The Rise of Awards in Architecture

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Chapter 3

Can Awards and Prizes Define Quality in Architecture?

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Abstract

Can awards and prizes be effective tools for assessing quality in architecture? This chapter reflects on a potential correlation between awards and the definitions of quality in the built environment. Without excluding awards given to individuals—even if they never guarantee the quality of future productions—it seems logical to focus on awards given to projects and buildings in order to understand quality. Conceptualizing award systems as qualitative processes, however, does not guarantee that they will be able to capture shareable, understandable, and reproducible attributes of built environments. We summarize a literature review identifying three current sets of theories on quality: (1) a theory centered on definitions of the discipline and relying on synthetic captures of quality; (2) a theory centered on managerial approaches and relying on quantification; and (3) a more recent theory examining the ontology of quality from an ethical perspective that is attentive to inclusive practices. These non-mutually exclusive categories are then used to make distinctions between representative awards at regional, national, and international levels. The distribution between the three approaches to quality quickly appears to be unbalanced. Award systems are currently better organized to promote a disciplinary and synthetic view of quality instead of being structured to establish references that are comparable, measurable, and interdisciplinary, let alone socially meaningful and equitable. In that regard, we delineate some explanatory remarks hinting at the predominant role of images in judgment, the ambiguity of award criteria, the lack of post-occupancy or time-based evaluations, and the superficiality of jury reports (often filtered by communication purposes). On a positive note, these gray areas indicate what is needed to meet legitimate demands for quality markers and shareable exemplary cases, both necessary to ensure quality thresholds for public buildings and places.

Keywords: International awards, national awards, quality, qualitative assessment, awarded projects, awarded buildings, disciplinary definitions of quality, managerial definitions of quality, ethical definitions of quality, judgment, criteria, jury reports

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Establishing a Correlation Between Awards and Qualities

Some correlations can be deceiving and sophistic, even if they can take the form of a syllogism:

- Awarded buildings have great qualities.

- Qualities can be recognized by a jury.

- Therefore, awards are devices to measure quality.

Clearly, there is a sizeable leap between the recognition of quality by a design committee or a competition jury and the actual measurement of quality. Therefore, how are we to formulate a plausible hypothesis that links award systems in the built environment with the complex assessment of architectural qualities? Valid syllogisms obey precise rules of logical inclusion; the premise that all cats are mortals does not make Socrates a cat. In the same way, awarded buildings certainly have a series of qualities, but this does not mean that these attributes have been carefully judged, let alone measured by a jury. The comparability of places and buildings considered for awards remains problematic, and this is where awards differ radically from design competitions—beyond the mere competitive dimension to awards and prizes. In a design competition, the rules and criteria are established before designers even start working. The sites are the same for all projects, and the briefs specify symbolic and measurable needs as well as common expectations. Competitions are based on a qualitative, collective judgment process, which in many ways is analogous to experimentation in a scientific laboratory.[1] The competition framework isolates the projects from

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[1] Carmela Cucuzzella, "Competition Juries as Intercultural Spaces: Between Evaluation, Experience, and Judgement," *TUDelft Footprint Journal of Architectural Theory,* no. 14, 1 (2020): 39-62. Maria Theodorou, Antigoni, Katsakou, (Eds), *The Competition Grid. Experimenting with and Within Architecture Competitions* (London: RIBA Publishing, 2019), introduction. Jean-Pierre Chupin, Carmela Cucuzzella, and Bechara Helal (Eds), *Architecture Competitions and the Production of Culture, Quality and Knowledge (An International Inquiry),* (Montreal: PAB, 2015), introduction, 8-23. Jonas Andersson, Gerd Bloxham Zettersten, and Magnus Rönn, *Architectural competitions - histories and practice,* (Hamburgsund: Bommersvik, 2013), Chapter 9. Magnus Rönn, Jonas Andersson and Reza Kazemian, *The Architectural Competition: Research Inquiries and Experiences,* (Stockholm: Axl Books, 2010), 351-371.

a considerable amount of non-comparable variables. This is particularly apparent when competitions are judged anonymously (i.e., when the names of designers are hidden to prevent a priori judgments in favor of or against a scheme). It is also clear when competitions' rules limit the number of drawings, the size of models, and the length of descriptions.

Award systems are also established on a deliberative process, but their principles are less rigid. Applications are submitted by designers who carefully prepare a dossier, a summary, a list of past recognitions, a collection of professional photographs, etc. Depending on the situation, either buildings or people can be nominated for awards. However, applicants for a prize are not met in person. Likewise, buildings submitted for an award are rarely visited by jury members before their convening. Since the judged projects do not belong to the same sites, the same detailed programs, or, in extreme cases, to compatible budgetary frameworks, the comparisons will be less rigorous than those observable in design competition processes. Yet awards are expected to recognize excellence through a judgment based on qualitative considerations. This chapter reflects on a potential correlation between awards and the definitions of quality in the built environment, and it investigates the following question: can awards and prizes be effective tools for assessing quality in architecture? Without excluding awards given to individuals, it seems logical to focus on awards given to projects and buildings in order to understand quality. Conceptualizing award systems as qualitative processes, however, does not guarantee that they will be able to capture shareable, understandable, and reproducible attributes of built environments. In part one, we summarize a literature review identifying three current sets of theories on quality. In the second part, these non-mutually exclusive categories are then used to make distinctions between representative awards at regional, national, and international levels.

Before reviewing current theories of quality in the built environment, it is useful to sketch the philosophical background of quality, even if it appears far too limited to western traditions. Since Aristotle, quality has always been thought of as a formal attribute. Philosophy has long dealt with qualities in direct relation to (or as a by-product of) the theories of sensation and the theories of perception. This was first accomplished by studying sensation and perception in opposition. Next, the two were examined in conjunction using the theories of form or Gestalt as a baseline.[2] Since Immanuel Kant, quality that is understood as the product of

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[2] John Locke, *An Essay Concerning Human Understanding,* (London: 1689). Etienne Bonnot de Condillac, *Traité des sensations,* (Paris: De Bure l'aîné, 1754). For Gestalt psychology in the early twentieth century, the works by Max Wertheimer, Kurt Koffka and Wolfgang Köhler constitute a foundation. Christian Von Ehrenfels coined the expression "Gestalt-qualities" in a investigation of melody in musical composition as early as 1937

a judgment falls within a critique of the "power of judgment" and of the four forms of reflective aesthetic judgments. These forms are as follows: the agreeable (i.e., purely sensory), the beautiful, the sublime (i.e., beyond the limits of understanding), and the good (i.e., ethical consideration).[3] In particular, the qualities of the beautiful appear to address finality or purpose, without being limited to mere functionality. Kantian critique of judgment is the culmination of the theories of taste which, in architecture and in the arts in general, have attempted to resolve the question of beauty as the epitome of excellence: as a summit or perfection of all qualities which, like any horizon, would be both perceptible and unreachable. The philosophical approach has shifted the problem by recognizing that the qualities of a thing appear inseparable from the criteria applied to determine them and this while acknowledging that these criteria do not determine an intrinsic definition of quality. In the extension of the Kantian approach, introducing the notion of quality in the disciplines of the built environment would be read as a process of demystification. Contemporary architectural theory has yet to acknowledge this shortcoming following what Alberto Pérez-Gomez called the "crisis of modern science"—ergo, the crisis of architectural theory—in his celebrated essay of 1983.[4]

Three Theories on Quality in the Built Environment

In the design disciplines, a long tradition of humanist theories has addressed a fundamental tension between a project plan and its construction. The constant reinterpretation of the treatises of Marcus Vitruvius Pollio (c. 80 BC – after c. 15 BC), a Roman builder and a contemporary of Caesar, has resulted in the Vitruvian tradition of describing architecture as resting at the intersection of a triad of purposes. These three vectors in Vitruvius' Latin text are connected: *firmitas* (firmness) refers to the soundness of construction, *utilitas* (commodity) refers to the appropriateness of organizational and spatial functionalities, and *venustas* (delight) points to beauty and sometimes to harmony as virtues that imitate the attributes of the natural world. Notably, the Renaissance read the latter category as a direct reference to the human body as a microcosm—a mirror to the universe. The twentieth century witnessed a series of breaks from the Vitruvian tradition on the basis of a renewed anthropocentric rationality. While modern

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in Christian Von Ehernefels, 'On Gestalt-qualities', *Psychological Review*, Vol 44(6), Nov, (1937): 521-524.

[3] Immanuel Kant, *Critique of Judgment* (1892), (Trans. J. H. Bernand), (New York: Hafner Publishing, 1951).

[4] Alberto Perez-Gomez, *Architecture and the Crisis of Modern Science,* (Cambridge Mass.: The MIT Press, 1983), 3-15.

architecture addressed quality through hygiene and efficiency,[5] most definitions have remained within an echo chamber of expert criteria, even though some authors have raised ethical concerns.[6] In the 1980s, postmodern theories—despite a desire to "communicate" with users—essentially developed a new aesthetic in which usage and spatial justice were barely addressed.

The 1990s witnessed a displacement toward the sustainable and the digital as both means and ends for innovation. These emergent design cultures still impact current definitions of quality but from differing standpoints: proponents of sustainability call for stronger relationships to identity, local culture, and resources, whereas proponents of a digital culture call for a global vision conferred by technology.[7] Such epistemological tensions constitute but one dimension of a deeper crisis in which representations of quality have been fragmented, rather than reconciled.[8] Thus, the turn of the twenty-first century has seen design theories disperse between the poles of ethics and aesthetics.[9] This is also where the gap between socio-cultural and financial value systems appears wider than ever.[10] Despite regular calls for participatory practices, most processes within the built environment remain centered on the responsible management of financial resources, thus prioritizing economic value over social value.[11] A series of knowledge gaps currently undermines the social value of quality, and design education is now at a critical turning point.[12]

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[5] Beatriz Colomina, "X-ray Architecture: Illness as Metaphor," *Positions*, no. 0, (2008), 30-35. http://www.jstor.org/stable/25835085. Accessed May 12, 2021. Beatriz Colomina, *X-Ray Architecture*, (Zürich: Lars Müller, 2019).

[6] Thomas Fisher, *The Architecture of Ethics,* (New York: Routledge, 2018), 91-94.

[7] Alex Opoku, "The Role of Culture in a Sustainable Built Environment" in Andrea Chiarini (Ed), *Sustainable Operations Management,* (International: Springer, 2015), 37-52. Sang Lee, *Aesthetics of Sustainable Architecture,* (Rotterdam: 010 Publishers, 2011). Antoine Picon, *Digital Culture in Architecture: An Introduction for the Design Professions,* (Basel: Birkhäuser, 2010).

[8] Dalibor Vesely, *Architecture in the Age of Divided Representation (The Question of Creativity in the Shadow of Production),* (Cambridge, Mass.: The MIT Press, 2004).

[9] Thomas Fisher, *Architectural Design and Ethics, Tools for Survival,* (Oxford: Architectural Press, 2008). Victor Papanek, *The Green Imperative: Ecology and Ethics for Design and Architecture,* (London: Thames and Hudson, 1995).

[10] Livio D. DeSimone, Frank Popoff, *Eco-Efficiency: The Business Link to Sustainable Development,* (Cambridge, Mass: The MIT Press, 1997).

[11] William Young, Fiona Tilley, "Can Businesses Move Beyond Efficiency? The Shift toward Effectiveness and Equity in the Corporate Sustainability Debate," Business *Strategy and the Environment,* no. 15, 6 (2006): 402-415.

[12] Flora Samuel, Eli Hatleskog (Guest Eds), "Social Value in Architecture," *Architectural Design,* V. 90, 4, (July 2020). Suzi Vaughan, Noam Austerlitz and Margo Blythman, "Mind the Gap: expectations, ambiguity and pedagogy within art and design in higher

In the last two decades, several collective works have specifically addressed the problem of quality, either by adopting a more historical and disciplinary point of view, or by employing a more managerial distance. The search for quality has become a structuring dimension of architecture both as a profession and as a knowledge-producing discipline. However, notions of both quality and excellence often prove to be impregnable, leaving the fields of the built environment open to speculative if not prescriptive manifestos. Hence why, today, raising the question of quality reveals 3 poles: the first one is centered on the definition of the discipline and relies on synthetic captures of quality, the second is centered on managerial approaches and relies on quantification, while the third, more recent, opens the ontology of quality from an ethical perspective attentive to inclusion.

The Disciplinary (Synthetic) Theories on Quality

In the first set of theories, disciplinary definitions aim to maintain quality within a synthetic vision (at the risk of cultivating an elitist horizon). Here, quality remains the reserved domain of designers' expertise and is not believed to be measurable. *Quality out of Control,* edited by Dutoit, Odgers, and Sharr in 2010, exemplifies an exclusively disciplinary viewpoint on quality. It is essentially an inventory of the theoretical pitfalls of quality measurement in architecture from the point of view of architects.[13] The work is emblematic of a disciplinary resistance to the demystification of quality and, in particular, it resists what is considered as reductive attempts to quantify qualities. Commenting on the managerial triad of time, cost, and quality, the editors recognize time and cost as quantifiable but maintain that quality is the one tricky factor. In contractual terms, quality is constituted between the contract documents rather than with them. For David Leatherbarrow, beyond the parameters of quality management, one of the only ways to theorize quality would be to recognize its philosophical nature, while "qualitative judgments" would inevitably imply "qualifications."[14] Etymological subtleties aside, this disciplinary approach remains largely self-referential since it stresses the power of expertise while relegating any attempt at quantification to a "symptom of a technocratic society." This is a standpoint that

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education," In Linda Drew (Ed.), *The Student Experience in Art and Design in Higher Education,* (London: Jill Rogers, 2008), 1-30. Jori Erdman, Robert Weddle, Thomas Mical, Jeffery S. Poss, Kevin Hinders, Ken McCown, and Chris Taylor, "Designing/Building/Learning," *Journal of Architectural Education,* 55, 3 (2002): 174-179.

[13] Allison Dutoit, Juliet Odgers Juliet and Adam Sharr, *Quality out of Control (Standards for Measuring Architecture),* (New York: Routledge, 2010), 1-4.

[14] Leatherbarrow, David. "Necessary qualifications (Design before, during and after construction)," in Dutoit, Allison, Odgers Juliet and Sharr Adam. *Quality out of Control (Standards for Measuring Architecture).* New York, Routledge, 2010. pp. 105-118. p.105.

condemns the authors to admit that "the book offers no definitive solution to the problems of architectural quality."[15] Despite this cautious modesty, an exclusively disciplinary vantage point encloses quality within a black box, failing to integrate the user as a component of the appraisal of quality.

The Managerial (Quantitative) Theories on Quality

In the second set of theories on quality, managerial definitions oppose the disciplinary synthesis with quantitative analyses and quality control indicators typical of industrial production.[16] In Europe, the 1990s witnessed a qualitative managerial turn culminating in the European Council voting on a "resolution on quality" in 2000.[17] Here, quality is at the center of a triadic system whose component parts (cost, time, and scope) point to efficiency. Each of these three terms is obviously measurable, and the third often refers to a scale or a range of products. First formulated in 1987, ISO 9001 outlined the criteria for a quality management system focusing on the user as a consumer. Systems of quality management as well as "quality rating and improvement systems" culminated, in the UK, in the establishment of "Design Quality Indicators" (DQI) under the direction of Sunan Prasad in 2004.[18] DQI is a toolkit meant to measure and evaluate the design quality of buildings in the aim of improving the built environment. It is a reinterpretation of the Vitruvian triad of firmness, commodity, and delight into functionality, build quality, and impact. The development of the toolkit was supported by the construction industry in Great Britain, and it could only be applied by approved facilitators.

In 2009, the Commission for Architecture and the Built Environment (merged into the Design Council in 2011) published a series of case studies on libraries, schools, hospitals, and universities, launching a *Minimum Design Standards* guidebook in that same year. In a report published in 2010, it stated that "Improving the design of new housing argues that the current system of building regulations, planning policy and funding has created a framework for housing

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[15] Juliet Odgers, Flora Samuel, "Designing in Quality," in Allison Dutoit, Juliet Odgers Juliet and Adam Sharr, *Quality out of Control (Standards for Measuring Architecture)*, (New York: Routledge, 2010), 41-54.

[16] Fred Nashed, *Architectural Quality Control, An Illustrated Guide,* (New York: McGraw-Hill, 2005).

[17] Patrick T. Harker, (Ed.), *The Service Productivity and Quality Challenge,* (Dordrecht: Springer, 1995).

[18] Sunan Prasad, "Clarifying intentions: the design quality indicator," *Building Research & Information,* Vol. 32, 6, 2004): doi.org/10.1080/0961321042000312376. Charles Nelson, *Managing Quality in Architecture: Integrating BIM, Risk & Design Process,* (New York: Routledge, 2017).

standards that is confused, overlapping and sometimes contradictory."[19] This willingness to measure is amplified by the systematic recourse to Building Information Modelling (BIM) in the construction, management, and design of buildings. It intends to address the policy principles required to meet environmental commitments and the basic needs of communities and residents. Recent approaches in "decision-making" reintroduce emotion and intuition, but these remain limited in a field dominated by standards and norms.[20]

The Ethical (Socio-Anthropological) Theories on Quality

Between the first two seemingly irreconcilable poles, resides a spectrum of multidisciplinary approaches focusing on social and ethical dimensions, as well as on cultural determinants (the latter in particular for heritage considerations).[21] As previously underlined, policies on architecture in Europe have considered quality as a public matter and a dimension of "public good" since the 1980s. Published in Paris in 2006, the collective book directed by Rainier Hoddé, *Qualités architecturales, (conceptions, significations, positions)*, is the output of a national research program dedicated to the mapping of quality in architecture and related fields. It addresses the definitional spectrum by distinguishing three kinds of representations.[22] The first explores the disciplinary mazes of architectural design with qualities. The second considers the ways in which the public or users—in the sociological sense of the term—appreciate qualities or non-qualities. The third representation ventures into larger territories—either speculative or empirical.[23] Throughout the book, quality is considered as a collective construction, while the "fabrication of architectural judgment" is best observed in the context of architectural competitions and through the recognition of design excellence via awards and prizes. For Rathier et al. "The detailed analysis of the work of the experts and the jury shows how the making of judgment is based on an approach that combines both analytical reasoning that mobilizes criteria and synthetic reasoning that relies more on the intuitive

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[19] Design Council, "Report: Improving the design of new houses," https://www.designcouncil. org.uk/resources/report/improving-design-new-housing. Accessed May 12, 2021.

[20] Lentje Volker, *Deciding about Design Quality (Value judgements and decision making in the selection of architects by public clients under European tendering regulations)*, (Delft: Sidestone, 2010). Charles Nelson, *Managing Quality in Architecture: Integrating BIM, Risk & Design Process*, (New York: Routledge, 2017).

[21] Thomas Fisher, *The Architecture of Ethics*, (New York: Routledge, 2019), Introduction. Françoise Choay, *l'Allégorie du patrimoine*, (Paris: Seuil, 1996).

[22] Rainier Hoddé (Ed.), *Qualités architecturales, conceptions, significations, positions*, (Paris: Éditions Jean-Michel Place, 2006), 13-17.

[23] Ibid., 13.

dimension."[24] The sociological approach opens the issue of quality and brings along the realization that there is a lack of clarification on what makes sense for users. In this socio-anthropological approach, qualities are relayed by multiple actors (e.g., sponsors, managers, politicians, and design professionals). As underlined by Hoddé, qualities are forcefully diminished when one or more relays are weakened.[25] By recentering the quality debate on the contemporary issue of "social value" and reintroducing methods like "post-occupancy evaluation," the sociological and anthropological frameworks open the debate to a plurality of voices (minorities included) and recognize "intangible impacts" as ways to address the "black box" of quality.[26]

So far, we have summarized a literature review identifying three current sets of theories on quality: (1) a theory centered on definitions of the discipline and relying on synthetic captures of quality; (2) a theory centered on managerial approaches and relying on quantification; and (3) a more recent theory examining the ontology of quality from an ethical perspective that is attentive to inclusive practices.

In the second half of this chapter, we refer to these non-mutually exclusive definitions of quality to make distinctions between representative awards at regional, national, and international levels, thus contributing to a categorization of historical and contemporary awards in the built environment.

Awards as Disciplinary Synthetic Views on Quality

This first category of awards is comprised of those that have historically aimed to recognize excellence in the discipline of architecture. Examples include the Concours Godecharle in Belgium, the American AIA Gold Medal, the RAIC Gold Medal (the AIA's Canadian equivalent), the Governor General's Medal, the Richard H. Driehaus Prize, the Pritzker Prize, the Mies Van der Rohe Award, and the more recent Stirling Prize. All these awards share a common denominator: excellence, as the epitome of quality, is a synthetic vantage point.

Some of them have also clearly stood the tested of time. Take, for example, the historically important Concours Godecharle, an award that has been active in Belgium since 1881. It is in some ways analogous to the Prix de Rome (established

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[24] Francis Rathier, Michel De Fornel, and Françoise Rathier, "La fabrication du jugement architectural. Les moments d'une pratique de sélection à l'occasion du Palmarès de la réhabilitation" in Rainier Hoddé (Ed.), *Qualités architecturales, conceptions, significations, positions*, (Paris: Éditions Jean-Michel Place, 2006): 69-82, 80. My translation.

[25] Rainier Hoddé (Ed.), *Qualités architecturales, conceptions, significations, positions*, 17.

[26] Flora Samuel, Eli Hatleskog (Guest Eds), "Social Value in Architecture," *Architectural Design*, V. 90, 4, (July 2020). Jacqueline Vischer, "Towards a user-centred theory of the built environment," *Building Research Information*, 36, 3, (2008): 231-240.

in France in 1663), since it integrates architecture in the great ensemble of the Fine Arts, having created categories for a sculpture prize, a painting prize, and an architecture prize. It is aimed at recognizing young artists under 35 years of age, and the selection process is essentially based on an authoritative "jury composed of the most famous artists of Belgian architecture."[27] The Concours Godecharle is a distinctly disciplinary award since the notable absence of any specific criteria is in conformity with the principle of a synthetic grasp of excellence.

The AIA Gold Medal of the American Institute of Architects, which has been awarded since 1907, aims at "recognizing individuals whose work has had a lasting influence on the theory and practice of architecture."[28] Only one award is given each year, and the synthetic criteria are meant to define quality through excellence and impact through certain formulations:

- *demonstrated great depth and breadth having a cumulative effect on the profession of architecture*

- *addressed the future of architecture while honoring its tradition*

- *transcended or united specific areas of expertise*

- *become widely known—by architects, designers, educators, and the public—for the quality of their work.[29]*

The AIA Gold Medal aims at recognizing an emblematic figure of the discipline, foregoing specific consideration of any one particular architectural work.

Three of the oldest awards in the Canadian context appear to function like the AIA Gold Medal does. These are the Massey Medal (later becoming the RAIC Gold Medal; awarded by the Royal Architectural Institute of Canada since 1930), the Médaille du Mérite de l'Ordre des Architectes du Québec (since 1951), and the Governor General's Medal of Architecture (organized by the Royal Architectural Institute of Canada and the Canada Council for the Arts since 1950). For the Governor General's Medal of Architecture, the awarding principle is closely modelled on the AIA medal in its search for a representation of excellence: "The primary criterion will be the architectural artistic merit of the design, including: conceptual clarity, compatibility with the site, detailing, innovation and uniqueness,

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[27] Concours Godecharle, "Critères de sélections, Les jurys des concours Godecharle d'architecture," http://www.godecharle.be/about.php. Accessed May 12, 2021.

[28] American Institute of Architects, "Gold Medal," https://www.aia.org/awards/7046-gold-medal. Accessed May 12, 2021.

[29] Ibid.

sustainable design."[30] Formulated as such, none of these criteria are strictly measurable, and the selection relies solely on the authority of the jury members and the deliberation process.

The "awards as disciplinary (synthetic) views of quality" category includes all prizes that seek a generic horizon of excellence. For example, although the Richard H. Driehaus Prize (established in 2003) purposely focuses on a neo-classical value system, it nevertheless seeks to honor "[...] a living architect whose work embodies the highest ideals of traditional and classical architecture in contemporary society."[31]

Perhaps more representative of contemporary values, it is also in this category that we would locate three of the most prestigious prizes in contemporary architecture at the international scale: the Pritzker Prize (founded in 1979), the Mies Van der Rohe Award (founded in 1988), and the Stirling Prize (founded in 1996).

The Pritzker Prize, sometimes referred to as the Nobel Prize of architecture—with the caveat that the awarded amount of US$100,000 is barely 10 percent that of the Nobel Prize—is awarded to an architect or architects in tandem and operates on the principle of nominations. Nominees are expected to have a strong body of built work, and the organization run by the Pritzker Family particularly values nominations from past winners.[32] This principle of co-optation likely explains why the list of laureates from 1979 to 1991, from Philip Johnson to Robert Venturi, seems to be a gathering of the white male elite of the Western world. The scandal caused by the decision to exclusively award the prize to Robert Venturi in 1991 at the expense of his associate Denise Scott-Brown, forced the organizers to adapt the terms of reference and to allow professional partners to be award recipients as well. The 2020 winners, Farell and Shelley, were presented as symbols of the profession's openness, while the 2021 winners, Lacaton and Vassal, were praised for their innovative and ecological principles of "non-demolition" in the social housing economy. One might therefore observe a slight shift in the Pritzker value system from the "awards as disciplinary (synthetic) views of quality" category to the "ethical socio-anthropological" category, due to a newfound openness to social values of equity and inclusion. However, the disciplinary tendencies may be more ingrained than this shift may lead us to

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[30] Royal Architectural Institute of Canada, "Governor's General Medal of Architecture, Terms of Reference," RAIC, 2017. See https://raic.org/awards/governor_generals---2020-recipients. Accessed May 12, 2021.

[31] Driehaus Prize, "Nomination Process. Guidelines for Open Nominations," https://architecture.nd.edu/news-events/events/driehaus-prize/nomination-process/. Accessed May 12, 2021.

[32] Pritzker Prize, "The Pritzker Architecture Prize, Purpose," https://www.pritzkerprize.com/about. Accessed May 12, 2021.

believe; the Pritzker is a distinction that continues to award bronze medallions on the backs of which, since 1987, is the clear inscription of the disciplinary Vitruvian triad of firmness, commodity, and delight.[33]

Compared to the Pritzker, the general selection process of the Mies Van der Rohe Award seems democratically sophisticated. It honors an outstanding work of contemporary architecture in the European Union, and the candidates are not individuals, but buildings that are nominated by the national associations. Essentially, it is meant to "acknowledge and reward quality architectural production in Europe."[34] A jury and an advisory committee "composed of some of the most prestigious European cultural entities in the field of architecture" is invited to select five works from all participating countries after an advisory committee has narrowed the field to 20 works from all over Europe.[35] Remarkably, the deliberation appears limited since the final choice is based on the principle of a majority vote akin to some democratic electoral systems. Thus, one cannot confidently speak of an analytical assessment of quality, let alone a measurement.

Last but not least in this first category, the Royal Institute of British Architects' Stirling Prize is "awarded to the best building in the UK."[36] The RIBA actually preceded the AIA in the gold medal tradition considering the RIBA Gold Medal was first awarded in 1848 to Charles Robert Cockerell. But when it comes to recognizing buildings rather than individuals, the Stirling Prize is now considered more prestigious. Furthermore, a principle of recognition of prizes already gained is at work; six shortlisted buildings are chosen from a long list of buildings that have already received a RIBA Award. The question of the judging criteria remains ambivalent, however, as does the very possibility of measuring quality. In the FAQ section of the RIBA website, an answer underlines the duality between deliberation and measuring in the case of environmental performance:

> "Q: I can't provide quantifiable sustainability data—can I still enter?
>
> A: If it's not possible for your project to produce quantifiable data either because of its size, or because it does not provide climatic enclosure, you must note this and explain the reasons in the 'Further Information' field on the sustainability form."[37]

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[33] Pritzker Prize, "History," https://www.pritzkerprize.com/about. Accessed May 12, 2021.

[34] European Union Prize for Contemporary Architecture, "EUmiesaward," https://miesbcn. com/prize/. Accessed May 12, 2021.

[35] European Union Prize for Contemporary Architecture, "Prize rules," https://miesarch.com/ about-the-prize/rules. Accessed May 12, 2021.

[36] Royal Institute of British Architects, "RIBA, Awards," https://www.architecture.com/awards-and-competitions-landing-page/awards. Accessed May 12, 2021.

[37] Royal Architecture Institute of British Architects, "Awards FAQs," https://www.architecture. com/awards-and-competitions-landing-page/awards/help-and-contact. Accessed May 12, 2021.

Awards as Managerial Quantitative Views on Quality

Is it possible to manage a quality assessment process in the same way that it is possible to manage a project in the built environment? Such a question contains a profound paradox, for if the answer is no, like many proponents of the disciplinary (synthetic) view of quality argue, then one might ask: What is project management succeeding in controlling, if not the qualities of the project itself? To better understand how an award organization can implement a rigorous process that incorporates one or more forms of quality measures, one must first consider how the selection process unfolds.

It may come as a surprise to discover that we would locate a historical award like the famous Grand Prix de Rome (established as early as 1663 by the Ecole des Beaux-arts de Paris), in the managerial category rather than in the disciplinary (synthetic) one. However, it is rather evident upon inspection that one of the main functions of the Prix de Rome was to reproduce an elite, and that the themes imposed in the annual competitions showed little social concern. Whether it was for a "hospice in one of the high mountains of the Alps" (1864), a "palace of justice for Paris" (1875), a "colonial palace" (1909), or any number of projects, candidates had to design or draw a project; in doing so, the qualitative process of the Prix de Rome, in its original form, was analogous to an architectural competition.[38] In terms of judging quality, comparability was a much more highly weighted factor than it is in contemporary prize juries, and the principle of testing within a controlled time frame was in fact a form of management. That said, the disciplinary vision and the establishment of a standard had little difficulty in regaining the upper hand since each project was always associated with a "patron d'atelier" or "workshop master," and the honor roll never failed to mention the names of the masters. This award, which gave rise to several region-specific iterations in the USA, Belgium, Holland, and Canada, was organized in France until 1967. A victim and, to put it bluntly, an emblem of the 1968 reform movements, the last competition's theme had attempted a political opening for "a house of Europe in the hypothesis of the development of the center of Paris" (1967).[39] The French Prix de Rome should therefore be classified as balanced between the disciplinary (synthetic) and the managerial (quantitative) categories.

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[38] La Grande Masse des Beaux-Arts, "Concours de Rome d'Architecture, Les Grands Prix de Rome de 1864 à 1967," https://www.grandemasse.org/PREHISTOIRE/?c=actu&p=Grands_Prix_Rome _Concours_Architecture_1864-1967. Accessed May 12, 2021. https://www.grandemasse.org/ PREHISTOIRE/?c=actu&p=Grands_Prix_Rome_Concours_Architecture_1864-1967

[39] See the official website of "La grande masse des beaux-arts," https://www.grandemasse.org/ PREHISTOIRE/?c=actu&p=Grands_Prix_Rome_Concours_Architecture_1864-1967. Accessed May 12, 2021.

The evolution of prizes in the French context shows a tendency to move away from the disciplinary tradition rooted in the old culture of the École des Beaux-arts. Perhaps this explains why more recent prizes such as the Prix de l'Équerre d'argent (organized since 1960), or the Prix des Albums des Jeunes Architectes et Paysagistes (AJAP; organized since 1980), have set up procedures that are more open to a diversified assessment of quality—in comparison to those in force in the great American prizes of the AIA or even in the Pritzker Prize. The Prix de l'Équerre d'argent has always been controlled by a publishing body. It was run by the magazine *L'Architecture Française* from 1960 to 1974 and was taken over by the magazine *Le Moniteur des travaux publics et du bâtiment* from 1983 onward.[40] The juries are notably varied; they are composed of architects, critics, and even real estate developers. The prize itself is meant to reward both architects and their clients, thus emphasizing their role in quality making. Here, built works are rewarded and transformed into emblems of quality. Given the large number of programs related to collective and social housing, this prize could be seen as oscillating between the managerial and ethical categories. The Prix des Albums des Jeunes Architectes et Paysagistes (i.e., the Albums of Young Architects and Landscape Architects) rewards young talent under 35 years of age.[41] The projects are selected and appraised by professionals of the French territorial networks, and the experts can only judge the constructions that are in their regional area. Additionally, an analytical grid ensures the measurement of quality according to building design, representation, realization, or even client relationship. If this prize resembles a disciplinary recognition by the prestige it confers to a person, note that there's the added caveat that only built works are evaluated by so-called experts.

This second category also includes a series of more technical awards such as the CTBUH Skyscraper Awards (organized by the Council of Tall Buildings and Urban Habitats since 2002). Evaluated based on their technical performance, tall buildings are screened against a detailed list of criteria and can be classified in up to 18 categories, some of which are directly related to engineering disciplines (e.g., structural, geotechnical, fire and risk, etc.). The measure of excellence particularly emphasizes the importance of environmental performance: "The project advances seamless integration of architectural form, structure, building

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[40] AMC, "Équerre d'argent," https://www.amc-archi.com/equerre-d-argent/. Accessed May 12, 2021.
[41] See the official website of the Cité de l'architecture et du patrimoine https://www.cite delarchitecture.fr/fr. Accessed May 12, 2021.

systems, sustainable design and wellness strategies, innovative space configurations and life safety for its occupants."[42]

Within the list of awards based on technical performance can be found many recent distinctions awarded to buildings that perform best environmentally. The Green Awards series really took over in the 2000s. In the Canadian context, for example, more than a quarter of the awards created since 2000 are focused on sustainable development.[43] Their widespread inauguration can be traced back to the "Mention in Sustainable Development" of the Ordre des Architectes du Québec in 2005. This was followed by the "Green Building Award of Excellence" of the Royal Architectural Institute of Canada and the Canadian Green Building Awards in 2010. The latter two are jointly organized by the Canada Green Building Council and *SAB Magazine* and have quickly become the field's benchmarks for eco-friendliness, particularly in terms of the evaluation and selection process.[44] All these awards are progressively moving from the evaluation of technical performance to the integration of social and cultural dimensions. The Royal Architectural Institute of Canada's Green Building Awards criteria set out considerations regarding measurability while acknowledging limitations as evidenced by the 2020 revision:

> The award recognizes excellence in building design that significantly reduces or eliminates the negative impact of buildings on the environment, enhances occupant and community health and wellbeing, provides for ecological restoration or regeneration. Seven core areas will be considered:
>
> - Location and transportation measures
> - Sustainable site planning
> - Safeguarding water and water efficiency
> - Operational & embodied carbon and energy efficiency
> - Health and environmental impact of materials and resources
> - Indoor environmental quality
> - Design excellence and innovation
>
> *Although more difficult to assess and measure at this time* [emphasis mine], additional consideration should be given to innovative project designs incorporating resiliency and adaptation, circularity and regeneration,

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[42] Council on Tall Building and Urban Habitat, "CTBUH Annual Awards, Categories," https://awards.ctbuh.org/categories/. Accessed May 12, 2021.

[43] Atlas on Research on Exemplarity in Architecture and the Built Environment, https://architecture-excellence.org/national/. Accessed May 12, 2021.

[44] Canada Green Building Council, "CAGBC Awards," https://www.cagbc.org. Accessed May 12, 2021.

social equity and accessibility as co-benefits of a broader application of holistic sustainability principles.[45]

In the register of management and quantification, several awards are dedicated to school buildings. Such is the case of the LEsolutions Planning and Design Awards (created in 2021 by the Association for Learning Environments), which is based on a very detailed grid that divides five sets of criteria into nearly 50 points for consideration.[46]

Beyond the more technical or environmental awards, there has been a recent evolution even in historic awards, such as those administered by the American Institute of Architects. We have already classified the famous AIA Gold Medals in the disciplinary (synthetic) category; however, we must not ignore the brand-new AIA Architecture Awards, created in 2016 to honor outstanding buildings in the managerial (quantitative) category. Indeed, in 2019 the AIA adopted the Framework of Design Excellence along with an elaborate set of guidelines and requirements "to assess project performance."[47] In the current wording, a hesitation with regard to the problem of quantification can be detected: "While projects submitted do not need to address all the measures included in the framework, they do need to highlight how they perform in this context and highlight relevant narratives and metrics when applicable."[48] As we have underlined for the Prix de l'Équerre d'Argent, the jury is now in part composed of developers or clients, but it must include a minimum of 6 architects out of 9 members. Clearly, there is still some ways to go before this type of award meets all the values of equity and inclusion that are becoming more and more crucial at the turn of the 2020s. Note, however, that the AIA Cote Top Ten Awards—which for all intents and purposes are among the first sustainability-related awards from 1997 onward—have incorporated a requirement to integrate the principles of Post-Occupancy Evaluation as of 2017, thereby signifying a need to include more metrics in qualitative evaluation.

Awards as Ethical and Socio-Anthropological Views on Quality

If the Pritzker Prize can be seen as emblematic of a disciplinary definition of quality, then the Aga Khan Awards for Architecture (founded in 1977 by the Aga Khan Trust for Culture) have a distinctive status. Their avowed mission to open

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[45] We underline. See Royal Architecture Institute of Canada, Green Awards, Terms of Reference 2020. https://raic.org/raic/awards-excellence-green-building. Accessed May 12, 2021.

[46] See the official website: Association for Learning Environments, https://www.a4le.org/page LEsolutions Awards. Accessed May 12, 2021.

[47] American Institute of Architects, "AIA Architecture program," https://www.aia.org/awards/7511-architecture. Accessed May 12, 2021.

[48] Ibid.

up the discipline to non-Western cultures, their inclusive objectives, and an evaluative process based on nominations and on-site examination of qualities are all unique attributes. These attributes exist within a recent series of awards geared toward ethical and socio-anthropological issues—issues that are often underestimated if not neglected by many other forms of recognition of excellence. As outlined in the official mandate of this award, which is granted in three-year cycles, "[it] 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."[49] Particular attention is given to building schemes that use local resources and appropriate technology. Also, the awarded sum of US$1,000,000 is particularly significant in that it approaches financial reward standards set forth by the Nobel Prize. The Aga Khan Awards are based on a network that aims to "empower communities and individuals, often in disadvantaged circumstances, to improve living conditions and opportunities, especially in Central and South Asia, the Middle East and sub-Saharan Africa."[50] Unlike a great majority of awards in the world (which are less generously supported by private funds), the jury for the Aga Khan Awards selects a shortlist of approximately 20 projects that are then subject to careful on-site reviews by experts in the field.[51] The procedure consists of detailed report drafting by experts and at least two runs of deliberations. Reviewers report on projects located outside their native countries and verify project data. In addition to submitting photographs, slides, and architectural drawings, architects are asked to complete a questionnaire regarding use, cost, climatic factors, construction materials, structural integrity, ongoing maintenance, and the project's contextual significance. The typical anthropological tension between nature and culture is at stake here.

This category of awards points at ethical determinants of quality with prizes designed specifically to address issues of equity and inclusion in the professions of the built environment. The ARVHA Awards for Women Architects (organized in France since 2013 by the Association for Research on the City and the Habitat), has an explicit mandate: "The purpose of this award is to highlight the works and careers of women architects, so that young women architects can be inspired by existing female role models, and to encourage parity in a profession that is heavily male-dominated."[52] Recent statistics regarding these statements reveal a

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[49] "About the Aga Khan Award for Architecture," https://www.akdn.org/architecture. Accessed May 12, 2021.

[50] "The Aga Khan Award for Architecture," https://www.akdn.org/aga-khan-award-architecture-0. Accessed May 12, 2021.

[51] Aga Khan Award for Architecture, "Review and selection procedures," https://www.akdn.org/review-and-selection-procedures. Accessed May 12, 2021.

[52] Femmes Architectes, "Résultats du prix des femmes architects de l'année 2020," https://www.femmes-archi.org/. Accessed May 12, 2021.

very high female participation rate and a clear positive impact engendered by the initiative. In 2020, 465 applications were examined, and 1500 projects were presented. Four prizes were awarded: Woman Architect awarded for her completed projects, an Original Work completed by a woman architect, a special mention for a Young Woman Architect under 40 awarded for her projects, and an International Award.

Some awards specifically dedicated to empowering developing countries can display a paradoxical role in a post-colonial era. Such is the case with the Africa Architecture Awards organized by Saint-Gobain, a renowned glass manufacturing company that launched these awards in 2015, with the intention of creating a "platform for conversation [and] recognition."[53] However, for unclear reasons, it appears that these awards were discontinued in 2017, according to information (or lack thereof) on the Saint-Gobain website. Without prejudging what may have caused this suspension, it can be noted that the procedures also had the purpose of standing apart from the major international awards which we have previously designated as discipline-oriented:

> Rather than adopt the more conventional categories of other global awards programs, the Master Jury will approach the Africa Architecture Awards through a values-based system around the following three criteria: Innovation […], Identity – projects that deal sensitively and innovatively with heritage and tradition; that embody cultural sensitivity and contextual interpretation; […] and that attempt to translate traditional ways of building/occupying space into modern and contemporary contexts; Implementation – the energy and inventiveness required in Africa to create and implement projects in markets with varying levels and scales of economic government support and infrastructure.[54]

Interestingly enough, there is a new generation of environmental awards that is moving toward a complete redefinition of quality. We are not so much talking about a synthetic approach—considered too focused on disciplinary recognition— but about a multidisciplinary approach that intends to constitute itself as a meta-discourse. In this category, the notion of "Green Design" is now considered to be insufficient and is thereby redefined alongside the concept of "Good Design." Such is the case for the new "Green Good Design Awards," which is founded by a consortium of international authorities: The European Centre for Architecture

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[53] Saint-Gobain Africa Architecture Awards, "Africa Architecture Awards," https://www.saint-gobain-africa.com/en/groupe/africa-architecture-awards#:~:text=The%20Africa%20Architecture%20Awards%20is,from%20across%20the%20African%20continent. Accessed May 12, 2021.

[54] Ibid.

Art Design and Urban Studies and The Chicago Athenaeum (Museum of Architecture and Design). The trademark Good Design Award was founded in Chicago in 1950 (by Eero Saarinen, Charles and Ray Eames, and Edgar Kaufmann, Jr.) to promote modernism in the eyes of the public. Nearly seven decades later, this humanistic commitment has now been coupled with a global vision and a mandate to promote several environmental ideals. These ideals go beyond the inherited principles of the modern movement: "This new design approach centers on the idea of repairing our worldwide environments with sustainability and for total ecological restoration."[55] Although the trademark dates back to 2007, the first "Green Good Design Awards" were given in 2009.

Lastly, a series of awards managed by the Union Internationale des Architectes (UIA) are now specifically framing ethical issues through an "Architecture for All" program.[56] This is particularly explicit in the Prix UIA pour les Espaces Bienveillants et Inclusifs, which, for its third edition in 2021, attracted 91 applications from 35 countries. As underlined in the jury report: "All [projects] expressed awareness and respect for a sustainable environment. In most of the projects submitted, the diversity of human needs has been fully taken into account by people of all cultures, genders and abilities without any exclusion."[57]

Conclusion

Strangely enough, in the long history of architecture, the introduction of the notion of quality remains a recent phenomenon, marked by the 1987 generalization of ISO 9001 norms on quality by the International Organization for Standardization (following an initiative by the British Standards Institution). A more comprehensive investigation than the one presented in this chapter would require a history of ISO 9001, including what it owes to: the theories of value, the theories of project management, and even to the sociological theories of use and reception.

Nonetheless, quality cannot be considered a timeless absolute, for it remains dependent not only on the relevant zeitgeist, but also on the many geographical,

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[55] The Chicago Athenaeum Museum of Architecture and Design, "Green Good Design: Design a Better World Now," https://www.chi-athenaeum.org/about-green-good-design.html. Accessed May 12, 2021.

[56] "The International Union of Architects (UIA), Region IV Work Programme on Architecture for All," http://uiawpafa.hkia.net as well as https://www.uia-architectes.org/webApi/fr/working-bodies/work-programmes/architecture-pour-tous.html. Accessed May 12, 2021.

[57] "UIA, Union Internationale des Architectes, Lauréats: Prix pour les espaces bienveillants et inclusifs, édition 2020/2021," http://zvin.mjt.lu/nl2/zvin/uwpy8.html?m=AMAAAJ6xKyMAAcpoU44AAG6p1bMAAUG3dzwAAB4pAAX_PwBgistR7dVMUQEbTViNg23r9dS7wQAFvp4&b=afd58bc7&e=1b7a63de&x=1mHNAifR08_V97fb9ZvFc2UVSO8_ANxM3hgdgFcgW88. Accessed May 12, 2021.

political, cultural, social, and anthropological determinants. Focusing on the historical dimension, it is safe to postulate that a brand-new building awarded in 2020 may no longer be an emblem of quality in 2025 for at least one reason: it has not yet been subjected to the test of time and use. This observation should be of prime concern for many award organizations in the built environment.

Of the three categories that we have identified, only the second, which we coined "managerial," would a priori meet the requirement of a correlation between the recognition of quality through awards and through reproducible processes for quality assessment (though it is still not necessarily measurable). By declining measurement in favor of a solely holistic view of the project, the so-called "disciplinary" approaches reject the Popperian principle of refutation, even if these prizes—like others in many disciplines—are often regenerated by controversies, as was brilliantly shown by James E. English.[58] Finally, the so-called "socio-anthropological" approaches, by displaying targeted axiological objectives, also run the risk of restricting the general scope of the distinctions to these same ethical, social, or anthropological concerns. It could be argued that some environmental prizes that fall into the second category because of their demand for comparability and measurability are also targeting these sustainability issues to the detriment of a vision. However, the discussion is far from over because introducing elements of measurement into the judging process prior to awarding a prize is not enough; the recent evolution of environmental prizes (i.e., Green awards) is particularly revealing of the tension between deliberation and measurement in qualitative judging today.[59]

It is possible to delineate some explanatory remarks hinting at the predominant role of images in judgment, the ambiguity of award criteria, the lack of post-occupancy or time-based evaluations, and the superficiality of jury reports which are often filtered by communication purposes. In reverse image, these gray areas indicate what is needed to meet legitimate demands for quality markers and shareable exemplary cases to ensure quality thresholds for public buildings and places.

We had hypothetically set aside all medals awarded to individuals as measures of quality. Why shouldn't the hiring of an architect's office which has received several awards of excellence be considered a "guarantee of quality"? Perhaps in the same way that this hypothetical scenario would not guarantee that these architects would win all future competitions, so too could their buildings not be

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[58] James English, *The Economy of Prestige: Prizes, Awards, and the Circulation of Cultural Value*, (Cambridge, Mass.: Harvard University Press, 2005), chapter 8, 187-196.

[59] Carmela Cucuzzella, *Analyzing Eco-Architecture Beyond Performance*, (Montreal: JFD, 2020). Introduction.

expected to win every single award. The very legitimacy of recognitions through awards is obviously at stake here.

A difficult question remains: what would it take for awards to become acceptable processes for quality assessment? The problem of the comparability of award-winning buildings is perhaps the biggest weakness of the architectural award system. How well buildings respond to their own specific contexts can hardly be compared (unless it is based on measurable attributes). This manifests itself as an issue for juries in granting awards since these competitions are logically based on comparing the various candidates and submissions. To give an award in the category of "cultural buildings" without any consideration for the intrinsic differences between an opera house, a library, and a museum paints a telling picture of the current state of disciplinary and professional assumptions. This ambiguous ground for comparison could be improved if awards were not based on applications, but rather on nominations within clearer categories (i.e., the award for the best elementary school can only be given within a group of elementary schools). While this would be a step in the right direction, geographical and socio-anthropological differences would remain problematic. It could also be argued that buildings that have won multiple awards in several categories and contexts have gone through a more rigorous comparative process. Unfortunately, said awards winners remain mere windows on quality, rather than true exemplars, given the absence of a comparative and analytical evaluative discourse. Finally, the fact that most qualitative assessments in awards rely on photographic files (often produced by professional photographers hired by applicants) is a contradictory limitation of most architecture awards. And it is a crucial one, considering the exponential increase of award organizations in the last two decades. As architecture critic Adele Weder wrote in an editorial piece in the *Canadian Architect* magazine in 2018: "The bestowing of an award on a remote, unvisited work of architecture is a leap of faith, an adjudicatory gamble, since design flaws can easily remain unknown to jurors. And yet the existence of these awards is crucial to architectural, culture, inspiration, promotion and understanding. What to do?"[60]

Perhaps we should recognize that quality is not only experienced but also a construction over time. Awards, as agents of quality recognition, need to be tailored to this fact. In their current form, most awards and prize act as mediators (or interpreters) of quality, similar to cultural mediators in the artistic world. These cultural agents play an economic role by negotiating value, and this pivotal role has been well studied by economists and represented by theories of value. This field of research still needs to be an open discourse in architecture. Initiatives

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[60] Adele Weder, "A Modest Proposal for Architecture Awards: make the judges experience the architecture," *Canadian Architect*, 5 (2018), 6.

must be taken in order for the judgment of quality in an award organization to stop being considered an obscure process—one that unfortunately operates behind closed doors within an echo chamber of values.

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Chapter 9
How Does Award Mediation Produce "Architecture Worlds"?
Typhaine Moogin (Université Libre de Bruxelles)

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Chapter 10
### What Can Students Learn from Architecture Awards?
Georges Adamczyk (School of Architecture, Université de Montréal)

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Appendix 4:
Focus on Architecture Awards in Canada

The figures and diagrams analyzed in this section come from the **Atlas of Research on Exemplarity in Architecture and the Built Environment** (AREA-BE) database (**www.architecture-excellence-org**) directed by the Canada Research Chair in Architecture, Competitions and Mediations of Excellence. The AREA-BE database project gathers award-winning projects and buildings in Canada and is an ongoing enterprise funded by the Social Sciences and Humanities Research Council of Canada and the Canada Foundation for Innovation.

4.1. Geographic Scope of Canadian Awards Over Time

Figure A.4.1: Number of Canadian Awards by Regional, National or International Scope from 1968 to 2020.

4.2. Regional Distribution of Canadian architecture Award Institutions

Figure A.4.2a: Number of Award Institutions in Canada by Region.
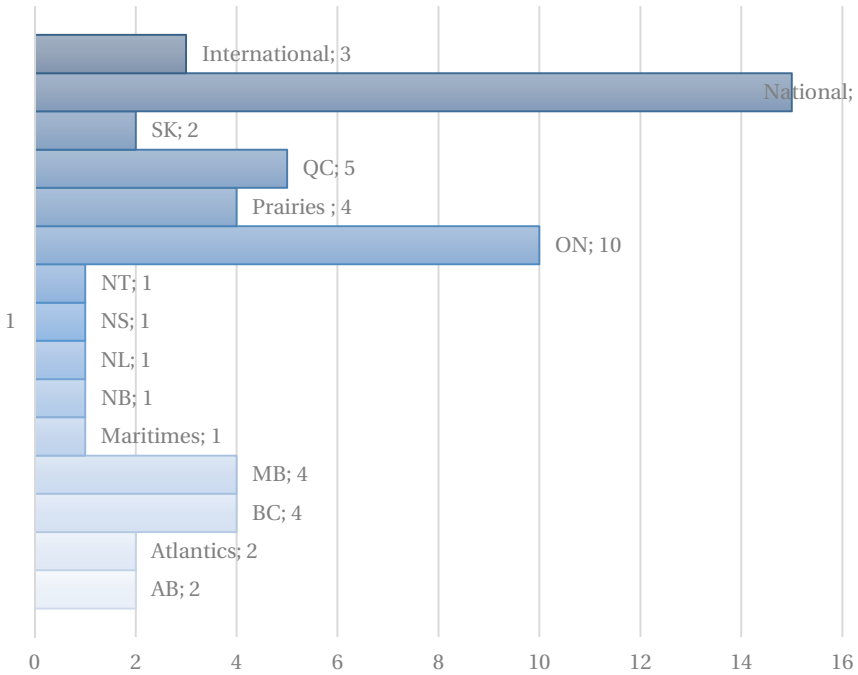
4.4. Variations in the Regional Distribution of Awards in Canada

The area in which architects or their projects are likely to receive awards. In Canada, we see that the number of awards that are national in scope is of an order of magnitude comparable to only Ontario or Quebec awards, for example. For example, more than 70% of the awards are national, or located in Quebec or in Ontario.
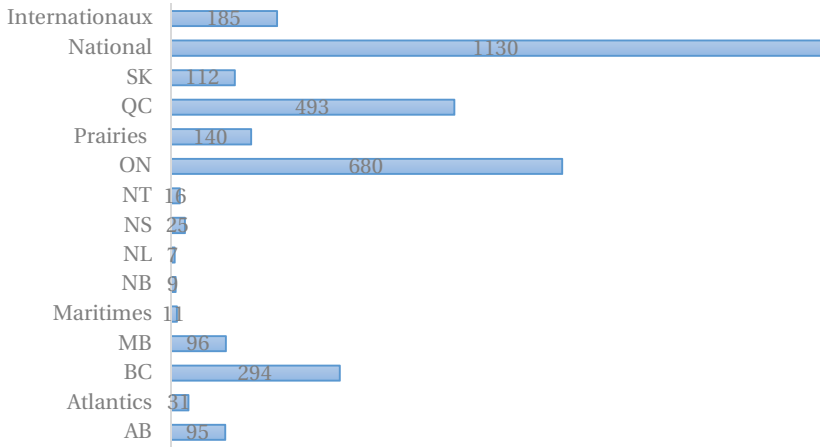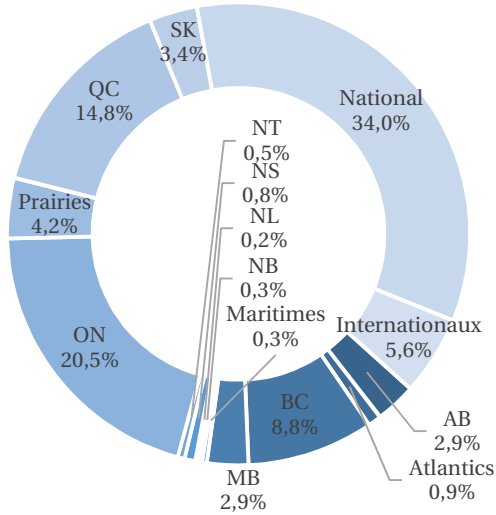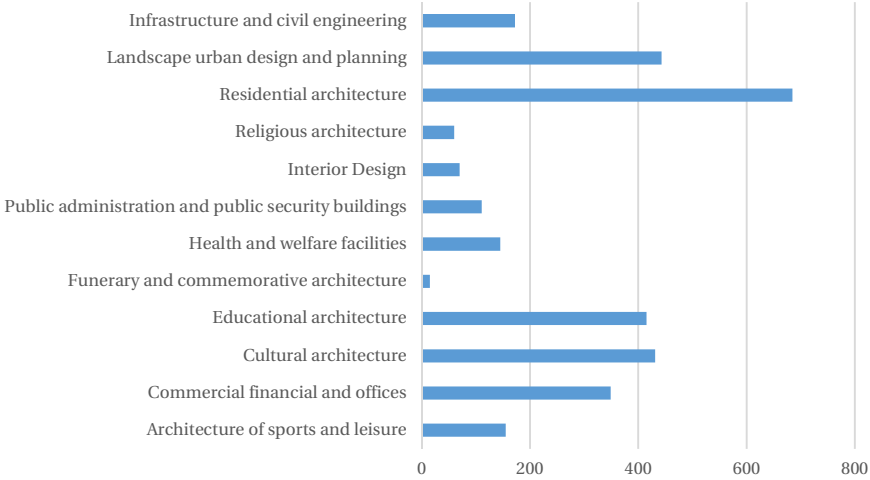
Figure A.4.4a: Number of Awards by Region.

Region	Number
Internationaux	185
National	1130
SK	112
QC	493
Prairies	140
ON	680
NT	16
NS	25
NL	7
NB	9
Maritimes	11
MB	96
BC	294
Atlantics	31
AB	95

Figure A.4.4b: Proportion of Awards by Region.

Region	Proportion
National	34,0%
SK	3,4%
QC	14,8%
Prairies	4,2%
ON	20,5%
NT	0,5%
NS	0,8%
NL	0,2%
NB	0,3%
Maritimes	0,3%
Internationaux	5,6%
AB	2,9%
Atlantics	0,9%
MB	2,9%
BC	8,8%

4.5 Number of Awards by Typology in Canada

Figure A.4.5: Number of Awards by Typology since 1968.

4.6. Typologies Awarded Over Time in Canada

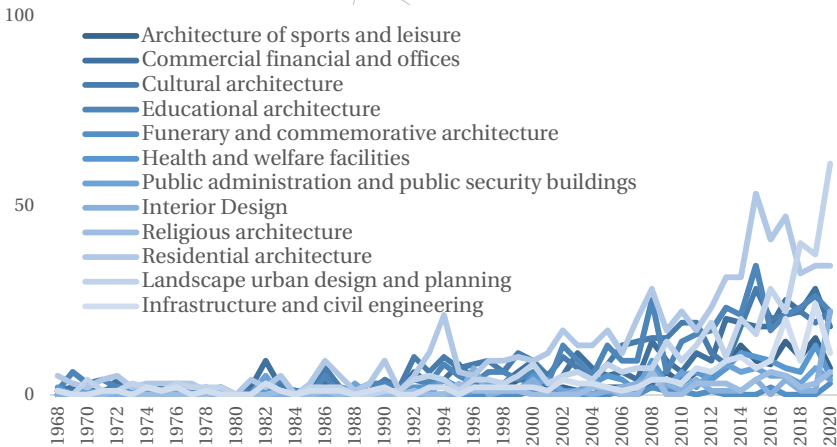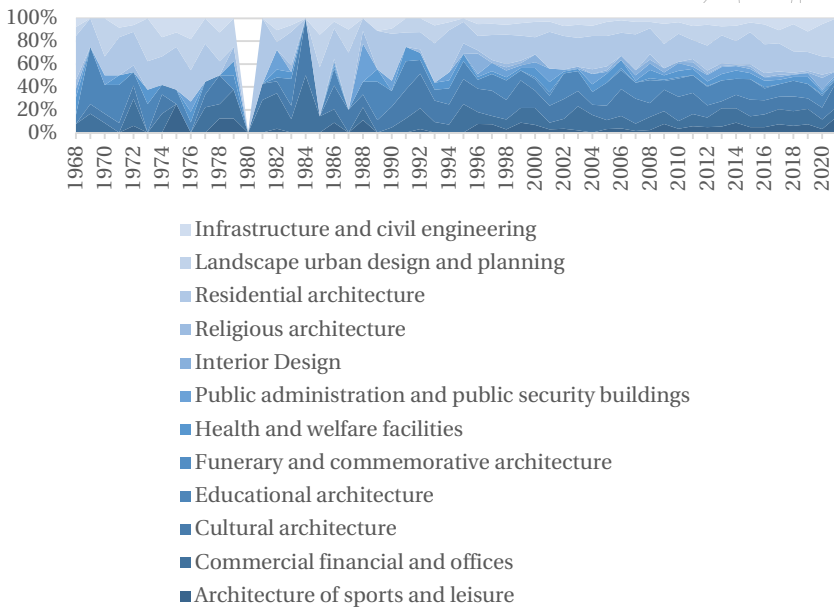**Figure A.4.6a**: Number of Awards by Typology from 1968 to 2020.

Figure A.4.6b: Proportion of Awards by Typology from 1968 to 2020.

- Infrastructure and civil engineering
- Landscape urban design and planning
- Residential architecture
- Religious architecture
- Interior Design
- Public administration and public security buildings
- Health and welfare facilities
- Funerary and commemorative architecture
- Educational architecture
- Cultural architecture
- Commercial financial and offices
- Architecture of sports and leisure

FOR MORE DATA, FIGURES AND CHARTS ON AWARDS PLEASE GO TO:
WWW.ARCHITECTURE-EXCELLENCE.ORG