



**MEANING IN CONTEMPORARY ARCHITECTURE:
A STUDY UPON 2000-2016 PRITZKER PRIZE WINNERS**

**A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES
OF
GAZİ UNIVERSITY**

**BY
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**IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF MASTER OF SCIENCE
IN
THE DEPARTMENT OF ARCHITECTURE**

SEPTEMBER 2018

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Alia RAHMOUN

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ÇAĞDAŞ MİMARLIKTAKİ ANLAM: PRITZKER ÖDÜLLÜ (2000-2016) MİMARLAR ÜZERİNE BİR ÇALIŞMA

(Yüksek Lisans Tezi)

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GAZİ ÜNİVERSİTESİ
FEN BİLİMLERİ ENSTİTÜSÜ

Eylül 2018

ÖZET

Çalışma, mimaride anlamın anlamının sorgusu üzerinedir, 21. yy mimarlığında anlam çerçevesinin nasıl işlediğine odaklanır. 20. yy mimarisinin kısa özetini, anlam araştırmaları yürüten kuramcılar olan Christian Norberg-Schulz, Charles Jenks, Juhani Pallasmaa ve Paul Goldberger tarafından önerilen “mimaride anlam” çerçevesi sunan literatür takip etmiştir. Çalışmanın önerdiği model, anlamı üç başlık altında ele alır: 1. Gerçeklik ifadesi; bir kapasite olarak biçim ve bir taşıyıcı/iletken olarak yapı, 2. Yapının amacı; yaratma, yerin duyumu, zenginleştirilmiş deneyim ve değerler atama, 3. Diğer nesnelerle bağlantı kurabilme, onları aktif hale getirme; fikirlerin görsel ifadesi olarak mimari. Önerilen model, 2000-2016 arası 21. yy Pritzker mimarlık ödülü kazananlarıyla örneklenmiştir. Çalışma, anlam çerçevesinin çoğulcu bir kavrama dönüştüğünü, mimarının sınırlarının salt estetik biçimler, iyi işleyen ve ekonomik olan binalar yaratmanın ötesine geçtiğini göstermiştir. 21. yy’ın yapısal talepleri mimari kavramların tekrar ele alınmasını gerekli kılmıştır, ödüllü mimarlar çağdaş gerçekliği yeni mekansal kavramlarla gözler önüne sermiştir: ödül alan mimarlar tarafından, sembolizm neredeyse kullanılmazken, açıklık, esneklik, ilişkilendirme kavramları gündeme gelmiştir. Ödüllendirilen mimarların yapıları, hoş bir çevre yaratarak, mekanı interaktif bir araç olarak önermekte ve kullanıcıların mimariye değer atamasına izin vererek psikolojik faktörleri de göz önünde bulundurmakta, bu yolla kullanıcıların deneyimlerini artırmaktadır. İstikrarlı ve gelişmiş ülkelerin ödüllü mimarları, çağdaş demokrasi ruhunun, özgürlüğün ve gelişimin ruhunu somutlaştırmaya çalışmışlardır. Doğal afetler yaşayan ülkelerin mimarları ise, eski mimari prototiplerden uzaklaşan kentsel çözümler sunmuşlardır. Bu nedenle, 2012 yılından sonraki Pritzker ödüllerinin yaşanılan toplumda meydana gelen sorunlara odaklanan mimarlara verilmeye başlandığı iddia edilebilir. Sonuç olarak, yeni mimari üretimlerde daha prestijli, yüksek maliyetli binalara mı yoksa kentsel sorunlara mı öncelik verilmesi gerektiği sorusu cevap bekleyen açık uçlu bir soru olarak önerilmiştir.

Bilim Kodu : 80107
Anahtar Kelimeler : Çağdaş Mimarlık, Anlam, Mimari Tasarım, Pritzker ödülü
Sayfa Adedi : 178
Danışman : Prof. Dr. Pınar Dinç KALAYCI

MEANING IN CONTEMPORARY ARCHITECTURE: A STUDY UPON 2000-2016

PRITZKER PRIZE WINNERS

(M.Sc. Thesis)

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GAZİ UNIVERSITY

GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES

September 2018

ABSTRACT

The study is an inquiry into the meaning of meaning in architecture and how the meaning frame is working in the 21st century. An exploration for the 20th century's architecture followed by literature provided by the theorists; Christian Norberg-Schulz, Charles Jenks, Juhani Pallasmaa and Paul Goldberger, whose investigations of meaning, has been interpreted to propose a model for the meaning frame in architecture. The proposed model takes its place under three meanings of meaning: 1. Manifesting reality; "form" as a capacity, building as a conveyor, 2. The purpose of the building; creating: a sense of place, enriched experience, and assigning values, 3. Enabling and connecting to other things; architecture as a visual expression of ideas. The proposed model has been exemplified on the 21st century's winners of the architectural Pritzker prize, who constitute the prized range from the year 2000 to the year 2016. The study has proven that the meaning frame is a plural notion and the borders of architecture exceeds creating merely aesthetical forms or well-functioned and economic buildings. The 21st century's realm demands reconsideration for the architectural conceptions. Regarding this, the awarded architects manifested the contemporary reality with the space conception that owns the notions of openness, flexibility and getting connected, while symbolism has been almost absent. The awarded architects have enriched the occupants' experience by creating pleasing environment, proposing spaces as an interactive instrument and considering the psychological factors of the occupants to let them assign values for the building. Whereas, the awarded architects whose architecture is directed toward stable and developed countries, they intent to concertize the soul of the contemporary age's democracy, freedom and advancement. While the ones who belong to countries that suffer from natural disasters, their attitude was devoted to proposing urban solutions away from previous architectural prototypes. Thus, after the year 2012 an awarding paradigm shift has been noticed, where the Pritzker prize is being awarded to architects who are more concerned about the issues their societies are suffering from. Consequently, a question is being asked; should the architectural direction go toward more prestigious high-cost buildings, or the urban issues should take the priority of considerations.

Science Code : 80107

Key Words : Contemporary Architecture, Meaning, Architectural Design, Pritzker Prize

Page Number : 178

Supervisor : Prof. Dr. Pınar Dinç KALAYCI

ACKNOWLEDGMENTS

First and foremost, I would like to express all my gratitude, sincere appreciation and thanks for my supervisor Prof. Dr. Pınar Dinç Kalaycı for her precious guiding, suggestions and directing for me. Whom I am grateful for her supervision in the way helped me to get better quality of results. To my parents, who are my biggest bless, for supporting me, standing in my back and always believing in me. My father Hecham and my mother Razan. To my brothers, whom I am grateful to have them, they have always supported and helped me. My brother Abdullah and my little brother Abd Al Ghani. My sincere thanks to Gazi university, republic of Turkey for accepting me and providing me the chance to study among them. To my home country Syria, my friends and every person supported me.

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SYMBOLS AND ABBREVIATIONS

The symbols and abbreviations used in this study are presented below along with explanations.

Abbreviations	Explanations
BBVA	Banco Bilbao Vizcaya Argentaria
HDM	Herzogn and De Meuron
SZSE	The Shenzhen Stock Exchange
TED	Technology, Entertainment and Design
UNESCO	The United Nations Educational, Scientific and Cultural Organization
UNHCR	United Nations High Commissioner for Refugees

1. INTRODUCTION

Architectural history as we know it has been written tacitly adhering to the crudest version of the paradigm of communication: all the attention has been focused on the design of the new forms, none on their interpretation. It is time to realize, that even within the limits of the paradigm of communication, there should be a history of meaning, not only a history of forms (Bonta, 1979: 232).

Defining the problem

Architecture forms the spaces that we live in, shapes the borders that surround our daily activities and without it our lives would be impossible. Today we live in the timeframe of innovation and no doubt that the 21st century is the century of acceleration in all life aspects. Contemporary architecture had been influenced and effected with the everyday inventions of technology, the rise of the computer aided design tools and it is multifaced as the life style in this era.

“No matter how much architecture evolves, its primary function to provide a shelter” (Jodido, 1999:19). With the evolution of humans’ lives and the commencement of establishing societies, architecture had widened its borders of being merely a haven, to form the physical embodiment that our lives are being acting within. As the historian Charles Jenks describes in his book ‘Architecture Today’ on how the cities are being formed: “Like plants, human settlements require certain conditions for growth, but human community life depends upon far more intricate conditions than the plant” (Jenks, 1982:41).

Globalization, digital revolution and the accelerated inventions had changed our conceiving and comprehending for the world around us. The new millennium is a birth and a renovation for many fields and disciplines in life, in society and architecture. Whereas, the world population is being increased, and non-renewable resources are knocking the risk alert. In addition, the increased use of computers and their transformation of being an instrument aiding architects in drafting and presentation, “into an autonomous design medium, offering the possibility of exploring new geometries and design techniques” (Kinyaoglu, 2008). This what had resulted new types of buildings designed by machines not architects. All these factors give an indicator that architecture in this century should be seen and represented in a new way.

Concerning these states, the new emerging architecture is perceptually distinct, and the architectural space is being experienced in a different way than previously had. Because architecture's borders exceed beyond its being a rigid mass hosting activity, architecture assembles people's aspirations and represent their cultures and it "is widely perceived to possess meaning to be more than mere structure" (Whyte, 2006: 2). For this, the case of acknowledging buildings as conveyors of meaning has been a question for many critics and writers through the time (Haldane, 1999).

When getting started with a design of a certain building or holding an architectural competition, there is a reason stands behind them and an aim for achieving it; since architecture is related with life's conditions and the everyday advance of the contemporary time, creating architecture that adequate the necessities of the contemporary man and bring his entity into a meaningful whole is a task of the architect as many critics had appointed to.

Meaning, in its linguist definition, is the intent or purpose, but what is 'meaning' in architecture and how is a building is qualified to be meaningful? Particularly, in the 21st century, where the increased average of population had led to an urban expansion. The new building technologies and the innovative construction methods have rapidly produced volumes of buildings in few years equaled to buildings constructed during decades before. Jenks had demonstrated that there should be a demand for new architecture, especially after the industrial revolution that happened in the middle of the 19th century. The architecture which simulate and reflect the soul of its time, that conform to the contemporary man's requirements (Jenks, 1982, 31). In the light of these queries, the thesis's problem is to answer the question on how the meaning issue is working in the 21st century; proposing a meaning frame and exemplifying this meaning frame model on the winners of the architecture Pritzker prize.

Purpose of the study

Because every object is correlating to a meaning, the aim of this study is to expound the frame of meaning in architecture and explicate how 'meaning' is being conveyed by the contemporary architecture. Accordingly, it will be researched what is a meaningful architecture in the 21st century and how assigning meaning is achieved through researching contemporary buildings of the Pritzker prize winning architects of the 21st century. The aim

of the study is not to analyze and classify buildings, but to analyze and research profoundly to reach and interpret the philosophy, thoughts of these architects and their purpose of creating their building in the way they are now.

Scope of the study and Limitations

The research is scoped within inquiring the frame of meaning in architecture in the contemporary century. For the theory section, the meaning frame will be examined by expounding discussions for contemporary critics who has provided literature concerning meaning in architecture in both the 20th and 21st century. The selected theorists have been chosen regarding to their considering as important architectural theorists and their providing literature addressing the meaning issue, its interpretations and reflections on the architectural practice. The theorist Christian Norberg-Schulz (1926-2000) who is known for his associating with architectural phenomenology and modernism. The theorist Charles Jenks (1939-now) who is considered as the theorist of postmodernism. The selected literature for both theorists Schulz and Jenks has been provided in the last century. The critic Paul Goldberger (1950- now) whose selected book ‘why architecture matters’ has been authored in the year 2009. From a similar time perspective but different content deliberation, the theorist Juhani Pallasmaa’s (1936 - now) literature which is concerning meaning in architecture has been studied, individually or in collaboration with the contemporary author Sarah Robinson. The British Professor’s William Whyte who has concerned with meaning frame in the 21st century has been introduced. It has been chosen intentionally various theorists’ literature from different time, views and schools in architecture in order to; avoid the one-sided direction and subjectivity, comprehend meaning frame from a wider perspective and observe how theorists through the passing time has understood meaning frame to be presented in their literature.

In order to project the study on contemporary architecture; research on how meaningful architecture is conceived and proposed in the current time, the literature of these critics, will be used as a model to be applied upon works of awarded architects of the distinguished architectural prize in the 21st century. The field of the case study will be limited to the architects who had been laureated the Pritzker prize -which is considered as the Nobel prize, since architecture is not an included category in the Nobel prize- from the year 2000 to the year 2016.

Accordingly, since the chosen architects have several writings on their own, and several critical texts written on their architecture, the proposed model for meaning will be applied for the following seventeen awarded architects:

- Rem Koolhaas, laureate of the year 2000
- Jacques Herzog and Pierre de Meuron, laureate of the year 2001
- Glenn Murcutt, laureate of the year 2002
- Jorn Utzon, laureate of the year 2003
- Zaha Hadid, laureate of the year 2004
- Thom Mayne, laureate of the year 2005
- Paulo Mendes de Rocha, laureate of the year 2006
- Richard Rogers, laureate of the year 2007
- Jean Nouvel, laureate of the year 2008
- Peter Zumthor, laureate of the year 2009
- Kazuyo Sejima and Ryue Nishizawa, laureate of the year 2010
- Eduardo Souto de Moura, laureate of the year 2011
- Wang Shu, laureate of the year 2012
- Toyo Ito, laureate of the year 2013
- Shigeru Ban, laureate of the year 2014
- Frei Otto, laureate of the year 2015
- Alejandro Araven, laureate of the year 2016

The wide range for the selected architects has been intentionally chosen in order to provide through this thesis a panorama for meaning frame study upon the star-architects of the contemporary time. Because each of these architects presents a direction and a criterion to bring meaning in their architecture. Even though some of the architects have not numerous numbers of works in the contemporary time, but the choice of awarding them in the contemporary time is also concerned in this study, in order to understand how Pritzker Prize jury are considering the crux of architecture in the contemporary time.

Objectives

The first objective of the study is to propose a meaning frame in architecture for the 21st century, and how it has been framed by contemporary critics. The meaning frame exploration will be proposed as a model for the second objective of the study, which is to research

contemporary Pritzker prize laureates' works in order to project the theoretical literature on the contemporary realm. Thus, the third objective is to present the proposed model of meaning filled in accordance with each contemporary star-architect's comprehension for the meaning frame.

Methodology

In order to interpret how meaning is conceived and achieved in the contemporary time, the study will provide a model for the 'meaning' frame and apply it to the works of the selected Pritzker prize awarded architects. The meaning model is constructed upon the research of literature provided by architectural theorists and critics in the 20th and 21st centuries. According to the meaning literature review, six subheadings is extracted to form the model our study is based upon it.

The study upon each selected architect will be divided into two parts: firstly; a reading for the architect's life and career will be interpreted. Secondly, deliberating the architect's selected buildings in the light of meaning frame. Multiple number of the architect's works - either completed or under construction- during the last twenty years will be introduced. A reading for each architect's works during these years has been done. The selected buildings have been chosen in according to: The significance of the building, which is derived from: the Pritzker prize jury citation, the architect's endorsement for this building and lastly if the building itself had won another prize. The second concerning factor, the architect's statements about this building -during an interview or conference- and its encompassing for the notions that had been mentioned in the meaning examination. Regarding this, the methodology followed within the architect's works is classified into three steps: analyzing, assorting and synthesis.

Since the architects' buildings are designed in contemporary years; the literatures governing these works still not plenty to be assessed. Accordingly, the research will be based on interpretations from the architects themselves derived from:

- Publications by the architects themselves, by their own words.
- Visual and scripted interviews- held with the architect concerning his/her buildings.
- Conference papers instituting the architect's talk.

- Commentaries stated by the architect about his/her building; either on their belonging website or interview.
- Citations by other parties: The Pritzker prize jury.

The information collected from the above stated resources, -about the architect's buildings- is being sorted, where each selected building takes its place under the related subheading. The architect through the explanation of his/her building refers to ideas and information that is concerning the meaning subheading. Thus; the method is a reversed order. Researching the buildings and the architect's interpretations about it. Accordingly, the building possessing the subheading concepts is allocated under it, and the process will be conceived as if fulfilling a matrix. The subheadings represent the columns and the architects represents the rows. The table of the matrix will be accomplished by the last architect and presented in the findings chapter.

Table 2.1. Proposed case study framework

SUBHEADING 6	SUBHEADING 5	SUBHEADING 4	SUBHEADING 3	SUBHEADING 2	SUBHEADING 1	
						ARCHITECT 1 REM KOOLHAAS
						ARCHITECT 2 HERZOG and DE MEURON
						ARCHITECT 3 GLENN MURCUTT
						ARCHITECT 4 JORN UTZON
						ARCHITECT 5 ZAHA HADID
						ARCHITECT 6 THOM MAYNE
						ARCHITECT 7 PAULO MENDES DE ROCHA
						ARCHITECT 8 RICHARD ROGERS
						ARCHITECT 9 JEAN NOUVEL
						ARCHITECT 10 PETER ZUMTHOR
						ARCHITECT 11 SANAA
						ARCHITECT 12 EDUARDO SOUTO DE MOURA
						ARCHITECT 13 WANG SHU
						ARCHITECT 14 TOYO ITO
						ARCHITECT 15 SHIGERU BAN
						ARCHITECT 16 FREI OTTO
						ARCHITECT 17 ALEJANDRO ARAVENA

Structure of thesis

The thesis is consisting of four chapters. The first chapter: Introduction which institutes the problem and why meaning frame had been chosen to construct the study upon it. The second chapter; Literature Review, which is divided into three parts; the first part is: reading the 20th century architecture in order to comprehend how architecture had evolved until our days. The second part expounds the frame meaning in architecture which forms the basis for the case study. The third part is a briefed information introducing the Pritzker prize, -where more detailed information is provided in the appendix section- and why it had been chosen among other architectural prizes. The third chapter forms the case study that will be deliberated upon the selected architects in the scope of meaning and regarding to the extracted subheadings that represents the model of the study. The last chapter includes the findings and conclusion of the case study, on how each architect had conveyed meaning in his/her buildings through their own mindset and criteria and draw a table for meaning in the contemporary time architecture.

Regarding this, the study will be passed through the following points:

- The study will expound how architecture had been evolved since the beginning of the 20th century. And how changes in the life style, the expansion of industry and technology left its impact on architecture.
- Search on how the frame meaning had been identified by critics and historians, why meaning in architecture is a critical notion that an architect should seek to assign in his/her architecture and sort a categorization for the meaning literature stated by the critics, so the contemporary study will be carried accordingly.
- Explain the importance of the Pritzker prize, why it had been chosen upon other prizes, in addition, how and why the laureated architects had been awarded the prize.
- Research the chosen architect's works; the mindset, method, and design criteria they had followed to achieve a meaningful architecture. The factors they had concerned about through developing their designs and proposing their model in architecture.
- Conclude from the study how meaning in architecture is being evolved and proposed in the contemporary time and draw a figure of the achieved works of the star architects.

2. LITERATURE REVIEW

2.1. A Brief Introduction for the Architecture of the 20th Century

For this chapter, a reading for the evolution of the 20th century's architecture and its sequential styles will be demonstrated. Starting from 1900, where architecture started to depart from the last century's movements and be affected by the new industrial age. Passing then to the architecture of post wars era and the new machine age styles. After it, the architecture of the sixties and seventies will be explained to be forwarded with the architecture of eighties reaching to the contemporary time. A reading for each movement and its master architects will be demonstrated. In order to be able to comprehend how meaning frame has been evolved through the passing century and has been conceived by the architects of that time. Regarding this, the contemporary time's meaning frame will be deliberated taking by consideration its relation to the past century's characters.

Early 20th century movements: The roots of the contemporary architecture belong to the head of the past century when the modern architecture started to emerge. Specifically, with the beginning of the industrial revolution. The industrial revolution in the beginnings of the 19th century first had appeared in England, then spread in all the Europe, after that to North America. Industrialism had implied a transition to a new manufacturing world. Within it; - and the era after it- new lifestyle and working method had occurred which automatically had affected the architectural style. New building materials like steel, zinc and glass had utilized in addition to the common materials of brick stone and wood. "The architecture of the early twentieth century maybe regarded as an escape from the styles of the nineteenth-century revivals – medieval, classical, Gothic and Art Nouveau¹ – concurrently with a struggle for the definition of a new architectural paradigm" (Khan, 1998: 14).

As architecture relates to art, at the end of the 19th century the arts and crafts movements had appeared, which considers as a reaction against the decline in standards and quality of materials occurred because of the industrial revolution. This movement emphasis on the use of high quality materials and on utility in design. In associating with the arts and crafts

¹ Art Nouveau (1890-1910) took its name from the Maison de l'Art Nouveau (House of the New Art), an art gallery opened in 1895. It is known by various names, such as the Glasgow Style, or as Jugendstil in German language.

movements the Art Nouveau¹ movement had dominated the first decade of the 20th century. The art Nouveau had lasted until the First World War, which paved the way for the development of Art Deco in the 1920s.

The decade between 1910-1920 witnessed the growth of the three “ism” movements. Starting from the Cubism movement which refers to abstraction in form that comes from arts. While futurism and expressionism were a stepped vision for the later architecture of skyscrapers and brutal buildings. Architects like Adolf Loos¹ and Otto Wagner² were the pioneers of starting that change and their works were another version of the architect Frank Lloyd Wright. Until the years preceding the First World War the Expressionism had lasted but it wasn’t able to add anything to architecture especially in Germany where architecture started to be adopted from the applied arts which prefaced the birth for the Bauhaus school.

The modernism and Bauhaus: The First World War is considered as the second turning point of architecture in the last century. The world’s situation at the time paved the way to the international style to be emerged. More rational and economical buildings styles had appeared. Clear expression in building materials, reducing or even lack of ornaments, flat roofs, white facades and the use of metal and glass, had all been defined as Modernism in architecture. The Bauhaus had come to its begging in Germany simulating with De Stijl in Netherlands and Constructivism in Russia. “This international style conquered almost the whole world in the years before Second World War with its cubic units in cement, steel, and glass it unified the visual aspect of cities, and dominated almost the whole of architectural development right into the 60s” (Tietz, Hoffman, Meuser 1999: 45).

According to the historian Siegfried Giedion³ the Bauhaus target was to unite art and the industrial life, where the architect Walter Gropius⁴ who is considered as a pioneer of the Bauhaus; was working on uniting the design and the applied arts school.

¹ Adolf Loos: Adolf Franz Karl Viktor Maria Loos (1870-1933) was an Austrian and Czech architect, and influential European theorist of modern architecture.

² Otto Wagner: Otto Koloman Wagner (1840-1918) was an Austrian architect and urban planner. He got his fame because of his impact in creating many of the landmarks of his belonging city: Vienna.

³ Siegfried Giedion: (1888-1968) was a Bohemian-Swiss historian and critic of architecture. Had an important conceptual influence upon architecture theories and criticism.

⁴ Walter Gropius: Walter Adolph Georg Gropius (1883-1969) was a German architect and one of the founders of the Bauhaus School and one of the pioneering masters of modernist architecture.

For the Bauhaus school, the most important principle is the unit. After the followers of it, the glass curtain walls, composition of vertical and horizontal planes in addition to the open plans started to be introduced to architecture. Gideon asserts, the Bauhaus cannot be understood unless the modern art that lays behind it could be understood. The emotions behind forming its spaces, the composition of textures and surface. Otherwise the Bauhaus will be considered as a gathering for parts and planes and loses its contents. This implies, the international modernism had its own characteristics away from the past classical architecture, away from symmetry, ornaments and decoration. It only concerned about form follows function and ignore any other extra element, which was at the same time a key to the contemporary architecture (Gideon, 1941: 45).

In addition to decades of modernism, the architecture of skyscrapers had stood in the skyline of numerous cities around the world until the mid of the 20th century. After then, a new vision in architecture started to emerge again. The emerged movements had separated to two schools; the first one had connected with the near past's architecture and art movements that prevailed at the first decade of the 20th century from one side, and from the other side to the development in building materials and techniques that occurred.

By this time, the generation of Le Corbusier¹, Mies Van de Rohe², Alvar Aalto³ and Gropius had started to be formed. Gideon affirms, the roots of the contemporary architecture belong to these main architects. "In Europe after the 1950s, two figures rose to prominence on the basis of their innovative masterpieces: Alvar Aalto for whom architecture is closely connected to its location, and Le Corbusier, who believed in an absolute architecture that fits into its given place" (Favole, 2011: 5).

Le Corbusier had been influenced by art and paintings and he had played a bilateral role between art and architecture. He aimed to unite the architectural and plastic expression and had focused on the sculptural approach, whereas Le Corbusier hadn't been so interested in the historical architecture. "Le Corbusier's strength lies in his architectural force. This grew

¹ Le Corbusier: Charles-Édouard Jeanneret, known as Le Corbusier, (1887-1965) was a Swiss-French architect, in addition to his being an urban planner, a painter and a theorist. He is considered as one of modern architecture's founders and pioneers.

² Ludwig Mies van der Rohe (1886 –1969) a German-American architect and one of the most influential architects of the 20th century, known for his role in the development of the modernism.

³ Alva Aalto: Hugo Alvar Henrik Aalto (1908-1976) was a Finnish architect and designer. Also considered one of Modernism's pioneers and Finland's star architect

out of a common emotional background in painting and sculpture. One of Le Corbusier's main functions was to inaugurate once again the role of contemporary expression in architecture" (Gideon, 1941:585).

Le Corbusier had tried to bring a balance between the interior and exterior spaces. Because he had believed in creating more breathing spaces for users to fulfill their requirements for the new life style, and as Frank Lloyd Wright had proposed for 'organic architecture': nature should be combined with its surrounding buildings. The soul of Le Corbusier had been spread in all over the world and his thoughts had formed the basis and principles for numerous architects after him. At the same time, Mies Van de Rohe had emphasize on the artistic expression of the building's form and the combination between glass walls and steel skeleton. Van de Rohe as Le Corbusier had always in his mind the "Organic Thought" and his buildings had been pure and clear to the ultimate.

Most of his architecture had relied on plane surfaces; for this, his volumes are reduced to its simplest form. "His persistent to vitalize space drove him to an ever more intensive architecture expression. He did not rest till he had subdued all forms to the utmost purity. It is this demand for the absolute that lies behind Mies Van de Rohe's often deliberately saying: "Less is more" (Gideon, 1941: 617). Alvar Aalto had his impact to drive the growth of modernism. Aalto shared the same thoughts and attitudes like his mates at that time. He had believed that a building should not only stand as an isolated piece of art but as a part of a greater complex.

The modernism movement dominated until the mid or the 60th of the last century. Its pioneers conceived the building as a piece of art, they worked on the unity between the interior and the exterior spaces, reduces the architectural object to its purist form, they lacked any extra ornament, came up with their own innovative vision in architecture, but each one of them had his own method for the acquisition of the architectural form.

Revivalism and Post-Modernism: The decade of sixties witnessed the revival of expressionism. Expression in concrete or as defined as 'Brutalism'. The Brutalism's buildings created of pure exposed cast in place concrete, looked different from the modernism buildings. But in the last years of 60s, people started to get bored of the bare modernism and its rigidity, its lack of belonging to history. Jenks demonstrates the repetition

of the white pure surfaces creates poorness and modernism looked dull. “Many architects and historians have argued that traditional architectures, and above all the classical tradition, died a slow but inevitable death in the twentieth century” (Jenks, 1991: 142). For this, where there should be a retrieval and eco to history, modernism started to leave and be replaced by post modernism.

The post modernism architecture emerged after many architects started to proclaim for a new style in architecture and they emphasized that the abstraction is not affluent enough to respond to all the emotional and individual requirements that architecture should provide to its people and architecture should have a symbolic and vivid content. The economic crisis in the beginning of the seventies is considered by many critics as the splitter point that took the modernism movement to a real end and boosted the roots of the post-modernism. People and architects started to look for another life style and they had the desire to relate with their history and local places. Furthermore, the absence of the architect’s character because of the united; repetitive and modular forms of architecture that resulted after the modernism, in addition to the emphasis on the importance of some notions like identity and locality which the modernism architecture had missed because of its adoption for the international style. Architects by the post-modernism aimed for a more warmer building that relates between the past and the present and related to its site and locality. The philosophy of post-modernism depends on the principle of double-coding, which cancels its previous single-coding principle that resulted a single directed architecture. Regarding this, post-modernist followed pluralism in their architecture. They rejected the monolithic totalitarian sight of the modernism architecture and they presented an architecture that declaims all the society’s categories and achieve a rich pluralist architectural language serves the public and elite society’s people.

The architect Robert Venturi¹ and his book ‘complexity and contradiction in architecture’ published in the year 1966 are considered as an important incident in developing post-modern architecture. Because the book contains a birth for new theories that contravene and differentiate with the previous architectural curriculums. Venturi refers in his book to the significance of considering an epochal design hypothesis and supposing a new design idea

¹ Robert Venturi: Robert Charles Venturi, Jr. is an American architect, founding principal of the firm Venturi, Scott Brown and Associates, and one of the major architectural figures in the twentieth century who set the basis of post modernism architecture.

depends on the principle of gathering objects instead of discrimination between them. For Venturi, the case from his point of view is not an option between black “or” white, but it is the total possibilities of the answer: black “and” white or even grey. According to Jenks, Le Corbusier is considered as an idealist or utopian architect while Venturi presents the popular or pluralist architect model.

The post modernism had dominated three decades, from the sixties to the current millennium. According to Jenks, the post modernism movement is briefed in three categories: sculptural form, extreme articulation and the second machine aesthetic which its theme is the exaggeration. Moreover, Jenks differentiate between late modernism and post modernism, the late modernism is a sum of the late Le Corbusier School. In his point of view the exaggerated sculptural form of some building belonging to that school such as; Jorn Utzon’s Sydney Opera House, or the TWA terminal of New York for Eero Saarinen’s, stands behind this formalism a metaphorical concept and an idea of inserting explicit similes to the architectural language like sails, birds and wings. These sculptural explicit forms are different from the plastic forms of Le Corbusier’s, or the Expressionism and Brutalism which he considers them the Geometric Expressionism.

The decade of seventies witnessed unprecedented advance and inventions of technology. This technology has affected the sight of the people toward their daily lives’ activities. Accordingly, the seventies had gathered between different architectural styles, The High-Tech architecture that is considered as an updated version of the post-modernism character, together with the twenties revivalism.

The High-Tech architecture’s buildings are conceived as a skeleton where all its components are exposed to the outside which increases the areas of the interior spaces. What also distinctive High-tech’s architecture is its building materials, the polished aluminum, shimmering plastic, the mirror plate glass and the sheet steel. “Slick-tech, as the appellation implies, is an exaggeration of a technological image toward the glossy and ultra-smooth” (Jenks, 1991: 50).

Architecture after 1980: The two decades after post modernism and which are previous to the current millennium were a preface step to the later contemporary architecture. From a political perspective; the conflict between the powerful countries had finally came to an end,

cost consideration took a critical role in the process of design, the invention of the computer and its role of being an aiding instrument for the architect, all these had started to change some notions in architecture and give a different conceiving for it.

For this, by the 80s and a, the focus had been shifted toward a high architectural representation “This was made possible by new techniques and materials and carried out by “star architects” who to gain recognition, chose radical approaches by mixing styles that ranged from Postmodernism and High-tech to Minimalism. Deconstruction and Hedonism (Favole, 2011:5).

The works of the star architects of our current century; have started putting their impacts and digging their roots in architecture since the 80ies of the last century. Names of contemporary style were being introduced to architecture and formed during these decades. From Jean Nouvelle’s high-tech expression in his Institute de Monde Arabe (1981-1987) to his sleek glass masterpiece of Galeries Lafayette (1993-1996), to Zaha Hadid’s Dynamism in her Vitra Fire station built in 1993 which is considered as an avant-garde with its neo-expressionist form. To the students of Aldo Rossi; Herzog and De Meuron with their Munich’s rationalist simple building of Goetz collection in 1993. Furthermore, at the end of the 20th century, ecological dimensions have considerably changed, and architecture should seek for new solution posed by these demands.

Seen in this light, various architectural tendencies had passed through the last century, many of them are continuing to our days such as Constructivism or Rationalism and are being changed stimulatingly with the current times queries. New visions had been introduced to the contemporary time likewise. This plurality in architecture is due to diversity in the cultural context that characterize all our lives’ fields, as Jenks had demonstrated at the head of this century (Jenks, 2000: 330). To be able to predict the future of architecture, the future development of societies should be examined. As been demonstrated in the book ‘the story of 20th century architecture’ briefing a lesson for his examination of that century:

One lesson that has finally been learned from the history of architecture in the 19th and 20th centuries, is that society and architecture affect each other. Any architecture that exists only for itself, which just aims to please, without taking on the social and cultural needs of its users, is less likely than ever to be financed, nor will it be able to win a place for itself in the long term (Tietz, Hoffman, Meuser 1999: 100,101).

Regarding these conceptions, at the dawn of the 21st century, it had been moved to think on an international scale, beyond the local and nationalistic perspectives. The fact of our age is, the world had been turned into a village (Jenks; 2000, 178). The human is replaced by the machine in some cases, the handmade by technology and everything is accessed with a button click. New terms to architecture hadn't been common before are being more emphasized in this era; parametric and computational design done with the aid of computers. Sustainability and ecological concerns also proposed new models of buildings; green and zero-emission ones which are an extended version of previous century's theories of Le Corbusier, Mies Van Der Rohe and Wright. Architecture does not only express the society's values, but also "its ideologies, hopes, fears, religion, social structure, and metaphysics" (Jenks; 2000, 178). From our contemporary perspective; the architectural styles that had lasted until our days; the new emerged ones will matter, when they are sufficing the requirements of the new age and conceived to be meaningful for the contemporary man. Regarding this; in the followed section, how to qualify architecture to be meaningful will be demonstrated.

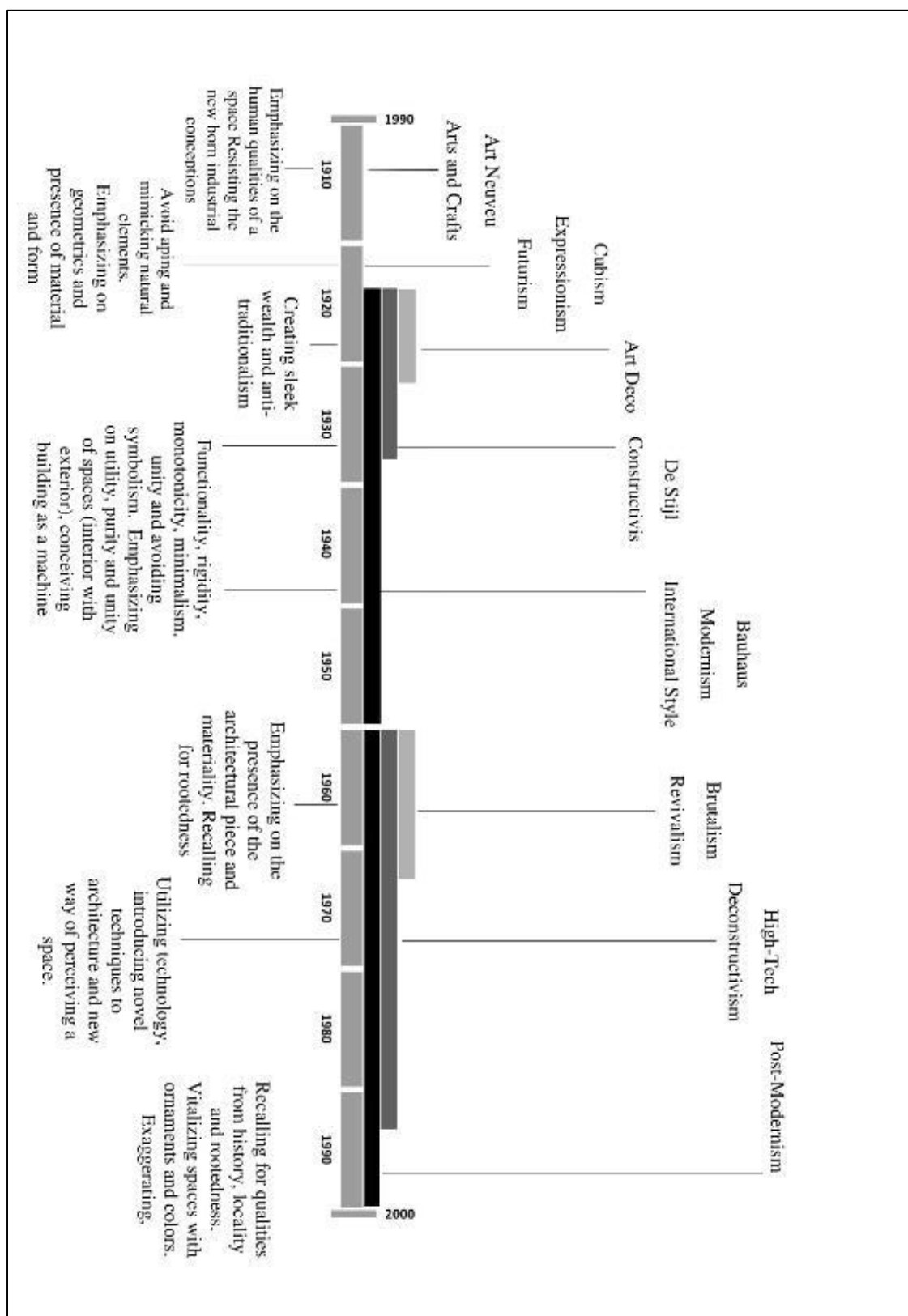


Figure 2.1. 20th century meaning frame timeline

2.2. Meaning in Architecture

In this section, the research of the meaning frame and the literatures explaining it, will be demonstrated. The study will firstly take its place according to the main reference for the meaning frame; ‘Meaning in architecture’ by the critic Charles Jenks. Charles Jenks is an American theorist, historian and landscape designer and has a PhD degree in the field of architectural history at the 70s of the last century. Jenks had been taught by the historian Siegfried Gideon and is known for his influential critical texts upon Modernism and Postmodernism, especially his book ‘The language of Post Modernism’. In the corporation with George Baird, Jenks at 1970 had authored his book ‘Meaning in architecture’ which is a collection of essays and articles authored by historians and architects presented in chapters of the book. The aim of them was to assume that “architecture can be seen as a "language" of forms, together with the desire to recapture for architecture one of its richest dimensions, the communication of social meaning” (Jenks, 1971: 23). In order for this, Jenks had written in the second chapter ‘Public and Private’, an explanation of ‘meaning in architecture’ in according to the modernist theorist and architect Christian Norberg-Schulz who is associated with the Phenomenology of architecture. Schulz argues about the essence of ‘Meaning’ in architecture and how it was perceived through the previous and modern times. Schulz had demonstrated how architecture is the manifestation of reality and how architect should handle with the qualities that a building bears and should provide symbol forms and spaces conveying determinant meaning. Schulz’s frame will be examined and categorized under the main subheadings that Schulz referred to be the main points for understanding meaning in architecture. In addition to Schulz, the contemporary critics; Paul Goldberger, Juhani Pallasmaa and William Whyte whose literature conforms in points with Schulz and also proposes additional considerations for meaning frame will be provided.

The term ‘meaning’ in its linguistic definition refers to what is:

- To be used to convey; denote
- To act as a symbol of; represent,
- To have as an intention; intend,
- To have the importance or value of,
- To design, intend, or destine for a certain purpose (Soukhanov, 1991: 4498).

For architecture; it always conveys meaning in the form of references to specific message or content, because it transcends the physical and technical facticity of built form (Janson, Tigges, 2014: 192). There is a common consensus by critics to consider architecture as if it resembles a language. For instance; the theorist Charles Jenks had named his book instituting the post-modernism style, 'The language of Post-Modernism Architecture'. Because architecture is not only conceived as a "practical craft but as a representational art and a conveyor of meaning" (Davis, 2011: 26). Language is comprehended by actions of speaking, writing...ext. and architecture is perceived as spatial and extended in our existence's dimensions. Paul Goldberger, the contemporary critic, argues that architecture contributes in building cultures, each piece of it is an interest visually and evoke certain feelings. Since architecture gathers both art and practicality in Goldberger's point of view, which is concluded from the triple elements of architecture set by the Roman architect Vitruvius in the first century B.C; "Firmitas, Utilitas, Venustas", respectively: Commodity, Firmness, and Delight. Architecture is defined by intention and its purpose to craft spaces, shape forms and the well contiguity of building materials. Architect's intention to achieve these notions; is what bring architecture to a meaningful whole which grasps and effect people's senses (Goldberger, 2009: 3-7).

2.2.1. Manifesting reality; "form" as a capacity, building as a conveyor

Schulz argues about the essence of 'Meaning' in architecture and how it was perceived through the previous and modern times. Schulz affirms, architecture is a manifestation of reality. Architects should handle with the qualities that a building bears and provide a symbolic form with spaces conveying determent meaning. According to Schulz, all what belong to our world "is a product of the formula (function, time, economy). In the medieval ages the reality had been conceived as an 'ordered cosmos'¹. In general, our conceiving of the medieval ages' architecture is related to the cathedrals buildings which concretize in its form the authority and stability of church that had lasted at that time. In later eras, when man had started to take freedom from church's authority, the medieval building had been replaced by a growing collection of experience.

¹ Ordered Cosmos: Schulz used this term to refer to the world's conception at that time, where every human action, role or product take its meaning in according to that order and all elements was conceived qualitative and related with religion. (Jenks, 1971: 213)

According to Schulz, each epoch has its own characters that supposes different meaning for architecture than the other ones. Building in architecture with its 'form' and 'space' is a conveyor of reality that had prevailed in a definite time. The examination of reality gives us the explanation of why each era's architecture is being formed in that way and how architects have had produced meaningful architecture regarding to their time (Jenks, 1971: 216). Schulz refers to the indicators which are covered by the concept of a 'building task'. "I have thus stressed the importance of supplementing the physical milieu with a symbol-milieu, that is an environment of meaningful forms" (Jenks, 1971: 226). Form in Schulz's point of view should represent symbolism and concretize certain conception. Since the symbol milieu had been absent through the modern movement and assigning it to the physical one would bring alimentation to the pragmatic life that had been lived. Moreover, the space takes its meaning from content it has. And Schulz assigns this task again to the architect where he considers him as the responsible of creating forms with adequate capacity. And the capacity of the forms defines their range of meaning" (Jenks, 1971: 229).

Goldberger emphasizes on the concept - as Schulz does - that architecture should have a symbolic representational form. In this point, Goldberger affirms that architecture is connected with and affected by culture and even it is the ultimate "physical representation of a culture more so than its flag does". Because; many cities or countries are famous by an iconic building takes its place in it and this building represents an identity to this place and in general architecture represents the sum of common cultural experience. (Goldberger, 2009: 16). Goldberger confirm on this idea by assessing that changes that happened on the social and technological fields had affected the architectural meaning. As an example proposed in this context: Bank Building's architecture. The older architecture of banks had tended to look serious, classical and symbolizing protection and security to convey the feeling for customers that their money in a secure place. But the architecture of today's banks is represented in a more open and transparent way, this is due to the modern method of how money is existed lately. It is existed electronically and there is no need to protect screens. Goldberger explains "Even if we find the old bank exhilarating, it has a different meaning as a work of architecture now than before" (Goldberger, 2009: 23). In our time; this building is being experienced as a piece of monumental architecture not as a building conveying safety and security anymore, Goldberger argues. Regarding Schulz's and Goldberger's conceptions; a building is a form bounding a capacity. The symbolic form and its bounded space are concretizing the reality's elements; function, time and economy.

From another perspective; the Finnish architect Juhani Pallasmaa argues that in the last recent decades, many architects are seeking for newness and uniqueness where there is an absence in the adaption and harmony with the historical layering. These new trends drive to a deficiency in the architectural value in the contemporary time. Newness; as Pallasmaa declared, imposes blank of deep potential which vitalize the building and the experience through it. Pallasmaa conceives newness as an individual practice and as a 'self-expression'. And when architecture is turned into such a notion of subjectivity; it will be away from reality. For this; since art and architecture are universal; this character should be assigned back to them, because when architecture is less subjective it will have the capacity to support our identities.

According to Pallasmaa; respecting the tradition and rootedness does not imply by necessity traditionalism, but it can acknowledge a "source of meaning, inspiration and emotional rooting" The echo to tradition comes from the "architectural logic itself and its cultural deep structure", such an architecture "projects comforting and enriching experiences of participation in a meaningful historical continuum" (Pallasmaa, 2012: 15-17). Pallasmaa conceives that architecture cannot success if it ignores its culture and roots. So, the connection between contemporary architecture of an age and its precedent ones should be continuous. And since architecture concertize our comprehension of the past and suggests its future image; architecture becomes into a more meaningful formal game when it echoes the building's imperishable tradition. In addition to respecting the tradition; Pallasmaa confirms that architecture should supply cultural identity and be an evolving story of history because art and architecture are significant participant in manifesting the continuum of a culture.

Seen in this light, Pallasmaa affirms that architectural meaning is always contextual, relational and temporal. Whereas the great architectural works are derived from the past in addition to tradition and most of the new works miss this strength and become meaningless. Pallasmaa in his turn, defines the architecture's primary duty as "to defend and strengthen the wholeness and dignity of human life, and to provide us with an existential foothold in the world" (Pallasmaa, 2012: 18-20). Which means that the architect should not build a world of dreams; but to reflect the reality, create buildings which enhance its wider context, the ones which have an essence of tradition and comprise aesthetical qualities.

2.2.2. The purpose of the building; creating: a sense of place, enriched experience, and assigning values

According to Schulz's frame, meaningful architecture is defined: "As a work of art architecture concretizes higher objects of 'values'" (Jenks, 1970: 226). Schulz argues that our assigned value toward a certain object is related with the feelings this object conveys to us. Accordingly, our actuation of empathy toward this object is tightened with our perception for it. Schulz demonstrates; perception for the surrounding physical atmosphere differentiate according to two factors: our subjective value toward this definite matter and secondly related to our mood. Schulz explains this notion by an example; Some studies had showed that poor people see money coins with a larger volume than rich ones. This is due to its value according to them. Furthermore, Schulz conceives that our perception is tightened to a higher degree with the social factor and is changed according to time and place.

According to Schulz the meaningful architecture should provide 'environmental qualities'. Schulz did not mean by environmental term, an ecological denotation, but he means the atmosphere or the surrounding that the person lives in. The meaning of space is related to our feelings and our empathy towards it. Schulz explains in this context; when we travel to a foreign country the space becomes 'neutral' to us, [despite our feelings of joy or sorrows] while our home or country give us a feeling of security. These qualities are associated with our assigned values toward the space. When these spaces own qualities, then it will be turned into meaningful places. And when this space becomes a system of meaningful places, does it become alive to us" (Jenks, 1970: 224). For this, some of the ancient tribes had conceived its own home town as the center of the world because of the assigned values towards it which are connected with the feeling of secure and safe. Schulz in this scope; points the compass toward the architect and his duty to create the space which convey tranquility and security. Schulz argues that the concepts and attitudes that stand behind the bounded spaces and represented forms to assign a certain feeling are different according to each architectural style. For instance, although the functionalist architecture had reduced home to its least dimensions, it still conveys the feeling of the domestic peace.

Goldberger also asserts that, successful architecture is not that one which only fulfill the required function, but also the one provides aesthetic significance, actuate empathy and evoke feelings toward the building. Such building owns profound meaning more than well functioned one (Goldberger, 2009: 7-8). Goldberger argues that, architecture is being

perceptualized as social and individual experiences. In case of visiting a concert hall for instance, its impact meaning is derived from the social activities happening inside, but without people's action, it seems to be segregated from its purpose. For this, the architectural meaning is accomplished when the purpose of the building is achieved and is being practiced as a social experience.

Sarah Robinson in corporation with Pallasmaa had demonstrated in her book *Mind in Architecture* that meaning is considered as a need for our lives to be flourished and have an enriched experience. Robinson in this context argues about the importance of experience and in her turn, is relating any object's meaning to the experience it is affording to us. (Robinson, 2015: 32). The experience is related with values, feelings and empathy toward a certain physical object and is summed up from our understanding for this object. Robinson confirm on the notion that meaning is not just "some abstract disembodied conceptual content" but the ones which alert our organisms and sensors, by these objects; the architectural affordance will have a more powerful and meaningful comprehension. Robinson explain the essence of experience as how the author John Dewy had demonstrated it in his book *Art as Experience* "Any encounter with an architectural structure begins with a felt qualitative sense of our whole situation, prior to any definite attention to component parts, relations, or qualities" (Pallasmaa, Robinson, 2015: 40). In other words, for Robinson architecture is experienced firstly by a sense-giving and signifying which is the sense of place that architecture conveys to us and secondly the architectural structures which "provide material and cultural affordances that are meaningful for our survival and flourishing as meaning-seeking creatures" (Pallasmaa, Robinson, 2015: 40). Both Schulz and Robinson conform on the idea that meaning is related with the experience and the value affordance that architectural structure provide to us. Through this qualitative aspect of experience; and when architecture reflect the reality, it become more meaningful and concertize higher objects of values to us.

2.2.3. Enabling and connecting to other things; Architecture as a visual expression of ideas

Schulz asserts that meaningful architecture "gives visual expression to ideas which mean something to man because they 'order' reality. Only through such an order, only by recognizing their mutual dependence, do things become meaningful" (Jenks, 1971: 223). These ideas might differentiate in their essence; they might be philosophical, social or

religious and these ideas participate in constructing the reality we are living in. Schulz as stated, affirms that architects in each epoch are the contributors in forming the new space conception of the world. For this, the functionalism's space conception and the form composition existed at the time of modern movement's beginning, had become as a symbolization of the scientific view toward the world from one side and as a visual expression for the industrial ideas evoked at that time from the other side. For this, the architects of the modern movement have had avoided the word "architecture" and they had replaced it with the term 'New building' because they had been existed at a birth of a new world's era. The term architecture reminds them with the previous conceiving of it; where building was considered as art, but they aimed at the modern movement to accomplish functionality and satisfy needs of users as Schulz demonstrated.

Schulz conforms that the new life system and its requirements, in addition to the miserable situation of cities after the world war first cannot fit anymore in the traditional buildings of the that time. Seen in this light, there should be a "complete revision of the human environment". Schulz believes that architects at that time had taken a brave step where they aimed to make their buildings more 'open'. They had been utilizing steel skeleton and glass, where they created an engagement between their inner and outer spaces. For this, the attitude had not been existed before and this approach is innovated to bring the 'Functionalist' architecture into reality Schulz affirms (Jenks, 1971: 216).

Goldberger argues; that architecture has an ethical assignment added to its main task to solve the unprecedented problems which came out with the modern created novelties emerged in our life's sectors. Goldberger demonstrated that Vitruvius before in previous centuries had conceived architecture as the origin of civilizations and all arts and the other fields related to it are descended from it. For this, Goldberger refers to the architecture's responsibilities to society that are far broader than the making of the most beautiful forms and shapes. He adds, that "architecture exists to enable other things and it is enriched by its intimate connection to those other things" (Goldberger, 2009: 37-38).

The British architectural professor William Whyte also affirms that architecture have always been conceived as an instrument that articulate ideas, beliefs and emotions, it is not a mere utilitarian. Which imposes, architecture's being a living language and the representational system of a culture. According to Whyte; "Buildings conveys meaning, and what they mean

is the spirit of the age in which they are constructed” (Whyte, 2006: 163). What define this certain meaning in art or architecture is the style as the Swiss historian Wolfflin had demonstrated: ‘the style is expression of an age’. For this, when a certain style is defined, it is because it captures the reality of that time. Whyte argues, in the history, there was a shift between the Renaissance and the Baroque styles, it is owed to the changing that happened in the psychological states in their cultures. Seen in this light; the modernism had become into life because “new spirit required the new construction materials of steel and concrete, not because they only had worked out. which means; modern movement became as an embodiment of the machine age reality.

Whyte demonstrates that it is not by necessity the architect’s intention to achieve a definite goal from his/her building to be attained at the end. “Even once the building is erected, its purpose may change as its inhabitants and their needs change. Hagia Sophia, once an embodiment of Byzantine Orthodoxy, became an expression of Ottoman Islam, and is now a symbol of Turkish national pride” (Whyte, 2006: 171). Whyte supposes that, there is a transposition happens between the architect’s personal vision of ideas -which he/she aims to convey it through their buildings- and the real built building. Eero Saarinen aimed in his design of New York TWA terminal to; “express the drama and specialness and excitement of travel”. But people had understood the building in a different way; where they conceived it as a flying bird, which implies that the building itself had not changes but its meaning did. This was due to Saarinen’s “belief that architecture could inspire emotion” but audience had used a “non-architectural rhetoric” and grasped it as a static bird not as a flight according to Whyte (Whyte, 2006: 175,176). For this; buildings will be read from different perspectives through the passing time, by various cultural perspectives and regarding to audience’s comprehension.

2.2.4. The proposed model of Meaning; the basis of the case study

According to the stated findings and the meaning research; a model had been concluded and assessed to explicate the meaning frame in architecture from a contemporary perspective, regarding the following sub-headings.

1. How architects came out with concepts translated into a contemporary space conception and buildings forming our reality.

2. The vision behind the symbolic building and the aim of presenting symbol forms in the contemporary century.
3. What experience they intended to create through their buildings.
4. How they captured the senses of the inhabitants to assign values to their works.
5. Which mindset these laurates had followed to deal with the variables of our daily lives' aspects of society, technology and development.
6. How they created an architecture reflecting the soul of the contemporary age.

The first and second subheading are related to the first category of: 'Manifesting reality; form as a capacity, building as a conveyor'. Considering that architecture is a concretization of reality. Under the first subheading, it will be researched how architects comprehend the conception of contemporary space, which is conceived as the 'capacity'. Thus, the reading will be focused on the criteria that the selected architects are following to carve their spaces. The second subheading: will address how architects deal with the issue of 'form', which is considered as a conveyor for a determinant 'meaning' and a representor of public and culture. Thus, it will be researched if the selected architects create iconic/symbolic buildings, or the architectural firm has another consideration by them in the contemporary time.

The third and fourth subheadings are related to the second category which is: 'The purpose of the building; creating: a sense of place, intent experience, and assigned values'. Under the third subheading, it will be research for the experience that the selected architects tend to provide through their buildings. The research will be based on: firstly, the inside of the building its self; of spaces and procession through the building. Secondly, the relation of the building with its nearby. Which means; the way of reaching the building and how the building is connected with its surrounding. The fourth subheading will address how selected architects aimed to assign qualities for their spaces, so the building will be recognized as a valuable piece of architecture for its place and people. Thus, the research in this term will be directed on the interior and exterior as a whole.

The fifth and sixth subheadings are related with the third category: 'Enabling and connecting to other things; Architecture as a visual expression of ideas'. In the scope of this category; the study will be focused on how the selected architects are deliberating with the contemporary issues. In the fifth subheading it will be examined whether the selected architects are; utilizing technology tools in their architecture, governing the environmental

concerns of our time and how they adequate the queries of the contemporary societies. It will be researched for the concepts and thoughts that stand behind the architecture of a certain building. While the sixth subheading will explore how the contemporary age architecture is signed with each architect's identity. It will be researched for the architect's distinct ideas which aimed to be expressed through his/her building and conceive it as a conveyor for a specific meaning. Along these lines, it will be understood how meaning is being brought through the echoed contemporary age architecture.

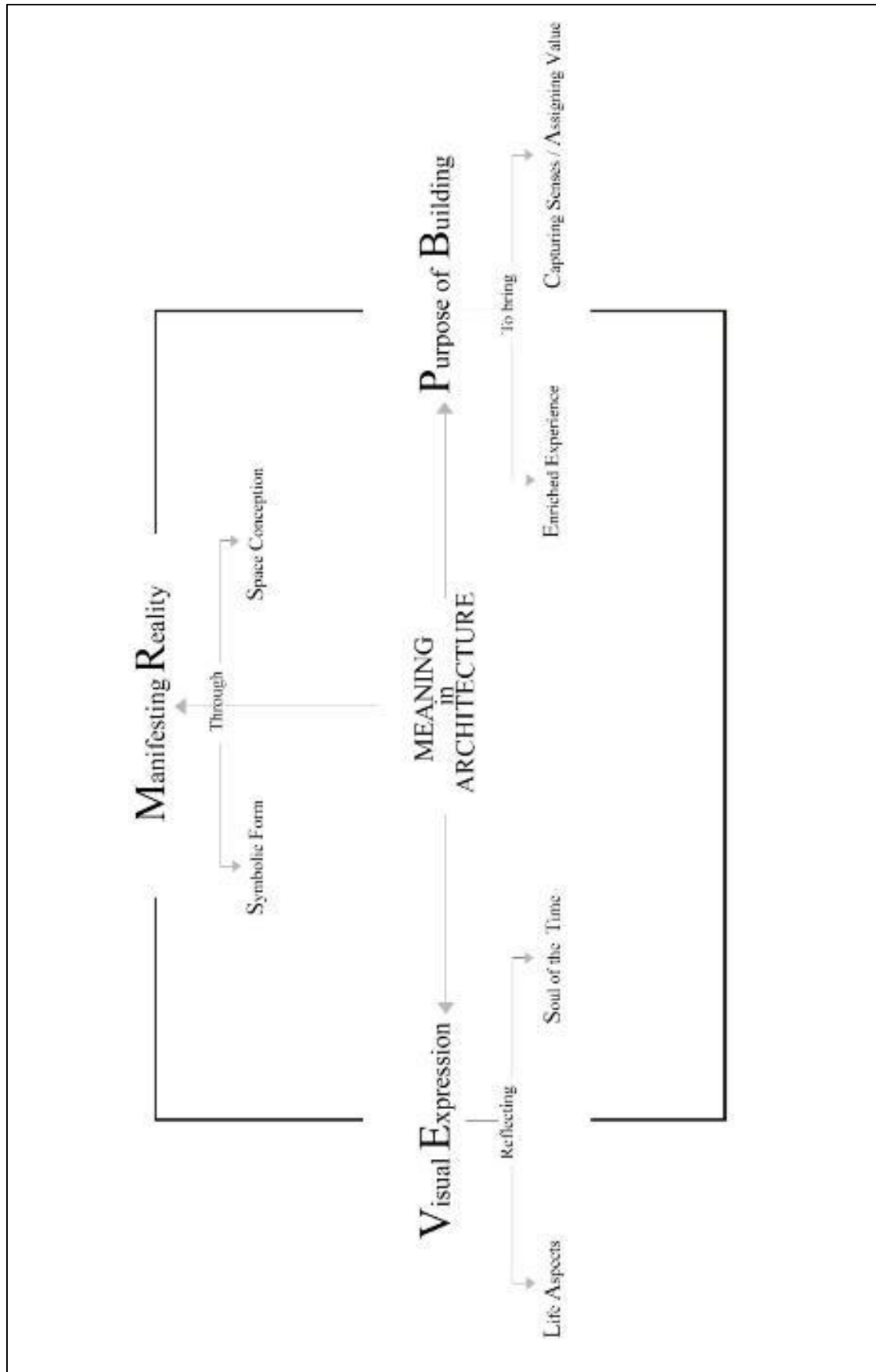


Figure 2.2. Meaning in architecture: The model framework of the study

2.3. The Pritzker Prizes

In this section, information will be provided about the Pritzker prize, the importance of it and the reason of choosing particularly this prize among other prizes. More detailed information about the prize will be provided in the appendix.

The Pritzker Architecture Prize is awarded annually. Its objective 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” (PritzkerPrize). It was established by the Pritzker family of Chicago, Jay A. Pritzker, (1922-1999), who founded the prize with his wife, Cindy through their Hyatt Foundation. And now His eldest son, Thomas J. Pritzker is the current president of it. The Pritzker family, whose international business interests are headquartered in Chicago. “Their name is synonymous with Hyatt Hotels located throughout the world. The Pritzkers have long been known for their support of educational, scientific, medical, and cultural activities. Jay A. Pritzker, (1922-1999), founded the prize with his wife, Cindy” (Pritzkerprize).

The prize presented to the laureate consist of 100 000 \$, a formal citation certificate and since the year 1987, a bronze medallion was presented. The bronze medallion awarded to each Laureate of the Pritzker Architecture Prize 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’



Image 2.1. The Bronze medal of the Pritzker prize (URL-1)

The mechanism of the Pritzker prize: The Executive Director actively solicits nominations from past laureates, architects, academics, critics, politicians, professionals involved in cultural endeavors, etc. and with expertise and interest in the field of architecture. Additionally, any licensed architect may submit a nomination to the Executive Director for consideration by the jury for the Pritzker Architecture Prize. The nominations are accepted in the First of November of any year. And the prize is awarded irrespective of nationality, race, creed, or ideology. Nominations are accepted internationally from persons from diverse fields who have a knowledge of and interest in advancing great architecture (Pritzkerprize).

The intent of the prize is to honor a career of achievement in the art of architecture, not a specific building, and as a result the prize has generally not gone to younger architects or been particularly sensitive to new directions. “Unlike the Oscars or the Pulitzers, it is not an indication of the latest new works of importance. It is more of a capstone to a career than a stimulus to new achievements” (Goldberger, 1988).

Regarding this consideration, the Pritzker prize has been awarded for architects who has not a wide international fame. As an instance: the Chinese architect Wang Shu. Specifically, in China, there are numerous numbers of growing architectural firms that has an intense and massive practice, but the Prize has been awarded for the architect Shu who has only counted number of works and in a smaller scale comparing with the other firms. But scale of the building or the number of built works is not the standard for architecture, as well as for the Pritzker prize jury. The jury has awarded the prize to Shu, -as will be introduced- for his way of creating, deep understanding for meaning, values and crux of architecture. That does not mean the Pritzker jury does not consider the prestigious and famous architects. Because as illustrated in list of the Pritzker prize awarded architects; -in the appendix section- famous architects take their places on the list. But on the other hand; other architects who do not have the international fame, some of them do not have a website for their own and are away from media but have been awarded the Pritzker prize. Because the jury is not looking for architectural trends, neither supporting architect of the market. It is directed toward the architects who are working on developing the profession of architecture and enhancing people's lives.

Seen in this light, some of the awarded architects in the 21st century; like the architects: Jorn Utzon and Frei Otto do not have built works in the contemporary time. This what affirms

the criteria of the Hyatt Foundation, the award is given to the career and achievements of the architect. Also, what concerns here is, the consideration of the Pritzker prize jury. Because awarding in the contemporary time for built works of the last century affirms that the work of the architect is a continuous loop, and the consideration that the works of this architect is valuable, demands to be awarded and should be taken as a model for architecture in the contemporary time. Other prizes might be more interested in the new emerged architectural trends; but for the Pritzker prize the worry is not about individuals, but societies and cities as will be introduced in the conclusion.

Importance of the Pritzker prize: Since architecture is omitted from the Nobel prize, the Pritzker prize it is often referred to as “architecture’s Nobel” and “the profession’s highest honor.” Because it is designed to honor architects for their complete body of built work (Pritzkerprize). The importance of the Pritzker Prize comes from its awarding for a total career of an architect, its achievements to the architectural and social lives. It crowns him/her contributions for enhancing the architecture of everyday. The laureates of the prize mean the best architects of the world because they are not only masters and very influential in the field of architecture, but also, they shaped the architecture of our days and our surrounded built environment.

The distinction between the Pritzker prize and any other architectural prize, that it awards a total career of an architect -as stated-. It is not specified to a determinant building or style in architecture. It issued to crown an accumulate achievement of the architect. From another point of view, the Pritzker prize’s importance comes from its jury. Where great, famous persons from different sectors including architecture join the jury. For that, the evaluation process comes under professionals and experts. Moreover, the Pritzker prize is an annually awarded prize which makes different from most of the other prizes, like the Agha Khan prize which is rewarded every three years. Although the Agha Khan prize’s amount of money awarded is more than the Pritzker’s on; but it is subjected only to a building, not architects and them careers in architecture. The RIBA Stirling Prize stands next to the Agha Khan one. Which is every year presented to an architect who designed a building that made the greatest contribution to the evolution of architecture over its past year. The Architectural Review prize is opposite to the Pritzker, because it is awarded to the new emerged architects in order to motivate for more contribution in the serve of architecture. In other words, it’s directed to the new and up-coming architects. The prize which resemble the Pritzker one is the

American Institute of Architecture award (AIA). The AIA award has recognized achievements for a broad range of architectural activity to elevate the general quality of architecture practice, establish a standard of excellence against which all architects can measure performance, and inform the public of the breadth and value of their contributions. For this, the Pritzker Prize, stills the most prestigious, inveterate and closest prize to the Nobel one.

3. CASE STUDY: THE STUDY OF MEANING FRAME UPON THE CONTEMPORARY PRITZKER PRIZE LAURATES

For this chapter, the proposed meaning model will be applied on each of the seventeen selected architects of the Pritzker prize laureates from the year 2000 to the year 2016. The architects will firstly be introduced in a short biography in the first paragraph. Then it will be explained how this architect had been researched and the method of selecting his/her buildings. In the following paragraphs; Each of the three meaning findings with its belonging subheadings will be demonstrated in the light of the architects' works. For each finding; firstly, it had been researched for the architect's thought, conceiving and philosophy that is related with the specific meaning's finding. Then, exemplified by selected number of his built buildings in the contemporary century. The contemporary laureated architects differentiate in the number of built or under construction works, according to each architect's age and range of activity. For this, a list of each architects completed building in the 21st century had been added in the index part. Even if an architect has a one completed work, it had been added in the list. Thus, a comprehension for each architect's load of work can be understood.

3.1. Rem Koolhaas, Pritzker Prize Winner, 2000

Koolhaas, is the first Pritzker prize's Laureate of the 21th century. Koolhaas is not only an architect; but a writer, an urban planner and a theorist as well. When the jury had awarded him the prize, they took this by consideration. They didn't award him only for his built work, but also for his thoughts and ideas in architecture through his writings. Commenting on his winning for the Pritzker prize; he thinks that the jury adopted a new notion and openness toward architecture, because they had awarded it at the dawn of the 21st century to both an architect and a writer which refers that other fields are also important like architecture (Koolhaas, 2000). Koolhaas is a Dutch architect born in 1944, just after the world war II which had affected his vision for architecture when he came back with his family from Malaysia to live in Netherlands. His origin profession was a journalist. Koolhaas is the founder of an architectural firm OMA, (Office for Metropolitan Architecture) located in Netherlands. Where he chooses an anonymous name does not refer to him. In most of interviews he mentions the word "we" instead of "I". Because he believes in collaboration and in freedom of design. When he had published his significant book 'S M L XL' - in the

year 1995 -which is a more organized visual book than a poet block written one. At the same time, he was passing through a crisis into his office So, that had become compatible for establishing a new office which is AMO, according to him AMO doesn't refer to something crucial. Koolhaas said it can 'Architecture Media Organization'. Koolhaas with his office AMO is considered as an architect of concepts, he believes that the profession of architecture is very tied with architectural thinking "architectural thinking in terms of thinking about program and organizational structure (Lubow, 2000). He considers these two offices as two means for achieving architecture. By them he divides his approach in architecture into two parts: the first one, is the real, massive architecture which turns into realization, and the other is just for thinking related to concepts and "pure" architectural thinking (Sigler, 2000). What can be concluded from this sentence, is a very precious notion, that it is not by necessarily every architectural concept, or theory to be turned into real. Architecture by its nature and meaning has many ethical principles but by practice and or because of the economic situation this separation is happening. "The separation enables us to liberate architectural thinking from architectural practice" (Sigler, 2000).

Researching Rem Koolhaas: Koolhaas' recognized works are being created since the 80ies of the last century, parallelly with his writings which constitute his thoughts and reading for contemporary architecture. Koolhaas has been selected because he is keeping on the profession of architecture and creating buildings until nowadays. Eight of Koolhaas' buildings; from various scales, types and location in the 21st century will be interpreted. The buildings had been selected for their recognition; regarding to Koolhaas' approach throughout them, and for their owning to the qualities that has been expounded through the literature part.

Manifesting reality in Koolhaas' architecture; Koolhaas' translated concepts into a contemporary space conception; Koolhaas whose buildings had contributed in forming some of the last century's architecture; has been living at a time where new type of spaces started to emerge. Because of the modern life's realm and the new birth type of building and requirements there should be a new conception for architecture's spaces and a different comprehension for the meaning of an enclosure place. In this light; Koolhaas had referred to the new types of spaces in the contemporary time. Koolhaas has translated his observation of the reality and the growth of the new type of spaces to what he names it: the 'Generic Spaces'. Koolhaas defined this term in his book 'Junk space' in the year 2006; to appoint

that these spaces are not inhabited by people but by machines. Because Koolhaas has conceived that the future lifestyle will affect the architectural formation, as it is a matter related with time. And the new existence of this space conception is a result of the reality lived within it. In the past before, there were no planes, nor big retails, or electrical facilities and equipment's. but now the new lifestyle of machine imposed new habitats which requires by necessity new space conception. The generic spaces are different from previous times' spaces because they have no history, nor origin and they are assignable for any place. As an example of this; bank offices, shopping malls airport halls, and broadcasting studios (Schrijver, 2008).

In the design of Seattle Library Center [Table 3.1]; Koolhaas had kept on a profound study for libraries and how to convert this building from a normal book store into an icon of information center equipped with digital tools. Koolhaas' ambition was not to propose an institution devoted for books solely, but he wanted by his design for the library to make a real improvement for the society and to make it considered as an example of making a change into the city, in addition to its being an information store that gathers and presents all forms of media legibly. Koolhaas has conveyed his conceiving for the contemporary reality of flexibility and openness into his interior spaces. Koolhaas had not aimed to create closed separated rooms as it was common for the design of library buildings; but in contrast, he had created generic floors which any activity can be handled within it (oma, 2004).

The vision behind the symbolic building and the aim of presenting symbol forms in the contemporary century: Koolhaas tends to assign a symbolic form for his buildings which makes it stands as an icon in the skyline of the city. In the CCTV building in China [Table 3.1], Koolhaas went out the normal form of two dimensional skyscrapers and designed a continuous 3D spatial loop can be over viewed from all the sky of Beijing. The CCTV building gathers an entire media village or even a city within it. Koolhaas had emphasized that by the passing time this building will be included as a part of the Chinese culture. His comment came as a defense on some proclaims that the CCTV building had not be welcomed by some local inhabitants of Beijing. Koolhaas believes that advance structure techniques and building materials made what seemed impossible be achieved in the current time. What Koolhaas had indicated to; that his building had stand as a conveyor of the Chinese economy and ability to construct such an advances structures (Howarth, 2014).

Koolhaas for the Shenzhen Stock Exchange market building [Table 3.1] aimed to symbolize the virtual stock market by creating a floating base “as if lifted by the same speculative euphoria that drives the market, has crept up the tower to become a raised podium, defying an architectural convention that has survived millennia into modernity: a solid building standing on a solid base” (oma, 2006). Koolhaas intended by this building to open new doors for the relationship between a building and its urban context. For this, the SZSE building; in addition to its financial function, it has a ‘civic meaning’ where it engages with the city as an integrated object. The challenge behind the symbol form of SZSE, that it has to represent capitalism in a communist country. The influence of Mies Van de Rohe can be clearly seen in SZSE. The upper part is conceptualized from Mies’s master piece the Seagram building¹. Where its floating base is derived from Lissitzky’s horizontal skyscraper². Which result a combination between Mies’s soul and constructivism which can solve the conundrum of representing a capitalism building in a communist country. (Wainwright, 2013).

The purpose of the building; creating: a sense of place, enriched experience, and assigned values; The intent experience to be created through Koolhaas’ architecture: For Koolhaas the perception of a space and the meaning of it is changeable by the time. Koolhaas believes to design to the current time he is in, and the meaning of architecture is strived from its contemporary time not from applying theories from the past to the current time. Koolhaas also regrets that in the contemporary time, most of architects miss or loses their connection with their locality, Koolhaas describes that none of his architecture is Dutch or belong to his tradition (Wainwright, 2013).

That is why the idea of bringing or imitating a building from history seemed weak to him. As Koolhaas demonstrated about his design for The McCormick Tribune Campus Center in Illinois Institute of Technology building [Table 3.1] which was originally designed by Mies in the 1940s, when the building was firstly opened in the 40, the incoming user will feel highly welcomed in this quite abstract space. But for the current time’s user; there will be a doubt about this feeling “they would kind of feel a weird absence of information” (Becker, 2003). And with this absence it would lose its value. Koolhaas’ credence in these ideas,

¹ The Seagram Building: a skyscraper in New York city; United states, designed by Mies Van der Rohe in 1958

² El Lissitzky is a proposal of a horizontal skyscraper by the Russian Avant-Garde artist Lazar Markovich Lissitzky between 1923-1924

incited him to collaborate with graphic design studios to vitalize the interior spaces with colors and iconographies. In addition, the one-story buildings seem more interesting because they are away of technical complications as Koolhaas demonstrated (Becker, 2003). Koolhaas believes that the aesthetic aspect of any building shouldn't be a goal for its self, and people will not conceive it as a meaningful place just for its aesthetical form. Aesthetic should be a "by product" of the process of design (Lubow, 2000).

Koolhaas always tries to enrich and transcend the architectural experience in his building and create innovative approaches to achieve this according to each building's identity. Although Koolhaas' belief that technology has made the architectural and urban form much more "fluid" and less in rigidity then it was before (Goldberger, 2000: 32). For his design for the Prada store of New York; Soho, [Table 3.1] Koolhaas demonstrated that they are working on technological advances that can make the experience of being in a store is better. (Koolhaas utilized experimental technologies like providing for the changing rooms buttons which make the glass opaque just by touching it and a video project will show their chosen cloths from different angle (Sigler, 2000). Koolhaas conceives that the crux of architecture in his point of view comes from sharing and joining with the customer and achieving their needs. That's why when he had been asked about his opinion to design a home for himself, he said the idea looked boring to him. Because the meaning of architecture for him is realized when the client reaches his pending needs and OMA, had been known for that (Sigler, 2000).

Capturing the senses of the inhabitants to assign values in Koolhaas' architecture: Where sometimes the contemporary architecture had been described as cold or estranged, Koolhaas intended in his design for Maggie's center of Glasgow [Table 3.1] in United Kingdom - which is a branch of an international center for people who have cancer to provide the emotional support - to create a space for them where they can feel welcomed and like home. Instead of a series of segregated sequential rooms, Koolhaas aimed to create a one-story ring of L-shaped figures revolving around an internal courtyard. Koolhaas came out with this concept because of his believe that innovative spaces can affect people and leave better feeling upon them. For this, Koolhaas wanted to assign the feeling of domestic secure. The building is located inside a forest where rooms are either opened to inside to the courtyard or revealed to the outside forest to give privacy and internal peace, and some rooms can overview the city as well. Even though Maggie's Center is a small-scale building; but its special necessities required a concept of a building with interconnected rooms with

minimized corridors to bring the feeling that this center is a respite and a haven for these patients. (oma, 2011).

Enabling and connection to other things; Koolhaas's architecture as a visual expression of ideas; Koolhaas' followed mindset to deal with the variables of daily lives' aspects; society, technology and development: Koolhaas had joined the renovation of Garage Museum¹ of Contemporary Art in Moscow [Table 3.1]. The building had been originally built in 1960 to be functioned as a restaurant and then had been left for years. But in 2008 Koolhaas had been offered to convert this building into a cultural institution for contemporary art. Koolhaas' conception was preservation for the architecture of Soviet 60ies period with converting it into something new at the same time. Koolhaas describes: "preservation was a process enabling a different kind of use. We showed respect for what was there and accepted those givens without having to invest in vanity or spectacle" (Perlson, 2015). Koolhaas aimed to concretize his preservation of the ideas of 60ies and 70ies where building was utilized to serve the public because of their low-cost and fast construction methods.

Koolhaas had used to cover the structure a semitransparent polycarbonate which called it 'a new skin' -that allows to reflect the surrounding- but is far away from the reflecting common used facades in contemporary buildings and kept on touches from the Soviet era like; bricks and the crumbling mosaic structure. Koolhaas wanted from this building in addition to promote connection with the public. The container envelope a two-story uninterrupted continuous space reserved for exhibitions and the interior was designed to make it possible to be utilized according to its queries. Such as hosting curatorial events and assign neutral atmosphere for artist to express their works as they demand for this curtain white walls can be folded down from the ceiling when it is needed because artist "do not appreciate the pressure of architecture and their preferred environment is the former industrial space with white walls" (Numero, 2008).

Koolhaas' creation of architecture reflecting the soul of the contemporary age: For Koolhaas; "the great challenge of architecture is to be able to keep up with the rapidly changing world" as what demonstrated in his interview with DW German television (DW, 2003). But at the

¹ The Garage center was founded by Dasha Zhukova in 2008 which was originally placed at Melnikov's Bakhmetevsky Bus Garage, then moved to be temporary placed under Shigeru Ban's pavilion after that to choose to be permanently located in Gorky park which is an important point in the city of Moscow

same when Koolhaas was issued to design Netherlands embassy in Berlin [Table 3.1] it had been demanded from him to reflect the 19th century architectural style. For this Koolhaas designed an isolated cube fulfilling its given perimeters. Koolhaas divided his mass to two parts; a cube containing the embassy's offices and a surrounding wall from two sides hosting residence for employers where they are separated by a courtyard and linked with suspended four bridges. Inside the building; "a continuous promenade is excavated out of a cube of generic office floors" through a zigzag path leading from the entrance through the offices leading to the roof where the restaurant is located" (oma, 2003). Koolhaas by this approach of design had obeyed for some obligated instructions and disobeyed in some when created his isolated cube to keep on the embassy's necessary security.

Koolhaas is not known as an architect for resident, whereas he likes to do projects more for the community and public life and utilize technology for the demand of that. (Goldberger, 2000: 34). But in his design for The Interlace; which it is a residential complex in Malaysia [Table 3.1], Koolhaas aimed to "presents a radically new approach to contemporary living in a tropical environment". Koolhaas went away from the typical isolated towers which are common in that location and created a network of living and social spaces that host activities which are integrated with surrounding environment with also keeping on the privacy for others. Koolhaas tried to gather at the same time a "sense of community and maintaining individuality and identity" (oma, 2003).

Koolhaas and meaning in architecture, in a nutshell: Ordering reality in Koolhaas' architecture is manifested in his concepts to create open and generic spaces that reflect the soul of the contemporary time; on the one hand, and from his proposing of symbolic buildings with unprecedented semblance away from the typical ordinary one, on the other hand. Each project of his, has its own handling. In order to bring value and make this space meaningful for the inhabitants, the space it should be created in a way that adequate their necessities and suit their current capacities. For some renovation buildings Koolhaas kept on the original appearance and texture of the old spaces, because he conceived it to be more impressive and capturing the sensors of the contemporary users. The 21st century is characterized by its seeking for innovation, Koolhaas -regardless of function- also seeks for Avant-grade concepts that reflect different manipulation for a building in a certain place with a certain status. Meaning is achieved to him when people are gathering in an innovative space, which is responding to the contemporary man.

Table 3.1. Architect Rem Koolhaas meaning model











Purpose of the Building	Space Conception	Referred to the Generic Spaces that are assignable for any place and any inhabitant. A contemporary space should own openness and flexibility.	 
	Manifesting Reality	Koolhaas does create symbolic form because of his believe that it has a civic meaning, and iconic buildings are part of its belonging cultures and conveyor of strong economy and development.	  
	Intent Experience	Ignore imitating from history because it causes weakness in idea. Applying technology and innovative method to enrich the architectural experience.	 

Image 3.1. Seattle Central Library; Seattle, USA, 1999-2004 (URL-2)

Above: Image 3.2. CCTV Headquarters; Beijing, China, 2002-2012 (URL-3)
Down: Image 3.3. Shenzhen Stock Exchange, Shenzhen, China, 2006-2013 (URL-4)Left: Image 3.4. IIT McCormick hall, Chicago, USA, 1997-2003 (URL-5)
Right: Image 3.5. Netherlands Embassy, Berlin, Germany, 1997-2003 (URL-6)

Table 3.2. (continue) Architect Rem Koolhaas meaning model

Purpose of the Building	Assigning Values	Achieving the customer's needs. Consider the physiological and emotional factor of the occupants in order to bring them the needed feeling toward the piece of architecture.	 <p>Image 3.6. Maggie's Center, Glasgow, UK, 2007-2011 (URL-7)</p>
Visual Expressions of Ideas	Dealing with life's aspects	Preserve on ideas from previous architectural schools if it serves the public especially from an economical perspective.	 <p>Image 3.7. Garage Museum Art, Moscow, Russia, 2011-2015 (URL-8)</p>
	Reflecting the soul of the 21 st century	Provide new approaches of living away from the typical precedent ones. Create spaces for connecting and communication.	 <p>Above: Image 3.8. Netherlands Embassy, Berlin, Germany, 1997-2003 (URL-9) Down: Image 3.9. The Interlace, Singapore, 2009-2013 (URL-10)</p>

3.2. Jacques Herzog and Pierre De Meuron, Pritzker Prize Winner, 2001

Herzog and De Meuron biography: Jacques Herzog and Pierre De Meuron are swiss architects both had attended the Swiss Federal Institute of Technology (ETH) in Zurich and they had founded their partnership architecture firm of Herzog and De Meuron based in Basel Switzerland in 1978. They had been recognized for their innovative and fresh approach in architecture and their utilization of contemporary technical proficiencies. They involve in designs of diverse scales. From the design of a small-scale residence to a whole urban design. But in most of their works, they tend to design large scale public buildings like museums and stadiums. They had been laureated several architectural prizes like RIBA (UK), Premium Imperiale (Japan) and they are the laurate of the Pritzker prize of the year 2001. According to the Jury; they had been laureated this prize for their “advancing the art of architecture, a significant contribution to furthering the definition of architecture as one of the premier art forms in this new century and millennium” (pritzkerprize, 2001).

Researching Herzog and De Meuron: Since Herzog and De Meuron have founded their firm in 1978 and continued prospering architecture with their works and participating in architectural international competitions until the contemporary time. Eight buildings of them are selected regarding their distinction and abundance in the same category. According to their completed works, the selected categories are: Stadiums, art museums and business centers in addition to their recognized Elbphilharmonie building and Blavatink school of government.

HDM's translated concepts into a contemporary space conception: Jacques Herzog thinks that the world and life are changing dramatically, and architecture in his point of view is “relevant than ever” (Adam, Bürkle: 2012). For that, it should go parallel with these changings. HDM believe that cities should change with time, otherwise it will die because life inside cities is changing. HDM design to the contemporary time they live in, to apply modern building construction technologies, and got engaged with the computer aided design. HDM believes that architects do not only design and produce buildings merely. They carve the urban fabric where people live within it. Normally; culture centers for instance, do not add much for its surrounding inhabitant texture Herzog demonstrates. That is why for their design for the Elbphilharmonie building in Hamburg; Germany [Table 3.2] HDM aimed not only to create an attractive architecture, but also an attractive mix of urban uses. Regarding

this, HDM wanted the building to act as a city where it gathers several activities of; huge concert hall (philharmonic), residences, hotels, restaurants, ext. HDM tend to discover new approaches in designing spaces. That is what Herzog demonstrated in his interview with *Das* magazine in 2015. They are interested with the “forgotten or neglected non-places” (Anzeiger: 2015). Like parking places, gardens or an unused building plot. Herzog said: it’s quite an enlightening process of perception, because it makes us aware of so much that we do not notice in ordinary places, repurposing is a very real and fruitful political alternative” (Anzeiger: 2015). This is a scenario of what HDM aims to, but they keep on conceiving that space is where should gather social activates regardless to the function and type of the building. The challenge for Elphilharmonie building that is proposed to be built above the archaic building of Keispecher A next to Hamburg harbor which was functioned as a warehouse. For this; HDM intended to create a “spatial sequences” where they kept on the archaic sense of the old building, then created a huge separation space hosting public plaza and some private spaces, above it, created the new world of the philharmonic building.

The new building’s plan is extracted from the old one with difference with the roof. HDM wanted to create a landmark for Hamburg city. The Keispecher A building built in 1963 was not designed to echo the historical texture of the city like what was common in the 19th century’s warehouses building. Where it is a rigid heavy mass; the new building is extruded from it but made of glass. Another spatial experience within this building HDM tended to achieve. The visitor cuts from the entrance the Keispecher building through a panoramic facade by an escalator until it reached the plaza. For the philharmonic hall, HDM made this space to be experienced as if it is a football stadium where they emphasized on the proximity between the musicians and the audiences distributed around them (herzogdemeuron, 2005).

The vision behind the symbolic building and the aim of presenting symbol forms in the contemporary century: HDM does not tend in most of their designs to create symbols. But in their design for the Beijing National Stadium they consider it as a one. Where “the Chinese themselves describes it as one of their most important cultural monuments. They identify with it and call it the bird nest” (Speigel, 2008). The most important principle for HDM was to function the stadium not only for the Olympic games of 2008 [Table 3.2] but also to generate the public life and make the stadium to perform as an attractive point in that part of the city. Around the main pitch, HDM had created the Piranesian. It is an interconnecting space linking between the interior of the stadium and the city outside and it is where people

get engaged with multiple social activates. This space is designed to act as a façade holding the structure and a decoration in addition to its being a public space. According to HDM; the inhabitants of Beijing like to get involved into the public life and they are experienced with it. Accordingly, this is where the protentional of the project also lays on; to attain the needs of the Beijing's people, not only the Olympic games visitors (herzogdemeuron, 2005).

The purpose of the building; creating: a sense of place, enriched experience, and assigned values; The intent experience to be created through HDM's architecture: HDM are influenced by Aldo Rossi and Robert Venturi when they were students, because at that time they had been recognized as the opposite or who had outcome with something new from modernism. Their buildings are described to have a lot of contradictions and complexity in it. HDM had developed on Rossi's vision for the atmosphere of a space, in the multiple meanings of the Italian word tempo – time, weather, musical beat (Moore, 2015). They also, collaborate in their works with artists. They confirm on the importance of art in life and especially in architecture. They take other related fields of fine arts, social sciences and psychology as resources and for them, architecture is invading these sectors too. (Adam, Bürkle, 2012). The influence of these sectors, made the works of HDM to look like a piece of art. They seek profoundly in every project to find out another combination of details and set of materials and form, so every project looks different than another and their buildings seem to be diverse. For them, concept is the most important part of design process, this is one of the impact of contemporary art upon them (Moor, 2016). For that, their buildings seemed discordant and attractive from outside, but inside they encourage users to move through the building. They said that they let the user see the surface before directly experiencing it "to see something but something that comes through your own perception". (Adam, Bürkle, 2012).

HDM's design for the Blavatink school of government [Table 3.2]; they aimed to create a building that embrace the vision of this school. The school's aim is to encourage and promote better public policies and governments. For this, they started from the internal heart of the building. Regarding this; HDM created the forum, which is a vertical open space exposed until the roof HDM wanted to convey the ideas of transparency and openness. Their aim was not to create a hollowed or empty atrium, but to host and motivates communication between its students, lecturers. The concept of forum which is revolving and cutting through all the other levels and functions; it extends to the exterior as a circular hollow made from glass.

These cylindrical -disc- shapes contribute in representing a governmental school where “it’s about democracy, so it’s circular, political transparency so it’s glass, and Oxford, so there’s stone” (ribaj, 2016). With taking by consideration the site and plot parameters which cause these shifts in the exterior shaped discs.

A similar concept HDM aimed to apply but within the exterior texture of the building. In the extension of Walker Art Center in Minneapolis; USA, HDM created a condensation of energies and movements on the level of street. Total glazed walls contrasting the existing walls of brick had been used. This glazing will generate a direct eye contact between the busy street and internal spaces of the center, in addition it will function like a ‘Town square’ where people can come for coffee, meet, share information without even attending any event in the museum (herzogdemeuron, 2005).

Capturing the senses of the inhabitants to assign values in HDM’s architecture: Jacques Herzog has different point of view from the idealist vision for architecture in general and for the profession of architecture. Herzog does not so believe that architecture is the most dominant factor in people’s lives, where people are not interested in it all the time “Of course it changes from place to place. Architecture depends on the client and on money. It doesn’t depend on the architect alone.” Herzog demonstrates (Riba, 2016). But there are small group of people called ‘star architects’; Herzog is not sure if they HDM belong to them, but these architect’s buildings are very distinguishing. Herzog confirms. In Herzog’s point of view; building gets its value from people’s responding and reactions to it and whether people get added value from this building (Adam, Bürkle, 2012). In HDM design for Tate Modern building in London; [Table 3.2] which is the one of the most visited attractions in London, which it was a power station and then had been decided to be convert into a modern art museum in 1994. HDM kept on its original feature from the power station. The huge turbine hall had been converted to be a vast gallery hall with the keeping on the archaic essence that the old brick, some steel structural elements and the narrow windows convey. In the year 2005; HDM had been chosen again to design the extension of the museum for the 21st century. HDM’s vision was to “establish a new model for museums of modern and contemporary art, by fully integrating the display, learning and social functions of the museum, strengthening links between the museum, its locality and the city” (worldarchitecture, 2012). Regarding this, their concept was to integrate the old with the new to present it as a whole to let it “function as a single organism” (worldarchitecture, 2012).

HDM achieved this by using the same building materials of brick and the shape was a result of carved paths had been taken from surrounding perimeters of the site and the existing building which is stratified gradually to form the outstanding pyramid -without affecting the old building's standing chimney- which integrates with the surrounding urban fabric and into the skyline of London where people can orient themselves according to it.

Enabling and connection to other things; HDM's architecture as a visual expression of ideas; HDM's followed mindset to deal with the variables of daily lives' aspects; society, technology and development: "In our opinion, the spiritual quality of architecture and art lies exactly in this emphasized materiality" (Peltason, Ong-Yan, 2011: 135). The buildings of HDM seem to be "so logical as if there was no alternative" (Adam, Bürkle: 2012). They study all the proposed and obligated conditions, the customer and his needs, they believe that if they can convince themselves with their design, so they can convince the customer and in their point of view the architect should design his building in a way to be accepted and welcomed by its people, to let them feel like if this building is a piece of their cities. They aim to satisfy the users of the building and the people also surrounding it; to pleasant their senses, not only to do something 'nice' (Icon, 2016). This use of explicit building materials makes the architectural style of HDM to look iconic. Herzog demonstrated in his interview with places journal that every architect should have his own 'patter' and 'theme' as he called it. So, for HDM, meaning is achieved when cities are efficient and competitive, and for them the riddle of urbanism is not primarily an aesthetically matter but it should go parallel with economical changes that occurs in societies (Adam, Bürkle, 2012).

In their design of the new Headquarter for the BBVA building in Madrid, Spain. According to the architects the site had not parameters that can worthy mentioned. HDM wanted to corporate in enhancing the general work environment where they offered natural lighting for all the offices, created green areas, transparent facades and a city and nature overview for the high-level floors. Together with the scale of the project pushed them to go radically with the design for this building where they aimed to create an inward town with a big garden and wanted to combine the past with the present. Their concept was to make the project to consist of two components. The plaza or as HDM called it the 'carpet' which it is a flat structure on three levels containing passages, stairs, courtyards, gardens- as the building is in Spain it is expressing "the geometric feel of the Arabian gardens" (herzogdemeuron, 2005). and it will be functioned as a gathering public space generates a sense of community The second part

is the La Vela (The Candle) which it is a slim tower tilted to stand in the skyline of Madrid. So, the “BBVA headquarters is both at once a single building and a multifaced town” (herzogdemeuron, 2005).

For a city like Bordeaux which is famous for its historical buildings and monuments HDM demonstrates that their concept for designing a new soccer stadium was to create a visual identity and assign a “specific identity for the new stadium” (herzogdemeuron, 2012). but it was not to create a form of Greek Temple, “the fusion of stairs and columns form a gesture of openness and accessibility”. The stadium will be multifunctional stadium not only used for soccer games. It will host concerts, games...ext. which will foster and bring vitalization for this part of Bordeaux city.

HDM’s creation of architecture reflecting the soul of the contemporary age: For HDM: the architectural terms; light or heavy they have a more perceptual meaning than their physical one. In general: people accompany transparency with lightness and opaqueness with heaviness. But this classification seemed disingenuous to Herzog. For this; “we’ve started making opaque concrete walls look light” (herzogdemeuron, 2005). Herzog demonstrates, like Eberswalde Library building in Germany where HDM used imprinted belts of concrete so the exterior wall seemed light and pored. Because “Architecture has to communicate this complex sensuality concentrated in one place and simultaneously have an effect in order to attract us, to convey its meaning to us, and to demonstrates its interpretation” (Peltason, Ong-Yang, 2011: 108).

For their design for Actelion Business center in Allschwil city [Table 3.2] Switzerland, HDM intended to concretize “the company's future-oriented business activity” with their basic theme for the building, to foster “communication and openness” (architecturelab, 2010). In addition; HDM wanted to stay away from the site’s rigid urban texture. HDM utilized beams as their main element and stacked it above each other in different angles. Accordingly, the random set of these beam elements allow to create various spaces for the employees for their breaktimes like terraces and courtyards. HDM’s structural concept makes it available to have column free spaces where offices are arranged in linear pods with the ability to be divided to different sizes and the meeting rooms are located at the beams’ intersection points to promote inter-departmental communication.

Herzog and De Meuron and meaning in architecture, in a nutshell: HDM conceive architecture as a profession of carving a whole urban fabric for society. They aim in their buildings to bring vitalization to the place where the project belongs. They emphasize on the perceptual aspect of users. Where in each of their projects they intend to create different rich spatial space experience. In addition, to the emphatic building materials. For them, every building is a scenario by itself that has its own character which propose different conceived concept. For the Elphillarmonie building [Table 3.2] they created a contrast between the archaic building and the new created one, where in the Tate modern museum, for the extension building they formed a unity between the old and the new one. Each project regarding to its context suggest this different manipulation. HDM, resort to create gathering spaces that foster social activities. Either, if the project is a stadium or a business center or a college building. HDM, doesn't seek for creating symbol forms but they aim to present building stands uniquely at in the sky of the city they are constructed in it. Meaning is achieved when the client is satisfied, the inhabitants are impressed in the space and the building is integrating with its urban fabric.

Table 3.3. Architects Herzog and De Meuron meaning model


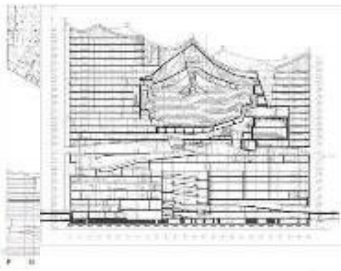

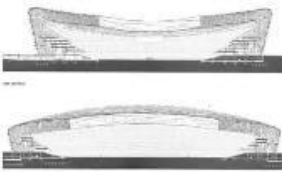





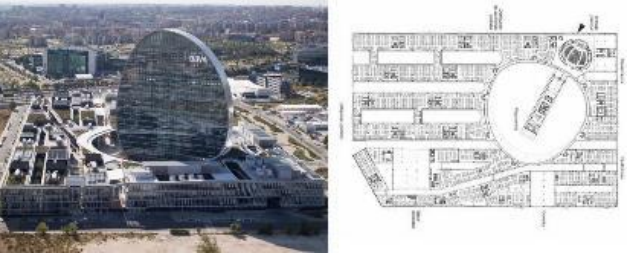


Manifesting Reality	Space Conception	Seeking for spaces designed with new approaches, creating spatial sequence in order to provoke movement and sense of discovery toward the space.	  <p>Image 3.10. Elphilharmonie Building, Hamburg, Germany, 2003-2017 (URL-11)</p>
	Symbolic Form	HDM does not aim to build monumental buildings, where a building can have plural functions than only one.	  <p>Image 3.11. Beijing National Stadium, Beijing, China, 2003-2007 (URL-12)</p>
Purpose of the Building	Intent Experience	A project has its combination of materials to let the occupants perceive it as a piece of art. Reflecting the building's aspiration and ideas. Encouraging communication.	    <p>Above: Image 3.12. Blavatink school of government, Hamburg, Germany, 2003-2016 (URL-13) Down: Image 3.13. Walker Art Center, Minneapolis, Minnesota, USA, 2003-2005 (URL-14)</p>

Table 3.4. (continue) Architects Herzog and De Meuron meaning model

Purpose of the Building	Assigning Values	Values are gained from people's reactions to the building. In case of a demolishing a historical building, it should be keeping on the essence of its originality.	 <p>Image 3.14. Tate modern museum, London, UK, 2010-2016 (URL-15)</p>
Visual Expressions of Ideas	Dealing with life's aspects	Emphasized materiality. Meaning is achieved when cities are efficient and competitive, and for them the riddle of urbanism is not primarily an aesthetically matter but it should go parallel with economical changes that occurs in societies	 <p>Above: Image 3.15. The Banco Bilbao Vizcaya Argentaria, Madrid, Spain, 2013-2015 (URL-16)</p>  <p>Down: Image 3.16. Bordeaux Stadium, Bordeaux, France, 2013-2015 (URL-17)</p>
	Reflecting the soul of the 21 st century	Finding new methods and expressions for the known architectural terms. Like: Light opaque concrete wall. More open spaces for breathing. Generating community sense in the building.	 <p>Image 3.17. Actelion Business Center, Allschwil, Switzerland, 2007-2010 (URL-18)</p>

3.3. Glenn Murcutt, Pritzker Prize Winner, 2002

Glenn Murcutt's biography: Glenn Murcutt is an Australian architect, born in the UK then continued all his life in Australia. He is described as the grand master of Australian architecture. All his designs are bordered in Australia. Murcutt now in the age of 80s, and he has no staff to work, no email and no website for himself. His architecture is the friend of environment and nature. It totally belongs to the place it is designed to it. Most of his buildings are on a small scale and belong to the residential category. He has a long line of clients, but he said that he likes every design to take its time. For that, the number of his buildings are not very enormous in comparing with other great architects in his age. He had been awarded many architectural prizes inside and outside Australia and he is the Pritzker laureate of the year 2002. They jury had awarded him the prize for his eco-friendly designs, for his being a naturalist and an economist. For his approach in design which he does at all by himself from the initial concept until the realization of the project. A documentary film "Spirit of place" had been filmed to visualizes Murcutt's life and works. He like to stay away of publicity and instead, let his work talk about him. He lives in the other part of the world; the Pritzker jury says, but his works are influencing architects around the world (Lifson, 2002).

Researching Glenn Murcutt: Murcutt is an old architect started his practice in the sixties of the last century, what makes his architecture is mostly built in the last century except few built works in the current one. Murcutt's approach has been demonstrated under each meaning finding, not under the subheadings since there is not enough contemporary buildings that describes his specific approach. Three of his 21st century's-built works had been researched and sorted.

Manifesting reality in Murcutt's architecture; Murcutt's translated concepts into a contemporary space conception: Murcutt aims to assign integrity to his spaces where they have the theme of running and exposing toward the nature. He believes his spaces should pose freedom and lack of closure as this is a part of his culture as he demonstrated. Most of Murcutt's buildings are laid on the horizontal axis as they are residential types. He depends on the open plans and; the well-ordered, angular and organized sequence of spaces.

For Murcutt's Arthur and Yvonne Boyd education center in Riversdale of New South Wales [Table 3.3] he aimed to bring children and let them experience nature and landscape in this place, to create a live-in education center (Peltason, Ong-Yang, 2011: 111).

The vision behind the symbolic building and the aim of presenting symbol forms in the contemporary century: Murcutt does not aim to create symbolic forms. He tends to attach his building with the surrounding landscape. So, his buildings appear to be consolidated with the landscape and as a formerly existing part of that place. Murcutt seeks to present his architecture in the ultimate modern, minimalist and abstract form. What he seeks for is the combination of architecture with its surrounding landscape. His aware is about the environment-architecture relation. For this, Murcutt involves in the small-scale project not the large ones. Where in this case he gets involved with more customers and experimentations more than large projects that take years to work on (Murcutt, 2003).

The purpose of the building; creating: a sense of place, enriched experience, and assigned values; The intent experience to be created through Murcutt's architecture: Murcutt believes that when he respects the site he is operating ethically, and then he will not have to think about it. He is aware that the developed countries like Australia, USA and Japan are consuming a lot of the universe's resources comparing to its population. For that, there should be a less consuming treatment for this equation he confirms that architects have a role in this moral case. Murcutt argues that many architects think that climate-responsive buildings are not considered aesthetic works. But he opposes this thought, because in his point of view the successful architecture is the one which relates to the geometry of the planet and has an environmental control fundamental. He seeks to attach the principles of sustainability in all his designs. The reuse and recycle of the applied building materials. He designs the roof in a way to catch the rainwater for multiple using. He locates the building in a way of taking the maximum of sun radiation and use local materialised louvres to shade in the places of undesirable sun (Peltason, Ong-Yang, 2011: 112).

Capturing the senses of the inhabitants to assign values in Murcutt's architecture: 'A sense of place' is a term Murcutt had used it in his interview with Yoshio Futagawa in the year 2003 to describe his approach to start a design and achieve a building. He uses the word 'sense' frequently in his interviews and lectures. Because he believes that he is designing for the senses of humans not for their brains (Futagawa, 2003). Murcutt elaborates on his

designs to be presented as an instrument of the passing time. He intent his spaces to be perceived as a repose or a haven. To make the inhabitant of the house perceive the outer environment with all its elements. Because according to Murcutt, the environmental elements form the basis of thinking in making architecture (Futagawa, 2003).

Like most of Murcutt's designs, he aims to embrace nature. For the design of Donald's House in Sydney [Table 3.3] the building is only exposed to nature, does not have any connection with the street which provides a more privacy. The building is located on multiple level, and in each elevation the building is opened to a different kind of nature, either to the rocks, trees or the far sea (Mairse, 2017).

Enabling and connection to other things; Murcutt's architecture as a visual expression of ideas; Murcutt's followed mindset to deal with the variables of daily lives' aspects; society, technology and development: Sustainability and energy-efficient principles play a crucial role in Murcutt's method in architecture. He is known to use the local building material of its surrounding. Most of his projects are constructed from metal and local timber as Australia is a rich country with these materials. And he thinks that the when using a local building material, so the building will last longer because it is consisting of elements belong to this place. He said that the fundamental meaning of green and sustainable architecture had been abused commercially, what is needed is responsibility, the search for a sense of balance, and giving back what has been consumed (Wahlquist, 2016).

Murcutt's creation of architecture reflecting the soul of the contemporary age: Murcutt's newest project, the Newport's Mosque gathers the sum of Murcutt's thoughts [Table 3.3] The Mosque is a result of 10 years progressing -and had not finished yet- which presents a contemporary exposition of Islamic architecture. The mosque had been described to be precedent for a mosque design. Murcutt worked profoundly on every detail of the mosque and there was no copying from other Islamic architecture styles. And as Hakan Elevli demonstrated – who is a design helper to realize the project – that Murcutt, never add any element for aesthetic purpose only, everything in his building is set purposely. The mosque will be a host for Muslims and Non-Muslims Australians users. He wanted to create a gathering space serves its society (Brown, 2017).

As demonstrated Murcutt's followed approach is abstraction, and this method guided him to not utilize the classical elements of a mosque: the minaret and the dome. "the abandonment of both dome and minaret, one to be replaced by an array of roof-level lanterns with colored glazing, the other by a concrete wall that tapers up to a pinnacle along one side of the building's entry court" (Walker, 2017). Murcutt had taken the traditional tessellated pattern from the Islamic architecture solely and aligned it to be skylights which absorb light into the spaces, then triangle pattern of sun light will be drawn above the internal space's element. Instead using the traditional Islamic architectural elements of minaret and dome; he had used prisms at the rooftop which have gold color aligned with multi colored glass to sympathize lanterns and the beacon of the mosque.

Glenn Murcutt and meaning in architecture, in a nutshell: Murcutt believes that sufficient design comes from hand, he never uses computer to aid him with his projects. He thinks that to perform a good practice of architecture that needs to understand well the language, the culture, the environment and the site where will be design to. That is why by his own choice did not work for outside Australia, because he will not be able to understand that place closely. Murcutt's instruments in design are the environment's resources; light, wind, typology...etc. He confirms that, humans should depend on nature and the existing renewable resources to have tranquility and a good way for living. "and that the places where people live must respect nature and use its characteristics and potential harmoniously (Murcutt, 2002). He argues, why would people use air conditioning where there are the natural wind currents. For him; a profound study and assessment for the environmental factors of sun radiation, seasons subsequence, for typology, geography and for the essence of the surrounding environment should be carried out before starting with the architectural design process. Also take the environment's surrounding color by consideration which will accommodate harmony within it. He believes in locality as well he confirms that, he is not designing an Australian architecture, but he is inspired and is designing for the place where he is. Murcutt has been awarded the Pritzker prize for his distinguish and different analyzing of architectural meaning and message that his colleagues. Because as the jury explained he is the architect of climate, of environment and of landscape. The meaning of architecture is resembled for him in these words.

Table 3.5. Architect Glenn Murcutt meaning model


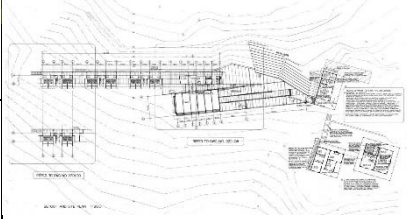




Manifesting Reality	Space Conception	A space should have the theme of freedom, exposing and embracing nature. Lack of enclosure.	 
	Symbolic Form	No symbolic form Attaching the building with the surrounding landscape	
Purpose of the Building	Intent Experience	Sensibility to the surrounding, landscape, environment and nature. Echoing the planet earth geometry and originality.	 
	Assigning Values	Designing for the senses of humankind. Bringing the feeling of haven and repose to the building.	
Visual Expressions of Ideas	Dealing with life's	Apply sustainable methods techniques in his buildings.	 
	Reflecting the soul of the 21 st	Abstraction in contemporary method. Like: presenting the traditional elements of a building in an abstract form.	

Image 3.19. The Newports Mosque, New South Wales, Australia, 2006-2016 (URL-21)

3.4. Jorn Utzon; Pritzker Prize Winner, 2003

Jorn Utzon's biography: Jorn Utzon is a Danish architect, was born in Aalborg city in the year 1918. His father was a naval architect which made Utzon in a direct connection with design, drawings and making models. He had studied at the Academy of fine arts at the time of the World War II. Utzon was fascinated with travelling and discovering cultures. His destinations go along from the far east to the United states crossing the middle east. According to him, he had been influenced by the works of Alvar Aalto and Frank Lloyd Wright. Most of Utzon's buildings are located in his hometown. But the most related with building with Utzon the architect, is the Sydney Opera House which became an icon of the city or even for all Australia. Utzon died in the year 2008 but he had laureated the Pritzker prize in the year 2003 (Lifson, 2003).

Researching Jorn Utzon: Since Utzon is an old architect, born at the time of the World War first and died in the year 2008, he has not any built work in the contemporary century except the Utzon's center in his hometown Aalborg city in Denmark. Utzon's thought and approach had been examined and sorted but because of his lack of the contemporary architecture the meaning model of Utzon will only contain the examination of Utzon's center.

Manifesting reality in Utzon's architecture: Utzon's translated concepts into a contemporary space conception: Utzon "strove for a building culture that would be more accessible to the society at large. For him there ought to be no inherent division between modernity and the continuity of architecture as a universal culture" (Frampton; 18, 2004). Accordingly, Utzon's architecture shows a profound respect and understanding for its belonging culture. Because of his being Danish and most of his works are locally, he aims to "reflect a continuation of a Nordic tradition both within modern architecture and in society, that focuses on social well-being, equality and of ascribing value to the collective community (Carter, Tyrell; 2014, 3). In his design of the Utzon center in Aalborg city in the year 2005 [Table 3.4] -which is the last building designed by Utzon and been completed in the year 2008- . Utzon's local and transcultural inspiration is concretized in this building. The building's main concept, according to Utzon was "designed with the typical Aalborg pioneer spirit which became familiar to me in the shipyard." Also, the resonant of his travels through the Mediterranean region is seen in the tent-like roof enclosures (Carter, Tyrell; 2014, 5). The center contains spaces for conferences, exhibitions, library, auditorium. Ext. Utzon's intent from the center

was not to be functioned like a museum; but a place where architecture students meet and share ideas and thought, and all the spaces are located around the atrium courtyard “It is meant to be a power center for the architecture and the human life in the future” (Carter, Tyrell; 2014, 8). Thus, the building responds to its site characters, climate perimeters and local context.

The vision behind the symbolic building and the aim of presenting symbol forms in the contemporary century: The Utzon paradigm of architecture is set as to contain an “embodied memory, inspirations from nature, transcultural influences, appreciation of place, landscape, ethic and humanity, and geometrical tectonic solutions” as was demonstrated in the fourth international Utzon symposium (Carter, Tyrell; 2014, 2). Utzon’s works are derived from nature and people. They are extracted from their place, not designed to be an intruder to its context. He aimed to create symbolic forms representing its place and culture.

The purpose of the building; creating: a sense of place, enriched experience, and assigned values; The intent experience to be created through Utzon’s architecture: Utzon conceives architecture as “a living entity. The interplay with the sun, the light, the clouds is so important that it makes the building into a living thing” and he utilizes his concepts for this serve in order to bring his architecture to a meaningful whole united with its milieu. Utzon intend for his spaces to let people feel comfortable “to let people enter a delightful place” him this is the belief the architect should seek in his works (Peltason, Ong-Yang, 2011: 98).

Capturing the senses of the inhabitants to assign values in Utzon’s architecture: Jaime J. Ferres Forés demonstrates that the two essential elements that underlays Utzon’s works are; the building’s structure and the building’s rap-port/relationship with the landscape (Carter; P02, 2014). Utzon believed that the site should be taken as a partner in design and for an architect it is more important to love and get in deep with “the nature of things instead of fighting for form and style” (Utzon, 2008).


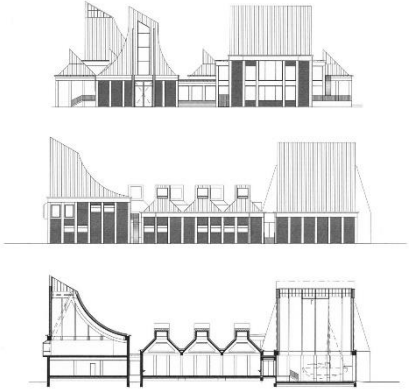
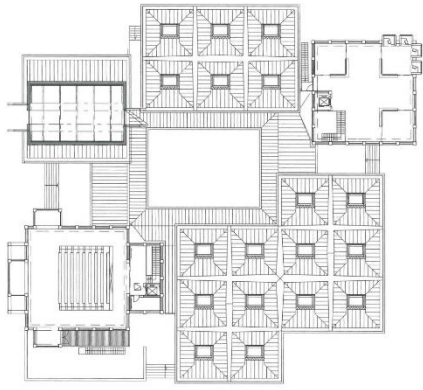
Enabling and connection to other things; Utzon’s architecture as a visual expression of ideas Utzon’s followed mindset to deal with the variables of daily lives’ aspects; society, technology and development. According to the American Historian Kenneth Frampton; Utzon belongs to the group of architects whom Gideon had named them as the Third Generation; these architects “attempt to provide models and methods that are appropriate to

the conditions of daily life.” Not to provide merely a utopian architectural paradigm (Frampton, 2003).

Utzon’s creation of architecture reflecting the soul of the contemporary age: Utzon in his architecture combines more ancient heritages of the countries and cultures that he had visited through his travels “with his own balanced discipline, a sense of architecture as art, and natural instinct for organic structures related to site conditions” (Lifson, 2003).

Jorn Utzon and meaning in architecture, in a nutshell: Utzon aims to present tectonic architecture. Concretizes his fascination with nature and deep characters of human being. For him the meaning of architecture is to design a building integrate with its landscape where people can perceive the profound spirit of nature. In addition, expressing a soul of the culture and tradition was essential for Utzon’s buildings. His buildings are merged into the earth and typography of where they belong.

Table 3.6. Architect Jorn Utzon meaning model

Manifesting Reality	Space Conception	Responding to the site characters, climate perimeters and local context.	  
	Symbolic Form	Creating symbolic forms representing the place and culture.	
Purpose of the	Intent Experience	Brinign the feeling of delight to people, imitating nature in the interior spaces.	
Purpose of the Building	Assigning Values	Respecting the site and local context.	
	Dealing with life's aspects	Providing models that are appropriate for the daily life's conditions	
Visual	Reflecting the soul of the 21 st	Conceving architecture as a continuous matter, not to be divided by the time.	Image 3.21. The Utzon Center, Aalborg, Denmrak, 2004-2008 (URL-22)

3.5. Zaha Hadid; Pritzker Prize Winner, 2004

Zaha Hadid's biography: Zaha Hadid is an Iraqi-British architect was born in 1950. Hadid studied mathematics before coming into her career as an architect where she had completed her studying of architecture at the Architecture Association in London in the year 1977. After then, Hadid had to the behalf of the architect Rem Koolhaas in his office of OMA, in addition to her working in teaching in the AA school to the year 1987. In the year 1980 Hadid had established Zaha Hadid Architects in London to take on the role of joining competitions and designing projects on her own. Hadid is fascinated with art and architecture. Her designs arrange from fashion, even shoes, furniture designs to the largest scale of a building. Hadid has been by the avant-garde Russian painter and theorist Kazimir Malevich. Hadid has her own dogma and imprint in architecture. With her insisting, keeping on hardworking, joining competitions worldwide and engaging with projects to implant her own character, Hadid has been laureated the Pritzker Prize in the year 2004. Hadid kept on her profession and enriching architecture with her project until she passed away in the year 2016 (zahahadid, 2016).

Researching Zaha Hadid: Hadid started her practice since the 80s of the last century, parallely with deconstruction style and her practice is widened around the world. But in the contemporary century her works were more focused to the far east and Europe. In addition to several buildings in the middle east. Hadid's buildings in their majority are museums or mixed-used buildings. Regarding this, the research will be take its place upon six of Hadid's buildings; in China, Azerbaijan and several European countries. The buildings had been selected taking by consideration publications interviewing Hadid and her approach through her building. Thus, the research is based on the visual interviews held with Hadid and the publications scripting her individual citation.

Manifesting reality in Hadid's architecture; Hadid's translated concepts into a contemporary space conception: Hadid was fascinated with the concepts of fragmentations and explosions of spaces as had demonstrated in one of her interviews (Steven, 2016). Bruce Ferguson the dean of school of arts at Columbia University had demonstrated for his visit for the BMW central building in Leipzig that it was the first time for him to experience a twenty first century space. Hadid in her turn replying for this quote, explains in her interview with Todd Gannon her conceiving for the architectural space and its interpretations in the contemporary

century “an interest in fragmentation gave way to an obsession with fluidity. The move was not a break, but rather a continuous transformation. It was a slow transition away from Euclidean, ninety-degree geometries to other paradigms. For Hadid, fragmentation is to open the compact volumes, to replace fortification with porosity. In the BMW building [Table 3.5] the concept could be “articulated complexity”. Hadid sake to create an architectural language and provide in one major deep space a series of several flows: of people, space and automobiles. whereas Hadid “mapped the project’s various flows as a series of linear diagrams. Translated into three dimensions, these linear flows become layers of bifurcating and intersecting trajectories, resulting in a layered space of movement with a strong emphasis on deep visual penetrations” (Gannon, 2006: 13-19). Accordingly, the contemporary space in Hadid’s conceiving is to make it open, terrace it to be layered and has the mixture of; linear flows, fluidity and continuity.

The vision behind the symbolic building and the aim of presenting symbol forms in the contemporary century: Hadid does not seek for her building to look iconographic, neither to mimic something. Hadid architects are more concerned with the idea and create a building derived from its context. In order to make the building as a part carried from the ground; and since Hadid was not fascinated with the Modernist ideas of ignoring the floor and lift the building off the ground. In her Riverside Glasgow Museum [Table 3.5], the museum extends and flows like a tunnel simulating its near river. The museum is opened from both sides, its cross-sectional ends’ outline is a gesture of a wave or a fold “symbolizing a dynamic relationship where the museum is the voice of both, connecting the city to the river and also the transition from one to the other” (Fearson, 2011). Thus, the museum is an interface between the city and the river where it “positions itself symbolically and functionally as open and fluid, engaging its context and content to ensure it is profoundly interlinked with not only Glasgow’s history, but also its future (Fearson, 2011).

The purpose of the building; creating: a sense of place, enriched experience, and assigned values; The intent experience to be created through Hadid’s architecture: Hadid proposes in her designs new ways of moving through space where she determines to expand the ground floor into a public domain, likewise to stay away from the modernist ideal paradigm for a building; stacked staircases, a slab and a podium and repetitive floors. In her Maxxi building of contemporary art museum in Rome [Table 3.5], her aim was not to create a building as a single object, but to build an assemble or a field. Hadid considers the field project to be

interesting because it stems beyond the boundary of the building and its site and connects with the surrounding urbanism as a coherent whole (Hadid, Schumacher, 2002). Accordingly, Hadid designed the building as a dense web of penetrating interior and exterior spaces that flows like a river where the “one will experience moments of spatial intensity in zones of convergence and overlap and moments of repose where these bundled trajectories branch apart” (Gannon, 2006; 21). In addition, the building gathers the contrast between the solid rigid mass of its exterior with the natural daylights and fluent trajectories of its interior. Hadid aims to clear its spaces from its structural elements so the people can experience a dynamic and interactive space, the one that concretize the agility of contemporary life. (DW English, 2010).

Capturing the senses of the inhabitants to assign values in Hadid’s architecture: According to Hadid, history teaches the architect how to create the next discovery in architecture not to prevent the architect from moving forward. For her Galaxy Soho building in Beijing which is a mixed-used complex [Table 3.5] The commissioners of the projects did not want a high-rise building, they just wanted a retail. And since people spend most of their day in their works Hadid wanted to create this work space in a nice way to provide them a comfortable environment. For this, Hadid aimed to “reinvent the idea of retail, or how to move through a building, or how to use the void, or how to make an atrium” (Barnett, 2013). Regarding this, Hadid derived her idea from the courtyards of the Chinese architecture but presented it in her contemporary vision. Her idea was to develop a mass with a large scale, but it is also broken up to layers from up to down. The building has its indoor space and it is opened up so the one can move through it and each part has its own atrium. Thus, the building results as an interior with another interior connected and opens to the courtyards (Steele, 2011).

Enabling and connection to other things; Hadid’s architecture as a visual expression of ideas; Hadid’s followed mindset to deal with the variables of daily lives’ aspects; society, technology and development: Hadid conceives architecture to be created for well-being and make people feel good. Because there is an idea that architecture should be rigorous and heavy-handed. “But there is another way, and while of course we need good housing, hospitals and schools, people also have to enjoy themselves, whether in a streetscape, a hair salon, or a theatre” (Steele, 2011). For this, Hadid tends in her design to assign fluidity, smoothness and continuity to the interior spaces and connect it with the exterior ones,

likewise the surrounding landscape and urbanism. But in her design for The Heydar Aliyev Center in Baku; Azerbaijan [Table 3.5] Hadid intended to reflect the softness, romance and the optimistic side of Azerbaijan. Because the commissioners of the project wanted a unique building, the one that is looking toward the future, since most of Azerbaijan's architecture was created at the Soviet era were brutal and authoritarian building, they called for a design that depart away of that architecture. Hadid wanted to implement a figure for Azerbaijan with this building. Because in that region -Auracia- does not have a building from this scale like Hagia Sofia or Taj Mahal (Wright, 2014). From these perspectives, Hadid commenced her design: from the urban ground, which is the public plaza and the project had evoked from it. Accordingly; the building is not like other iconic buildings; its crux is concretized from taking the public plaza as the departure point. The lines of the project had been derived from the region's local architecture; art floral patterns and art. These characters had been gathered with Hadid's identity of fragmentation and abstraction and her ambition to create "fluid space - on all levels. The layering process increases the complexity to where the buildings become like a landscape" (Wright, 2014). Thus, the building is reflecting Azerbaijan's ambition and will be a part for the Azari people and culture.

Hadid's creation of architecture reflecting the soul of the contemporary age: Hadid aims in her designs to develop a response to the contemporary city, seeking for new techniques for rebuilding it. In her design for the China's Guangzhou Opera House [Table 3.5] her concept had been developed from the surrounding landscape and the interplay between architecture and nature. "influenced by river valleys – and the way in which they are transformed by erosion" (Etherington, 2011). Where the transition between the different elements and levels are smooth and fluent to simulate the landscape formulation. The project as Hadid explained had been design for the local conditions and the Chinese people. Because they like often to go to opera houses; but their act differentiates than other place, where they like to chat and eat and this what Hadid had employed in her design. Thus, the surrounding landscape and the architectural surfaces of the building are one continuous system (Etherington, 2011).

Zaha Hadid and meaning in architecture, in a nutshell: Hadid until the year 2010 was the only woman who had been laureated the Pritzker prize; her feminist imprint into architecture had been noted distinctly. Hadid's spaces evokes the sense of motion and dynamism. The fluidity and continuity in her objects take its roots from her study for mathematics before architecture. The complex geometry, abstraction and agility Hadid tends to describe her

architecture. In her architecture she seeks for newness and singularity, but not to be segregated from its surrounding site, urbanism and history. The process according to her is reproducing in the contemporary age. And the building should be formed as a piece of the ground not erected above it. Hadid after her initial concept, sketch and conceiving for the building corporate in her office with teams utilizing parametric design tools in order to completely control the project. She is mostly concerned with the urbanism, ecology, structure and typology. Meaning for her is clarified in these notions which differentiate her from other architects works.

Table 3.7. Architect Zaha Hadid meaning model


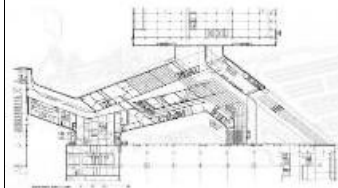
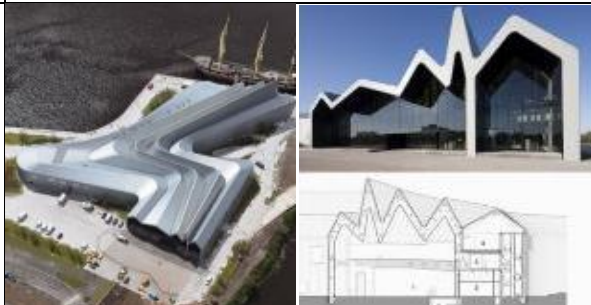


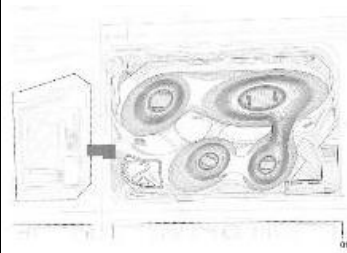

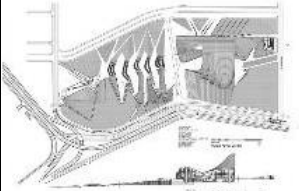
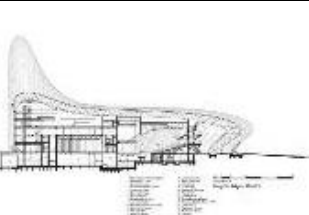


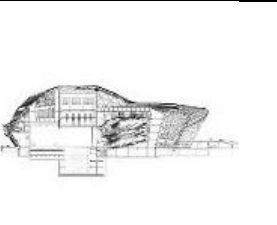
Manifesting Reality	Space Conception	<p>Spaces should have fluidity, porosity, series of flows. Transited into a new paradigm away from the Euclidian one.</p>	 	<p>Image 3.20. BMW central building; Leipzig, Germany, 2001-2005 (Gannon, 2006)</p>
	Symbolic Form	<p>No symbolic forms, but ones derived from its context and as piece stepping from the ground. In some cases; a building should symbolize part from its surrounding.</p>		<p>Image 3.21. River side Museum; Glasgow, UK, 2004-2011 (URL -23)</p>
Purpose of the Building	Intent Experience	<p>Proposing new way of movement through the space. The ground level acts as a field or public domain. Penetrating of the spaces which has points of intensity and others of repose.</p>		<p>Image 3.22. Maxxi contemporary art museum; Rome, Italy, 1999-2009 (Brancaleon, 2010)</p>

Table 3.8. (continuing) Architect Zaha Hadid meaning model

Purpose of the Building	Assigning Values	<p>Provide comfortable environment, breathing spaces. Connecting with the surrounding urbanism.</p>	  <p>Image 3.23. Galaxy Soho building; Beijing, China, 2009-2012 (Hadid, 2010)</p>
Visual Expressions of Ideas	Dealing with life's aspects	<p>Reflecting the political aspiration of the country. Not only in form, but from the deep concept, people and culture.</p>	   <p>Image 3.24. Heydar Aliyev Center; Baku, Azerbaijan, 2013 (Kiemfarben, 2017)</p>
	Reflecting the soul of the 21 st century	<p>Response to the contemporary city, newness, singularity. Applying computer aided design tools.</p>	   <p>Image 3.25. Guangzhou Opera House; Guangzhou, China, 2010 (Gannon, 2006)</p>

3.6. Thom Mayne; Pritzker Prize Winner, 2005

Thom Mayne biography: Thom Maye is an American architect born in 1944 in the USA. Mayne had a tough childhood which had left its impact upon his life. He had studied architecture and worked for a period of time in urban planning before he heads off to architecture. In the year 1972; he had founded with his fellow Michael Rotondi the California based firm: Morphosis.¹ Mayne helped founding the leading school of experimental design ‘the South California Institute of Architecture’ (SCI-ARC). After 20 years of founding Morphosis; his had left it where Mayne had become a professor of architecture at University of California. Mayne in addition to his being an architect; he is a theorist, teacher and an author. In according to the Pritzker Prize jury: Mayne’s approach in architecture had not been deduced from precedent American architecture, neither effected by influences of Modernism or Asian one, he has attempted to create an authentic architecture which reflects the uniqueness and rootless culture of Southern California “especially the architecturally rich city of Los Angeles” (Lifson, 2005).

Researching Thom Mayne: Mayne’s works are mostly located in his hometown, the USA. In last few years he had extended his practice to the far east as well. Since Mayne is a professor, plenty of lectures acknowledging his criteria is founded. In addition, Mayne had been a speaker at the TEDx panel because of his being an influencer through his career. In the light of Mayne’s several lectures, visual interviews and his TEDx speech, the study will be based on seven of Mayne’s building located in the USA and the one in the far east, from the different categories that are founded in Mayne’s career in the scope of the 21st century.

Manifesting reality in Mayne’s architecture; Mayne’s translated concepts into a contemporary space conception: Mayne seeks to find his own way in architecture, he was interested “in figuring out who I was as an architect, understanding architecture as an art form, a social art form, a cultural art form, and what I could contribute to the discourse” (Rose, 2005). His TED talk ‘Architecture is a new way to connect to the world’ Mayne demonstrated, since architects are responsible of creating spaces that accommodate human activities, he is not interested in the way of stylizing a space, but the way this space enhances its activity. Regarding this, in his buildings -especially educational ones- Mayne aims to

¹ Morphosis: The origin of Morphosis word is backed to the Greek root ‘morphe’ which means: form or outer appearance. And Morphosis denotes: Formation or Taking shape

foster the social interaction and exchange. For the Taubman new academic laboratory building of Lawrence Technological University [Table 3.6] Mayne supposed the complex as an extrudable section. A building is conceived as a tunnel-like or a bar that extends in phases for further future extensions. The two storeys of laboratories look out into a flex-space. “This flex space is the collaborative heart of the Taubman Complex, providing an expansive and re-configurable hall for informal discussions, pin-up critique sessions, and lectures” (Stevens, 2016).

The concept behind the symbolic building and the aim of presenting symbol forms in the contemporary century: Mayne demonstrated in one of his interviews that publishers - magazines, advertisers...ext.- are more concerned to talk about the form and how the building looks like more than caring about the meaning behind it. “They don’t want to talk about where it comes from or why, or that it is grounded in human circumstances” (Caruso, 2013). In his buildings he seeks to develop his own scenario from the proposed design. But some building needs to be ‘iconic’ as Mayne demonstrated in his lecture at the Emerson college in Los Angeles. Whereas Mayne designed its new building located in the heart of Hollywood. The college is a compacted city that gathers: student housing, classrooms, sport and leisure...ext. Mayne explained his two influenced factors behind his design; the iconic form and the atmosphere inside the college: Firstly, the critical location of the college at the heart of Hollywood. Secondly, the social, cultural and architectural factor of the students of this college – since the vibe in Boston is different than the one in Los Angeles [Table 3.6]. For this, Mayne aimed to create a unique iconic building drawn into this iconic site and the skyline of Hollywood (morphosis, 2014).

The purpose of the building; creating: a sense of place, enriched experience, and assigned values; The intent experience to be created through Mayne’s architecture: Mayne conceives architecture as a ‘generalist discipline’ where the architect should “know a little bit about everything” and that’s what make the discipline of architecture not only for a specialist. In his point of view, architects are like directors “They have to focus the energy of a large group of people on a common obsession.” (Lifson, 2005). Depending on this, Mayne in his design for the Perut Museum of Nature and Science [Table 3.6] attempted to create an immersive experience for its visitors that will broaden its visitor’s comprehension for nature and science. In order to achieve that, Mayne rejected the idea that proposes the architecture of a museum to act as a neutral background. But instead he attempted to create an interactive

environment and presenting the building itself as an active tool by integrating architecture with nature and technology. The immersive experience in according to Mayne starts since the way approaching to the building which are through: “a forest of large native canopy trees and a terrace of native desert xeriscaping¹” (Olsberg, 2012). Where the museum as a whole mass floating above the site’s landscape. Thus, the building is vitalized by its visitors and interacting within them, likewise vitalize the city of Texas.

Capturing the senses of the inhabitants to assign values in Mayne’s architecture: Mayne conforms that architecture by nature is a social art form, and he had broken the division between the social responsibility and the formal guise in his works (Robertson, 2017). In his design for the new academic building of science and art for the Cooper Union in New York [Table 3.6] which is located in vital district most of its buildings belong to the 19th century. But still Mayne thinks his form of building fit with its context, balancing with it and call for contextual meaning and values.

Mayne affirms that this building with its glass and steel texture, and its curves in comparing to the surrounding rigid brown building is receiving the energy of the city. Since the building has some explicit and transparent, he had affirmed on choosing these spaces consciously; because they present the critical space of the building and here where the art of the school evokes “it is a connective tissue” (Robertson, 2017). Mayne conforms that his building is a vertical version of a college campus with its interior huge stairs, it is assumed as if the public space had been taken and tilted up. The meaning for Mayne is to promote connection between people.

Enabling and connection to other things; Mayne’s architecture as a visual expression of ideas; Mayne’s followed mindset to deal with the variables of daily lives’ aspects; society, technology and development: Mayne for his being a professor and a theorist, is concerned with developing the profession of architecture and its practice in the contemporary time. In his interview with the talks magazine Mayne demonstrated that the majority of architects around the world who are involved with architecture as a business and design according to the market, upon the request the of the client. But there is another group of few architects who conceive architecture as “as part of an artistic act with some connections to intellectual

¹ xeriscaping: landscape (an area) in a style which requires little or no irrigation.

structures that are beyond historical. and the major difference is that these people are doing their own research. They are trying to investigate and develop a critical practice” (Roberstson, 2017). Regarding this, Mayne for his design of the governmental building of Wayne Lyman Morse United States Courthouse [Table 3.6] went out of the symbolic compacted courtrooms to create a challenging building for these notions that consist unattached objects that stands constant against dynamic field of forces. The building is assembling the traditional courthouse with its stature and soberness in a contemporary manner.

In the form and space of the building, the legibility of the distance between the new and its historic origin physically manifests the spectrum between strict and loose interpretation, a conceptual strategy that reinforces both the necessity of persistence and the openness and freedom afforded to law and architecture by interpretation (morphosis, 2018).

The building owns many philosophical thoughts gained from Mayne’s intent to articulate the American judicial system by this building, Mayne aimed to refer the fluidity of the system by the ribbons of steel which envelope the pavilions that guide the movement between the courtrooms in addition to the transparent waiting areas and corridors that provides a visual access the surrounding views. Within this building, Mayne concretized the vision of making this building exalted and freestanding (Peltason, Ong-Yang, 2011: 74).

Mayne’s creation of architecture reflecting the soul of the contemporary age: Mayne in his TED talk “how architecture is connected to the world”, had demonstrated that architects “try to give coherence to the world” (TED, 2014). the buildings that are created by architects which composes cities are a reflection of the processes and time they are made in. The environmental issues that are increasing in our days; made the demand for the sustainable architecture to increase. Mayne; aims to encompass in his buildings the energy efficiency, zero emission and resource conservation characters. Thus, most of his recent built works are LEED certified. In his building of the Kolon Center Research Park in Seoul, South Korea - [Table 3.6] which is prospected to be completed during the year of 2018- the building affirming to bring natural light and air to the interior spaces of the building, it gathers green roofs, recycled materials “and utilizing a bubble deck slab that reduces the amount of concrete used by 30%”. (morphosis, 2018).

Furthermore, Mayne for his design of the Giant Interactive Group Headquarters [Table 3.6] utilized green roofs in order to provide a thermal mass against the temperature transference, skylights along the office building part to ensure daylight and a double skin glass that improve energy efficiently. Thus, Mayne's buildings embrace its commitment to the contemporary time with its investment with environment and sustainably notions. (Olsberg, 2012).

Thom Mayne and meaning in architecture, in a nutshell: Mayne in his architecture is concerned about the way of space is accommodating occupant's activities. He seeks to enhance it for them. To promote social connectivity between, students in colleges, employers in their work places, ext. As demonstrated, Mayne is not involved with forms and carving them more than ideas that the building bears. He aims to enrich the experience of his people by creating this interactivity and meaning is conveyed by what he calls it the 'connective tissue'. Mayne tries to develop his own practice in architecture. For him, in the contemporary time many notions are developing. The governmental courts should not be presented in same way as centuries before. The fluidity of the contemporary system should be reflected likewise in buildings through the transparent spaces and their juxtaposition. The ecological issues also play a critical role in Mayne's architecture. The recent buildings of Mayne contain environmental governs and he utilize sustainable materials and tools. The architecture of Mayne is mostly built in his own country; USA, but his practice abroad is being extended and following his vision of architecture as a 'social art form'.

Table 3.9. Architect Thom Mayne meaning model


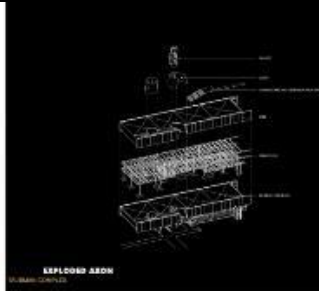

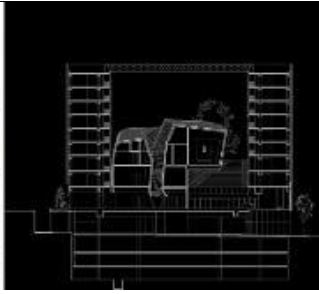





Manifesting Reality	Space Conception	Not to stylize a space but enhance the way it is accommodating activity. Create a space that is a heart, beats with social communication in the building	 
	Symbolic Form	Symbolism is sometimes a must because buildings contribute in drawing their city's skyline.	 
	Intent Experience	Proposing architecture as an interactive instrument with the occupants.	 

Image 3.26. Lawrence University, Southfield, Michigan, USA, 2012-2014 (URL-24)

Image 3.27. Emerson college, Los Angeles, California, USA, 2008-2011 (URL-25)

Image 3.28. Perot Museum of Nature and Science, Dallas, Texas, USA, 2008-2010 (URL-26)

Table 3.10. (continuing) Architect Thom Mayne meaning model

Purpose of the Building	Assigning Values	Balancing with surrounding context to concretize a part of it. Inside, propose new paradigm of social communication spaces.	 <p>Image 3.29. Cooper Union Building, New York, New York, USA, 2004-2006 (URL-27)</p>
Visual Expressions of Ideas	Dealing with life's aspects	Aware of developing the architectural practice, conceiving it as an artistic and intellectual act. Reflecting the political aspiration of the country.	 <p>Left: Image 3.30. Wayne Lyman Morse Courts Hall, Oregon, USA, 1999-2004 (URL-28) Right: Image 3.31. Kolon Center Research Park, Seoul, South Korea, 2013-2015 (URL-29)</p>
	Reflecting the soul of the 21 st	Considering the environmental issues; thus, proposing sustainable buildings with LEED certificate.	 <p>Image 3.32. Giant Interactive Group Headquarters, Shanghai, China, 2005-2006 (URL-30)</p>

3.7. Paulo Mendes de Rocha; Pritzker prize winner, 2006

Paulo Mendes de Rocha biography: Mendes de Rocha is a Brazilian architect, born in the year 1928. He started his career in the middle of the last century's fifties, for this his works are affected with the brutal and avant-garde schools and the principles of modernism. PMDR is known for his clear concrete structures, and his buildings formed distinguish landmarks of the last century. PMDR is keeping on his work in architecture where limited number of works belongs to him are completed in the current century. His practice is not bordered with his own hometown but spread around the world. And he got involved with projects of different types and scales. PMDR had been awarded many prizes during his career, and he is one of the most celebrated Brazilian architects, next to his colleague Oscar Neymar. "Mendes da Rocha looks at history as it relates to the future. He has dedicated himself to a search for a synthesis of design and form that is as beautiful as it is technically perfect". And for his use of the raw materials and transform it into monumental results, his "deep understanding of the poetics of space" and an "architecture of profound social engagement." Mende de Rocha had been awarded the Pritzker prize of the ear 2006 (pritzkerprize, 2006).

Researching Paulo Mendes de Rocha: Most of Mende de Rocha's works belongs to the range between 1965-1995. The buildings that are only signed by him in the 21st century will be examined and sorted under the subheading of their being as a visual expression of his own ideas. The three buildings take them places in different locations; Brazil, Spain and Portugal. But besides places' differences, Mendes de Rocha's identity is obvious in these buildings.

Manifesting reality in Mendes de Rocha's architecture; Mendes de Rocha's translated concepts into a contemporary space conception: PMDR believes that architecture is universal, which he means if he is Brazilian that does not mean he has to produce Brazilian architecture. Because according to him architecture is a matter of knowledge. "Being an architect is a matter of knowledge – you explore the place and interpret how to respond to a particular site and situation" (Belogolovsky, 2016).

The concept behind the symbolic building and the aim of presenting symbol forms in the contemporary century: Mendes de Rocha does not aim to create symbolic buildings. He assures that there is no need to invent shapes for each building, because in his considerations architecture is to search for results that works not to forms (Hartman, 2016).

The purpose of the building; creating: a sense of place, enriched experience, and assigned values; The intent experience to be created through Mendes de Rocha's architecture: Mendes de Rocha refers to the importance of the processional element in the way of perceiving architecture from one hand, and from the other hand, the relationship between the building and its surrounding. For his design of the Cais das Artes, in Vitoria city Brazil [Table 3.7], he had aimed to suspend the ground floors to allow for a more freedom in movement and permit for an unimpeded visual between the square of the building and the countryside (Belogolovsky, 2016).

Capturing the senses of the inhabitants to assign values in Mendes de Rocha's architecture: Mendes de Rocha does not believe that architecture is about inspiration. He confirms that "Being an architect is a matter of knowledge – you explore the place and interpret how to respond to a particular site and situation" (Belogolovsky, 2016). For his planning of the university of Vigo in Spain [Table 3.7] "where the topography is very complex, so I provided a series of straight elevated axes for students like promenades, so that all new buildings would be elevated off the terrain and connected to the main links". Mendes de Rocha demonstrated (Belogolovsky, 2016).

Enabling and connection to other things; Mendes de Rocha's architecture as a visual expression of ideas; Mendes de Rocha's followed mindset to deal with the variables of daily lives' aspects; society, technology and development: Mendes de Rocha affirms on the important role of architecture in the society and its being an influencing instrument for all knowledge and politics:



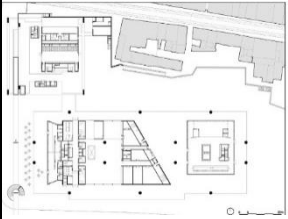


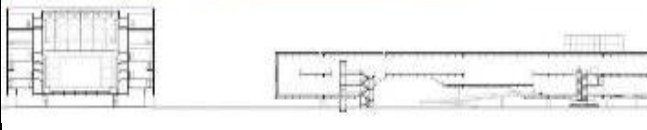
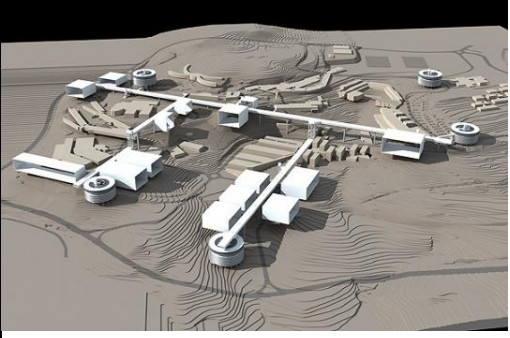
I imagine that architecture becomes more and more important in the universe, universe as a school, a center of knowledge. Because in this way, architecture can influence on other fields of knowledge: Linguistics, mathematics, philosophy, because we live in the formation of a consciousness about nature. Some people say this has nothing to do with architecture, but it's not true, this all needs to be talked by architects. The techniques are a human way to see the nature, through it you discover the secrets and truth of nature" (Sözüdoğru, 2011).

Mendes de Rocha's creation of architecture reflecting the soul of the contemporary age: Mendes de Rocha in the contemporary time is aware for the relationship between inside and outside of the building. As seen in his contemporary buildings, the ground floors are lifted

to foster the connection between the building and its surrounding. Also, to promote a place for people to connect with the city without an obstruction. For his design of the new coach museum [Table 3.7] in Lisbon city, Portugal, Mendes de Rocha designed the museum without any doors, to make it relate to its surrounding and promote the connectivity on the ground level (Peltason, Ong-Yang, 2011: 59).

Paulo Mendes de Rocha and meaning in architecture, in a nutshell: PMDR is an architect of solutions, and he believes architecture is a ‘discourse’, and the crux of architecture is about the ‘methodology’. “It is a peculiar way of knowledge, not a form for form sake.” According to his dogma, architecture exist where there is an intellectual work, analyzing for “history and reality rationally”. (Belogolovsky, 2016) According to Mendes de Rocha’s dictionary; architecture is defined as: “the transformation of nature, a total fusion of science, art and technology in a sublime statement of human dignity and intelligence through the settlements we build for ourselves” (Sousa Cruz, 2016: 06).

Table 3.11. Architect Paulo Mendes de Rocha meaning model

Manifesting Reality	Space Conception	Emphasizing on the relation between the building and its surrounding.	 
	Symbolic Form	Not believing in symbols and narrative forms.	 <p>Image 3.33. New Coach Museum, Lisbon, Portugal, 2015 (URL-31)</p>
Purpose of the Building	Intent Experience	Considering the procession throughout and toward the building.	
	Assigning Values	Seeking for that works, which means responding to the site and situation.	  <p>Image 3.34. Cais de Artes, Vitoria, Brasil, 2008 (URL-32)</p>
Visual Expressions of Ideas	Dealing with life's aspects	Affirming on the important and wide role of the architect.	
	Reflect	Promoting connectivity between people	<p>Image 3.3735. University of Vigo, Pontevedra, Spain, 2008 (URL-33)</p>

3.8. Richard Rogers; Pritzker Prize Winner, 2007

Richard Rogers biography: Richard Rogers is a British architect was born in Italy in the year 1933. Rogers had witnessed the time of the second World War. Thus, his family went to England, but Rogers was dyslexic. And had difficulties in the school. Rogers had studied architecture at the Architectural Association. Then he moved to the USA to follow a master's degree with his wife. Where Sir Norman Foster was his fellow at the Yale university. While Rogers coexist in the USA, he became fascinated with the works of Frank Lloyd Wright. Rogers with his wife, Foster and another architect Cheeseman formed an architectural team in England. The team did not last for a long time, Rogers and Foster each one founded his own architectural firm practice. The celebrated piece of architecture of Rogers, together with the architect Renzo Piano was the Center Pompidou in Paris. At that time; Rogers was a partner with Piano, and in the year 1978 Rogers founded Richard Rogers Partnership. Rogers had been awarded many prizes through his career including the Stirling Prize and RIBA Gold Medal. Rogers got its expanded fame because of his own vision in architecture which left distinguished buildings around the world, ones refer to Rogers identity. Because of his intensive practice in architecture and his innovative career, Rogers had been awarded the Pritzker prize in the year 2007 (Lifson, 2007).

Researching Richard Rogers: Rogers has a career of 50 years and more. And his practice is spread around the continents with his defined architectural language. Rogers has many publications on his own, interpreting his attitude. In addition to multiple interviews upon most of his contemporary buildings. According to the limitation of the study, the research of Rogers will be limited to ten of his works from different countries and categories according to their concepts and recognition in the last 17 years.

Manifesting reality in Rogers' architecture; Rogers' translated concepts into a contemporary space conception: Rogers is known for being an architect of space-age architecture. For his design of the 8 Chieflly office building in Sydney Australia (2006-2013) he aimed to create an environment harmonized with the necessities of the contemporary style of office work. "where technology is the driver, and the distinction between the office and home is blurred or overlapping." (Rogers, 2017) Rogers had utilized sustainably-sourced building materials and latest technologies. The building also includes sustainable characters from effective water reduction to reduced emission of CFCs (Chlorofluorocarbons) which put the building

in the list of the least carbon emission with 50% than other office buildings of Sydney [Table 3.8] In addition, Rogers intended to create a sense of connectivity between the building and the street level where he created a grand entrance opened to five levels hosting a public space. Furthermore, Rogers had also offered the landscape podiums to the mid of the building on multiple levels and to the roof that provide an open space to break out to ensure employers' sense of comfort (Rogers, 2017).

Rogers also for his design of the office building: Torre BBVA Bancomer [Table 3.8] in Mexico City, adopted a concept of reinterpreting the traditional office space by providing a more flexible working atmosphere for employers. Accordingly, Rogers offered sky garden in every nine levels, which is an outdoor space with views over the city, "Consequently, the architecture promotes a sense of community and interaction between staff" (Rogers, 2017)

The vision behind the symbolic building and the aim of presenting symbol forms in the contemporary century: Rogers believes architect has a social responsivity and they do shape cities. That why he conceives that architects should see themselves as citizens rolling through the city. Because both cities and buildings belong to people Rogers affirms (Rogers, 2017). And architect should take by consideration the inhabitant of the building, the passerby it, and the public how do they think about it. Although Rogers' buildings have his own signature, but he does not aim to create symbolic or iconic buildings. What is critical to him is the space and ethos. For the renovation of the historical building built at the end of the 19th century: Las Arena in Barcelona [Table 3.8] which was a bullring that had been transformed into a mixed-use complex. Rogers aimed to represent the building as a 21st century landmark of the city. That is why the façade had not been demolished, and a 'plaza in the sky' created from a "100-meter-diameter habitable dish with a 76-meter-diameter domed roof, floating over the façade" (Rogers, 2017). The plaza hosts a space for restaurant and cafes overlooking the city of Barcelona. Thus, the building accommodates retail, offices and leisure within the façade, and public space with both: street level nearby the building and the 360-degree terrace (Architectsjournal, 2016).

The purpose of the building; creating: a sense of place, enriched experience, and assigned values; The intent experience to be created through Rogers' architecture: Rogers intend to make his buildings vitalized, replete with optimism and bright colors. In his design for the Cancer Center at Guy's [Table 3.8] London, Rogers created a building consisted of 'stacked

villages' each one relates to "particular patient need – chemotherapy, radiotherapy or the one stop clinic – and each with their own distinct identity" (Rogers, 2017). Rogers ensures to improve the experience of the patient and the staff through the spaces by providing views, daylight and a series of inclusive spaces with directed centered facilities.

In a larger scale, Rogers conceives that: "architecture is about public space held by buildings" (Higgins, 2012). Thus, he seeks to create piazzas and assign the character of urbanism to his project. In his design for the Campus Palmas Atlas in Seville, Spain. Rogers arranged the seven buildings on the sides of a central axis interconnected plazas. These plazas differentiate in its characters to accommodate all the weather conditions. Taking by consideration the arrangement of these spaces is avoided to be a 'heat island'. That's why Rogers aimed make it on a stepped level (Higgins, 2012).

Capturing the senses of the inhabitants to assign values in Rogers' architecture: Rogers works in different types and scales of projects including city planning. In his projects, the response to the changing in needs by the time is taken by consideration. For the Terminal 3, Taoyuan Airport [Table 3.8] which Rogers Partnership won its competition in the year 2015, Rogers concept was derived from Taiwan's landscape and the rhythms of nature. Because Rogers wanted to create a nice and relaxing environment for the passenger. According to the President of Taoyuan international airport corporation, the terminal will create "a brand-new travel experience for passengers and become the pride of the Taiwanese people" (Rogers, 2017). The airport gathers both: 1. The flexibility of the one single span building covered by a shell that is able to accommodate changing in the spaces below 2. The fluid interior spaces that carry warm and human qualities. Thus, "The result is a unique, dynamic and fluid architecture that allows for easy adaption and future transformation of airport functions without compromising the passenger experience or the architectural integrity" (Rogers, 2017).

Rogers won the RIBA Stirling Prize of the year 2009 for his design of Maggi's center [Table 3.8] The center provides support for people with cancer and is located in front of a main hospital. But Rogers aimed to contrast his building -which is not institutional- with the hospital building. He created a simple building that convey the feeling of homely, comfort and welcoming (Dezeen, 2013). The appropriateness of the building to its specific problem what make the small building distinguish. It had been done with traditional building material

-not with glass or steel- but with a form of the 21st century, Rogers demonstrated. It consists of walls wrapping four borders, a kitchen, annexes, a floating roof and small courtyards providing quite spaces. The building is conceived as a big house but has an optimistic impact upon the quality of its patients' lives (Architectsjournal, 2016).

Enabling and connection to other things; Rogers' architecture as a visual expression of ideas; Rogers' followed mindset to deal with the variables of daily lives' aspects; society, technology and development: Rogers affirms that the architect should responds to the society's and people's needs at his/her best. Because architecture in his point of view is the physical manifestation of our spiritual being. In Rogers' design for the National Assembly for Wales; he aimed to represent the new parliament's democratic values of participation and openness by creating a transparent building with elevated public space above the administrative spaces to allow a visual connection between the citizens and the parliament members (Peltason, Ong-Yang, 2011: 52). The internal and external spaces are covered by an undulating roof which extends in two pieces downward to cover the chambers. Thus, the building embodies a new standard for public building in Britain.

Regarding the contemporary environmental requirements, Rogers intended in his design for the International Towers in Sydney [Table 3.8] Australia -which have been completed in the year 2015- to create three different towers, each one is responding to its geographical, solar load and environmental conditions. Regarding this, each building had been designed differently and individually. Likewise, Rogers aimed to utilize a "combination of solar shading, glass technology and thermal performance directly responding to context, orientation and solar path" (Rogers, 2017). Thus, the building is conceived to be implemented as a new environmental benchmark in Australia.

Rogers' creation of architecture reflecting the soul of the contemporary age: Rogers two master-piece buildings of: Center Pompidou (1971-1977) and Lloyd of London (1978-1986) had been designed and created in the seventies of the last century, at the time of arising the high-tech style. His criteria of exposing the mechanical elements; -pipes and ducts- elevators and staircases to the external elevations of the building, had been continued until the contemporary time. Thus, the internal space is widened, flexible and clear. "But the main thing about it is ethos. By which I mean fairness" (Peltason, Ong-Yang, 2011: 52). Rogers call his method: Inside out. The idea of ethos is derived from his social responsibility toward

society. He designs his buildings and spaces to be one for all people, all ages, for the rich and poor people. Rogers affirms. For his design of the Leaden Hall building in London [Table 3.8], in front of his Lloyd of London and 30 years after its completion, Rogers conceives there is a dialogue between the two buildings because each of them has its own identity.

When the Lloyd building had been designed at its time, Rogers thought it to be the ultimate in technology “It looks like it's been handmade if you look at it now. You have to modernize, you have to change, you can't just be traditional for the fun of being traditional” (Peltason, Ong-Yang, 2011: 52). The buildings’ internal composition differentiates than the traditional office building where Rogers had moved the central core to be as an external battery tube providing stability and allowing a complete free space office’s. Rogers had worked on developing the urban design between the building’s ground and the surrounding. Where he aimed to create a porosity to make the ground as a part of the streetscape, with a public gallery opened seven storeys above and have landscape features inside it. “it’s a speculative development with a civic smile” (Rogers, 2017).

Richard Rogers and meaning in architecture, in a nutshell: Rogers aims in his buildings to utilize the latest technologies. He conceives the contemporary space should be formed in a flexible, comfortable and freeway. The sense of socialism evoked from his social responsibility is manifested in his creation of public pizzas connecting the building with the street level, the sky and roof gardens. He ensures his spaces to own human qualities, to have views and intend to assign bright colors that vitalize the space and the building. Where Rogers thinks we are living in the societies of greed; meaning according to Rogers is being conveyed by concretizing ethos, following his method of inside-out spaces whereas the rich and poor are equal. Likewise making the building which will belong to its people and echoing their values. Rogers considers in his buildings; the occupant, the passerby and the thought of public toward the building. Rogers seeks to modernize his buildings and create them in a way emulates their time, and he is aware of the contemporary time environmental consideration, that’s why he aims to utilize sustainable design methods.

Table 3.12. Architect Richard Rogers meaning model







Manifesting Reality	Space Conception	<p>No necessity for distinction between different functioned or classified spaces. Clean, flexible and open spaces excluded from the technical elements. Inside-out spaces. Including open spaces between the floors for the building as sky gardens.</p>	 <p>Above: Image 3.36. 8 Chiefly office building; Sydney, Australia, 2005-2013 (Rogers, 2017) Down: Image 3.37. Torre BBVA Bancomer; Mexico city, Mexico, 2009-2016 (Rogers, 2017)</p>
	Symbolic Form	<p>Form is important for the occupant and passerby. In case of historical building; it should be keeping on its originality since it belongs to the city's people.</p>	 <p>Image 3.40. Las Arenas, Barcelona, Spain, 1999-2011 (Rogers, 2017)</p>
Purpose of the Building	Intent Experience	<p>Vitalized and comfortable atmosphere, imposing optimism, Assigning flexibility and freedom to spaces. The sense of socialism and urbanism to large scale projects.</p>	 <p>Image 3.38. Cancer Center at Guy's; London, UK, 2010-2016 (Rogers, 2017)</p>

Table 3.13. (continue) Architect Richard Rogers meaning model

Purpose of the Building	Assigning Values	<p>Owning human qualities. Fulfilling the occupants emotional and physiological needs.</p>	 <p>Above: Image 3.39. Terminal 3, Taoyuan Airport; Taipei, Taiwan, 2015-Now (Rogers, 2017) Down: Image 3.40. Maggi's Center of London, London, UK, 2001-2008 (Rogers, 2017)</p>
Visual Expressions of Ideas	Dealing with life's aspects	<p>Manifesting the social and cultural values. Considering the environmental conditions.</p>	 <p>Left: Image 3.41. National Assembly of Wales; Cardiff, UK, 1998-2005 (Rogers, 2017) Down: Image 3.42. International Towers; Sydney, Australia, 2010-2016 (Rogers, 2017)</p>
	Reflecting the soul of the 21 st century	<p>Ethos is the controller. Simulating the contemporary time. Seeking for change and developing. Unite buildings' content and appearance to be one for all the people</p>	 <p>Image 3.43. Leaden Hall office building; London, UK, 2000-2014 (Rogers, 2017)</p>

3.9. Jean Nouvel; Pritzker Prize Winner, 2008

Jean Nouvel biography: Jean Nouvel is a French architect was born in France in the year 1945. Nouvel wanted to study fine arts; but his parents had rejected as they wanted him to study engineering or education. That is why he had turned to architecture. Nouvel in the year 1985 with other junior architects, founded Jean Nouvel et Associés. Later in 1994; he had founded his current firm, Ateliers Jean Nouvel. Which is one of the largest firms in France and has wide extend around the world. Nouvel gained his reputation after his design for The Arab World Institute (1981-1987) which was considered -with its photoelectric cell which was utilized in the building's elevations that open and close according to light rays' levels- the ultimate made of high-tech in its time. Bill Lacy in his book '100 Hundred Contemporary Architects' acknowledged Nouvel as the architect who stepped away from Modernism and Post-modernism and had created his own unique architectural language which borrows from both traditional and non-traditional forms (Lacy, 1991). "For Nouvel, in architecture there is no "style" a priori. Rather, context, interpreted in the broadest sense to include culture, location, program, and client, provokes him to develop a different strategy for each project." (Lacy, 1991). The Pritzker prize jury cited. Nouvel had been awarded many numerous awards through his career. For his persistence to pursuit and provide new horizons, creative experimentations and expanding the language of contemporary architecture, he had been awarded the Pritzker prize in the year 2008 (Lifson, 2008).

Researching Jean Nouvel: Nouvel's architectural practice is spread around many countries. But in its majority takes its place in France, –his hometown- in addition to the Arabian Gulf countries. Nouvel has many publications in his own, instituting his works. In addition to the book authored by him and the cultural theorist and philosopher Jean Boudrillard. The book is a dialogue between each other where each one of them is interviewing the other one. Through such a dialogue, Nouvel had revealed for his mindset and conceiving for the profession of architecture, which will be demonstrated in Nouvel's model. According to the distinction of Nouvel's buildings, his citation during his dialogues and interviews, nine of Nouvel's buildings will be explained. Three of his buildings in the Arabian Gulf are taking their places in the research. In addition to building several European cities including his home town and a building in Latin America. Regarding this, it will be comprehended how this architect had constructed his approach in each location distinctively in the contemporary century.

Manifesting reality in Nouvel's architecture; Nouvel's translated concepts into a contemporary space conception: Nouvel tries to create the spaces that are mysterious, not readable. "a space that works as the mental extension of sight. This seductive space, this virtual space of illusion, is based on very precise strategies, strategies that are often diversionary" (Whitehead, 2017: 148). This implies that Nouvel aims to assign a sense of cinema use in his spaces. Where he plays with depth of field and make a series of filters. Which he claims it is not his invention, it had been derived from the Japanese gardens where "There is always a vanishing point, the point at which we don't know whether the garden stops or continues" (Baudrillard, Nouvel, 2002: 6). Furthermore, Nouvel is interested in the relation between matter and light more than the "formal spatial parameter". This relation can be forge by the play with transparency, reflections and opacity of glass. Seen in this light, Nouvel argues that through the contemporary time architects had explored various techniques, "But the problem of "essence" (of a form, an architecture, a given space) is a much more contemporary problem, associated with the evolution of our knowledge about matter and quantum physics, the discovery of fractals, et cetera." These notions are resulted from the advances in the applied sciences which is affecting our awareness and relation to a space in general. (Baudrillard, Nouvel, 2002: 6).

Nouvel has applied his principles in his design for the 'One new change' [Table 3.9] a mixed-used building of offices, retails and public spaces, in London which is located in a crossing street of shopping retails and a historical cathedral. Nouvel's purpose was to continue the outer dialogue of the neighborhood on the one hand, so he utilized an outer screen of reflecting glass that echoes the surrounding urban texture and movements of people. And had divide the mass into three parts by arcades opened to the cathedral linking to it. On the other hand, to create a welcoming and calm animation in the internal part. Accordingly, Nouvel created passages of reflecting materials linking between the six floors of each part creating this feeling of ambiguity and curiosity to discover each place. Thus, the building is presented as an internal and outer space connected with its surrounding and provoke this sense of movement (Nouvel, 2010).

The vision behind the symbolic building and the aim of presenting symbol forms in the contemporary century: Nouvel conceives cities with its architecture is a testimony on its epoch. That is why he aims in his architecture to be in a relationship with history and geography; thus, it will be the witness on his epoch. Nouvel demonstrates that his buildings look different and do not look similar to each other. The thing that does not relate him with an individual style or identity. This evokes from his research for the source "the meaning of

the thing” he is designing for, before deciding the shape or the aesthetic of the building. He organizes two lists: what have not to do and what have to do. Regarding this, the architecture of the building is a consequence of all these grandstanding (Waltham, 2010). But he thinks that tall buildings are landmarks, and the landmarks are symbolic. For his design for the ‘Tower 25_ White Wall’ [Table 3.9] Nouvel had created a ‘living façade’ by adding a vertical landscape gardens to his south facade which provides natural shading for the apartments and offices beneath it. The tall building with its random openings, its accumulation of voids and windows and its game between shadow and light, had been awarded the CTBUH Award¹ of the year 2016 for being: ‘Best Tall Building Europe’. Thus, the building is conceived as an architectural icon which symbolizes the future of the city of Nicosia (Nouvel, 2015).

Since the matter of place identity plays a critical role in Nouvel’s architecture; his new design for the national museum of Qatar [Table 3.9] embodies his notions of identity, cultural and historical contextualism. Nouvel had sought after the nation’s treasure and the Arabic nomadic life’s inherent. Accordingly, the architecture of the museum is a symbolization of the mysteries and the tough dessert petrification, “suggesting the interlocking pattern of the bladelike petals of the desert rose” (Nouvel, 2017). Nouvel used monochrome colors inside and outside the building to simulate the color of the sand.

The purpose of the building; creating: a sense of place, enriched experience, and assigned values; The intent experience to be created through Nouvel’s architecture: Nouvel aims in his buildings to construct a relation between geometry and light. “I’m much more interested in the relation between matter and light exposed by the transparency or opacity of glass, for example, than by formal spatial parameters” (Baudrillard, Nouvel, 2002: 12). Thus, the sun imprints a geometrical shade into the spaces. This relation of geometry and light evokes from the building’s belonging place. For his design for the Doha 9 high rise tower. Nouvel created a double skin façade. The exterior consists of four layers of aluminum elements that differentiate in its scales and imitate the complexity of the oriental ‘moucharabiah’². Nouvel on the one hand, played a game between light and this geometrical shading, and on the other

¹ CTBUH Award: refers to Council on Tall Buildings and Urban Habit. It is an annual award that cover many categories for tall buildings: Best Tall Building, Construction Award and Special Global Icon Award.

² Moucharabiah: The mouchrabiah is an element used in the traditional architecture of the middle east to cover the windows from outside. It is a carved wood latticework, takes geometrical shapes according to each local place’s architecture.

hand he emphasized on the cultural scheme that this building belongs to (Peltason, Ong-Yang, 2011: 36).

For his design for the Renaissance Barcelona Fira hotel Nouvel [Table 3.9], utilized for the concrete screens that cover the hotel building, the palm tree silhouette which will stumble its effect on the interior rooms, passage ways and hall of the hotel. Likewise, the whole hotel building is surrounded by palm trees, even on the terraces it is implemented which proposes the building as a haven of cold greenhouse filtering the sun laying over it. (jeannouvel, 2012)

Capturing the senses of the inhabitants to assign values in Nouvel's architecture: Nouvel does not believe that architects should impose their own values or sensitivities on the general plans. Which implies that the architect does not ought to build the same architecture in the east, west or south. Each place has its own identity. Architecture should talk to its people and testify their desires. For Nouvel, architecture is to understand where it is situated, how it will be rooted and what sense it will make in its place. Although there should be inventions, but the design should go through this filter of belonging and sensitivity.

For instance; in his design for the Abu Dhabi museum [Table 3.9] Nouvel with the great dome of the museum had created a rain of light through the geometrical penetrated dome's shell illuminating underneath. He intended to evoke the sense of being in mosque or in the souks¹, this created sensation is connected with the its local place history. Nouvel emphasizes on the localism; for example, a building in the Arabic countries cannot be located in Europe. Because the building should integrate with the site and the historical depth. The building flows on water; because as Nouvel demonstrated the Arabic culture had been always connected with water. Thus, the building can be reached by a boat or by a pontoon from the shore. The visitor will feel highly welcomed when he/she arrives and start their procession throughout the museum (jeannouvel, 2017).

Enabling and connection to other things; Rogers' architecture as a visual expression of ideas; Nouvel's followed mindset to deal with the variables of daily lives' aspects; society, technology and development

¹ Souks: An Arabic word, refers to a commercial quarter, retails or market places. Mostly known in the middle east countries including north Africa and western Asia

For Nouvel, “A philosophy - but not the repetition of formal elements. Their first characteristic is belonging to the time we're living in. It's mine, it's the most beautiful. I build for now.” (Wall street journal). Nouvel does not believe that the same architecture could work in different times, because every time has its own techniques and people. (Waltham, 2010) For this, the architect's role is to translate these conceptions into a ‘poetic language’. Nouvel in this context proposed in his design for the Horizons building in France [Table 3.9] a new way of conceiving an office tower. He wanted to let people feel in a different than the other neighbors' places. Nouvel aimed to bring stratification and creating terraces, to promote a dialogue with the surrounding but at the same time let people to feel differentially than any other place “The people who will use this building are not numbers. Horizons has been conceived in the hope that architecture can mean respecting individualities and can offer individual users small pleasures with light, framed views, pleasures often forgotten or considered unnecessary” (Lousiannachannel, 2014).

Nouvel's creation of architecture reflecting the soul of the contemporary age: Architecture is an answer to a special condition, not only a response to a program. “Architecture is more emotional. It is a depth that you can put behind this functional program.” (Baudrillard, Nouvel, 2002: 16) He is concerned about context with all its contents of; surrounding, culture, sight, community and epoch. Nouvel conceives that architecture in our days is ‘generic’, where most of the buildings are similar around the world. This generic perspective in architecture in his point of view is a critical problem in our current urban situation (Waltham, 2010). Evoking from this, Nouvel what researches for in his buildings, is the roots. He wants his buildings to be apart from its surrounding architecture and relating to its history but in a shape echoes its time. That is why he is against the international style. In one of his interviews Nouvel demonstrated that he asks himself questions like: ‘what I can do here’, ‘why this building has to be like this’ ‘I cannot do this building in another place, so I'm in the right’ (Waltham, 2010).

For his famous building of Philharmonic de Paris [Table 3.9] Nouvel played on the chords of several harmony within designing this building. Evoking from the harmony with city of Paris by utilizing reflecting facade materials, a harmony with the surrounding greens by providing a sheltered garden beneath. From the inside Nouvel created a harmony with the contemporary music and listeners with its open spaces and suspended balconies. Nouvel affirms this Philharmonic will be a considered as a monumental aesthetic piece of Paris.

Jean Nouvel and meaning in architecture, in a nutshell: Nouvel is a contextual architect. His contextualism is a widen to the historical, cultural and local perspective. Nouvel believes that culture is a link between the different civilizations. People who will live in a certain architecture; should feel the relation with their own sensitivity and culture. The role of the architect in his point of view is to refer that this building belongs to a specific era and a cultural legacy. Evoking from Nouvel's contextualism; it is considered that he does not follow a singular attitude in architecture. "For me, what characterizes a style is not always to repeat the same elements in a vocabulary - it's the permanence of an attitude. You can recognize architecture by the permanence of that attitude, even if the vocabulary of elements is very different" (Davidson, 2015). The building takes its value when it is derived and resembling its place. Nouvel emphasizes on the concepts of: place's identity, cultural dimensions and rootedness. These concepts are presented in a template extracted from the soul of the contemporary times of advanced building construction methods, technology and materials. Thus, his buildings translate its place's inheritance in the language of zeitgeist. In addition, Nouvel's element to vitalize the space and enrich occupant's experience is the light. He plays a game between light and its imprinted shadow inside the spaces. Likewise, his utilized light import instruments engages within symbolizing the exterior form of the building.

Table 3.14. Architect Jean Nouvel meaning model










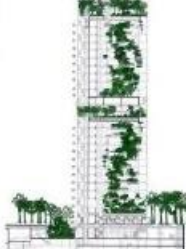

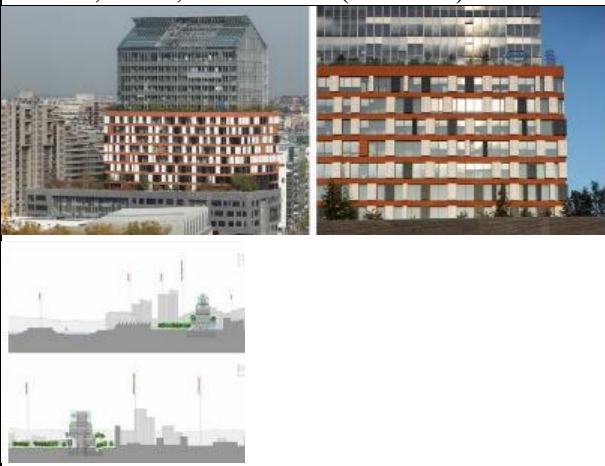
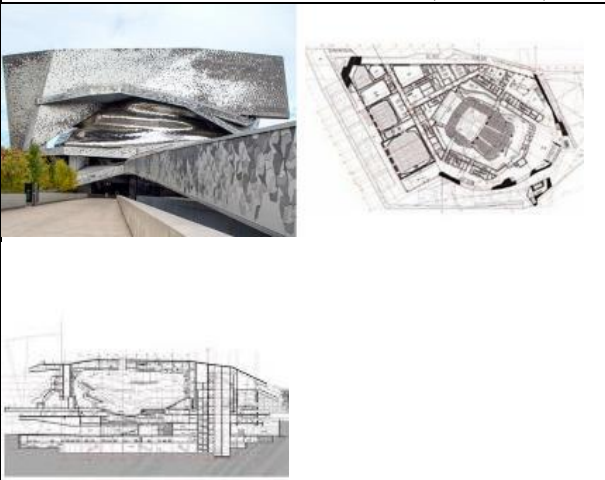
Purpose of the Building	Space Conception	Contextualism and belonging. Echoing the culture's identity. Assigning the sense of ambiguity and mystery.	 
	Manifesting Reality	Emphasizing on culture identity and locality. Symbolizing the roots of the building's place. Acknowledging tall building-landmarks as symbols of their city.	 
	Intent Experience	Enriching the experience by constructing a relation between the matter and light. Bringing the sense of locality by the distinctive imprints of light into the space.	     

Image 3.44. One new change building; London, UK, 2003-2010 (URL-34)

Left: Image 3.45. Tower 25_ WhiteWall; Nycosia, Cyprus, 2003-2015 (URL-35)
Right: Image 3.46. National museum of Qatar; Doha, Qatar, 2008-Now (URL-36)Left: Image 3.47. Doha 9 High rise tower; Doha, Qatar, 2002-2012 (URL-37)
Right: Image 3.48. Renaissance Fira hotel; Barcelona, Spain, 2005-2012 (URL-38)

Table 3.9. (contunuing) Architect Jean Nouvel meaning model

Purpose of the Building	Assigning Values	<p>Resembling the belonging place. Creating architecture specified for its people and their culture. Avoiding the singular architectural language or style for each building.</p>	 <p>Image 3.49. Abu Dhabi museum; Abu Dhabi, UAE, 2006-2017 (URL-39)</p>
Visual Expressions of Ideas	Dealing with life's aspects	<p>Novelty and simulating with the contemporary time's sake for distinction. Considering and creating harmony with a wide context of sight, community culture and surrounding.</p>	 <p>Image 3.50. Horizone building; Boulogne-Billancourt, France, 2006-2011 (URL-40)</p>
	Reflecting the soul of the 21 st century	<p>Applying technology. Relating to the rootedness of a place but in a contemporary shape. Avoiding generality in architecture.</p>	 <p>Image 3.51. Philharmonic de Paris; Paris, France, 2007-Now (URL-41)</p>

3.10. Peter Zumthor; Pritzker Prize Winner, 2009

Peter Zumthor's biography: Peter Zumthor is a Swiss architect born in the year 1943, he gained training in cabinet making before his studying for design in Switzerland in addition to further studies in New York. Zumthor founded his own practice in the year 1979 in Switzerland. Zumthor is a professor at the Academy of Architecture in Switzerland in addition to his being a visiting professor for numerous universities around the world. Zumthor had been awarded many prizes during his career. In addition, Zumthor has many publications on his own. Especially his book; *Thinking Architecture*, where he had expounded his philosophy and thought toward architecture. Zumthor is known for his being the architect of endless time architecture. whereas his architecture has its own prevailing presence because it catches all the senses of the human. For his enrichment of the architectural profession with his philosophy; his respect for the site, local culture, the legacy of the place and his inspiring buildings, Zumthor had been laureated the Pritzker prize of the year 2009 (pritzkerprize, 2009).

Researching Peter Zumthor: Zumthor's does not have a wide practice in the current century comparing with the other younger architects of the Pritzker prize laureates. But since he has many publications authored by him, instituting his description for the projects he designed. It had been selected seven of the completed built works by him to research them in according to the proposed meaning model. Also, his book of *Thinking Architecture* had been studied in order to comprehend Zumthor's philosophy and been abstracted under the subheading of meaning model. In addition, multiple interview held with Zumthor for explaining his buildings had been scripted and sorted accordingly.

Manifesting reality in Zumthor's architecture: Zumthor's translated concepts into a contemporary space conception: For Zumthor, the architectural space is conceived as a tiny part of the infinite spatial continuum, that the volumes of the building are going to separate an area from the outer space for the interior one. Accordingly, "buildings that have a strong impact always convey an intense feeling of their spatial quality. They embrace the mysterious void called space in a special way and make it vibrate" (Zumthor, 2010: 21).

For his design for the 'Leis Houses; Oberhus and Unterhus' -in Vals, Switzerland [Table 3.10], - Zumthor had created for these houses' rooms; cantilevered bays with large windows which extends from wall to another, from floor to ceiling. People in the house can sit in these bays, watch and enjoy the seasonal change of their surrounding mountain, the day time. His conceiving for the space was to sit as if "in a box at the theatre" experiencing all the natural and surrounding aspects (Zumthor, 2014: 123).

The vision behind the symbolic building and the aim of presenting symbol forms in the contemporary century: Zumthor conceives architecture has its own realm, he does not think of it as a message or a symbol. For him; architecture is an envelope and background that host people's lives and as a sensitive container for their various activities. Zumthor aims to design buildings that by the passing time become a part of their place's form and history (Chapman, 2016). Because according to him every building "intervenes in a specific historical situation. It is essential to the quality of the intervention that the new building should embrace qualities which can enter into a meaningful dialogue with the existing situation" (Zumthor, 2010: 18).

Accordingly, for his design for the Chivelstone house in England [Table 3.10] Zumthor aimed to imitate the surrounding materials and color. Because the house is located on a hill overview the sea. Thus, Zumthor aimed to make hi building to look as a cheerfully spot with serenity that is derived from its history (Zumthor, 2014: 61-62).

The purpose of the building; creating: a sense of place, enriched experience, and assigned values; The intent experience to be created through Hadid's architecture: Zumthor assure that the strength of any architectural design lies in ourselves and our ability to perceive the world with both emotion and reason. Zumthor confirms that our understanding for architecture lies on our architectural experience. the experience we gain from our house, milieu, town, our passed time in childhood and youth (Zumthor, 2010: 19).

Zumthor seeks to create atmospheric spaces, He designs the spaces with associating the quality of thought; which is not abstraction but spatial images. For this; his spaces trigger all the senses and vitalize human's emotions. For his design for his famous building; thermal bath in Vals [Table 3.10] Switzerland, Zumthor aimed to sculpture the space, with his utilizing for grey stones the has horizontal joints to mimic the line of its containing water. Also, his use of thin skylights that allows the light to be reflected on water in a way that

protrude the water flow. All these elements made the experiencing the Thermal Bath of Vals is timeless (Zumthor, 2014: 53-55).

Zumthor has the desire to be close to gardens or make the garden as a centerpiece of architecture. For his design for the serpentine gallery, Zumthor aimed to make his architecture as a stage to locate in the center the garden and architecture around it, not in it. Accordingly, the pavilion works as a frame or platform. He conceives this garden as a typological piece not related to context, thus it can be anywhere else.

Capturing the senses of the inhabitants to assign values in Zumthor's architecture: Zumthor appeals for an architecture based on the fundamentals and values of what we know, feel and understand. "I try to enhance what seems to be valuable, to correct what is disturbing, and to create anew what feel is missing" (Zumthor, 2010: 23). Zumthor's way of design is to let himself be guided by images that relate to this certain kind of architecture he is designing it. After a while, -Zumthor demonstrates- his design starts to gain some of the qualities of the images he used it as a model, "If I can find a meaningful way of interlocking and superimposing these qualities, the object will assume a depth and richness" (Zumthor, 2010: 25). That is what Zumthor wanted to be experienced in his design for the Kolumba museum in Cologne city [Table 3.10] Germany. The building was an old gothic church. Zumthor kept on the original theme of the church to preserve its essence from the one hand, and from the other hand he wanted to respect the historical site. Zumthor wanted people to experience art from many and different perspectives by providing a footbridge between the various pieces of arts. Because Zumthor does not believe there is old art and new art, there is good and bad art. And he wanted people to experience this. Zumthor in this scope argues that; in our days there is a trend of considering museums as a part of marketing campaign without paying attention to the art itself inside the museum, where architects come up with forms that attract people for couple of years, but to its external shell. But for Kolumba; Zumthor followed the opposite meaning, where he designed the building from inside to the outside because he wanted people to feel the inner and spiritual values of art (Vernissage TV, 2015).

Enabling and connection to other things; Zumthor's architecture as a visual expression of ideas; Zumthor's followed mindset to deal with the variables of daily lives' aspects; society, technology and development: Zumthor believes in the poetic quality of building materials in the context of perceiving architecture. "materials themselves are not poetic. Sense emerges










when I succeed in bringing out the specific meanings of certain materials in my buildings, meanings that can only be perceived in just this way in this one building” (Zumthor 2010: 8-10). The materials when they are used to the place where they belong too has an ethic perspective in the way of how people perceive it and the way it will benefit the environment.

For his for the Wekraum Bregenrwald [Table 3.10], which an affiliation is founded for craftsmanship; Zumthor aimed to utilize a rigid combination of the dark roof made of wood that allows for an open space under surrounded with glass. Zumthor purpose was to utilize the local building materials from one side, and to express the building in a contemporary theme where most of the materials used in contemporary architecture are the glass and wood.

Zumthor’s creation of architecture reflecting the soul of the contemporary age: Zumthor assure that a work of architecture is very bounded with the present of its time, the time it had been created in and gives answers for the questions asked in our time with its “functional form and appearance”. (Zumthor 2010: 8-10) As well as, the building reflects the spirit of its designer. Regarding this thought; Zumthor in his design for the Bruder Klaus Chapel in Cologne city: [Table 3.10], Germany, he had been asked to provide a contemporary design by the client- who is a farmer and own of the land. Zumthor designed the chapel in its ultimate abstract form. There is no altar in the chapel. Accordingly, the space is not precisely utilized as a church space, but a tiny space in the field which “express hopes for human existence” (Louisianachannel, 2015). Zumthor demonstrated.





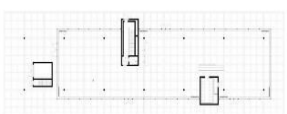

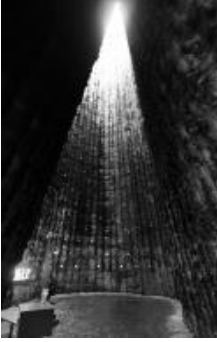
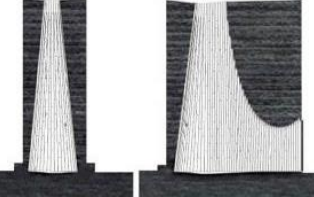
Peter Zumthor and meaning in architecture, in a nutshell: Zumthor works to construct a relation between him and his building, before he gets started with a design he composes an image on how the building should be, how it should feel, what kind of atmosphere. Zumthor always seek to assign spatial qualities to his spaces by his careful use and utilizing for building materials. Zumthor build an image of the space, conceive how the occupants should feel. A piece of architecture for him, is an integrated piece of its surrounding. Zumthor proposes new method on how to relate to environment nature and local culture. Architecture for him is not sculpturing an object; but enriching the movement through the building. His past being a cabinet maker, his being close to the building materials made him aware how these materials affects the atmosphere of the space. Zumthor aims to assign depth and richness to his architecture by creating images for the design, imaging it and then the design will gain a quality from what he had choose.

Table 3.15. Architect Peter Zumthor meaning model

Manifesting Reality	Space Conception	Bearing spatial qualities. Exposing to nature and experiencing it. Asserting the presence of the space.	 
	Symbolic Form	Not believing in symbols or the message of a building. Building is an integrated part with its surrounding.	  
Purpose of the Building	Intent Experience	Triggering the senses and creating spatial images. Being close to nature or centralize it. Engaging all the senses of the occupants.	   

Above: Image 3.54. Thermal Baths of Vals; Graubünden, Switzerland, 1996 (Zumthor, 2014)
 Down: Image 3.55. Serpentine Pavilion, London, UK, 2011

Table 3.16. (continue) Architect Peter Zumthor meaning model

Purpose of the Building Assigning Values	Enhancing the valuable, correcting the disturbing and Creating the missing.	   <p>Image 3.56. Kolumba Museum; Cologne, Germany, 2007 (Zumthor, 2014)</p>
Dealing with life's aspects	Utilizing efficient building materials. Building in parallel with environment. Embracing the site and history.	  <p>Image 3.57. Wekraum Bregenrwald, Andelsbuch, Austria, 2007</p>
Visual Expressions of Ideas Reflecting the soul of the 21 st century	Ultimate abstraction. Preserving on the legacy of a place.	   <p>Image 3.58. Bruder Klaus Chapel, Mechernich, Germany, 2007</p>

3.11. Kazuyo Sejima and Ryue Nishizawa (SANAA); Pritzker Prize Winners, 2008

SANAA biography: SANAA is a Japanese Association between architect Kazuyo Sejima (1956) and Ryue Nishizawa (1966) founded in the year 1995. Nishizawa was an employer in Sejima's office then when he decided to find his own office Sejima offered him to become her partner. Since then SANAA had been joining in projects from multiple scales around the world. Sejima after her graduation from architecture department had worked for the architect Toyo Ito, before starting her own practice. Likewise, Sejima had taught in several universities in USA and Japan. SANAA had gained multiple architectural prizes during their career. But for their successful approach in architecture, where their buildings melt with its context, their creation of rich experiences and their singular architectural language, SANAA had been awarded the Pritzker prize of the year (pritzkerprize, 2010).

Researching SANAA: SANAA does not have publications by their own. Their works is not plenty in comparing with the other laurate architects. But their practice is not only scoped in Japan, it is extended to the USA and Europe. SANAA have many lectures in universities explaining their projects, likewise interviews held with them, and publication explicating their works (which comes in the second place of the research). SANAA's most built works are museums and educational centers. Starting from this, the study will be constructed on six of SANAA's works worldwide in the field of the recent 17 years and in regarding to their citations during the lectures and the Pritzker prize jury as well.

Manifesting reality in SANAA's architecture; SANAA's translated concepts into a contemporary space conception: Sejima conceives daylight is the most basic element in her spaces' design. Thus, most of their buildings is enveloped with glass screens. They think people should move freely in a space, where the sense of fluently and continuity is prevailing their spaces. Bringing the natural light everywhere in the building promote freshness in the spaces, and this is what they seek for in their architecture. For their design for the Rolex Learning Center in Lausanne [Table 3.11] Switzerland, their space conception was to make one open space, a one room where people would walk freely and not to see an end for the building. They aim to present their spaces to look without borders which invites everyone to come in: learn, meet and communicate. Their space's continuity had been divided with patios which differs in their sizes, likewise conform on bringing light to all the interior space (Donoff, 2007).

The vision behind the symbolic building and the aim of presenting symbol forms in the contemporary century: SANAA is not an architectural firm which is interested in presenting symbolic forms. Because they make sure their building is merged with its environment and evoked from its nearby context. SANAA does not tend to create buildings that stand as an opaque volume in the street side. They give much concern for the outside of the building and aim to forge a relation between the inside and the outside. Their ideas stand to make the overall environment look better. For their design for the contemporary art museum in New York city [Table 3.11] the provided plot was only 740 square meters. Which implies the design should be taken by a vertical perspective. But SANAA did not create a repetitive typical floor which will result an office building form more than a museum. For this, they played with the volumes of each floor. Thus, a multi size galleries had resulted, which allowed to add skylights that provides daylight for the galleries. In addition, the different shapes of galleries give a visual identity for each gallery (Peltason, Ong-Yang, 2011: 14). So, the visitor from outside can remember each gallery's content. Their use of polished aluminum mesh was intended to acknowledge the texture of the surrounding that its appearance changes depends on the weather. Thus, the building stands as one of New York's distinguished symbols. (Peltason, Ong-Yang, 2011: 14).

The purpose of the building; creating: a sense of place, enriched experience, and assigned values; The intent experience to be created through SANAA's architecture: SANAA consider themselves minimalist architects, but their minimalist is not to make strict and rigid architecture. They try to create their buildings to be straightforward and plain, but the most important thing for them is let people enjoy this space with its simplicity. In addition, transparency is one of SANAA's architectural themes. But their transparency is not to make their building completely exposed, so it could be understood without experiencing it. "One receives suggestions from the building up to a certain point, but after that, one discovers the building oneself so that one can freely walk around in it" (Franco, 2016). They had chosen for the Kanazawa 21st century museum [Table 3.11] a round shape one story plan. Because the building is located in the city center, thus it can approach from all directions. The museum building provides different possibilities of circulation. "The transparency of the museum allows a big amount of information to flow through and it works as a guide that helps the visitor in this process of exploring the building. The variety of spaces and transparency of the project give the visitors suggestions on how to use the museum which, in the end, affords a complete personal experience" (Cortez de Lobao, 2016).

Capturing the senses of the inhabitants to assign values in SANAA's architecture: SANAA in their buildings intend to construct a relation between the environment and architecture. They spread their buildings over its landscape. For SANAA "Architecture is a park" (Peltason, Ong-Yang, 2011: 19). Their intent is to create atmosphere, a landscape where different types, genres and ages of people can be gathered, and the ones who like to stay alone enjoy their privacy. The physical boundaries vanish in this building. Where people are integrated with greenery. The Grace Farms Non-profit Foundation [Table 3.11] had commissioned SANAA to design their multipurpose building in Connecticut, USA. The building is aimed to be a place for people to gather and connect. SANAA in their turn designed a river like building that is merged into its landscape. A one which rested on its site and inviting people to get engaged within it by its full glassed facades. People could go through the building or gather in its surrounding landscape freely and integrally (Peltason, Ong-Yang, 2011: 20).

A similar approach SANAA utilized for their design for the Louvre Lens Museum in France. [Table 3.11] They aimed to distribute the building as a continuous part on the wide typography of the site. The buildings are melted with its site by its polished aluminum facades that reflects the surrounded landscape. "The slight inflection of the spaces is in tune with the long-curved shape of the site and creates a subtle distortion of the inner areas while maintaining a graceful relationship with the artwork" (SANAA, 2012). Thus, their building comes as a part of the place and provides a united built-natural venue for people.

Enabling and connection to other things; SANAA's architecture as a visual expression of ideas; SANAA'S followed mindset to deal with the variables of daily lives' aspects; society, technology and development: Sejima had been asked in one of her interview of the reason why most of their projects are white; Sejima in her turn explained that she tries to avoid 'hierarchy' in its general notion. Accordingly, SANAA aims to bring light in every space of the building and avoid the making of big contrast (Cortez de Lobao, 2016). Instead they try to diffuse their light through all the building so the people can feel 'white'. Also, SANAA aims to hide all the structural elements, which assigns the sense of lightness to SANAA's works. In their design for the Zollefrin school of management [Table 3.11]; they had created a one huge scale building as a response to the building's program of educational spaces on the one hand. On the other hand, to create a dialogue with the other historical buildings of the site. But they had aimed to create a paradox in this building (Basulto, 2010). SANAA

wanted to make the concrete cover of the building to look transparent. So they aimed to penetrate it by adding several sizes of windows. The interior spaces are flexibly, massive and only covered by the concrete envelope (Peltason, Ong-Yang, 2011: 20).

SANAA's creation of architecture reflecting the soul of the contemporary age: SANAA are influenced with the Japanese architecture, but they do not try to quote it as it is. For them; the context is the most important factor. That is why they do not have different approaches for instance between far east or the west. In the contemporary time, freedom and get connected are the common notions. SANAA had translated their comprehension in associating with Norwegian firm Sinhoota through their competition proposal for the museum of Budapest City Park. [Table 3.11] -which had been awarded the first place- to be "Ours is a contemporary form of public space – one where city, gardens and exhibition rooms become part of an experiential whole," they said. "It is a museum that fluctuates with seasonal shifts" (Grozdanic, 2015).

SANAA and meaning in architecture, in a nutshell: Even though SANAA does not have abundance architectural works in comparing to other laureated architects, but their approach of deliberating with the architectural matter made their buildings are opened to other doors of providing architecture with the sense of freedom and connecting to the surrounding. The contemporary space for them is an infinite one, that seems without borders. For them, contemporary people cannot be provided a restricted and heavy envelope encloses them from the outer medium. People experience their architecture as a layer of its landscape, interconnecting within it. In their point of view, meaning is related with people's feeling of lightness and fluidity throughout the building. They aim to diffuse daylight as much possible to each space of their buildings. In terms of form, the surrounding landscape is the master. The contemporary ideas for them is to 'get connected'. Get connect with people, light and environment.

Table 3.17. Architects SANAA meaning model












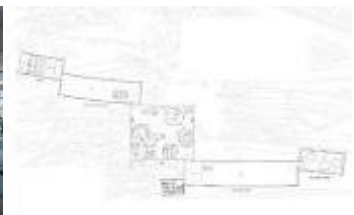




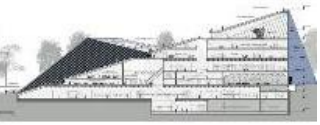

Manifesting Reality	Space Conception	Assigning the sense of openness, continuity, fluently, freshness and exposing to daylight.	  
	Symbolic Form	Avoiding opaque masses and symbolism. Creating architecture leaning on its landscape.	 
Purpose of the Building	Intent Experience	Enriching the experience by simplicity, connecting with nature and free of circulation.	  

Image 3.61. Kanazawa 21st century museum, Kanazawa, Japan, 2004 (URL-44)

Table 3.18. (continue) Architects SANAA meaning model

Purpose of the Building	Assigning Values	Creating a relation with the environment. Conceiving architecture as a park that gather people. Melting with its landscape.	    <p>Above: Image 3.62. Grace farms, New Canaan, Connecticut, USA, 2013 (URL-45) Down: Image 3.63. Louvre Lens Museum, Lens, France, 2012 (URL-46)</p>
Visual Expressions of Ideas	Dealing with life's aspects	Concretizing the principles of freedom-no borders, infinity openness	  <p>Image 3.64. Zollefrin school of management, Essen, Germany, 2006 (URL-47)</p>
	Reflecting the soul of the 21 st century	Following a one architectural approach. Concerning freedom in space and getting connected.	    <p>Image 3.65. Budapest city park, Budapest, Hungary, 2015 (URL-48)</p>

3.12. Eduardo Souto de Moura; Pritzker Prize Winner, 2011

Eduardo Souto de Moura's biography: Souto de Moura is a Portuguese architect, born in Porto city in 1952. He was studying fine arts in the school of Porto, department of sculpture then switched to architecture to earn his degree as an architect. Souto de Moura is a visiting professor at many universities around the world like Harvard and ETH Zurich in Switzerland. In addition to his being a professor at the university of Oporto, he keeps on his individual architectural practice. Souto de Moura is known for his subtle use for the diverse building materials of: wood, brick, concrete...etc. Souto de Moura is fascinated with the architect and works of the architect Mies van der Rohe. Because Souto de Moura him to combine between the classicism and neoplasticism. Souto de Moura gets involved with diverse projects from various scales until an urban scale. For his stamp of architecture that has the "ability to convey seemingly conflicting characteristics-power and modesty, bold public authority and sense of intimacy" (pritzkerprize, 2011). and for his poetic architecture, Eduardo Souto de Moura had been awarded the Pritzker prize of the year 2011.

Researching Eduardo Souto de Moura: Most of Souto de Moura's practice is limited to his hometown Portugal. But he has a wide range of works there in the contemporary time. Souto de Moura's has publications that describes his works with his own words. In addition, to many publications interviewing him where he explains his philosophy in architecture. Since his being Portuguese, most of the video interviews held with him are in Spanish language. Deriving from this, it had been researched in the published literature by him and the ones interviewing his and expounded on eight of his works. Th works has been chosen according to their significance and according to his citation.

Manifesting reality in Souto de Moura's architecture; Souto de Moura's translated concepts into a contemporary space conception: Souto de Moura is influenced with the works of the modernism's master; Mies Van der Rohe. But he conceives the modernism as a 'project, not a language'. Where in his point of view nothing until our time "has appeared to replace it. It is only the means that have changed" (Machado, 2011). Regarding this, what interest him in the minimalism of modernist architecture in the "purity of forms and spaces in the way they become available to be inhabited and lived, and therefore transformed. Architecture lives to be transformed, and there lies its true calling: to be occupied by people" (Machado, 2011).

For his Hotel school design in Portugal [Table 3.12] Souto de Moura aimed to hang over the sloped landscape toward the south all the educational and leisure spaces. The building is single leveled, lays on its horizontal axis. Clear windows from top to ground provides overlooking for the surrounding. The building is conceived as a contemporary version of Modernism architecture.

The vision behind the symbolic building and the aim of presenting symbol forms in the contemporary century: According to Souto de Moura; the goal of architecture is to be a part of its place and to search for the anonymity. He gives an example in this context; the vernacular architecture where it “seems perfectly natural and people like it” (Belogovsky, 2017). For Souto de Moura; architecture is a global issue, hence there is no need to sort architecture under categories like: ecological architecture, sustainable architecture...etc. In his dictionary there is only good architecture. and the “good architecture is like a second skin, it doesn’t send out a message or a narrative” (Sachetti, 2011).

Regarding his principles, in his Braga stadium project [Table 3.12], they had to excavate millions of tons of rocks there in the region. For this his decision was to make the stadium’s roof from concrete. To get use of the stone from the one hand. And from the other hand to present the stadium as a Roman Amphitheatre stands, where Souto de Moura conceives soccer game like theatre. Thus, the steamed mountains seemed perfect for this sake. Souto de Moura demonstrated. (Correa, 2012: 151)

While for his design for the pavilion of the cultural center in Portugal [Table 3.12] Souto de Moura’s influence by the tectonics of the master Mies Van de Rohe is concretized in this design. The reduction to the simplest elements that he learned through his career is clearly shown in the pavilion. Where the clarity of the exterior is met with the simplicity of the interior because of the inside-out method he followed.

The purpose of the building; creating: a sense of place, enriched experience, and assigned values; The intent experience to be created through Souto de Mora’s architecture: Souto de Moura believes that architect’s aspiration is: “is to be anonymous; being anonymous is not being falsely modest, but managing to construct, at one particular time, a space that incorporates the knowledge accumulated over thousands of years”. Which means the coexist of nature and artifact (man-made) in a perfect equilibrium (Lifson, 2011).

For his design for the Paula Rego Museum [Table 3.12] Souto de Moura distributed the program on separated volumes in order to meet its plurality. Then he had wanted to play the game between artifact and nature. Accordingly, he had chosen red color for the exterior to opposite the surrounding green. Because he did not the building to be as a neutral sum of boxes. In an opposite way also to the known enclosure in the contemporary time museums. Souto de Moura opened every exhibition room to the surrounding landscape. Also, he added a monumental touch to the interior where he wanted the daylight to dissolve into the interior through the pyramid's top (Correa, 2012: 185).

Capturing the senses of the inhabitants to assign values in Souto de Moura's architecture: Souto de Moura does not concur with globalizing architecture. because each place has its own characteristics. Which offer in nowadays what he called it: "appropriateness". Architecture in his point of view should be appropriate. Accordingly, the local architecture and tradition should be values. He thinks that the past provides us with information about the future. For this if there is any heritage place he seeks to keep it, preserve it and make use of it (Lifson, 2011). Regarding this, in most of the restoration project, -even there were no restrictions on keeping the original ruins- Souto de Moura aims to maintain on the remaining themes. Like in his project of Bernards Convent in Tavira. [Table 3.12] Portugal, He had kept on the Manueline-Gothic portal and also maintained the façade's original lines.

Enabling and connection to other things; Souto de Mora's architecture as a visual expression of ideas; Souto de Mora's followed mindset to deal with the variables of daily lives' aspects; society, technology and development: Souto de Moura mostly get involved with the residential projects -especially designing houses- because as he demonstrated; architecture builds its history with building houses, and the history of houses is the of architecture houses means experimenting in architecture from materials to languages.

For his design of the Cinema House; Porto, Portugal. Souto de Moura aimed to give the houses a cubic form just to go along with the surrounding with some modification to fin into the plot. Souto de Moura in order to focus the view toward the surrounding nature of mountains and river in an overall open for the glass resembling the lens of the camera (Correa, 2012: 138). While, for his design of the two Houses in Ponte de Lima [Table 3.12] followed the famous quote: "In architecture the opposite is also true" (Correa, 2012: 138). He wanted to acknowledge contractions and contrast because of the parameters given by the

site itself. Souto de Moura aimed to present two essays for these two houses which they have the same program. The two houses have the same program. Where he conceives there was no meaning for separating unless creating different scenarios.

Souto de Moura's creation of architecture reflecting the soul of the contemporary age : For Souto de Moura "Architecture is not a discipline that manages space, but rather a discipline that manages time" (Lifson, 2011). Regarding this, for his design of the Office building in Avenida; he wanted to propose a design away from the previous ones by his side. So, he disposed boxes that host the office randomly above the table-like avenue. Thus, the boxes generate an urban façade above the avenue interconnecting in some points and allowing to open space of roof gardens and courtyard.

Souto de Moura and meaning in architecture, in a nutshell: Souto de Moura believes that any project of architecture is not an individual effort, is a result from the sum of all the disciplines. He is influenced with the modernism but present it in the contemporary time with his own language. Where he kept on the pure space and clarity of form. He is a localist and believes a work of architecture should be a part of its place. In addition, for his appreciation for the historical legacy. In terms of the interior; he aims to provide new methods for experiencing the spaces. And most of his building are exposed to its surrounding and overlooking it. Souto de Moura does not conform with some evoked terminologies for architecture, -like the ecological or sustainable- but he emphasizes on the idea that architecture should be good. In his point of view, architecture which is the man made should be in equilibrium coexist with nature. Souto de Moura seeks for inventing solutions for any site he has. He is a reasonable architect look for architecture that works and meaning for his, is doing the appropriate architecture.

Table 3.19. Architect Eduardo Souto de Moura meaning model



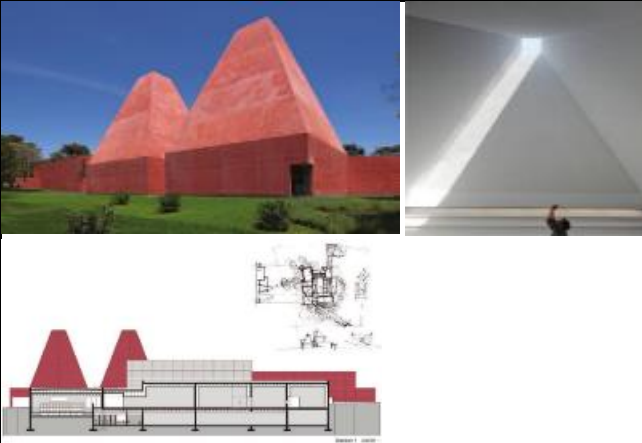

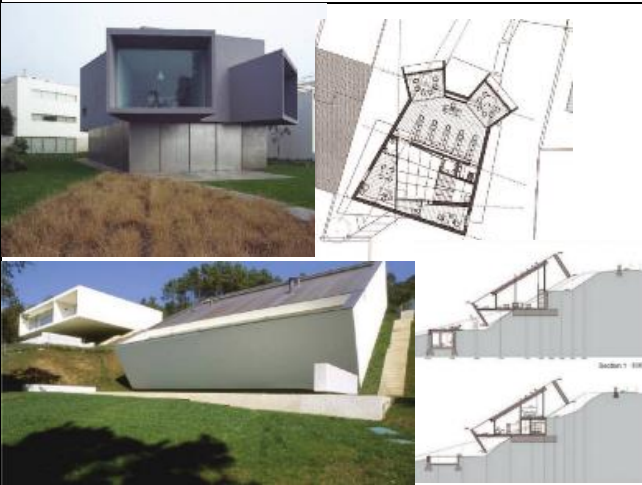

Manifesting Reality	Space Conception	Pure space – Exposed and overlooking the surrounding.	 <p>Image 3.66. Hotel School, Portalegre, Portugal, 2011 (Correa, 2012)</p>
	Symbolic Form	Not believing in conveying messages by architecture. Purity in form and reducing to the simplest elements.	 <p>Above: Image 3.67. Braga Municipal Stadium, Braga, Portugal, 2003 (URL-49) Down: Image 3.68. Viana do Castelo, Viana do Castelo, Portugal, 2013 (URL-50)</p>
	Intent Experience	Considering architecture as a place to function.	 <p>Image 3.69. Paula Rego Museum, Portugal, 2008 (Correa, 2012)</p>

Table 3.20. (continue) Architect Eduardo Souto de Moura meaning model

Purpose of the Building	Assigning Values	Preserving on the heritage. Emphasizing on the locality.	 <p>Image 3.70. Bernardas Convent, Tavira, Portugal, 2012 (URL-51)</p>
Visual Expressions of Ideas	Dealing with life's aspects	Searching for solutions that adequate the proposed conditions.	 <p>Above: Image 3.71. Cinema House, Portugal, 2003 (Correa, 2012) Down: Image 3.72. 2 House in Ponte De Lima, Lima, Portugal, 2017 (Correa, 2012)</p>
	Reflecting the soul of the 21 st century	Seeking for novelty away from the known traditional method that followed by the architect.	 <p>Image 3.73. Avenida Office building (Correa, 2012)</p>

3.13. Wang Shu; Pritzker Prize Winner, 2012

Wang Shu's biography: Wang Shu is a Chinese architect, born in the year 1963. As Shu explains in his interview with Louisiana channel, at the years of eighties Chinese people did not have much an idea, what is architecture? He wanted to be an artist and his family wanted him to be an engineer. They searched and could find an engineer who draws which is called architect. Then he became an architect. Shu's childhood memories have a profound impact on his architecture. Because of his travelling when he was a child in across the country. He used to draw on his notebook all what he saw on his way from the train's window. Thus, when he came to apply to architecture his thought of a building is related all the time with the landscape and surrounding of China. (Louisianachannel, 2017) In the year 1997, Shu had founded his architectural practice Amateur Architecture Studio with his wife Lu Wenyu. Shu is a professor and is the head of architecture school in China Academy of Art. Shu and his wife had gained many prizes during their career and in the year 2012 they had awarded the Pritzker prize.

Researching Wang Shu: Shu's architectural practice is scoped mostly with his hometown China. Also, he tends to get engaged with projects from medium scale. Since his office is founded in the last years of the last century; most of his practice takes its place in the current one. Regarding this, six of his contemporary buildings will be demonstrated in terms of the meaning model and Shu's philosophy had been interpreted under each of its relating subheading.

Manifesting reality in Shu's architecture; Shu's translated concepts into a contemporary space conception: For Shu, architecture gather between the artistic and functional elements. focusing on function is not only a need for the physical needs, but also for the physiological ones. He believes the place has a spirit that it imposes it. As an example: a three-meter-high room is not a place for people to hang out in his point of view, rather than it is a place for worship.

Shu believes that architecture is a place where people have to live the lives for a long term. It is not a piece of art that people look at it for a temporary time. For him, making a building means building for decades. That is why he thinks making such architecture which barriers profound experience and meaning takes long time, careful thinking and the architect should

be familiar with what he is doing through his design. “even before the building is constructed, the architect should have visited it numerous times”. (Finney, 2016) This philosophy stands behind his limited works of architecture to his hometown where he profoundly understands its society and people’s mindset.

For Shu, ‘An important aspect of the design is the “free” concept. This “free concept is not just about its architectural form, but its sensitive response to the site and nature” (Louisianachannel, 2017). Regarding this, for his design for the Ningbo contemporary art museum [Table 3.13] Shu aimed to divide the building into upper and lower part. Where the ground level is for economical foundation to gain fund, and on the first level hosting the works of art. But in all of Shu’s buildings, he seeks to let people feel and experience the essence of the natural building materials of timber.

The vision behind the symbolic building and the aim of presenting symbol forms in the contemporary century: The process is to find Between the nature to find a man-made building which integrates with it. Maybe to find a medium size building hidden between its surrounding, but when entering it realizing that a huge building is well-hidden in nature. Then, from different angles experience the relationship between architecture and nature. After that, from a higher point, as if looking back from the sky at all what the person had experienced, “this has a strong philosophical meaning and serves to recollect” (Mattie, 2017:160).

For his design of the vertical courtyard apartment series of buildings [Table 3.13] Shu followed his approach of being in touch with nature even it is a high-rise building. Where each apartment has the chance to open to a courtyard of its own. But the one-hundred high building conceptualize in its fold the bamboo mat.

The purpose of the building; creating: a sense of place, enriched experience, and assigned values; The intent experience to be created through Shu’s architecture: He conceives this method of doing architecture is a mix between philosophy and life aesthetic. For him what matters is not only to look at the building from outside, but the experience of the building since the moment of entering it. For this, what matters according to Shu about architecture is the meaning of; true experience, true materials and true construction. Because as Shu regrets, in his hometown China, most of the architecture is fake referring for its being a copy

from a place to another. What interest his, is the relation to nature, not to consider it as a single object (Louisianachannel, 2017).

In his design for the China Academy of Art campus [Table 3.13], Shu wanted to present his building as if it built by a group of architects, not by one person. So, he aimed to include different elements and changes, “the effect what I was aiming for, was that people do not know if this is an old building or a new one when they enter it” (dezeen, 2014). Or not to know how this building has been in its place. Shu aimed to position “the buildings at the foot of the Xiangshan (Elephant) Mountain in such a way that each building enters into a different dialogue with the mountain, offering various views of it.” Shu with his design, proposed a new model for the Chinese cities. There are high-density areas close to each other and the buildings are connected by bridges. Where the spaces hosting the educational function are lifted above the landscape to a create “a constant dialogue between the openness of the landscape and the closeness of the buildings” (Finney, 2016).

For his design of the Park pavilion in Jinhua [Table 3.13], Shu aimed to integrates the building with the landscape and to penetrate the walls to recall the patterned windows of traditional Chinese gardens. Whereas, “The entire scheme is crisscrossed by elevated walkways that wind their diagonal course around and through the buildings breaking down the horizontality of the facades and binding together the whole scheme” (Louisiana Channel, 2017).

Capturing the senses of the inhabitants to assign values in Shu’s architecture: Shu pays an extensive attention to the conditions of the construction site. Because the building is not a shape drawn on a piece of paper. And architecture is not a piece of stacked into the environment, it should be a part of the environment. For Shu, the process of building in relating to the chinses landscape painting means even taking the surrounding mountain by consideration. Shu believes that architecture is not a segregated plot from its site. He said that he aims to meet people’s needs so they would feel a comfortable relation with the natural and surrounding elements. Shu’s conceiving for any architectural place - which is evoked from his being a humanitarian- a place of living; “I design a house instead of a building” (Mattie, 2017:162). For his design of the Ningbo history museum [Table 3.13] where the site of the project is located between demolished villages, about thirty ones as Shu explained. Shu was fascinated with the materials there. For this he offered to the client to gather all

these materials and build this museum to keep the memory of the villages for people there by these materials. Where he aimed to combine two main materials; the modern one is the concrete which has a bamboo texture on it. And the traditional recycled materials.

Enabling and connection to other things; Shu's architecture as a visual expression of ideas; Shu's followed mindset to deal with the variables of daily lives' aspects; society, technology and development: Shu claims that architecture changes people lives. Since the accelerated pace of construction and development, cities can be replaced with new ones in very short time and replaced with very big scales structures. Shu in this context, thinks that architects has the responsibility toward the society. Evoking from this responsibility, making more economical pieces of works collaborate to improve the whole society's life. For Shu sustainable architecture is not the one which is done with 'expensive high-tech materials' but the doing the simple things in smart method. In his design for Venice Biennial in the year 2006 [Table 3.13] Shu had utilized 66,000 recycled tiles for the tiled garden. The tiles had been brought from demolition sites. "I want to promote debate on the re-use of materials." (Mattie, 2017:164-165). In addition to his second goal of the recycled tiles use: "The overall feeling is that the tiles are a connection with tradition." (Mattie, 2017:164-165). Shu tends to work on small-scale projects in order to be able to control all the project. He does not believe that the mankind is so powerful in order to build cities by his/her self. For this, as he demonstrated, that he hopes to make other architects to see the meaning of working on this method. Architecture example or a sample for architect on how low-cost (Lousiannachannel, 2017).

Shu's creation of architecture reflecting the soul of the contemporary age: Shu thinks that our contemporary time has the lack of understanding history and relating to it. "it does not have the sense of time" (Mattie, 2017:168). what he attempts to do though his architect is to make people feel the time and history. For his design of the Wa Shan guest house [Table 3.13] Shu aimed to achieve and improve many sakes; firstly, to show how vernacular tradition can be embedded in contemporary forms. Secondly, the intricate relation that can architecture relate in it to the natural environmental. And the to prove the ability of how materials, warm spaces with the other visual elements are conveyors of meditation atmosphere.

Wang Shu and meaning in architecture, in a nutshell: Shu's conceiving for architecture is related with the wide borders of its surrounding context. Nature and architecture should intersect and overlap each other. This is a principle Shu had learned from the Chinese architecture. In Amateur studio they do not care about the big size of a building, what they seek to is to set an example. Shu does not believe in the big scale of planning and huge structures. Because the good place for people to live, for real cultures starts from the ground and being close to it. He does believe in the precise role of an architect, but not in the big power of him, that is why he called architecture is a job of God. He aims to show more architects "the meaning of this kind of methods". Where a country like China is known for its advanced structures, for the rapidity in construction; Shu preserved on his dogma of believing that architecture should be unnoticeable piece from its surrounding. He keeps away from the stacked building above their sites. Shu emphasize on the essence and power of locality and building materials. Which he uses it to trigger the senses of his buildings' occupants.

Table 3.21. Architect Wang Shu meaning model


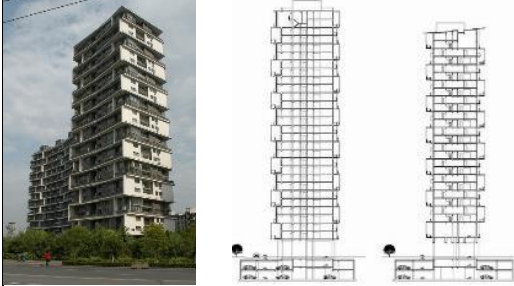
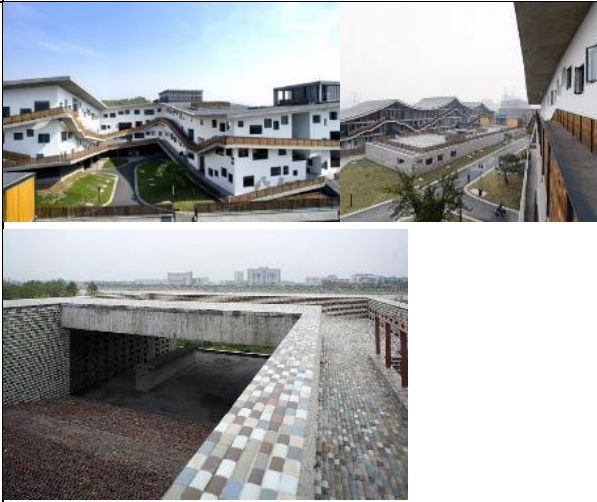


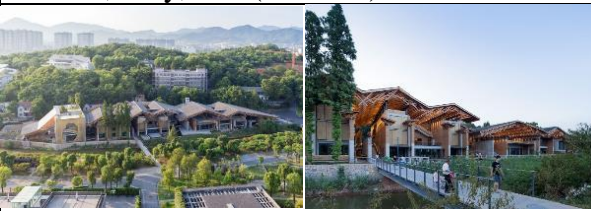
Manifesting Reality	Space Conception	Alert the senses, embraced by the occupants. Believing in the spirit of the space.	 <p>Image 3.74. Ningbo Museum. Zhejiang, China 2001-2005 (URL-52)</p>
	Symbolic Form	Not believing in the rigid stacked mass of architecture. integrating with the landscape and surrounding. In some cases, concertizing a valuable traditional element.	 <p>Image 3.75. Vertical courtyard Apartment, Hangzhou, China, 2002-2007 (URL-53)</p>
	Intent Experience	Emphasizing on the essence of building materials to enrich the experience. Echoing to traditional local architecture.	 <p>Above: Image 3.76. China Academy of Art, Hangzhou, China, 2007 Mattie, E. (2015). 160</p> <p>Down: Image 3.77. Park Pavilion, Jinhua, China, 2006 (URL-54)</p>

Table 3.22. (continue) Architect Wang Shu meaning model

Purpose of the Building	Assigning Values	Connecting with history and local context. Appreciating the emotional and physiological values of the occupants.	 <p>Image 3.78. Ningbo history museum, Zhejiang, China, 2008. Mattie, E. (2015). 172-174</p>
Visual Expressions of Ideas	Dealing with life's aspects	Emphasizing on the importance of doing more economical buildings with well-studied techniques and controlling all the project in order to satisfy all the proposed conditions.	 <p>Image 3.79. Tiles Garden-Venice Biennale, Venice, Italy, 200 (URL-55)</p>
	Reflecting the soul of the 21 st century	Embodying the traditional soul in a contemporary form. Emphasizing on how warm spaces in the current century affect the occupants in a positive way.	 <p>Image 3.80. Wa Shan Guest House, Hangzhou, China, 2013 (URL-56)</p>

3.14. Toyo Ito; Pritzker Prize Winners, 2013

Toyo Ito biography: Toyo Ito is a Japanese architect who was born in Seoul, Korea in the year 1941. Ito has a long, wide and intensive worldwide practice in architecture. He had been graduated from the Tokyo university, faculty of architecture in 1965 and found his own office in the year 1971. Ito has various publication authored by him and ones instituting his works. Furthermore, his works are museum exhibitions' subjects in numerous cities. Ito is a guest professor in recognized universities in addition to his being honorary fellowship in the American Institute of Architecture and the Royal Institute of British Architects and many more. Likewise, Ito had been rewarded many awards during his career. Ito seek to create homogenous architecture with nature, to create a relationship between the built world their 'natural environment'. Ito engages with projects from different scales and seek in each one to extend the possibilities of architecture. For his innovation, various spectrum of architectural languages, his public responsibility "for his synthesis of structure, space and form that creates inviting places, for his sensitivity to landscape, for infusing his designs with a spiritual dimension and for the poetics that transcend all his works" (pritzkerprize, 2013). Toyo Ito is the laurate of 2013 Pritzker prize.

Researching Toyo Ito: Ito's practice is in its majority is situated in his home town, Japan. Since Ito had started his career since the seventies of the last century; he has a rich architectural giving which is continued to our days. Because of his being a professor as well, he has many lectures addressing his dogma in architecture. In addition to publications instituting his works and interviews with multiple parties about his buildings' design. Due to his various architectural practice which differentiate from a small to a large scale. In addition to his involving in residence, educational buildings and museums designs, ten of his built works in the last twenty years will be interpreted in this study. The first work of his is considered his masterpiece as Ito demonstrated; in addition to the two monumental high-rise buildings of him, his vision for a contemporary residence in his hometown which he presented it after the Japanese earthquake in the year 2011. Likewise, his design on a smaller scale for a pavilion and his latest library design.

Manifesting reality in Ito's architecture; Ito's translated concepts into a contemporary space conception: Ito aims to create a relationship with nature through organic architectural technology. Ito strives to release his architecture from the restrictive forms of the modern

architecture. He created a new approach of what he calls it: ‘emerging grid’. Where this grid is a step away from the rigid modernist grid, extended to be a three dimensional one and presented by biological constructs. Ito instead of taking a piece of architecture into nature, he follows a contrary order “I attempted the reverse process: to induce nature out of built forms, as well as to inject materiality into ‘Less is more’ space, precisely in order to return some living reality to the void of economics and data” (Brownwell, 2011; 202). The emerging grid as Ito defines it is: “system by which a uniform grid is manipulated to yield a continuum with a three-dimensionally curved shell; a method for transforming simple regular spaces into complex spaces rich in variation, hard inorganic space into supple organic space” (Brownwell, 2011; 202). Thus, fluidity in spaces is a key instrument in his designs.

For his famous building ‘Sendai Mediatheque’ completed in the year 2001 in Sendai; Japan [Table 3.14], -which Ito considers it as his most memorable master piece of work- Ito aimed to create a kind of fluid space consists of different flows distributed between among the floors of the buildings. His primer concept came from water, because he considers architecture is a metaphor, where he wanted “many things to flow into one another” (Brownwell, 2011; 207) In order to make this fluidity; Ito had used a trunk-like tubes to create a forest like environment where people can practice their activities from reading to watch videos inside this mediatheque. The tubes are in their same place, but the plan had different flow’. Each flow had its own furniture composition, so people would be able to choose where they want to be in terms of place. as Ito demonstrated in his lecture in Harvard, graduated school of design in 2016 (CCA, 2012).

The vision behind the symbolic building and the aim of presenting symbol forms in the contemporary century: Since nature is the inspirational element for Ito, he conceives that nature and architecture should become united. This does not imply that Ito follows natural forms nor to emulates them. It is an architecture that relates to nature without copying from it (Brownwell, 2011; 208). Nature is a global language; regarding this, Ito does not symbolize localism, nor cultures. In many buildings, his forms are symbolizing its surrounding nature. For his design of the ‘Meiso no Mori’ Municipal Funeral Hall in Japan [Table 3.14]. The location of the building is between mountain and a lake. ‘Meiso no Mori’ means: ‘forest of meditation’. Ito aimed to echo the surrounding nature with the light snowfall-like sell of the roof above the transparent glass that also reflect its front lake.

The purpose of the building; creating: a sense of place, enriched experience, and assigned values; The intent experience to be created through Ito's architecture: Ito had always wanted to reduce the gap between architecture, nature and environment. He does not want people to be removed from nature. He wants people to work and live among it and his aim is to design an architecture close to nature. The Mikimito building [Table 3.14] which is a commercial building built in Tokyo, Japan in the year 2003. Its interior had to be column free, accordingly Ito's concept was to create a building based on its façade, but at the same time this façade enriches the interior experience of the building by the way the light enters to inside it. He had penetrated the envelope in a shape where the light enters the building give the imprint of being falling through trees.

The effect of tree-like structure that imprint its shadows to the interior spaces can be more obviously seen in Ito's building of TOD's Omotesando building in Tokyo, Japan (2013). [Table 3.14] Since the plot of the building was a small L-shaped one; Ito aimed to surround all the spaces completely with this tree-like structure which convey the feeling of being in nature.

Capturing the senses of the inhabitants to assign values in Ito's architecture: Ito confirms that his architecture had changed through the years; materials forms and style. But the remained conception for him is the designing for human beings. Ito demonstrates, there is an architecture that look beautiful by itself. But in his architecture, he intends to make it more beautiful with the human presence. Architecture in his point of view is like a 'piece of clothing' that must be wrapped around humans. And his aim is to let people feel comfortable in his spaces. Ito says that he had been taught to think in architecture with both the mind and the heart. Ito summarizes architecture in one sentence "architecture being the proof the evidence of the existence of human beings" (Ebrahimeh, 2018). He believes that in our days, architecture had become an expression of the economic power of a country or somebody. But he does not agree with this because he thinks that architecture is an instrument to link people to each other. It should promote cooperation with people not to be controlled by economy. He conceives the role of the architect is to create an architecture that forge relationship and trust between people.

Ito in his design for the new campus of iCLA referring to the: international college of liberal arts [Table 3.14]. Ito did not want to design a 'campus' but a 'home' for students where they

can live, communicate, learn and play. But designing a home in this era means incorporating the natural wind and energy within the design process to create a nice environment, Ito demonstrated (iCLA, 2014).

Enabling and connection to other things; Ito's architecture as a visual expression of ideas: Ito's followed mindset to deal with the variables of daily lives' aspects; society, technology and development: Ito is aware of the natural disasters that happens in his home country, Japan. From Tsunami to the biggest destructive earth quick in the year 2011. Evoking from his social responsibility, "In the face of today's crises, the architect must become a negotiator. This means building a dialogue between all of the many people who use or inhabit architecture. Rather than designing structures, the architect should be designing this process of exchange and communication.

In corporation with LIXIL¹, Ito had proposed the 'Home-for-all' housing vision. This design responds to the social problems that happened after Tsunami 2011. Especially for the refugees who had been staying in temporary housing (Delicado, Marcos, 2012). But the problem with the units provided by government for these refugees, that they are too narrow and closed which cuts the social communication between people. Seen in this light, Ito demonstrated in his interview with LIXIL, on how to this for the best residential model that is suitable with the 21st century lifestyle and comply to the happened disaster. Thus, Ito proposed to take the boundary between the interior and exterior -where they overlap- so people can spend their free times in this semi-outdoor space which promotes the sense of connectivity and socialism. 'Home-for-All' is a concept and a vision that had been applied in many cities after the Tsunami, to address the social position of architects beyond the matter of form, but in approaching to people [Table 3.14] As Ito affirms the concept of Home-for-All had been derived from the Japanese traditional architecture, where there is a gradient, not division in spaces from outside to inside (Harvard GSD, 2016).

Ito's creation of architecture reflecting the soul of the contemporary age: Ito thinks the human body is being changing by the time; for this, he conceives there should be a new abstraction away from the modernism rigid abstraction. He calls it the 'new real' in architecture "Abstraction is definitely necessary. If there were no abstraction, what is real

¹ LIXIL: Japanese company is considering ways in which to achieve a symbiosis between nature and the built environment.

would become fabricated and artificial. With a new type of abstraction, modernism can be transformed into a fertile and rich territory (Brownwell, 2011: 206). for his design of the Serpentine art gallery at the dawn of this century, Ito derived his shape from an algorithm that expands as it rotates. The triangles and trapezoids are a result of the intersecting lines which form a new real abstraction that Ito referred to it. “. There’s a feeling of reality, and the abstraction disappears. This is mysterious. Abstraction occurs at various levels, like the emerging grid” (Brownwell, 2011: 212).

Ito believes that the energy-saving and sustainable architecture are the trends of architecture that are lasting in our 21st century. For this, he in his recent projects he aims to show how an energy efficiency is utilized in contemporary building. For his design of the National Taichung Theater in the year 2006 in Taiwan [Table 3.14]. Ito wanted to make use of the abundant ground water located close to the building, and to “control the temperature only slightly, and feed it into the floor slabs for both the ground floor and the second floor. So that means that we have radiant heating or cooling flow system” (Harvard GSD, 2016). This radiant floor panels will generate the air movement in the building. In addition, during the summer time the hot air will be collected to be extracted from the roof top: ‘the globe’. Which is made from a local plywood material. The globe will be open in summer and will be closed in winter season. Likewise, the globe will allow the natural light to illuminate the building. Ito’s goal was to achieve a 50% energy efficiency by this building, comparing to other building of this size. Thus, the building in its primer concept, is consisting of eleven globes that creates a kind of spiral movement expanding a like a whirlpool. Thus, the building is gathering multi contemporary conceptions of moving through the space, to the energy efficiency models and its social promoting approaches from the terraces and engaging with the outside on the street level. Ito’s emerging grid approach is utilized for his design of the National Taichung Theater. Ito intended to interconnect the ground floor with the landscape on the one hand and created two groups of tubes -that are allocated likewise according to structural calculations- and are interconnected horizontally and vertically (Harvard GSD, 2016). The building had been emerged from a grid which had deformed slowly through an algorithmic calculation to result as a three-dimensional grid. Regarding this grid a different patten is happening on every floor when cutting or passing through the building. For Ito, the computer had played a critical role in order to be able to achieve such a complex shape resulted from these grids’ experiments.

Ito and meaning in architecture, in a nutshell: Ito's architecture is a manifestation of the relation between architecture and the natural environment. He had kept on emphasizing on the notion of making an architecture implemented into its environment not only provoking from it. His spaces are echoing the feeling of being between nature and his forms are derived but not imitating it. His finding for the 'emerging grid' became the response to the contemporary necessities of being in a vital space. Away from the modernist rigid ones, on the one hand. On the other, it is providing the new way of abstraction, the 'new real'. His social responsibility encouraged him to provide a vision for the citizens suffering from the natural disasters. He aimed to provide them a model derived from their culture in a way adequate their queries. Which is considered better than the normal model of the crisis temporary housing. Meaning for him, is achieve when architecture is an instrument utilized in a way does not hazard nature; which implies to utilize all the sustainable approaches in order to rich this and when people are provided spaces convey the sense of being between nature and contemporary -not modernist- abstraction.

Table 3.23. Architect Toyo Ito meaning model



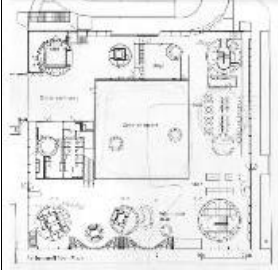








Manifesting Reality	Space Conception	<p>Creating organic spaces that are echoing nature. Releasing the modernism's grid and inventing a three-dimensional grid. Adding elements meditating natural organs.</p>    <p>Image 3.81. Sendai mediatheque, Miyagi, Japan, 2000 (URL-57)</p>
	Symbolic Form	<p>Symbolizing and uniting with nature in order to make the piece of architecture as if nature is evoking from it. Implementing into environment</p>   <p>Image 3.82. Meiso no Mori' Funeral Hall, Kawaguchi, Saitama, Japan 2011-2018 (URL-58)</p>
Purpose of the Building	Intent Experience	<p>Enriching the experience by the creating imprints of nature by natural light into the building to keep occupants in a connection with nature.</p>    <p>Above: Image 3.83. The Mikimoto building, Chuo-ku, Tokyo, Japan 2003-2005 (URL-59) Down: Image 3.84. The TOD's Omotesando, Shibuya-ku, Tokyo, Japan, 2002-2004 (URL-60)</p>

Table 3.24. (continue) Architect Toyo Ito meaning model

Purpose of the Building	Assigning Values	Conceiving architecture as an instrument of connection between people each other, and nature. Assign the feeling of comfort and domestic peace.	 <p>Image 3.85. International college of arts, Kofu, Yamanashi, Japan, 2013-2015 (URL-61)</p>
Visual Expressions of Ideas	Dealing with life's aspects	Proposing a model – Home for all- for refugees and people who are suffering from natural disasters.	 <p>Image 3.86. Home for all, Japan, 2011 (URL-62)</p>
	Reflecting the soul of the 21 st century	Proposing a new way of abstraction simulating with the contemporary time the 'new real'. Emphasizing on sustainability and considering environmental issues.	 <p>Down: Image 3.87. National Taichung Theater, Taichung, Taiwan, 2005-2016 (URL-63) Above: Image 3.88. Serpentine art gallery, London, UK, 2002 (URL-64)</p>

3.15. Shigeru Ban; Pritzker prize winner, 2014

Shigeru Ban's biography: Shigeru Ban is a Japanese architect, born in the year 1957. He had studied architecture at Southern Carolina Institute of Architecture in USA, then transferred to the Cooper Union school of architecture. In the year 1985, Ban established Shigeru Ban Architects, his own practice in Tokyo. Ban had been hired for the United Nations High Commissioner for Refugee after paper-tube shelter proposal for the refugees of the Rwandan civil war. Ban also continued his practice and proposals for the survivors of the natural disasters. In addition to his founding for the NGO Voluntary Architecture Network to aid them. Ban is a professor at Keio University, in addition to his being a visiting professor at universities around the world. Ban's creativity and innovative approach which related to building materials is visible in all his designs. According to the Pritzker jury; Ban had provided for the architectural profession new technique and tools to deal with them. Ban according to the jury is the architect who reflects the spirit of the Pritzker prize to its ultimate. Because has been responding with creativity and high-quality design to extreme situations caused by devastating natural disasters. His buildings provide shelter, community centers, and spiritual places for those who have suffered tremendous loss and destruction (pritzkerprize, 2014). Deriving from this, Shigeru Ban is the Pritzker Prize laureate of the year 2014.

Researching Shigeru Ban: Since the architect Ban has many publications on his acknowledging his philosophy and his works, especially his humanitarian ones, the study will research him in terms of his demonstrated architectural conceiving, his interviews, lectures and exemplify it on seven of his works. Ban has a wide practice that ranges from different scales, but he focuses the most on the housing projects and the temporary building which he calls it: 'Humanitarian work'. Because it is directed to people who had suffered from a recent natural disaster. Thus, according to the meaning subheadings; both his humanitarian and other architectural works will be interpreted.

Manifesting reality in Ban's architecture; Ban's translated concepts into a contemporary space conception: For Ban, a space of a building is the one that pleases the inhabitants. This sense of satisfaction is achieved without relating to the scale of the building. Ban aims to create lightness in his spaces. with his use for the light materials. Usually the recycled paper tubes, wood joints and glass to ensure the natural lighting of the space from the one hand.

From the other hand, the use of glass -in according to the building's privacy- promotes the connection between the interior and exterior of the building. Ban believes there should be a continuation between the interior and exterior spaces (Brownwell, 2011: 21).

For his design of the Oita prefectural art museum in Japan [Table 3.15]; Ban did not aim to create a solid enclosing museum as known for the museum buildings. But a glass-façade museum where the piece of art can be seen from the outside. His aim was to invite people to come -even the ones who are not interested in art- to come and gather as a public space (Peregoy, 2015).

The vision behind the symbolic building and the aim of presenting symbol forms in the contemporary century: Ban is not the architect who seeks for trendy architecture. But he works on inventing new materials or designing a new structural system to make his own architecture. Ban thinks the common trend in architecture in our days, is to create monuments (TED, 2013). In some cases, he conforms with the making of monuments because it becomes a part of the city's treasure as Ban demonstrated. But what concerns Ban more than following the fashionable trends in architecture; which he thinks is a work only for the government and privileged people to show their power, is serving the society. This what he thought after his design for the Pompidou-Metz center in the city of Metz²⁰ [Table 3.15]. Ban created a museum with many concepts concerning the interior space and for the form of the building he had chosen a shape of an old Chinese hat that he once found it in an antique shop in Paris with a hexagonal wood grid that is the symbol of France country (Corkill, 2013). The purpose of the building; creating: a sense of place, enriched experience, and assigned values

The intent experience to be created through Ban's architecture: Ban tends in his designs to create new approaches for moving through his buildings. In addition, not only to experience the inner spaces, but also construct a method to experience the exterior nature and views around his buildings (Brownwell, 2011: 120).

For his design of the Fuji World Heritage Center [Table 3.15]; Ban intended to mimic the experience of climbing the mountain because he thought it is impossible to compete with

²⁰ Metz: is city in Paris close to the borders between France and Germany which the government asked to build a landmark in it to promote tourism in the city.

Fuji mountain²¹ with form. People experience of climbing by a ramp revolving around the inverted cone, so there will a projection for the Fuji mountain from the bottom to the top and people will enjoy different images for the mountain while they are climbing up. And when people will reach the top there is a penthouse enclosed totally with glass to picturize the full mountain (Wang, 2018).

With a similar approach; Ban for the Aspen art museum in Aspen city: USA [Table 3.15] wanted to create a building that is a part of its context on the one hand. – where the buildings in that area are cubical with brown color-. And on the other hand, Ban had located the lobby of the museum on the roof top since there was not enough space in the ground floor. Regarding this, visitors have to take the semi-outdoor indoor stairs or the panoramic lift to the roof. Thus, people will enjoy the out view of the mountain before their experience to enjoy the art works. The outer shell of the cubical building is a woven timber which is also utilized in the rooftop. So, people will connect the natural material with the surrounding context (Kisselgof, 2016).

Capturing the senses of the inhabitants to assign values in Ban's architecture: Evoking from Ban's social responsibility, he keeps on testing and advancing more building materials made from recycled ones and on finding new structure techniques. Specially to utilize it in the scope of temporary housing for people who suffers from natural disasters. According to Ban, considering a structure as a temporary or permanent one is not an issue related with the used building material or technique "If the structure is loved by the people, it will stay forever" (TED, 2013). A building made of concrete and not loved by people will not be considered permanent, while a one made with paper tubes and is valued by its inhabitant, will remain permanent. After the destructive earthquake of Japan in 1995, Kobe church had been destroyed. Ban started asking for denoting by volunteers for materials and asked his students and local volunteers to rebuild the church. It was proposed to be used for only three years; but people loved it and it stayed for ten years. The church had been re-erected couple of years later Taiwan after its earthquake. Volunteers help to rebuild the church with the paper tubes and the church is still permanent to our days. (TED, 2013) [Table 3.15]

²¹ Fuji Mountain: is considered as a UNESCO site and it has a profound symbolic value for the Japanese people.

Enabling and connection to other things; Ban's architecture as a visual expression of ideas; Ban's followed mindset to deal with the variables of daily lives' aspects; society, technology and development: Ban thinks that architects in our days are not very involved in disaster projects. Which he conceives it as a duty of an architect. For him, he enjoys getting involved with such disaster projects, because the other projects seem the same to him a museum or a shelter. But the disaster ones Ban demonstrates "can utilize my ideas and knowledge, and the experience enhances my mental balance" (Ban, 2014: 87). Ban is interested in the normal materials "I think it is a very original way of thinking" (Ban, 2014: 88). Where he believes that the strength of materials does not mean by necessary the strength of a building. In his tests and utilizing for the paper tube structure. They could resist an earth quick and the structure stay stand. For Ban, the architect's responsibility is concertized in his/her dealing with the natural disasters. An earthquake by itself does not kill people. The collapse of buildings is what kills people. For this, the architect should be aware of the building materials, methods and structures that will be utilized.

Evoking from Ban's bring a humanitarian, he had authored his book 'Humanitarian Architecture' which in it, has classified all his humanitarian projects that he built, denotated to and volunteered for the refugees and people who suffered from disasters. Seen in this context; Ban seeks to develop new techniques in this context. Whether from inventing a new paradigm of partition systems for refugees who are gathered in one place; like stadiums. Or developing on the typical refugee shelter which are provided by the government or organization. His humanitarian project is not only limit with providing a shelter or residence. But covers buildings that is necessary for the society to refunction after the disaster. After the destructive earthquake of the year 2008 in China; Ban had provided a design for series of classrooms for the elementary school in Chengdu city made from paper tubes. Even, he had refined the techniques of construction to let the untrained volunteers from university students be able to join the rebuilding works. The result of this team work during a one month was; three buildings each one has nine classrooms (Ban, 2014: 87).

In a proactive vision; Ban after the big Tsunami and earthquake of Japan in the year 2011; [Table 3.15] he had been a bigger number of homeless people; 189 families who need a shelter. For this, he created a new prototype for a multi-story housing made of shipping containers on the ground of a baseball field. The units are staggered in a checkboard pattern providing open spaces for living and communication. The projected consisted of nine blocks,

in addition to some service units. This project is considered as a preface due to its ability for inhabiting a greater number of homeless people in a smaller piece of land comparing to the typical refugee shelters (Ban, 2014: 100).

Ban's creation of architecture reflecting the soul of the contemporary age: For Ban, "green or sustainable architecture is therefore about more than saving energy or using recycled materials. It's about people's emotional connection to the buildings they occupy, and about making buildings that may have different identities at different times" (TED, 2013). Ban's goal is achieved not when the building is completed. But when the building will be demolished. Because buildings leave a lot of waste, but he wanted to change this idea by providing the ability to recycle these materials. The goal of his designs is to recycle the building and not to throw waste to the environment. As demonstrated and exemplified by the fourth subheading; a building of Ban can be deconstructed and re-erected again for another condition.

In his proposal for the concert hall of L'Aquila city which suffered from an earthquake in the year 2009 [Table 3.15] where music was very important for the city's culture, Ban had been chosen to provide a temporary design for the concert hall which will be in later future re-used in another place. "The L'Aquila plan can be used as both an enclosed hall for ticketed musical performances and a flexible pavilion. Around the square perimeter are fully opening window panels between columns that can create an indoor-outdoor space." (Ban, 2014: 221). The acoustic issues had been considered as well by filling the paper tube with sand. Thus, a concert hall had been provided for people to keep on the connection with their culture in their current time, and re-functioned in the future according to the query of that time.

Shigeru Ban and meaning in architecture, in a nutshell: Meaning in architecture according to Shigeru Ban is to the architect's devotion his/her self for the serve of the society. For using the architectural knowledge for people under critical circumstances not only work for determinant privileged class of the society and use architecture as a tool to concretize them owns. Ban emphasis that an architect should seeks for solutions and improve his/her attitude of working to be able to adapt to the contemporary conditions. He has improved even with the one of the weakest considered materials; the paper tubes, it can be transformed into a strengthened building material to provide an architecture space. For his when people assign values for the space and love it, the building will not consider temporary and turned into

eternal. Ban aims to enrich people's experience through the space by providing newly approaches of moving in order to experience the interior with the exterior of the spaces. Ban believes in the voluntary work and the power of the association in order to find a solution after each disaster and try to provide people the qualified spaces to act their lives among it. His belief that architecture and humans should avoid harming the environment, made him think to propose his re-erecting and recycling buildings, the ones that owns good conditions and can be removed without leaving any remnants.

Table 3.25. Architect Shigeru Ban meaning model








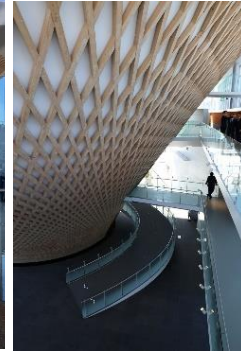



Manifesting Reality	Space Conception	Creating lightness, openness, integrating with the surrounding and promote connectivity.	  <p>Image 3.89. Oita prefectural art museum, Oita, Japan, 2015 (URL-65)</p>
	Symbolic Form	In some cases, it should own rootedness, form is not a sake for itself.	  <p>Image 3.90. Pompidou Metz Center, Metz, France, 2010 (URL-66)</p>
Purpose of the Building	Intent Experience	Creating different approaches for moving with different points of perspective to relate to the interior and exterior of the building, integrating with nature.	    <p>Above: Image 3.91. Aspen city museum, Aspen, USA, 2014 (URL-67) Down: Image 3.92. Fuji World Heritage Center, Fujinomiya, Japan, 2017 (URL-68)</p>

Table 3.26. (continue) Architect Shigeru Ban meaning model

Purpose of the Building	Assigning Values	Engaging with people and volunteers. Providing human and qualified space.	 <p>Above: Image 3.93. Kobe paper church (Ban, 2014) Down: Image 3.94. Kobe paper church paper dome church of Taiwan (Ban, 2014)</p>
Visual Expressions of Ideas	Dealing with life's aspects	Seeking for solutions and developing techniques for the after-disasters and refugees buildings.	 <p>Above: Image 3.95. Hualin Temporary School; Chengdu, China, 2010 (Ban, 2014) Down: Image 3.98. Container temporary housing; Onagawa, Miyagi, 2011 (Ban, 2014)</p>
	Reflecting the soul of the 21 st century	Emphasizing on considering the environmental issues. Flexibility for erecting temporary buildings.	 <p>Image 3.96. Paper concert hall; L'aquila, Italy, 2011 (Ban, 2014)</p>

3.16. Frei Otto; Pritzker Prize Winner, 2015

Since the architect Otto does not have any work related to the contemporary century, he has been eliminated for the case study

3.17. Alejandro Araven; Pritzker prize winner, 2016

Alejandro Aravena's biography: Alejandro Aravena is a Chilean architect was born in Santiago 1967. After his study for architecture, he had established Alejandro Aravena Architects in 1994. Then he started to lead his practice -in association with other architects- known as 'ELEMENTAL', which as he calls it a 'Do Tank'. "Calling the company, a "Do Tank," as opposed to a think tank, they have built more than 2,500 units using imaginative, flexible and direct architectural solutions for low cost social housing" (Lifson, 2016). The mission of it, is to focus on the social impact and public responsibility from; infrastructure to housing and public spaces. Aravena was a professor at multiple universities in the two Americas. In addition to his being a member of international boards around the world. Likewise, he is an author for diverse publications addressing his thought and practice in architecture. According to the Pritzker prize jury, Aravena represent a model for the young architects in order to leave an impact in a society and taking multiple roles instead of the singular position of an architect. Aravena had been committed to his society and urban environment problems. For his approach that give a new dimension for the architectural practice and his respond for the queries of the contemporary challenges, Aravena is the Pritzker prize laurate of the year 2016(Lifson, 2016).

Researching Alejandro Aravena: Aravena is considered a young architect and his architectural practice is mostly takes its place in the current century. Aravena does not have plenty of publications acknowledging his architectural philosophy but he has plenty of lectures and interviews for this sake. In addition to his book 'Elemental' which he interprets by it his method of doing his buildings. His contemporary works will be research in the light of his publication, his lectures in addition to his TED talk where he summarized his philosophy and exemplified it with three of his projects.

Manifesting reality in Aravena's architecture; Araven's translated concepts into a contemporary space conception: Aravena demonstrated that his way of doing sustainability

is by doing project, and the they command reality is by providing proposals. Aravena conceives that an architectural space should own good qualities. Even public spaces should own these qualities because it is for people of the city, so when doing qualified public spaces means to improve people's quality of life without relating to their financial situation. The same proposal Aravena by his architectural practice in Elemental try to purpose for the infrastructure buildings and public transportations (Aravena, Lacobelli, 2016: 20). Evoking from this principle, Aravena emphasizes that the housing projects that is needed to be constructed after a natural disaster – whether an earthquake or a flood- that the middle-should be qualified spaces, not like the typical ones that is offered after a disaster. At the same time to keep the location inside the city center and within the given budget by the government. “His aim was to provide a frame and then families continue the process according to their needs and ability. He thinks that architects or government are not able to solve the housing contemporary issues unless using the power of its people themselves” (TED, 2014). Aravena by the given parameters had proposed to build a semi-house for each family instead of a house with same budget but in a suburb and low-quality attitudes. Since the government provides limited amount of money for each family's housing; The semi-house inhabited by families have the ability to future extension to complete the full house by the families themselves but in an organized and pre-studied method (TED, 2014).

The vision behind the symbolic building and the aim of presenting symbol forms in the contemporary century: Aravena does not believe the issue of form is about appealing for aesthetic, nor visualizing a space, for his it is about the “specify of matter. Which by this he means the right use and arrangement for elements. He intended -when the parameters of the project allow- to find a compromise. Which means not to ape buildings or forms from the past and to avoid the antiseptic ones. In other words, Aravena demonstrates: “to escape figurative languages” (Kolb, 2009). For his St Edward's University New Residence and Dining Hall design [Table 3.16], Aravena aimed to create a balance between abstraction; a solid shell that is excavated with concreteness, which means to resemble the other buildings of the campus (Kolb, 2009).

The purpose of the building; creating: a sense of place, enriched experience, and assigned values; The intent experience to be created through Aravena's architecture: Aravena as he demonstrated, and titles his TED talk; his philosophy is to bring people into the process. Which means engages people with offering solutions and comprehension for the

contemporary situation and conditions. His goal not to separate people, government and architecture from each other where each one has its own linear way of planning and proceeding. Aravena sees the solutions come from people themselves. He goes to talk and discuss with them about their needs and suggestions. He tries to identify what is the question asked by people in the city, what are the problems that needs a responding? Not what the answer is. Because there is not thing worse than finding the right answer but to the wrong question. Aravena affirms (Aravena, Lacobelli, 2016: 20).

His methodology of sharing is not only directed to users of architecture, but also to the architects themselves. He tries to open new horizons for the way an architect can create an experience and share with him/her what architecture in the contemporary time could be. Aravena has been the curator for Venice Biennale of the year 2016 [Table 3.16]. He has named the Biennale as ‘Reporting from the front’ and his goal was to bring an investigation into the role of architects in the battle to improve the living conditions for people all over the world. And “to focus on architecture which works within the constraints presented by a lack of resources, and those designs which subvert the status quo to produce architecture for the common good - no matter how small the success” (TED, 2014). Aravena has used tons of recycled materials to create the atmosphere and direct the light from the traditional conceiving for architecture toward the critical issues in the contemporary time.

Capturing the senses of the inhabitants to assign values in Aravena’s architecture: Aravena believes building architecture is not a purpose for its self, but to improve people’s quality of life. Aravena seeks to equality in architecture, in terms that people even if they are not equal in their incomes but at least provide for them a good experience while living in the space and moving through the cities. He wants to improve architecture is “an added value not an extra cost” (IBID) matter, whereas utilizing efficiency in design will guide to an added value. Thus, an architect should innovate to find suitable solutions accommodate with the obligated conditions. Accordingly; Aravena seeks in his architecture for this trilogy: location, value gain and social development” (Yunis, 2017).

Regarding these principles; for his housing projects which he does not conceive it as a provided shelter against the outer conditions for the inhabitants. His proposal Aravena demonstrates: “Our design was something in between building and a house. As a building, it could pay and as a house, it could expand” (Yunis, 2017). Aravena had worked to develop

his semi-house proposal. Thus, his design for Las Anacuas Housing in Mexico [Table 3.16] is an updated version of the Iquique one where a three stories blocks has been designed, a ground and A duplex first floor. The houses are considered as a middle-income apartment with initial cost for each one under the cost of its surrounding housings.

Enabling and connection to other things; Aravena's architecture as a visual expression of ideas; Aravena's followed mindset to deal with the variables of daily lives' aspects; society, technology and development: Aravena as has been interpreted, is concerned about the urban issues in our days. From natural disasters of flooding and earthquakes, the immigration toward the cities and the housing crisis...ext. In order to find an attempt for solving these issues. And evoking from Aravena's belief in the power of synthesis in design and engaging people in the process he had proposed in terms for protecting the city of Constitución in his hometown Chile after it had been hit by a destructive Tsunami in the year 2008, from a future one [Table 3.16]. Thus, he has provided a natural forest between the coast and the center housing of the city. Accordingly, this natural forest will act a natural resistant against floods and tsunami, will provide a qualified public space for the citizens and it is in the limit of the proposed budget.

Aravena's creation of architecture reflecting the soul of the contemporary age: Aravena affirms that sustainability comes from the logic of design the building itself, not by adding sustainable elements. In his design for the Innovation center in the year 2012 [Table 3.16] the goal was to create the right environment for knowledge creation. He went away from the typical known glass office buildings that is exposed to the sun and creates a lot of greenhouse effect inside the building. He has turned the design inside-out or inverted the typical paradigm of an office building -that has a central core and stacked floors around it and covered with glass skin- His design did not wanted technology it was about:

This is just archaic, primitive common sense. and by using common sense, we went from 120 kilowatts per square meter per year, which is the typical energy consumption for cooling a glass tower, to 40 kilowatts per square meter per year. So, with the right design, sustainability is nothing but the rigorous use of common sense (TED, 2014).

Alejandro Aravena and meaning in a nutshell: Meaning according to Aravena is to bring for people qualified architecture; starting from the primitive unit of their house, to the nearest public space for them and ending with public buildings and infra-structure. He believes even

a mid-class family, or people who suffered from a certain disaster should be provided a good place for living. Thus, he innovates, synthesizes and engages people in the process. In order to research for the right question to respond to it. In the contemporary century; the critical issues we are humankind is facing needs a different and reasonable elaborating. The architect's duty is to be involved into the troubles and necessities of his/her society because the architect is the one who design the physical object for their lives. Sustainably, environmental control does out to be technological, because it comes from the right comprehension of the building's logic itself. Meaning is devoting, staying into the society, inventing and provide the human qualities that people need regardless for their financial status.

Table 3.27. Architect Alejandro Aravena meaning model



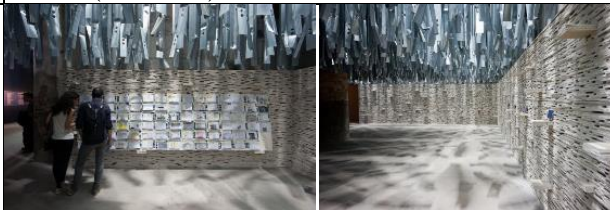


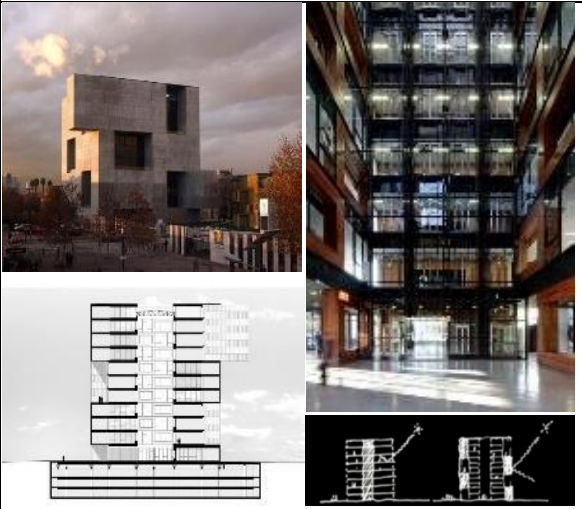
Manifesting Reality	Space Conception	<p>Owning good qualities</p>  <p>Image 3.100. Villa Verde Project, Maule Region, Chile, 2010 (URL-69)</p>
	Symbolic Form	<p>Compromising between avoiding aping from history and the show-off artistic contemporary forms.</p>  <p>Image 3.97. St Edward's University Residence and Dining hall; Austin, USA, 2008 (URL-70)</p>
	Intent Experience	<p>Creating atmospheres that send messages and let people aware and feel a certain case.</p>  <p>Image 3.98. Venice Biennale, Venice, Italy, 2016 (URL-71)</p>

Table 3.28. (continue) Architect Alejandro Aravena meaning model

Purpose of the Building	Assigning Values	<p>Engaging people in the process, responding to their demands, synthesizing to find the best solution that offer them qualified living.</p>	 <p>Image 3.99. La Anacuas Housing; Monterrey, Mexico, 2011 (URL-72)</p>
Visual Expressions of Ideas	Dealing with life's aspects	<p>Innovating and synthesizing to find solutions for the current and future natural disasters and issues of the society.</p>	 <p>Image 3.100. Constitución post-Tsunami forest; Constitución, Chile, 2016 (URL-73)</p>
	Reflecting the soul of the 21 st century	<p>Considering sustainably from the logic of design not by assigning elements, promoting connectivity between people.</p>	 <p>Image 3.101. Innovation Center UC; Santiago, Chile, 2014 (URL-74)</p>

4. FINDINGS AND CONCLUSION

In this chapter the results and findings that have been extracted from researching the contemporary sixteen Pritzker prize awarded architects will take its place. The findings will be sorted under the proposed meaning model where under each subheading the sum of the sixteen studied subheadings will be provided. Thus, a whole complete literature for the meaning model in the light of the contemporary Pritzker prize awarded architects' architecture is presented. The findings are followed by the conclusion which sums the researching of meaning frame in architecture, the noticed mechanism of the Pritzker prize and the realm of the contemporary architecture, in order to be give and suggest visions for the future of architecture.

4.1. Finding Upon the Meaning Model

Manifesting reality in architects' architecture; The translated concepts into a contemporary space conception: The study upon the architects in terms of the contemporary space has proven that there had been a demand and creations for a new space conception in the contemporary time. Each of the awarded architects – as has been demonstrated - with their own conceiving sought to bring openness, lightness and integration with the surrounding for their spaces. The contemporary century is the one which notions of openness, freedom and flexibility has been more emphasized. The architects aimed to reflect this realm to their spaces where enclosed, heavy and solid spaces have been almost absent. Another more emphasized notion in the contemporary space has been noticed: is the concept of 'get connected'. The architects aimed to promote connectivity between people in the building, add more public spaces and utilized circulation elements as social connecting elements.

The studied architects, can be sorted as groups regarding to their shared translating for the contemporary space conception. For the architects; Murcutt, Zumthor, Shu, SANAA, Ito and Souto de Moura, they have emphasized on the concept of embracing nature, exposing to it and integrating within it. While the architects Hadid and Ito as well, aimed to propose new paradigms for grids away from the Euclidean modernist one, in a way that responds to the 21st century's conceptions, not to stay stacked to grids from previous centuries. On the other hand, the architects Rogers and Aravena intended through their spaces to concretize the notions of equality and spaces' owning of good qualities for all people regardless to their

classes and assets. Thus, meaning has been brought to the contemporary space forged by the stated architects by its reflecting for the contemporary reality's conceptions of; openness, freedom, connectivity, novelty with grids and societies' seeking for equality.

The vision behind the symbolic building and the aim of presenting symbol forms in the contemporary century: The research upon the awarded architect has proven that symbolism has been absent in most of the architect's works. Theorists in the literature review; Schulz (20th century) and Goldberger (21st century) have emphasized on the importance of symbolic form to the milieu in order to become meaningful for its people. But from the sixteen awarded architects; only Koolhaas, Utzon, Nouvel and Ito has assert on creating symbolic buildings. While, Mayne, Ban and Aravena affirmed that symbolism is necessary in some cases. As the study has proven; Koolhaas' symbolism differentiate from Nouvel's one for instance. Koolhaas confirms that buildings have civic meaning and their being conveyors of the country's development. But Nouvel; evoking from his being a contextualist architect, intends with his symbolism to emphasize on the locality, presenting place's culture and identity. Even though he utilizes latest technologies in order to create symbolic buildings, he uses it as a mean to bring contextualism to his symbol. Ito in his turn aims to symbolize nature without copying from it, nor imitating it, but by relating to it to unite his building with its surrounding nature.

Depending on the study; a sign is concluded from the majority of the 21st century's awarded architects and their avoiding symbolism, the contemporary realm, where the general symbolism notion -not only in architecture- that had prevailed in the past times is getting to be destructed in the contemporary century. Architects with their echoing for the society and reality do not want to create more symbols, nor to consider their buildings as an isolated piece of architecture, secluded from its surrounding. They take all the urban texture as a whole by consideration. They aim to carve relations and dialogues between the buildings in order to enhance people's movement throughout the city and a building should be extracted from its context to be embracing it. They do not believe in the iconic notion in the contemporary time. That does not mean the other architects had not ever designed symbolic forms; but they do not conceive the architect's duty in the contemporary reality is to propose more symbols, but to integrate with the building's surrounding and to be considered as a piece from the ground of its place, not a stacked element onto the ground that bears messages. Thus, the model in the light of symbolic form has not been adequate for the contemporary reality.

The purpose of the building; creating: a sense of place, enriched experience, and assigning values; The intent experience to be created through the architects' architecture: As has been affirmed in the literature review; on the importance of the architectural experience and its role to bring meaning to the building, the intent experience is related with the architect's purpose, how to let the occupant's feel and conceive the space.

The study upon the awarded architects has proven that each of them aimed to enrich the occupants' experience through their buildings and has exemplified how they deliberated with the contemporary architectural experience in different manners. The architects are aware of the case that enriching the contemporary man's experience and capturing their senses is a critical task; where previous prototypes of architectural deliberating cannot be able to work in the age of expansion and globalization, which demands innovation and considering for all the psychological factors of the occupants. For this, -as has been studied- Koolhaas and Mayne aimed to propose their spaces as an interactive instrument. Hadid, Rogers and SANAA intended to create vitalized, comfortable and pleasing environments for the occupants. While Nouvel and Ito aim to play on the relation between shadow and light to imprint it into the space. But what differentiate Nouvel's experience from Ito one's, is the dogma of each one. Nouvel utilizes elements extracted from its place and culture, while Ito tries to connect people with nature through his shadow imprints. From another perspective. another group of awarded architects affirms on the importance of perceiving the building materials and its role to trigger the senses of the occupant on the one hand, as Zumthor and Shu create in their architecture. On the other hand; Murcutt and Ban intent to create sensibility to the surrounding context and nature. Thus, the model in terms of the contemporary experience in order to consider the work as a meaningful architecture is conformed with the criteria and mindset of the awarded architects.

Capturing the senses of the inhabitants to assign values in the architects' architecture: Schulz has affirmed on the importance of the values that the occupant assigns in order to consider architecture meaningful to them. The study has proven how the awarded architects aimed to bring values for their architecture. Starting from considering the psychological factor of the occupants and how the architect should be aware of this consideration. As what Koolhaas and Rogers made for the design of the Maggie's center, where each of them in their own way brought the sense of domestic peace for ill people. For the contextualist architects like; Nouvel, Zumthor and Shu, they affirmed by their architecture that a building should bear and echo to its place,

culture and surrounding context. According to their perspective, the generic architecture that is assignable to any place loses its value from its people. But even the non-contextualist architects like; Herzog De Meuron, Rogers and Souto de Moura, they preserve on the heritage and originality of the archaic buildings regarding to its status. While, from another perspective; Hadid and SANAA aim to connect with the surrounding, by exposing to it and creating interconnected spaces that gather people but without relating to place's culture.

Furthermore, the contemporary time that has many critical urban issues, the housing projects that is constructed after any natural crisis is described in many cases as rigid and do not have the human qualities. But Ban and Aravena aimed to create their own innovative approach, they engaged people with building their own homes after a crisis in order to let it gain human qualities and values in the heart of its occupants. Regarding this, the model in term of experience and values has worked for the architectural meaning in the contemporary time.

Enabling and connecting to other things; Architecture as a visual expression of ideas; The architects' followed mindset to deal with the variables of daily lives' aspects; society, technology and development: Dealing with the daily life aspects by the architects has showed that they are aware of the contemporary time's issue and proved a wide and diverse elaborating. Especially, the architects that belongs to countries which suffer from natural disasters. The architects; Ito, Ban and Aravena have proposed new paradigms for housing -as stated- to the after-crisis refugees. The paradigms they proposed; own good qualities for the inhabitant and able to bear wider number of inhabitants with lower cost. The other group of architects; who works in more stable countries, aim to concretize the aspirations and future vision of the place they belong to. Decades before the 21st century; any governmental building meant to be conceived and created to emphasize solidity, stability and brutalism. This is due to the political systems prevailed at that time. But in the contemporary time; Mayne, Hadid and Rogers for instance, took the step to present governmental buildings that concretize the notions of government's democracy, openness and engaging with people. Notions are being changing in the 21st century, architecture should adopt and reflect this changing. Moreover; the environmental changings are considered in the architecture of the studied awarded architects. It has been explored different attitudes followed by them to deal with these considerations. Concluding from their attitudes; sustainability comes from the logic of designing the building, not by adding extra elements as Aravena indicated to. While for Murcutt, Zumthor and Shu; designing to be open to environment and create the eco-friendly architecture is the essence of

their design. Thus, since the contemporary time faces unprecedented issues; these architects in order to create meaningful architecture think with innovative methods away from repetition and previous architectural prototypes that cannot work in the 21st century.

Architects' creation of architecture reflecting the soul of the contemporary age: The contemporary time is the one which notions of novelty and innovation are being emphasized. Architects in their turn sought to emphasize on these notions too. The final meaning model has proven that the terms; proposing, novelty, singularity and seeking for changing took its place under the model of most the awarded architects. Moreover, new conceiving for religious buildings has been introduced. This was found under the work of Murcutt and Zumthor where they aimed to the ultimate abstraction in creating their religious buildings. On the other hand, Nouvel, Zumthor as well and Shu confirmed on preserving rootedness and the legacy of the place, presented in a contemporary attitude. The study has proven that the soul of the contemporary age is not related with the age of the architect. In other words, not limited to the young, newly emerged architects. The architect Rogers is one of the oldest awarded architects, but his architecture is the key of novelty and avoiding traditionalism. Furthermore, since the contemporary age is witnessing the increased utilization of technology and advancement in all life aspects, especially with the construction abilities. The awarded architects emphasized on applying the latest techniques in order to display how a building in the 21st century is transcending the architecture of previous decades and embodying the superior level of science evolution in the contemporary time.

Table 3.29. Extracted meaning model for architects: 2000-2007

Architect	Manifesting Reality		RM 2000	HDM 2001	GM 2002	JU 2003	ZH 2004	TM 2005	PM 2006	RR 2007
	Space Conception	Symbolic Form	Openness and Flexibility	Creating spatial sequence. Promoting movement	Freedom and Exposing to landscape	Adapting to the place and local culture Promoting socialism	Fluidity Porosity Series of flows	Not to stylize a space but enhance the way it is accommodating activity.	Emphasizing on the relation between the building and its surrounding.	Inside-out spaces Concretizing Ethos
Purpose of the Building	Intent Experience	Form	Bearing civic meaning Conveyer of country's status	Not achieving symbols	Integrating in with nature	Creating symbolic forms representing the place and culture.	Not achieving symbols Deriving from surrounding context	Symbolism is necessary sometime. For the city's skyline	Not achieving symbols	Not achieving symbols
			Avoiding from imitating history Applying contemporary techniques.	Reflecting the building's aspirations Promoting communication	Sensibility to the surrounding context	Bringing the feeling of delight to people, imitating nature in the interior spaces.	Considering the ground floor as a public domain. Penetrating the spaces.	Considering architecture as an interactive instrument	Considerate procession throughout and toward the building.	Vitalized and comfortable atmosphere Conveying optimism
			Considering the physiological condition of the occupants.	Considering the building from wide urban perspective, Preserving on originality	Considering the senses of the occupants	Respecting the site and local context.	Providing comfortable environment Connecting with the surrounding urbanism	Proposing new paradigm for social spaces. Balancing with the surrounding	Responding to the site and situation.	Owning human qualities Fulfilling the physiological needs.
Visual Expression of Ideas	Dealing with Life's aspects	Values	Considering the economic status.	Emphasized materiality, Achieving the customers' needs.	Applying sustainable techniques	Providing models that are appropriate for the daily life's conditions	Reflecting the political aspiration of a country (in concept not form)	Working on the developing the architectural practice	Affirming on the important and wide role of the architect.	Manifesting the social and cultural values. Considering environment
			Providing new approaches away from the typical ones. Promoting socialism	Seeking for introducing new term to architecture and novelty.	Proposing contemporary abstraction	Conceiving architecture as a continuous matter, not to be divided by the time.	Newness Singularity Applying CAD tools.	Considering the environmental issues.	Promoting connectivity between people	Avoiding traditionalism. Seeking for change and developing
			Reflecting the soul of the 21 st							

Table 3.30. Extracted meaning model for architects: 2008-2016

Architect	JN 2008	PZ 2009	SANAA 2010	ES 2011	WS 2012	TI 2013	SB 2014	AA 2016
	Sense of ambiguity Contextualism and belonging	Bearing spatial qualities. Exposing to nature.	Openness Fluently Freshness Continuity	Following modernism Pure spaces	Alerting the senses. Brining spirit to the space	Organic spaces echoing to nature. Inventing emerging grid	Lightness, openness, promoting connectivity	Owning good qualities
Manifesting Reality	Space Conception	Not achieving symbols. Emphasizing on locality	Not achieving symbols. Avoiding opaque masses	Not achieving symbols. Purity and reducing in form	Not achieving symbols. Concretizing traditional element	Symbolizing and uniting nature.	Relating to rootedness.	Compromising between avoiding aping and transcending
	Symbolic Form	Emphasizing on cultural identity and locality	Emphasizing the whole senses of the occupants. Being close to nature and integrate with it.	Considering architecture as place function	Emphasizing the presence of building materials. Echoing to the tradition	Creating imprints of nature by natural light to keep occupants in connection with nature.	Integrating between interior and exterior. Innovative procession	Creating atmospheres that send messages and let people aware and feel a certain case.
Purpose of the Building	Intent Experience	Emphasizing locality Enriching by playing between shadow and light	Triggering the whole senses of the occupants. Being close to nature and integrate with it.	Considering architecture as place function	Emphasizing the presence of building materials. Echoing to the tradition	Conceiving architecture as an instrument of connection Assign the feeling of domestic peace	Providing qualified spaces, process, synthesizing for best solutions	Engaging people in the process, synthesizing for best solutions
	Assigning Values	Avoiding the singular architectural language	Enhancing the valuable, correcting the disturbing and Creating the missing.	Preserving on the heritage. Emphasizing on the locality.	Connecting with history and local context. Considering the physiological values	Conceiving architecture as an instrument of connection Assign the feeling of domestic peace	Providing qualified spaces, process, synthesizing for best solutions	Engaging people in the process, synthesizing for best solutions
Visual Expression of Ideas	Dealing with life's aspects	Considering the wide context of sight and community. Novelty	Utilizing efficient building materials. Embracing the site and history.	Searching for solutions that adequate the proposed conditions.	Emphasizing on the importance of doing more economical buildings.	Proposing a model - Home for all- for refugees and people who are suffering from natural disasters.	Seeking solutions, innovation of materials and techniques	Innovating and synthesizing to find solutions for issues of the society.
	Reflecting the soul of the 21 st century	Applying technology. Relating to rootedness in contemporary shape	Ultimate abstraction. Preserving on the legacy of a place.	Seeking for novelty (of the architect's method himself)	Embodying the traditional soul in a contemporary form.	Proposing a new way of abstraction simulating with the contemporary time the 'new real'	Flexibility and durability recycling of temporary buildings	Considering sustainably from the logic of design.

4.2. Conclusion

The thesis has provided an investigation for the meaning frame in architecture from a theoretical perspective depending on literature authored by theorists and historians from both the 20th and 21st century who are concerned with the notion of meaning and how meaningful architecture can be achieved. Based on the meaning literature a meaning model has been constructed to exemplify it on the 21st century Pritzker prize laureated architects, to understand how meaning frame is working in the contemporary time in order to answer the thesis problem's question. The selected Pritzker prize architects have confirmed practically how meaning is comprehended and conveyed in the 21st century. The result is a contemporary meaning model and remarks on the extended borders of architecture beyond focusing solely on aesthetic, function or budget. Regarding this; on the one hand, the study has presented how each of the sixteen architects deliberated with the meaning frame depending on the meaning model and exemplified their thoughts and architectural conceiving of meaning on their contemporary buildings. On the other hand; -and since the selected architects are Pritzker prize awarded ones, and they differentiate in their; nations, ages, philosophy and their architectural schools - the study has presented a reading for the mechanism followed by the Pritzker prize jury to choose every year's laurate. Thus, an exploration from a panoramic perspective that covers diverse views for meaning in architecture, its contemporary projection and the mechanism of the Pritzker prize jury has been provided.

Concluding from the theorists' literature and the study upon the selected architects; the meaning frame is a plural notion, it encompasses all the intents, aims, visions, solutions the architects provide by his/her architecture and it accompanies the architectural process from the concept to the delivery of the building. The study upon the awarded architects has proven that the matter of architecture for them is not to create a physical object which will accommodate a certain activity, these architects are aware of the occupant's experience through the building, their psychological needs, the relation between architecture and contemporary reality, assure to concretize their aspirations and seek for solutions that adequate their conditions. Architecture for them is not to design a building merely. They consider the whole urban texture, the skyline of the city, the occupant and the passerby. They are not the architects of the market and most of these architects are lecturers at universities in addition for their own architectural practice, in order to deliver their messages about architecture.

The contemporary realm is witnessing a huge expansion and offers especially in the urban sector, the Pritzker prize jury selects precisely among the wide range of the contemporary architects, the architect who really achieves the essence of architecture through his/her career regardless for the scale or abundance of the built works, as the architects Murcutt and Shu, where there are plenty and more extensive practices by architectural firms of their countries have not been awarded the Pritzker prize and the prize has gone to these two architects. Because the Pritzker prize is awarding the thought behind a building before its physical architecture. The studied awarded architects conform with the criteria of the Pritzker prize direction of improving the profession of architecture. Thus, they have been awarded the Prize.

The study upon the sixteen architects has proven that in the contemporary time; both innovation and rootedness could work. The Pritzker prize has been awarded to both; the generic and contextualist architects, because as been demonstrated meaning is a plural notion, and each of the architects created meaningful architecture whether it is contextualist or generic. The Pritzker prize jury is aware of the diversity of directions, thought and visions. What concerns is to achieve the crux of architecture regardless for direction or style. Seen in this light; since the dawn of the 21st century until the year 2011 the prize has been gone to the architects whose buildings are considered more prestigious and a landmark into the city they are constructed in. But after the year 2012; a paradigm shift has been noticed, where the prize is being awarded to architects who are more concerned about the issues that their societies are suffering from, away from the expensive architecture.

Meaning in architecture is related with the architect's social responsibility toward people and society. The paradigm shift of the Pritzker prize jury is an indication that in the contemporary century, more consideration should be given to the crisis and issues that people are suffering from, to provide them the adequate architecture that owns good qualities and bring their lives into a meaningful whole, beyond more building more prestigious architecture that is directed to a specific class of the society. This indication explains why architects like Shu and Aravena have been awarded the prize even though they are young architects -comparing with the other laureated architects – and their activity is mostly limited to their home countries. But Shu's contextualism and his architectural philosophy of respecting and keeping on the soul of the place has been awarded, while Aravena's direction

is different and he has provided many paradigms through his career to solve multiple issues his society is suffering from.

Concluding from this claim, the Pritzker jury is indicating to changes in the whole architectural conceptions. Where a question is being asked; do we in the contemporary century need more prestigious, high-cost and distinguish buildings? Do they conform with the meaning of architecture? or the contemporary urban issues should take the priority for consideration?

The thesis aim is to direct the light toward the profound meaning of architecture, because of the mis-compass happened in the contemporary realm. Architecture is not about creating an aesthetic form with a certain concept, nor building well-functioned and economical buildings. The meaning of architecture is to be aware about the matter of time when creating architecture, the psychological needs of the contemporary occupants. The meaning of architecture in the 21st century is to look from a wide and close perspective to the society, to seek for solutions and provide innovative urban ones to the issues the societies are suffering from in addition to consider the environmental and ecological changes. Form in architecture is a representor of its place's culture, identity and level of development. When creating architecture, the intent experience should be considered, how to let the building gain values for its people so they embrace it and accept it. Because of the meaningless and valueless architecture that is created in the contemporary time, and since architects have social responsibility as theorist declared and star-architects has proved, the contemporary architect is an instrument utilized to enhance people's lives and provide solution to the contemporary epoch. a reconsideration for creating architecture in terms of time; space conception, experience, values, society and crisis should take its place.

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APPENDIX

Appendix 1. Introducing the Pritzker Prize

The intent of the prize is to honor a career of achievement in the art of architecture, not a specific building, and as a result the prize has generally not gone to younger architects or been particularly sensitive to new directions. Unlike the Oscars or the Pulitzers, it is not an indication of the latest new works of importance. It is more of a capstone to a career than a stimulus to new achievements.” (Goldberger,1988)



Founder, Juror and some laureates of the Pritzker prize (Pritzker Prize)

Nomination Process, The Jury and The Ceremony

The nominations are accepted in the First of November of any year. And the prize is awarded irrespective of nationality, race, creed, or ideology. Nominations are accepted internationally from persons from diverse fields who have a knowledge of and interest in advancing great architecture. In addition, any licensed architect can submit to the executive director of the prize for nomination to the Pritzker and the jury take it by consideration. The independent jury of experts ranges from five to nine members, and they are recognized as professionals in their own fields of architecture, business, education, publishing, and culture. The official ceremony takes its place annually, most of the time in May, at an architecturally significant site throughout the world. The ceremony is attended by international guests and local guests from the host country.

Famous architects who had joined the jury:

Philip Johnson, 1981-1985, laureate of the year: 1979

Frank O. Gehry, 1993-1995, 2003-2006, laureate of the year: 1989

Renzo Piano, 2006-2011, laureate of the year: 1998

Zaha Hadid, 2012, laureate of the year: 2004

Appendix -1. (continue) List of the laureates of the Pritzker Prize

From 1979 to 2018; starting from architect Philip Johnson to the last awarded architects: Rafael Aranda, Carme Pigem and Ramon Vilalta, 39 architects had been laureated the prize. The Pritzker prize is given either to an individual architect, to a couple of architects or a companion of architects like the last Pritzker Laureates.

S/NO	LAUREATES	YEAR
1.	Philip Johnson	1979
2.	Luis Barragan	1980
3.	James Stirling	1981
4.	Kevin Roche	1982
5.	Jeoh Ming Pei	1983
6.	Richard Meier	1984
7.	Hans Hollein	1985
8.	Gottfried Bohm	1986
9.	Kenzo Tange	1987
10.	Oscar Niemeyer and Gordon Bunshaft	1988
11.	Frank Gehry	1989
12.	Aldo Rossi	1990
13.	Robert Venturi	1991
14.	Alvaro Siza	1992
15.	Fumihiko Maki	1993
16.	Christian de Portzamparc	1994
17.	Tadao Ando	1995
18.	Rafael Moneo	1996
20.	Renzo Piano	1998
21.	Norman Foster	1999
22.	Rem Koolhaas; Netherlands Embassy 2003, IT McCormick Tribune Campus Center 2003, Content exhibition 2003, Leeum Museum 2004, Seoul National University Museum of Art 2005, CCTV – Television Cultural Centre 2010, Milstein Hall Cornell University 2011, New Court Rothschild Bank 2011, Maggie's Centre – Gartnavel 2011, UN North Delegates Lounge 2012, CCTV – Headquarters Beijing, China 2012, The Interlace Singapore 2013, Shenzhen Stock Exchange 2013, De Rotterdam 2013, G-Star Raw HQ 2014, Garage Museum of Contemporary Art 2015, Qatar National Library 2017.	2000

Appendix -1. (continue) List of the laureates of the Pritzker Prize

23.	Jacques Herzog and Pierre de Meuron; 142 Herrnstras Commercial And Apartment Building 2000, Tate Modern 2000, 149 Rue Des Suisses Apartment Buildings 2000, 102 Dornacherplatz Commercial And Apartment Building 2000, 100 Roche Pharma-Research Building 92 2000, St. Jakob-Park 2002, 165 Rehab Basel, Centre For Spinal Cord And Brain Injuries 2002, 168 Helvetia, Extension Of Head Office, South And East Wing 2002, 172 Studios For Two Artists 2002, 176 Réfectoire 2002, Laban Dance Centre 2003, 181 Office Building In Northwestern Switzerland 2003, 178 Prada Aoyama 2003, 169 Schaulager, Laurenz Foundation 2003, 153 Expansion Of The Aargauer Kunsthau 2003, Forum Building 2004, Ikmz (University Library) 2004, 174 Helvetia, Extension Of Head Office, North Wing 2004, M. H. De Young Memorial Museum 2005, Walker Art Center 2005, York City 2007, 195 St. Johannis-Rheinweg 2007, 207 Hotel Astoria Luzern 2007,	2001
24.	Glenn Murcutt; Lewin House and Studio 2003, Lerida Estate Winery 2002, Walsh House 2005, Moss Vale Education Centre (University of Wollongong) 2007, Australian Islamic Centre 2016.	2002
25.	John Utzon; Skagen Odde Nature Centre 2000, Utzon Center 2008.	2003
26.	Zaha Hadid; Bergisel Ski Jump 2002, BMW Central Building 2005, BMW Showroom 2006, Burnham Pavillion 2009, Beethoven Concert Hall 2009, Evelyn Grace Academy 2010, CMACGM Headquarters 2010, Dongdaemun Design Plaza 2013, D'Leedon Singapore 2014, Eli & Edythe Broad Art Museum 2012, CityLife Milano Residential Complex 2014.	2004
27.	Dr. Theodore Alexander Science Center School 2004, University of Cincinnati Campus Recreation Center 2005, Caltrans District 7 Headquarters 2005, Madrid Housing 2006, Wayne Lyman Morse United States Courthouse 2006, San Francisco Federal Building 2007, Cahill Center for Astronomy and Astrophysics at Caltech 2008, 41 Cooper Square 2009, FLOAT House 2009, Giant Interactive Group Headquarters 2010, Clyde Frazier's 2012, Perot Museum of Nature and Science 2012, Emerson College Los Angeles 2014, Taubman Complex at Lawrence Tech 2016, Kolon Future Research Park 2018.	2005

Appendix -1. (continue) List of the laureates of the Pritzker Prize

28.	Paulo Mendes de Rocha; Patriarch Plaza 2002, National Coach Museum 2015, Quelhas House 2017.	2006
29.	Richard Rogers; Ashford Designer Retail Outlet 2000, Lloyd's Register 2000, GRIPS 2001, Broadwick House 2002, Paddington Waterside 2003, Minami Yamashiro Elementary School 2003, Mossbourne Community Academy 2004, T4 Madrid Barajas Airport 2005, Antwerp Law Courts 2005, National Assembly for Wales 2005, Hesperia Hotel 2006, R9 Station 2007, Ching Fu Group Headquarters 2007, Bodegas Protos 2008, Maggie's West London Centre 2008, Campus Palmas Altas 2009, Las Arenas 2011, One Hyde Park 2011, NEO Bankside 2012, 8 Chifley 2013, The Leadenhall Building 2014, International Towers Sydney 2016, PLACE / Ladywell 2016, Cancer Centre at Guy's Hospital 2016, Chiswick Park 2016, 3 World Trade Center 2018.	2007
30.	Jean Nouvel; Palais de Justice 2000, Golden Angel 2001, Monolith of Expo.02 2002, Torre Agbar 2004, Leeum, Samsung Museum of Art 2004, Musée du quai Branly 2006, Guthrie Theater 2006, Copenhagen Concert Hall 2009, 100 Eleventh Avenue 2010, One New Change 2010, Tower 25 2011, Doha Tower 2012, City Hall 2012, Philharmonie de Paris 2015, Le Nouvel Residences 2016, Louvre Abu Dhabi 2017.	2008
31.	Peter Zumthor; Bruder Klaus Kapelle 2007, Kolumba - Erzbischöfliches Diözesanmuseum 2007, Steilneset Memorial for the Victims of the Witch Trials 2011, Serpentine Gallery Pavilion 2011, Werkraum Bregenzerwald Hof 800 2012, Rest area/museum Allmannajuvet zinc mines 2016.	2009
32.	Kazuyo Sejima and Ryue Nishizawa; Prada Beauty Store 2000, Dior Omotesando Store 2003, Issey Miyake Store by Naoki Takizawa 2003, 21st Century Museum of Contemporary Art 2004, The Glass Pavilion at the Toledo Museum of Art 2006, De Kunstlinie Theater & Cultural Center 2006, Naoshima Ferry Terminal 2006, Zollverein School of Design 2006, De Kunstlinie Theater & Cultural Center 2006, The New Museum of Contemporary Art 2007, Serpentine Gallery Pavilion 2009, Rolex Learning Center at the École Polytechnique Fédérale de Lausanne 2010, Le Louvre-Lens 2012, Grace Farms 2015.	2010

Appendix -1. (continue) List of the laureates of the Pritzker Prize

33.	Eduardo Souto de Moura; House in Serra da Arrábida 2002, Cinema House for Manoel de Oliveira Oporto 2003, Estádio Municipal de Braga 2003, Porto Metro 2004, Serpentine Gallery pavilion 2005, Burgo Empreendimento office buildings 2007, Contemporary Arts Center Graça Morais 2008, Paula Rego Museum 2009, Crematory in Courtrai (Kortrijk) 2011	2011
34.	Wang-Shu; Library of Wenzheng College at Soochow University 2000, Sanhe House 2003, Ningbo Museum of Art 2005, Teaching Building of the Music and Dance Department 2005, Ceramic House 2006, Five Scattered Houses 2006, Tiled garden 2006, Vertical Courtyard Apartments 2007, Xiangshan Campus, China Academy of Art, Phases I & II 2007, Ningbo Museum 2008, Exhibition Hall of the Imperial Street of Southern Song Dynasty 2009, Old Town Conservation of Zhongshan Street 2009, Ningbo Tengtou Pavilion, Shanghai Expo 2010, Bus Stop in Krumbach 2014.	2012
35.	Toyo Ito; Aluminum House in Sakurajosui 2000, Agricultural Park Oita 2000, EXPO 2000 Hannover, "Health Futures" Pavilion(Installation) 2000, Sendai Mediatheque 2000, Brugge Pavilion 2002, W House in Inagi 2002, Serpentine Gallery Pavilion 2002, Shinonome Canal Court, Block 2 2003, Motomachi Chukagai Station, Minatomirai Line 2003, Matsumoto Performing Arts Centre 2004, Aluminium Cottage 2004, TOD'S Omotesando Building 2004, Building for Island City Central Park "GRIN GRIN" 2005, Aluminium Brick Housing in Groningen 2005, MAHLER 4 Block 5 2005, MAHLER 4 Block 5 2005, Dormitory for SUS Company Fukushima Branch 2005, MIKIMOTO Ginza 2 2005, Crematorium in Kakamigahara 2006, Extension for "The Fair of Barcelona Gran Via venue" Pavilion 8, The Central Axis 2006, VivoCity 2006, Hospital Cognacq-Jay in Paris 2006, Tama Art University Library (Hachioji campus) 2007, Extension for "The Fair of Barcelona Gran Via venue" Entrance Hall, Pavilion1 2007, SUMIKA PAVILION / SUMIKA PROJECT by TOKYO GAS 2008, ZA-KOENJI PUBLIC THEATRE 2008, Kaoshung National Stadium 2009, Facade Renovation "Suites Avenue Aparthotel" 2009, White O 2009, TORRES PORTA FIRA 2010, Belle Vue Residences 2010, Tapiei World Trade Centre	2013

Appendix -1. (continue) List of the laureates of the Pritzker Prize

35.	Toyo Ito; Museum, Imabari City 2011, TOKYO GAS Ei-WALK CONCEPT ROOM 2011, , Yaoko Kawagoe Museum (Yuji Misu Memorial Hall) 2011, Hermès Pavilion 2013, Songshan Taipei New Horizon Building 2013, National Taiwan University, College of Social Sciences 2013, Residential Hall at Nanyang Drive for Nanyang Technological University 2014, Yamanashi Gakuin University International College of Liberal Arts 2015, 'Minna no Mori' Gifu Media Cosmos 2015, National Taichung Theater 2016.	2013
36.	Shigeru Ban; Ivy Structure 2 2000, Japan Pavilion, Naked House 2000, Veneer Grid Roof House 2001, Picture Window House 2002, Bamboo Furniture House 2002, Atsushi Imai Memorial Gymnasium 2002, Paper Art Museum 2002, Bamboo Roof 2002, Paper Studio 2003, 86 Rue St. Antoine Paris 2003, Shutter House for a Photographer 2003, Plastic Bottle Structure 2004, Hanegi Forest Annex 2004, Nomadic Museum in New York 2005, Nomadic Museum in Santa Monica 2006, Residence at East Hampton 2006, Domitory H 2006, Kamisato Highway Oasis 2006, Seikei University Library 2006, Maison E 2006, Orange County Museum of Art 2006, Singapore Biennale Pavilion 2006, Papertainer Museum 2006, Sagaponac House 2006, Versailles Off Stage 2006, Takatori Church 2007, Nomadic Museum in Tokyo 2007, Nicolas G. Hayek Center 2007, British International Kindergarten 2007, Seikei Elementary School 2008, Singapore Biennale 2008, Crescent House 2008, Paper Dome Taiwan 2008, House Overlooking the Park 2009, Paper Tower 2009, Quinta Botanica 2009, Paper Concert Hall L'Aquila 2011, Onagawa Community Center 2011, Metal Shutter House 2011, Embassy of Brazil Football Pavilion 2014, Aspen Art Museum 2014, Skolkovo Golf Club House 2014, Onagawa station, yupo'po 2015, Solid Cedar House 2015, House of Light and Shadow 2016, Camper Mallorca 2016, Camper Mallorca 2016,	2014
37.	Frei Otto; Roof structure of the Japanese Pavilion at Expo 20 2000.	2015
38.	Alejandro Aravena; As Cruces Pilgrim Lookout Point 2010, Bicentennial Children's Park 2012, UC Innovation Center 2014, Constitución Seaside Promenade 2014.	2016

CURRICULUM VITAE

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Education

Degree	Graduate School	Graduation Date
Master	Gazi University Architecture Department, Architecture Faculty	Continuing
Bachelor's	Yarmouk Private University Engineering Faculty	2014
High School	Franciscan High School,	2009

Work Experience

Year	Place	Work
2014-2017	Turkey	Freelance Architect

Foreign Languages

Arabic, Turkish, English

Publications

Rahmoun, A., Dinç Kalaycı, P. (2018). *Meaning in contemporary architecture: A study upon Rem Koolhaas*. 3rd international Congress in Engineering, Architecture and Design, Kocaeli.



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