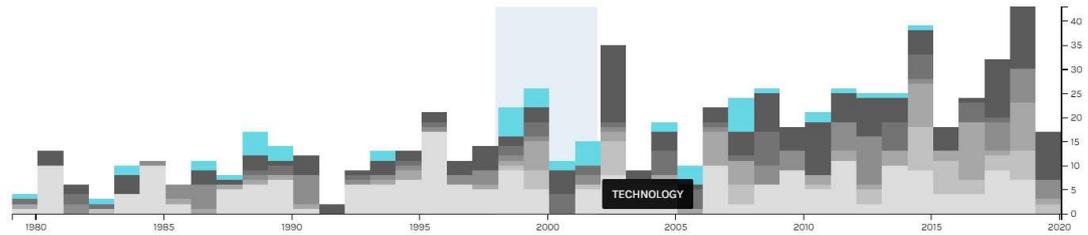
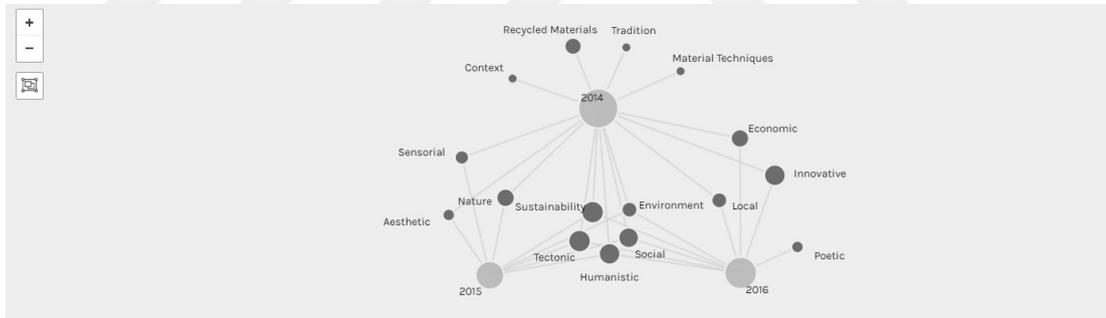


Figure 5.3 : The common concepts (primary themes) within the time range 1998-2001: technology and innovation



Facet Timeline Timespan YEAR from 2013-12-07 to 2016-11-29 x

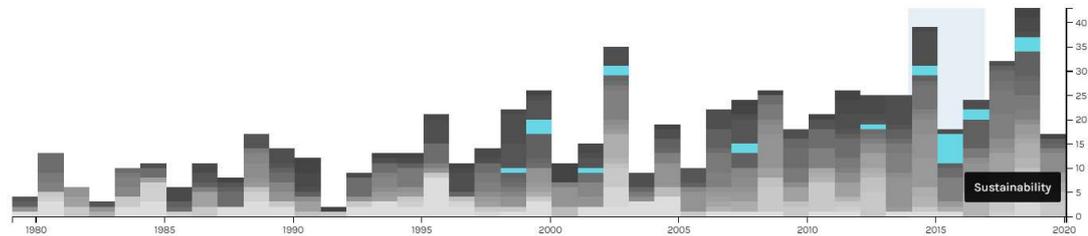


Figure 5.4 : The common concepts (sub-categories) within the time range 2014-2016: sustainability, environment, tectonic, social and humanistic

The graphics briefly illustrate how the conditions of the awarding criteria might shift in the course of time. During the period between 1998 and 2001, which corresponds with the beginning of the new millennium, the award program consistently supported the technological and innovative progresses in architecture. The next graphic reflecting the period between 2014 and 2016 shows that the discourse has been shifted towards ecological and ethical themes. During this period, Shigeru Ban from Japan and Alejandro Aravena from Chile are appreciated because of adopting humanist and social values. The differences in approach can be both comparable and also reveals some correlations. The impact of the world's strongest earthquakes and tsunami disasters occurred in Chile in 2010 and in Japan in 2011 might be one of the reflections of underlining humanitarian and socially engaged architecture in the world.

These multifarious expansions specify that the developed methodology can become an instrument for acquiring new inferences for further studies. It allows to read the information from several perspectives and to figure out the relations, variations or contradictions more specifically.

In conclusion, the Pritzker functions as a material, together with being the main topic of the study. This position reminds McLuhan's theory of "the medium is the message" (McLuhan, 2003). McLuhan, the pioneer of the study of media and communication, observed the influences and significances of new forms of expressions. His theory underlines that, the medium which the content is conveyed plays an important role than the message itself. That is to say, the way the message is received affects both the viewers' perceptions and the social consequences. For the very reason, the developed method for the thesis study is moving one step ahead of the content – the Pritzker Architecture Prize.

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### EDUCATION:

- **Undergraduate** : 1991, Middle East Technical University, Faculty of Architecture, Department of Architecture
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### PROFESSIONAL EXPERIENCE:

<b>Year</b>	<b>Company</b>	<b>Location</b>	<b>Position</b>
1992	Cengiz Bektaş Mimarlık	İstanbul	Architect
1993	Art Mimarlık	Ankara	Architect
1995-1996	Gelişim Mimarlık	Ankara	Architect
1997-2001	Tepe Mobilya A.Ş.	Ankara	Project Manager
2002-2003	Mavi Proje	Ankara	Interior Architect
2004-2006	Delta Mobilya	İstanbul	Project Coordinator
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## **AWARDS:**

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1990	Citation from the Jury evaluation of student achievement in Architectural Education METU “Eşber Yolal Architectural Award in Methods and Materials of Construction”
1996	Honorable Mention from the National Architectural Project Competition for “Social and Cultural Facilities of Turkish Pharmacists’ Association”
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## **PRESENTATION ABOUT THESIS:**

- **Savaş, D.**, 2019. Mimarlığa Dair Notlar. *e-FIADE Seminar III: Thresholds in Architectural Education*, TOBB University of Economics and Technology, August 3, 2019.