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<td>Association for Learning Environments</td>
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<td>AANB</td>
<td>Architects Association of New Brunswick</td>
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<td>AIA</td>
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<td>Committee on the Environment</td>
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<td>AIBC</td>
<td>Architectural Institute of British Columbia</td>
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<td>AJAP</td>
<td>Albums des Jeunes Architectes et Paysagistes</td>
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<td>ALA</td>
<td>American Library Association</td>
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<td>arq</td>
<td>Architecture Research Quarterly</td>
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<td>BIM</td>
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<td>Canadian Architectural Certification Board</td>
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<td>CAGBC</td>
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<td>CAHP</td>
<td>Canadian Association of Heritage Professionals</td>
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<td>CASBEE</td>
<td>Comprehensive Assessment System for Built Environment Efficiency</td>
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<td>Centre Belgo-Luxembourgeois d'Information de l'Acier (Belgo-Luxembourg Steel Information Center)</td>
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<td>CEC</td>
<td>Campus Energy Centre</td>
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<td>CEFPI</td>
<td>Council of Education Facility Planners International</td>
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<tr>
<td>CEO</td>
<td>Chief Executive Officer</td>
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<td>Congrès Internationaux d'Architecture Moderne (International Congresses of Modern Architecture)</td>
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<td>CPRQ</td>
<td>Conseil du patrimoine religieux du Québec</td>
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<tr>
<td>CTBUH</td>
<td>Council of Tall Buildings and Urban Habitats</td>
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List of Acronyms

DAM Deutsches Architektur museum
DQI Design Quality Indicators
FAD Foment de les Arts i del Disseny
FAQ Frequently Asked Questions
HQE Haute Qualité Environmentale
HTNS Heritage Trust Nova Scotia
IRS Internal Revenue Service
LEED Leadership in Energy and Environmental Design
MIT Massachusetts Institute of Technology
NAAB National Architectural Accrediting Board
NCSC National Council on Schoolhouse Construction
NGOs Non-governmental organizations
NSAA Nova Scotia Association of Architects
OAA Ontario Association of Architects
OAQ Ordre des Architectes du Québec
OUV Outstanding Universal Value
PID Agence Productions Interface Design
PR Public relations or publicity
RAIA Royal Australian Institute of Architects
RAIC Royal Architectural Institute of Canada
RIBA Royal Institute of British Architects
RVTR Ripley Velikov Thün Raff
SABMag Sustainable Architecture & Building Magazine
SANAA Sejima and Nishizawa Associated Architects
SDGs Sustainable Development Goals
TAG technique + architecture + graphics
UBC University of British Columbia
UIA Union Internationale des Architectes
UK United Kingdom
UNESCO United Nations Educational, Scientific and Cultural Organization
UN SDGs United Nations Sustainable Development Goals
US United States
USGBC US Green Building Council
WAF World Architecture Festival
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<td>World Architecture News</td>
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<td>WorldGBC</td>
<td>World Green Building Council</td>
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<td>YYZ</td>
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About the Editors

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Professor, School of Architecture, Université de Montréal

Jean-Pierre Chupin, PhD, is a professor at Université de Montréal’s School of Architecture, where he holds the Canada Research Chair in Architecture, Competitions and Mediations of Excellence. He coordinates the interuniversity team of the Laboratoire d’étude de l’architecture potentielle (LEAP). Conducting research on contemporary issues in architecture, he has published on design thinking, analogical thinking, architectural quality, sustainability, tectonics, judgment, and imagination. An expert on architecture competitions and awards, he is the chief editor of two online databases of projects and buildings: the Canadian Competitions Catalogue (CCC; www.ccc.umontreal.ca) and the Atlas of Research on Exemplarity in Architecture and the Built Environment (AREA-BE; https://architecture-excellence.org).

Carmela Cucuzzella,
Professor, Design and Computation Arts, Concordia University

Carmela Cucuzzella is a professor in the Department of Design and Computation Arts at Concordia University, where she holds the University Research Chair in Integrated Design And Sustainability for the Built Environment (IDEAS-BE). She is also the founding co-director of the Next Generation Cities Institute (NGCI). She is a member of the inter-university and interdisciplinary team Laboratoire for the Study of Potential Architecture (LEAP). In 2020, she published two books. As sole author, Analyzing Eco-architecture Beyond Performance offers an overview of the current state of the field and constitutes a critical introduction to the study of environmentalism in architecture. Contrary to the technological and performative biases of most eco-design studies, the book helps to understand how meaning is embedded in all types of eco-architecture. And as co-editor with Dr. Sherif Goubran, Sustainable Architecture between Measurement and Meaning takes the reader on a journey that distances itself from the mainstream approaches for sustainable architecture. She is currently conducting research on the didactic phenomena of eco-art, architecture, and design in the city.

Georges Adamczyk,
Professor, School of Architecture, Université de Montréal

Georges Adamczyk is professor at the School of Architecture of the Université de Montréal. He was director of the school from 1999 to 2007. He is a member of the Laboratoire d’étude de l’architecture potentielle (LEAP). Previously, he was
professor of design at Université du Québec à Montréal from 1977 to 1999. He was part of the editorial board of ARQ Architecture Québec for ten years and continues to write regularly on architecture in Quebec. He acts as advisor on projects of public interest and on architectural competition juries. He has curated numerous exhibitions of Canadian architecture.
About the Authors

Dana Buntrock,
Professor, Department of Architecture, University of California, Berkeley
Dana Buntrock is the author of hundreds of articles on Japanese architecture and construction published in academic and trade presses, as well as two major books: Materials and Meaning in Contemporary Japanese Architecture: Tradition and Today (Routledge, 2010) and Japanese Architecture as a Collaborative Process: Opportunities in a Flexible Construction Culture (Spon Press, 2001). Over the years, this research has been generously supported by university funds, a Fulbright Fellowship and a post-doc from the Japan Society for the Promotion of Science and the National Science Foundation. Buntrock chaired the campus’ Center for Japanese Studies between 2016 and 2021. Organizing a symposium which brought together three Nobel Laureates and a member of a Nobel Prize Committee raised many questions about public agency, accountability and transparency in other awards, questions this chapter sets out to address.

Aurélien Catros,
PhD candidate, School of Architecture, Université de Montréal
Aurélien Catros is a PhD candidate directed by Jean-Pierre-Chupin and Bechara Helal at the Université de Montréal School of Architecture. He holds a master's degree in architecture from the École Nationale Supérieure d’Architecture de Lyon in France. His research is concentrated in the design-thinking field and in model theory in the digital age. More specifically, his doctoral research focuses on the causes and effects of transfers between physical and digital models during the architectural design process.

Adélie De Marre,
PhD candidate, Faculty of Environmental Planning and Design, Université de Montréal
Adélie De Marre is a PhD candidate in environmental planning and design at Université de Montréal. She holds a bachelor's degree in art history from Université Laval and a master's degree in built heritage conservation from Université de Montréal. She focuses her research on the use of the concept of natural beauty in the international recognition of protected areas. Specialized in UNESCO World Heritage issues, Adélie has worked at the International Council of Monuments and Sites in Paris. She has also been involved with the Canada Research Chair in Built Heritage, where she collaborated on the Oral Archives of the World Heritage Convention initiative.
Sherif Goubran,
Assistant Professor, Department of Architecture, The American University in Cairo (AUC).
Sherif Goubran is an assistant professor at the Department of Architecture in AUC. His work investigates the theory and practice of sustainability in the built environment. His research focuses specifically on the analysis of sustainability in building and the integration of sustainability imperatives in the architectural design process. His PhD, completed at Concordia University’s Individualized Program (INDI), investigated the intersection between sustainable building practices and Sustainable Development Goals (SDGs). Sherif Goubran holds a MASc in building engineering, with a thesis focused on energy efficiency in commercial buildings.

Typhaine MOOGIN,
PhD, Architect in the Architecture Unit of the Wallonia-Brussels Federation
Typhaine Moogin is a PHD architect (Université Libre de Bruxelles, 2019). Her research work focuses on mediation and architectural criticism. Her PhD thesis offered a reflection on the role of architectural awards in the construction of this discipline and its social field. Since 2017, She works as an architect at the Architecture Unit of the Wallonia-Brussels Federation where she is responsible for architectural policies, competitions and awards.

Lucie Palombi,
PhD Candidate, School of Architecture, Université de Montréal
Lucie Palombi is a graduate architect from École Nationale Supérieure d'Architecture de Versailles (France) and a doctoral student in the Individualized PhD program in architecture at Université de Montréal under the direction of Jean-Pierre Chupin. Her scientific project investigates the role of writing in architecture and makes the hypothesizes on an “architectural textuality.” Her hermeneutic and comparative approach aims to understand the symbolic and performative character of texts that accompany architectural projects, whether they be competitions, summaries for prizes of excellence, or more broadly, poetic writing.

Alexandra Paré,
PhD candidate, School of Architecture, Université de Montréal
Alexandra Paré is a PhD Candidate at the School of Architecture of the Université de Montréal. Funded by the Social Sciences and Humanities Research Council of Canada, her research focuses on contemporary elementary and middle school architecture. She holds a bachelor's and a master's degree in environmental design as well as a bachelor's degree in education. She is affiliated with the Canada Research Chair in Architecture, Competitions and Mediations of Excellence (CRC-ACME) and the interuniversity team of the Laboratoire d’étude de l’architecture potentielle (LEAP).
Marco L. Polo,
Professor, Department of Architectural Science, Toronto Metropolitan University
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This research on architectural awards is at the crossroads of two funding sources: it was initiated by the Université de Montréal’s Research Chair on Competitions, which has since become the Canada Research Chair in Architecture, Competitions and Mediations of Excellence held by Jean-Pierre Chupin, as well as by a grant received in 2017 from the Social Sciences and Humanities Research Council of Canada. The co-editors and authors of the manuscripts would like to thank SSHRC through its funded project: Architectural Quality for Cultural Institutions in Canada: Shifting Definitions within Awards of Excellence, obtained jointly by Jean-Pierre Chupin (Université de Montréal), Carmela Cucuzzella (Concordia University), David Theodore (McGill University) and Georges Adamczyk (Université de Montréal).

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The editors would like to acknowledge the outstanding contribution of Aurélien Catros, a doctoral candidate, in coordinating the statistical tables during our international prize inventory, the data for which can be found in appendices 2, 3 and 4. We would equally like to thank William Mandiralas for his exceptional work as English reviewer and professional copy editor.

It would be inappropriate to list here all the online resources from award organizers in Canada and around the world, which we do in the appendix. However, we would like to thank the following organizations who were the first to open their archives and share their valuable data without which this research and book project could not take place: Royal Architectural Institute of Canada (RAIC), Canadian Architect Journal, Ontario Association of Architects (OAA), Ordre des Architectes du Québec (OAQ), Canadian Center for Architecture (CCA).
Introduction:
What Can Explain the Exponential Growth of Awards in the Built Environment?

Jean-Pierre Chupin
*Université de Montréal*

Carmela Cucuzzella
*Concordia University*

Georges Adamczyk
*Université de Montréal*

Awarding as Adjudicating

Many fields, once consolidated, have featured a sharp increase in related prizes. This book is the first study to focus on awards in architecture and the built environment investigating their exponential growth since the 1980s. The original data, compiled and summarized in Appendices 1 to 4, covers more than 150 award-granting organizations in some 30 countries. Our inventory includes upwards of 24,000 prizes awarded in more than 3,100 events, the earliest of which is the first instance of Western architecture's seminal Grand Prix de Rome in France in 1720. Even with its relatively wide ambit, this list cannot be considered exhaustive since it lacks data on China, India, and many other countries.

Given this book's narrow focus—the formidable rise of awards in architecture and related disciplines—it is important to clarify our terminology from the outset. We will distinguish between the different types of prizes, awards, and project competitions. We have already extensively dealt with project competitions in architecture in previous studies in this growing research field.¹ Here, we will only deal with the

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subset of prizes attributed to individuals and building realizations even if some were
granted after they had already won a project competition. However, this does not
preclude the comparison of these competition-winning projects with those that
receive an award once they have been built. If only to compare the qualities once
anticipated by a jury for a winning project during the competition process, with the
qualities once built, as appreciated by another jury this time for an award.

Figure 0.1: Exponential Rise in the Number of National and International Architecture Award
Organizations per Year since 1900 (see Appendices 2 and 3 for list, figures and data.)

Awards in architecture have experienced several phases. Figure 0.1, a historical
curve spanning two centuries (from the end of the nineteenth century to the second
decade of the twenty-first century), shows three distinct periods. Before 1960, there
were at most twenty organizations granting prizes and awards in architecture. The
following Table 0.1 cannot be considered historically exhaustive, but it already reveals
a clear trend: for almost two centuries, there were hardly ever more than two
architecture prizes per country.

Table 0.1: Historical Prizes between 1720 and 1954.

- Since 1720 (France): Grand Prix de Rome d'Architecture granted by
  Académie Royale and later Institut de France
- Since 1836 (United Kingdom): Royal Institute of British Architects
  President's Medals

Since 1848 (United Kingdom): **Royal Gold Medal** granted by Royal Institute of British Architects

Since 1884 (Belgium): **Lauréat du Concours Godecharle** (catégorie Architecture) granted by Fondation Godecharle

Since 1897 (USA), **Rome Prize** granted by American Academy in Rome

Since 1904 (Norway), **Houen Foundation Award** granted by Royal Norwegian Ministry of Culture

Since 1907 (USA): **American Institute of Architects Gold Medal**

Since 1930 (Canada): **Royal Architectural Institute of Canada Gold Medal**

Since 1932 (Spain): **National Architecture Award of Spain**

Since 1934 (Ireland): **Royal Institute of the Architects of Ireland Triennial Gold Medal**

Since 1954 (USA): **Progressive Architecture Magazine Awards**

From the 1960s onwards, the number of award organizers rose slowly but steadily until it reached about 20 in 1980. After this period, there was a literal exponential growth between 1980 and our target date of 2020. We have gone from fewer than 20 organizations in the early 1980s to more than 100 large organizations celebrating architecture annually; this, we can safely call a veritable rise of awards in architecture. However, this initial number, deriving from a focus on major awards, masks a proliferative phenomenon that makes any contemporary inventory precarious. In the Canadian context alone—one in which some of our study’s researchers operate—there are more than 70 organizations delivering awards in all fields of the built environment (i.e., architecture, design, landscape architecture, urban design) in 2020.

The implication of this is if the number of organizations is growing exponentially, then the number of prizes awarded each year is experiencing an increase that is even more dramatic and difficult to quantify. A second graph (Figure 0.2) elucidates this increase by revealing that, until the early 1960s, the number of organizations corresponded to the number of prizes awarded. In 2020, however, a striking dissociation materialized due to the doubling in the number of organizations. As a matter of fact, if we consider those organizations that have turned the awarding of architectural prizes into a real commercial enterprise, then it increased a hundredfold. There are quite a few of these “award machines”: the Farmani Group, the European Center for Architecture, the Chicago Athenaeum, the International Awards Associate, and the Union of Architects of Russia. Each of these issues more than a hundred awards per year, but they are far from the only ones. Case in point, two Canadian organizations, Azure magazine and the PiD Agency, offer more combined annual prizes than the total number of **Governor General’s Medals in Architecture** recorded since its foundation in 1982 (i.e., 240). Under the aegis of the Royal Architectural Institute of Canada and the Canada Council for the Arts, the Governor General’s Medals certainly constitute the most prestigious recognition for a
great majority of Canadian architects; but how can we measure the intrinsic value of architectural awards in the face of such an imbalance?

**Figure 0.2**: Comparison Between Two Exponential Curves: The Rise in the Number of Award Organizations and the Explosion in the Number of Winners.

(See Appendices 2 and 3 for list, figures and data)

From these first two graphs, questions can flow in disorderly and some do not seem limited to practices in the built environments. For example, two questions like what are professional organizations or cultural institutions looking for by granting more and more prizes? Or do some organizations have more legitimacy than others when it comes to awarding excellence? It could be raised in many fields. Although this book does not claim to resolve all questions specifically to architecture awards only, it ambitions to properly establish a field of research that only a scarcity of researchers has ventured into. Given the unchartered territory we are attempting to traverse, questions provide us with the most favorable starting points. Thus, our chapters are outlined by ten of these:

1. *What Can the Nobel Prize Reveal about the Pritzker Prize?*
2. *Is There Still a Place for the Prix de Rome?*
3. *Can Awards and Prizes Define Quality in Architecture?*
4. *How Do Green Awards Assess Sustainability?*
5. *How Did Canada Come to Host More than 100 Categories of Sustainable Awards?*
6. *Are Heritage Awards a New Type of Conservation Status?*
7. Do Architecture Book Awards Have Literary Ambitions?
8. Should School Architecture be Recognized in Specific Award Categories?
9. How Does Award Mediation Produce “Architecture Worlds”?
10. What Can Students Learn from Architecture Awards?

A wide range of reflective approaches

The first chapters examine historical prizes like the Pritzker Prize and a contemporary version of the Prix de Rome (one of its many incarnations). From these first milestones, the delicate question of quality arises: What can awards reveal about our definitions of quality? Perhaps “excellence” is not the only contributor. Our exploration then shifts to environmental awards (i.e., “green awards”) before broadening to include a variety of other award categories: heritage conservation, architecture books, and school architecture. The last studies change the analytical lens by first considering the question of architectural mediation, when awards become means and not ends, and then the pedagogical dimension of awards as a communicational wave. This latter topic should be of particular interest to architecture students and all those aspiring to learn in the disciplines of the built environment.

Outside of architecture, research on awards is gaining momentum. For example, in literature, as in the visual arts, a series of studies in the French context were initiated by the sociology of literary prizes in the late 1950s. Essentially sociological, most contemporary works owe credit to Pierre Bourdieu and his famous theses on the “rules of art.” As for science, most studies adopt a social framework for the analysis of scientific excellence. For example, studies on the Nobel Prize are often included in a “sociology of recognition.”

Although the social value of prizes was naturally inscribed at the crossroads of economic and cultural capital, James English’s The Economy of Prestige, published in 2005, was the first to explicit the main paradoxes of the circulation of cultural value,

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2 Sylvie Ducas, La littérature, à quel(s) prix? Histoire des prix littéraires, (Paris: La Découverte, 2013).
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