



# Between media influence and pedagogy in architecture: production of meaning from Luis Barragán's Pritzker Prize acceptance speech

## Entre la influencia mediática y la pedagogía en arquitectura: producción de sentido a partir del discurso de aceptación del Premio Pritzker de Luis Barragán

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**ABSTRACT** This text proposes a methodology for teaching and learning the history of architecture, based on the temporal influence of certain legitimizing media as a source of interpretation of architectural languages. The resulting pedagogy is based on the immediate, the mediatic and the mediatized forms, derived from research in architectural communication that analyzes the acceptance speeches of the Pritzker Architecture Prize between 1979 and 2015 and their impact on contemporary architectural culture. It examines the architectural signs enunciated by Luis Barragán and compares them with those of other editions, crossing the information gathered with other approaches, such as that of the languages of the architectural collective imaginary in different contexts, to obtain an alternative didactic for this type of readings. The resulting non-canonical teaching methodology interweaves theories, concepts or terms that reflect the understanding of architecture at a specific time thanks to the work of certain media actors.

**RESUMEN** Este texto propone una metodología para enseñar y aprender la historia de la arquitectura, basada en la influencia temporal de ciertos medios de legitimación como fuente de interpretación de lenguajes arquitectónicos. La pedagogía resultante se fundamenta en lo inmediato, lo mediático y lo mediatizado, derivando de una investigación en comunicación arquitectónica que analiza los discursos de aceptación del Premio Pritzker de arquitectura entre 1979 y 2015 y su impacto en la cultura arquitectónica contemporánea. Se examina los signos arquitectónicos enunciados por Luis Barragán y se compara con el de otras ediciones, cruzando la información recopilada con otros enfoques, como el de los lenguajes del imaginario colectivo arquitectónico en diferentes contextos, para obtener una didáctica alternativa para este tipo de lecturas. La metodología docente resultante, no canónica, entrelaza teorías, conceptos o términos que reflejan la comprensión de la arquitectura en un momento específico gracias a la labor de ciertos actores mediáticos.

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**PALABRAS CLAVE** metodología de enseñanza, premio Pritzker, lenguajes arquitectónicos, análisis semiótico, enfoques alternativos



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## 1. Introduction

Is the canonical reading of the succession of “styles” or the succession of examples based on the same criteria the only way to understand the history of architecture? Perspectives and definitions of things change for multiple reasons, leading to contradictions; thus, leaving the narrative structured by styles as merely a reflection of its time, a closed thought that fails to foresee future shifts in focus. Under the title of this contribution, “Between media influence and pedagogy in architecture”, an alternative methodology is proposed for teaching and learning the history of architecture. This methodology is based on the various actions carried out by languages inscribed in communicative channels of media actors as a source of historiographical reading. This communicative critical methodology (Bisquerra, 2004) investigates current social reality, situating itself in the contemporaneity of the immediate, the media-driven, and the mediatized, three factors that are constantly intertwined, suggesting that their meanings depend on the interactions they generate.

The subtitle “The acceptance speeches of the Pritzker Prize” reflects how the theme is delimited and grounded in the acceptance speeches of the Pritzker Architecture Prize from 1979 — its first edition — to 2015, the year of publication of the text “Premios Pritzker. Discursos de aceptación 1979-2015” (Alcolea et al., 2015) (Figure 1), thus leaving this research open. These speeches have had a significant impact on architectural culture through speeches, conference closings, manifestos, among others. These symbols have the ability to convey concepts that form and image alone cannot. Oscar Aceves describes, under Charles Sanders Peirce’s semiotic approach, two of its types: icons and indices have the potential to perpetuate ethereal meanings that buildings convey, while symbols or words can generate and disseminate architectural discourses that the work itself, in isolation, lacks the capacity for (Aceves, 2021).

The genealogy, as a tool for analysis prior to the creation of the alternative methodology and based on the Pritzker Prize speeches, is constructed through an imaginary spanning nearly five decades, mythologizing the figure of its laureates. The event itself, symbolized by the prize, places its winners in the position of “architects of words,” where they can redefine concepts and languages due to the validation their work automatically receives upon selection and during their acceptance speeches. This serves as confirmation of their particular views on architecture. This article summarizes a methodology proposed as an alternative to the canon of teaching and learning architectural history as a succession of architectural styles.

Jeremy Till (2013) points out the contradictory relationship with time that contemporary architecture has due to the canonical approaches of the modern movement. The concept of “styles” imposes a temporal cutoff where an authoritative beginning of history is marked, nullifying everything that occurred prior to the Industrial Revolution or European artistic avant-gardes.

This leaves our historical narratives subject solely to a modernity that has altered its relationship with time, producing objects with an aesthetic based on speed and movement or establishing an autonomous field that negates the presence of the present (Till, 2013).

The proposed methodology, on the other hand, positions itself within the contemporaneity of the immediate and suggests that legitimizing agents or media actors serve as the source for reading simultaneous architectural languages that become relevant in different temporal contexts due to these actors’ ability to mediate certain languages over others. It seeks to diminish preconceived validation of “styles” and instead emphasizes the importance of languages based on their usage and repetition within a timeline defined by these actors. History is narrated through these languages and the hybridizations they undergo when employed in different approaches that evolve with each laureate.

The case study proposed in this research on a teaching and learning methodology is derived from the acceptance speeches of the Pritzker Prize. The speeches delivered upon accepting the annual Pritzker Architecture Prize have a significant impact on contemporary architectural culture. Within these speeches, one can find theories, concepts, or terms that reflect how architecture is understood at a given moment. Therefore, the content of these speeches allows us to deduce the transformation of the profession and its current construction, with these arguments normalizing their application as a case study.

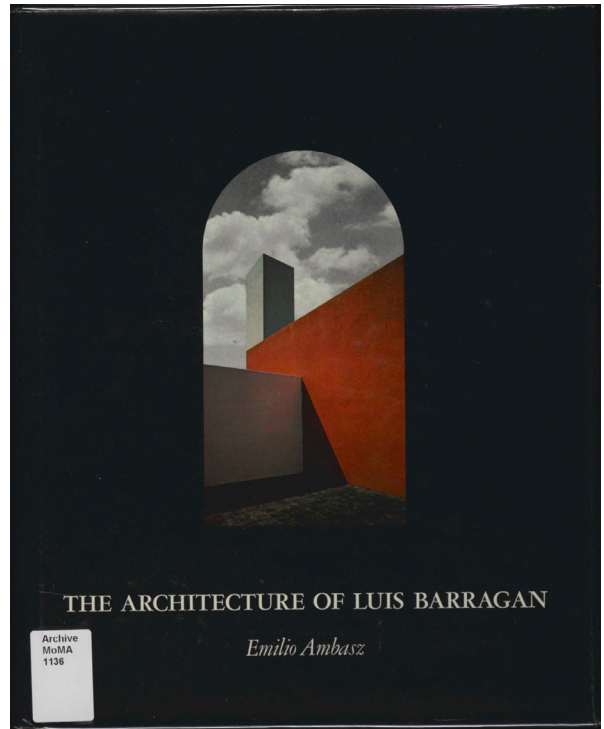


Premios Pritzker  
Discursos de aceptación, 1979-2015



colección la cimbra 11

Figure 1: Book cover: "Premios Pritzker. Discursos de aceptación, 1979-2015". Alcolea et al. (2015)



2. Catalog cover of the exhibition held at MoMA in 1976 "The Architecture of Luis Barragán". Ambasz (1976)

## 2. Method

### 2.1. Immediate, mediated, and mediatized

The alternative didactic approach proposed here is based on three concepts closely linked to the speed and global reach with which information can be transmitted. These concepts are: the immediate, the mediated, and the mediatized. They allow an approach to architecture through events that highlight these factors, generating a particular action of architectural languages. This perspective reflects how these languages cannot be explained solely through canonical concepts, as these concepts freeze time at the moment of their formulation, without considering the different transformations they may undergo in diverse scenarios.

- Immediate: This refers to the speed at which formal references of architectures from various contexts are accessible by people. These references become part of the design processes of new architectures anywhere in the world, and their rapid readability through ICT (Information and Communication Technologies) enables the immediacy of messages shared between senders and receivers. However, their rapid transmission does not guarantee that all elements constituting these languages are understood by the receiver, as contemporary readings often prioritize languages that place greater importance on the formal aspects.

The importance of the proposed method from an immediate perspective lies in critically analysing the concepts we are transmitting and receiving. Returning to Pierce, the triad he posits is structured by the representamen, the interpretant, and the referent. The sign, which is the element we use to represent as subjects of a culture, is closely linked to form, supported by the autonomy of the profession and architects as creators and artists of space. These are concepts inherited from the methodological approaches of the Beaux-Arts and polytechnics, where all types of visual representation prevail. Currently, digital platforms like Pinterest employ the same logic of iconic-formal comparison proposed by Aby Warburg

in his "Atlas Mnemosyne" with just a single click. However, in the immediacy of image presentation, words are often not considered, even though they could complement the information being sent to the receiver.

This raises some initial questions about this contemporary interpretation of references: What are we transmitting? Are valuable contents transmitted immediately? What validates immediate messages within architectural culture?

- Media: It has to do with semiotic elements that have wide visibility through an event and are generated from architectural objects that, within architectural culture, validate certain architectures over others. In the contemporary context, media legitimators, which, as in art, have replaced traditional critics, turn an object into art based on its relationship with context rather than its intrinsic qualities. These legitimators amplify architectural languages of objects disseminated in new architecture media. In this case, we can mention awards like the Pritzker Prize, biennials such as Venice, Ibero-American, or Quito, and digital platforms like ArchDaily, Dezeen, among others. These legitimators have become dissemination spaces through which architectural objects are involved in the mental representations of a correct architectural practice at a given moment. They validate the architectural production of those who take the architectural objects they disseminate as references.

Their validation arises from the dissemination and reach they can have in different contexts, and the permanence they can generate in the shared languages of these cultures. Including the use of media legitimators as part of the theoretical framework of the research is not intended to give relevance or make a value judgment on them in architectural culture. Their internal standards for selecting the works they disseminate are not transcendent; what is significant is the visualization of these architectures as objects and how they become an event in contemporary architectural culture by supporting languages that contain signs. By describing these signs, they move within cultural frameworks and interact with other signs that constantly alter their meaning.

- Mediatized: refers to the capacity of certain entities to continually alter meanings in architecture when employed across different contexts and temporalities. This occurs due to the multitude of languages and signs condensed within these entities. The historiographical reading proposed involves an examination of recent architecture through these processes of mediatization facilitated more easily by these entities. They can visualize numerous myths in a specific event and perpetuate architectural languages through widely disseminated channels of dissemination.

## 2.2. Myth and legitimation in architecture: critical analysis of conventional methodologies

Roland Barthes, in addressing how societies generate their cultural meanings, describes "myth" as a concept that emerges to explain the hidden character that society imposes on certain facts in favor of dominant discourses. Barthes does not consider it merely as cultural representations, but as a vehicle for understanding specific social functions. Within this framework, Barthes mentions "mystification" as a process to understand the everyday, the natural, and the ordinary languages of particular cultures, aiming to grasp a kind of conventional character subject to various transformations.

Understanding the cultural processes that shape myths, presented through objects, is proposed as an interpretation of these objects as formal sequences that generate alternative historiographies based on the use of concepts inscribed in these "myths". These concepts are related to the proposals of George Kubler, who, in his work "The Shape of Time", suggests understanding civilizations through formal representations made in different periods. Kubler introduces the concept of "serial arrangement", which describes the presence of a form over time when similar solutions are proposed by different actors in different eras, giving rise to what he terms a "type form" (Kubler, 1975).

However, these architectural solutions, as we have argued, have been categorized and explained to this day through narratives with a canonical causality. These canonical readings contribute to "serial arrangements" being perceived as closed solutions that, far from explaining solutions to specific problems, justify forms or outcomes based on the mythicized





Figure 2: Semiotic idealism occurs when objects are not referenced within the contexts where they are constructed. Demolition of the *Pruitt-Igoe* modern housing complex, 1972  
Román (2019)

figure of these “myths.” Marina Waisman describes “periodizations” and “continuities/discontinuities” as processes in which certain cultures, such as Latin American culture, do not have the necessary time to produce their own temporalities, as concepts or languages from central nations always arrive as closed solutions, concealing their processes and leaving only interpretations of the apparent form for reinterpretations that must be made (Waisman, 1993).

This raises the issue that it is not merely a problem of nations foreign to where these “myths” are constituted, but rather a cultural reading issue that does not allow for the dissection of “myths” and, through their particularities, explaining current issues. Considering history as an actively influential, non-linear influence (Figure 2).

When we think of Le Corbusier, all of us in architecture understand certain languages associated with this figure. However, with Le Corbusier, two issues arise inherent to an implicit “myth” that for decades we have used as a resource to conceal our processes and justify ourselves solely through the languages we understand based on his persona. Few people, upon hearing of Le Corbusier, would likely relate him to Villa Fallet (1905-1906) or Villa Jaquemot (1908), constructions that inherit much from his native Switzerland, with construction processes and ornamentation specific to their context.

It is also uncommon to discuss the Jaoul houses (1954-1956) as part of these small-scale post-war productions where Le Corbusier himself questioned many languages that he mythologized within a culture.

Instead, the period most familiar to all of us, his transitional period (1912-1917) and heroic period (1920-1930), constitutes an inventory that visualizes many rationalist languages widely recognized for the technical, constructional, and formal advances they engendered (Baker, 2007). However, the figure of many other architects is obscured and subsumed within that of Le Corbusier; their works, theories, urban proposals—various elements are attributed to the “myth” of Le Corbusier because it helps us understand certain shared languages culturally. Nevertheless, this process of summarizing and condensing concepts, individuals, objects, in other words, cultural semiotic material into these “myths,” makes these “myths” appear unbreakable, unquestionable, and seemingly impossible to dismantle.

This particular characteristic of such “myths” is directly linked to their longevity within our narratives in architectural culture. Kubler mentions “values of position” to better understand the perpetuation of objects in certain cultures through their sightings from a subsequent analysis. This type of analysis is supported by the concept of “temporal durations,” which explains how an idea or object consolidates and becomes widely

accepted within a culture, appearing across various generational shifts (Kubler, 1975).

This would require having the temporal space to analyze these “myths” as they perpetuate in different cultures and evolve, in order to avoid canonical causality. Examples like Alfred Barr’s chart “Cubism and Abstract Art” offer an alternative explanation of arts and architecture in a simple, graphical manner. While useful for synthesizing and mapping processes, myths are still perceived as a succession from one another, whether it’s a movement or a person; they provide cultural meaning, when in reality they are outcomes of broader processes. Another example is Charles Jencks’ chart (2011) on the evolution of architecture leading to what is commonly known as postmodernism (Figure 3). In this chart, we see how it is structured based on myths representing modern and contemporary architecture, through an evolutionary logic grounded in six thematic positions of anthropocentric thought, giving rise to types of architecture where various “myths” provide meaning to this evolution. Within this chart, Le Corbusier appears confronting the tacit “myth” described earlier, which through himself, is capable of giving meaning to almost all categories that appear.

The perpetuation of Le Corbusier in timelines leading up to the present day is an example of the many “myths” that shape the sense we make of architecture as individuals within a culture. Marina Waisman refers to meaning only making sense when perceived. Cultural meaning results from multiple reinterpretations, where each reinterpretation changes the place that past events and ideas occupy in our historical narratives. These shifts in meaning depend on two types of readings: those of professionals and critics, and those of the general public or social conventions, who ultimately imbue architectural forms with meaning and perpetuate them culturally. The types and phases of this production of meaning occur through those who produce, use, appreciate, or observe these works. It also happens through those who act on these works by offering new interpretations that address similar issues to those these works attempt to solve. The proposed methodology below starts with reinterpretations, an analysis of the “myth” that avoids its preconceived form, and understands it through the concepts we can perceive at a given moment.

### 2.3. Practical application in the study of “legitimators” in architecture

While the relevance of “myths” and their ability to convey various architectural concepts has been emphasized, it is recognized that they alone may lack the necessary reach to reach broader audiences. In his analysis of how actor-network theory can contribute to architecture, Kjetil Fallan argues that action in architecture unfolds in the processes of conception, design, construction, and mediation. Within these scenarios, networks are formed and translation occurs, transforming facts and artifacts, as well as material and meanings (Fallan, 2008).

To understand this approach to architecture and action, it’s essential to familiarize oneself with key terms. “Translation” or “transference” refers to communicative strategies in constructing facts and artifacts. This implies that subjects within a culture construct their cultural meanings through relationships of shared signs that generate universally employed concepts. From the perspective of translation, it’s crucial to visualize how certain concepts influence each other, how they amalgamate, and how they relate to form facts and artifacts. A semiotic theory based on action seeks to establish how these elements become truths or objects, representing semiotic elements of greater endurance. However, their temporalities are determined by analyzing how the concepts they comprise continue to relate to each other, and it’s this action that allows us to understand their semiotic conception.

The action observed in the concept of translation originates from Bruno Latour’s Actor-Network Theory, which focuses on processes, interactions, and associations among semiotic elements called “actants.” These actants can be people, things, or ideas, possessing the capacity to act and relate to one another. The meanings they generate result exclusively from the relationships they maintain in specific moments or instances. The networks proposed in this theory visualize these associations generated by enrolled actants and the movements they provoke. The key idea is how the network treats actants under the rule of “generalized indeterminacy,” which means they have no preconceived meaning; their semiotic contribution arises from their relationships with others and the different durations they have within the networks.

In summary, if “myths” are approached as actants in a network, they could offer a specific but limited interpretation. Applying the principle of “generalized indeterminacy,” their names should not signify more than mere identification of various figures. However, considering “myths” as a network to visualize the meanings they convey and how they act autonomously could provide an interpretation of architecture influenced by these “myths.” Nevertheless, this interpretation would be biased and would only contribute to the mythification processes of these “myths.” For this reason, we propose Kubler’s idea of “temporalities” in our methodology, where the concept of “temporal durations” establishes a temporal model that allows us to appreciate how objects persist and change over time, as they are formulated, replicated, and maintained in a specific period.

Therefore, it is necessary to have a temporal space where “myths” emerge as condensers of concepts, allowing their movements to be traced. The expected outcome is to understand the translations of concepts in architecture at particular moments, influenced by the figure of “myths.” This approach does not rely on a canonical causal explanation that starts from anthropocentrism to explain the “myth”; instead, the “myth” explains itself through the concepts it activates within a network with other “myths,” which are called upon to generate these actions by a specific entity.

Fallon (2008) points out that architecture in action is manifested through mediation and use, processes that unfold after the initial opening and are related to the type of interpretation described by Waisman: either by the general public or social conventions. These instances provide meaning to architectural form. In his text, Fallon mentions professional mediators as entities capable of redefining architectural concepts by acting on projects in specific ways. This group includes photographers, competitions, awards, curators, among others, who have the ability to mediate "myths" across different cultures, imposing their own values. The proposed methodology argues that this mediation exerted by these actors manifests in scenarios where myths are compelled to act differently from canonical causality. The narrative to which these professional mediators are subject involves various actors, even those outside the architectural field.

Jeremy Till emphasizes the need for new methods to narrate the history of contemporary architecture. In the first chapter titled "Contingency," he argues that architecture cannot ignore its dependence on disciplines and events external to its control. Till maintains that there is a misconception that architecture is an entity that can control everything, thus denying its premodern close relationship with numerous actors that nourish it with semiotic and cultural content. An approach focusing on architecture in action, on concepts in action, could visualize these different actors that often remain hidden and provide the necessary cultural meaning for architectural languages to refer to the real world (Till, 2013) (Figure 4).

In this text, we will refer to these professional mediators as "legitimizers," since they contribute to establishing and perpetuating the concepts transmitted by "myths" in broader cultural contexts. In the selection of these "legitimizers," it was crucial to avoid the issues initially raised with "myths," where their meanings depend on the visual, images, and formal aspects. Explaining architecture through itself can be misleading, as form adapts to various circumstances. As described earlier, it's not just about what that form was intended to signify, but also how the receiver of that form manages to interpret it, thereby generating different meanings.

Mark Wigley (1993) argues that architects not only aspire to construct structures but also seek to articulate discourses through their works. These discourses exert significant influence on contemporary architectural culture, shaped by diverse influences that reflect how architecture is understood at a specific moment. These concepts, mediated through words to mass audiences, integrate into a broader cultural imaginary. This underscores the importance of comprehending and researching their narratives and what they aim to communicate. In architectural contexts, narratives are conceived as forms of storytelling, a process that describes emotions and triggers specific actions. These concepts, easily described with words, can possess considerable complexity and arbitrariness if analyzed purely formally. Therefore, the role of the "legitimizer" must be clear and emotionally evocative not only for a select audience of architects but also for the general public, as they validate and contribute to the perpetuation of these languages over time.

### 3. Methodology

The Pritzker Architecture Prize has been categorized by the general public as the "Nobel Prize of Architecture." This award has been honouring architects alive for 45 years, who, according to the official description of the prize, through their buildings, have demonstrated qualities of talent, vision, and commitment, thereby making a significant contribution to humanity and the built environment through the art of architecture.

For this research, the Pritzker Prize as a "legitimizer" possesses characteristics that are crucial to the proposed methodology. Firstly, its 45-year "temporal duration" during which a new "myth" is annually perceived helps generate a historiography that responds to factors beyond just architecture. Additionally, the "myths" that this prize helps visualize and mediate by adding value to the works of the awarded architect over other contemporary architectures serve as a window through which one can interpret the most significant meanings of architecture globally or concepts that resonate with a broader audience reflecting the "spirit of the times." Understanding the impact of these concepts within the networks formed by each "myth" and subsequently the networks that can be forged based on the distinct languages found in this "legitimizer" is the objective sought. The methodology aims to integrate architecture and semiotics, exploring how architecture and its meanings interact within communicative spaces valued by both specialized and general audiences.



1900

1910

1920

1930

1940

LOGICAL

Maillart  
Perret de Baudot  
A. LOOS ornament & crime  
WERKBUND Mathesius  
Berg engineering

INDUSTRIAL DESIGN  
Nervi Le Ricolais Fuller Dymaxian Williams  
Freyssinet Stam Wachsmann  
Hilberseimer CIAM large structures  
Productivism Ginzburg H. Meyer Charcau Stadia

IDEALIST

Lethaby  
Garnier cite industrielle  
Maybeck Prior Ashbee  
Baillie Scott Voysey  
WAGNER  
Ricardo Berlage  
Olbrich  
BEHRENS Darmstadt Mathildenhöhe  
Hoffman Wood Czech Cubists  
Mackintosh Pite Saarinen  
Wood Moser Fischer

AMSTERDAM SCHOOL

LE CORBUSIER  
PURISM Oud Rietveld Moholy-Nagy  
Van Doesburg Giedion  
DE STIJL E. MAY & FRANKFURT  
MIES DUDOK GROPIUS Terragni  
BAUHAUS Duiker  
SOCIAL-IDEALIST AALTO  
Lucrat

SELF-CONSCIOUS

Belcher  
Mckim MW  
BURNHAM Burnet Shaw  
MONUMENTAL CLASSICISM  
Lanchester & Rickards  
Sommaruga  
Bonatz Brydon  
Bloomfield Mewes & Davies  
Asplund Holden  
LUTYENS  
Webb Gilbert  
Ostberg

HEROIC PERIOD  
RATIONALIST Klotz AUTOBAHNEN  
SPEER Sagebell Kreis Schusev  
Rimpl Nazi Troost MONUMENTAL Iofam  
Blood & Soil FASCIST Vopra  
Zholtovsky  
HISTORICAL REVIVALIST  
REACTIONARY MODERNISM  
Lemaesquier Stripped Classicism  
RACIST Muzio Libera Piacentini  
de Finetti  
CAPITALIST & COMMUNIST TRADITION  
Michelucci

INTUITIVE

Mackintosh  
HORTA  
Guimard Jourdain  
Domenech GAUDI Van de Velde  
Greene & Greene  
ART NOUVEAU Taut  
Endell Sullivan WRIGHT Sauvage  
NATIONAL ROMANTICISM  
Saarinen Gocar  
Kotera

FUTURISM

EXPRESSIONISM  
BAUHAUS Mendelsohn  
Haring AALTO D. Bohm  
Taut  
WRIGHT streamline Bel Geddes  
Schindler  
HARRIS

ACTIVIST

UTOPIAN  
Steiner  
Chiattono Tatlin Finsterlin  
Vesnin  
Lissitzky Osa  
Leonidov  
Rodchenko Melnikov  
Ginzburg  
CONSTRUCTIVISM  
Communist

UNSELF-CONSCIOUS  
80% OF ENVIRONMENT

Bedford Park Bournville  
LCCarchitects dept.  
Garnier  
GARDEN CITIES  
Letchworth  
Ebenezer Howard Parker & Unwin  
WELWYN

TESSENOW  
Hellerau  
Methesius  
Hampstead  
Lutyens & Unwin

LE CORBUSIER  
Contemporary City  
Plan Voisin

PESSAC  
FOLK WHEATLEY ACT  
Vernacular NEP Eclectic  
Hauszinsteur  
automobile radio skyscraper  
TRADITIONAL HYBRID  
Holt USHA  
WRIGHT  
Broadacre City  
Linear Cities Communal Housing  
defense housing  
barlow report PLASTICS  
REVIVAL T CPA  
greenbelt  
LOUGHEUR ACT  
radburn  
washing machines  
TV jets





Figure 3: Charles Jencks attempts a broader temporal reading but maintains myths within a descriptive and circumstantial chronology. Jencks (2011)



Figure 4: Jeremy Till criticizes Aldo Rossi's civic square in Perugia for not opening up to the population to take ownership, only allowing them to graffiti the walls. Till (2013)





Figure 5: "Times" magazine cover with the first Pritzker laureate, Philip Johnson in the award year. Prieto (2019)

In order to obtain the desired networks in this research, we begin with a survey of the signs (words) most used in the acceptance speeches of the Pritzker Prize. The purpose is to initially identify the most used words in each speech as "actants." To illustrate the methodology used in this research, Luis Barragán, the second recipient of the Pritzker Prize, will be taken as an example. In a first reading of the acceptance speeches, recurrent "actants" were identified that generate simple and descriptive languages, reflecting a first stage in the production of meaning of the Pritzker Prize. We sought to determine what makes certain words and ideas endure in the acceptance speeches. Thus, this stage of the case study began with the question, "What other signs influence words to have permanence in Pritzker discourses?"

To address this issue, the methodology was applied as follows: A first denotative reading of the speeches was conducted. In this stage of the study, it was crucial not only to consider an architectural approach but also to undertake a discursive analysis from the perspective of rhetoric. The objective was to capture the purpose of each speech through words, as it is the combination of these words that reveals the various nuances of the languages used. To achieve this, an initial analysis was conducted in four parts, which are detailed below.

- Word Count: The initial filter, without any preconceived logic, begins by counting the most repeated words to start forming communicative networks. Here, emphasis is placed on architecture not operating in isolation but deriving meaning from external agents. In organizing each speech, recurring signs were identified that the awardees mentioned to validate architecture.

In the case of Luis Barragán, personifications of architecture can be identified, such as spirituality, beauty, perfection, art, place, and nostalgia. Additionally, recognition is given to other disciplines by the awardee. Special mention is made of two disciplines or arts that inspire his architectural production: painting and poetry.

- Speech Ideas: Through the closest proximities in how each speech is constructed, words begin to form the initial networks of actors.

In Barragán's case, the ideas formulated based on how the words interact with each other are: religion, myth, beauty, silence, death, gardens, fountains, architecture, art of seeing, and nostalgia (Figure 6).

- Speech Contents: Alongside the specific structuring of each speech, there is an intentionality that builds upon the previously established network of speech ideas, resulting in a more direct network but also one that is more likely to obscure important information. Ultimately, these are broader themes that help construct the "myth."

The themes of architecture inspired by Catholicism, Mexican popular architecture, and his biography are the contents that condense the ideas and form networks established by Barragán, where the analyzed concepts move to generate meaning (Figure 7).

- Discourse Typology: Finally, with the network established based on the "actants" derived from its content and narrative structure presented by each awardee, this purpose represents the visualization of the "myth" as a typology inherent in the speeches, facilitating their understanding. It is crucial to highlight these typologies because in contemporary readings, the "myth" remains a culturally significant figure.

Recognizing and addressing the "myth" as part of historical analysis is crucial for its critique and for progressing beyond these representations. In this way, from each awardee, their own "actants" are obtained, which construct our understanding of the "myths" and suggest the meanings that both specialized and non-specialized individuals capture and translate into their respective narratives. These contents, where architecture is acting in different ways, construct an alternate historiography—one that stems from the influence of concepts in the figure of "myths" mediated by the "legitimizer".

In Luis Barragán's case, it is recognized that the "myth" he describes is about himself, the architect as an artist. He highlights his process and work philosophy where he combines all the "actants" that give meaning to his thoughts, which we can read and understand based on how he integrates them when presenting his speech (Figure 8).



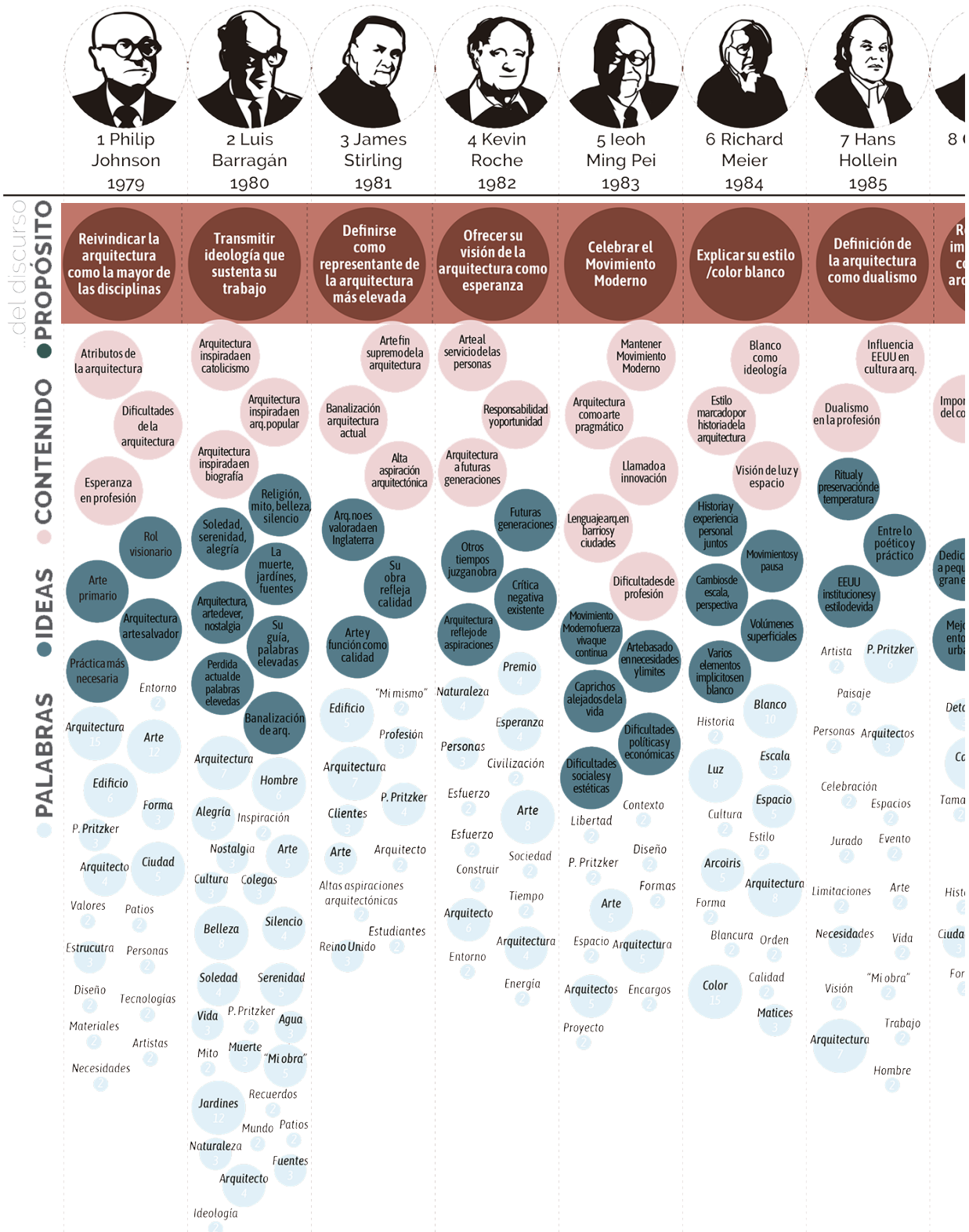


Figure 6: Process described in the Pritzker timeline. Barragán (2nd laureate) to the 8th laureate is visualized. Román (2018)

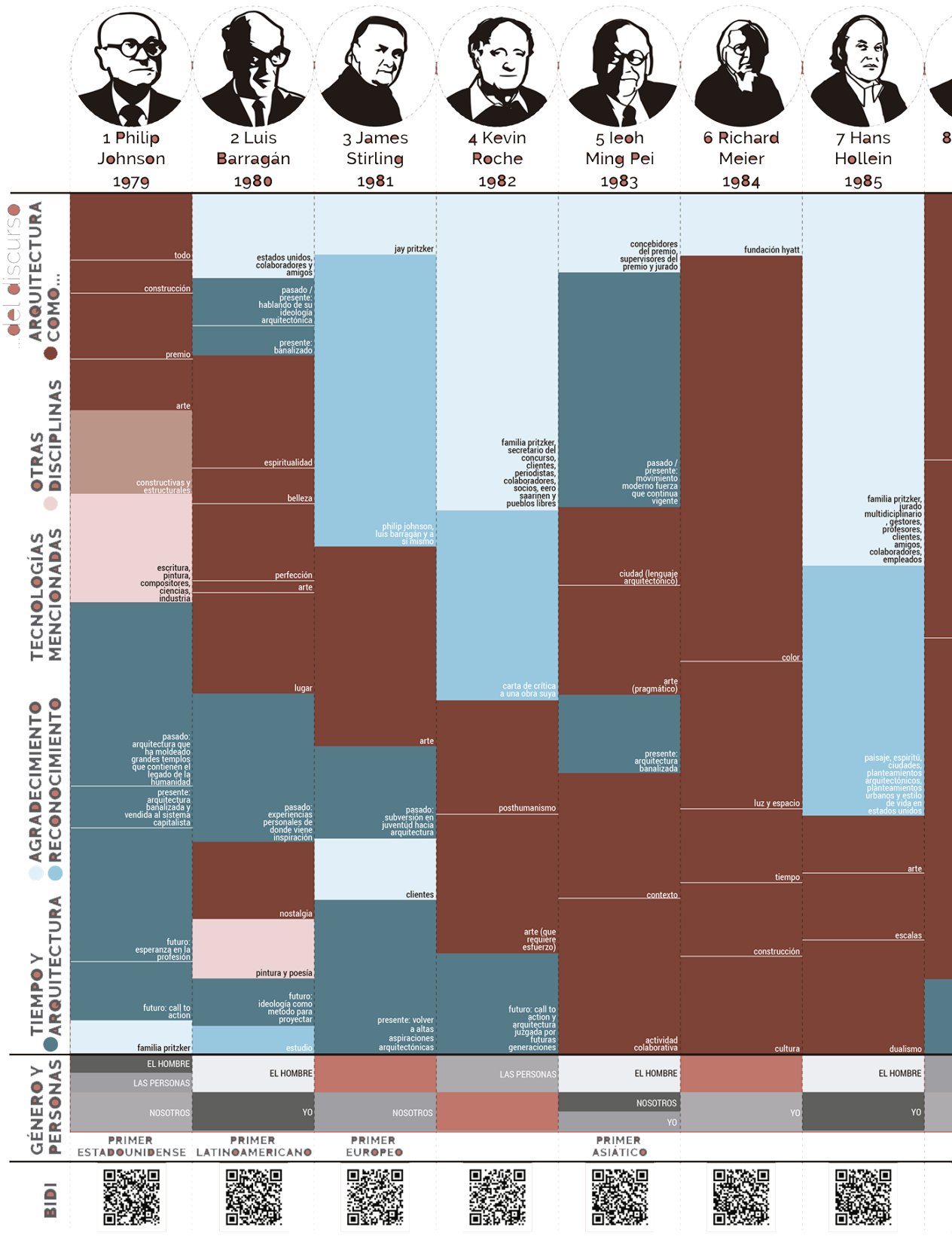


Figure 7: Process described in the Pritzker timeline. Barragán (2nd laureate) to the 8th laureate is visualized. Román (2018)

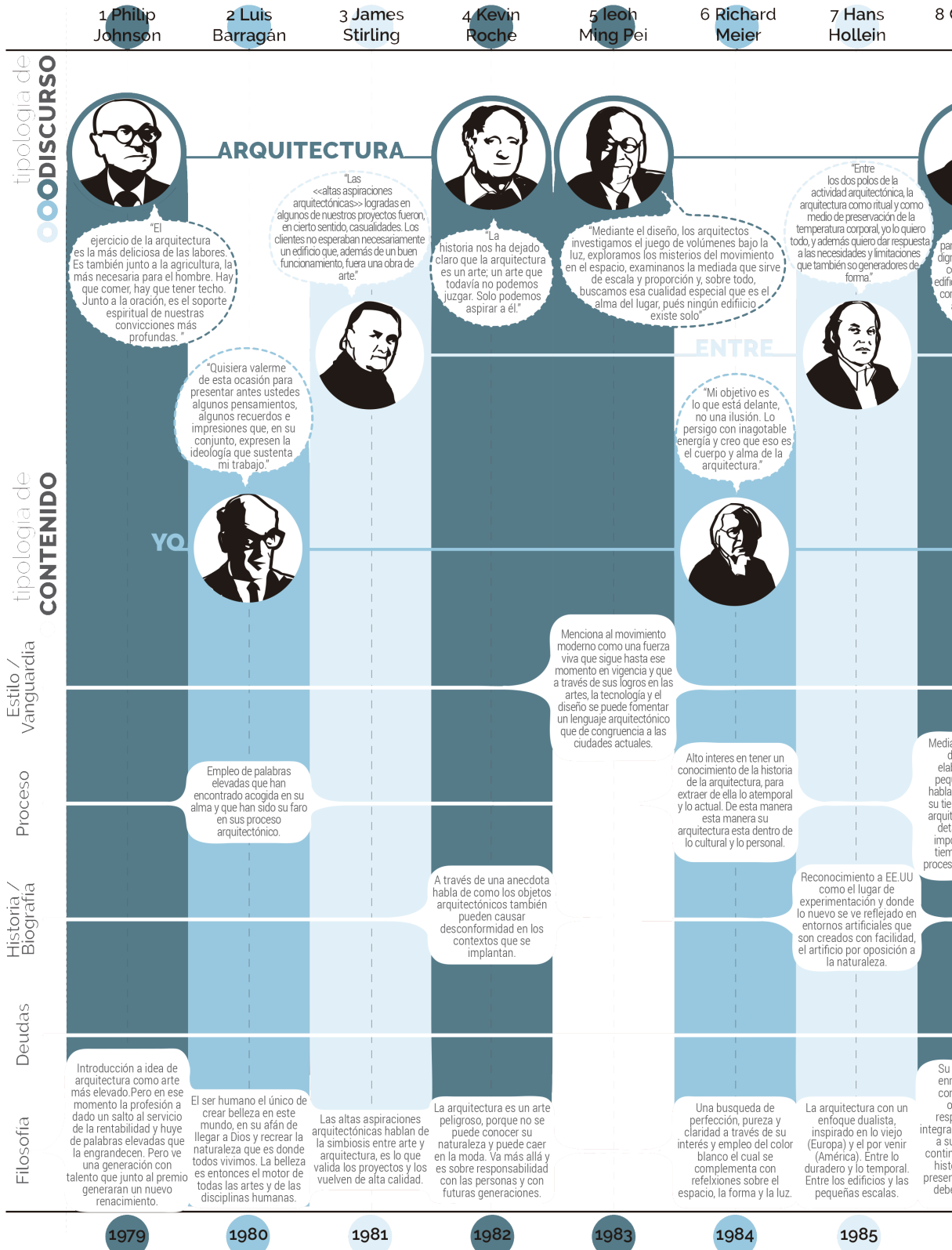


Figure 8: Process described in Pritzker timeline. Barragán (2nd laureate) to the 8th laureate is visualized. Román (2018)

## 4. Results

The outcome is a historical reading framework that isn't solely defined by myths but rather uses myths to position different "performances" of architecture. These performances evolve along a Pritzker timeline, focusing on the immediate communicative space and the studied mediatic actor, in this particular case.

This text has presented a possible alternative didactic approach that examines the history of architecture through the speeches of the Pritzker Prize recipients, with a particular focus on the case study of Luis Barragán. This method allows for the classification of languages used by the awardees based on the repetition of words and their discursive intent, moving away from criteria typical of contemporary architectural culture.

The term "architectural culture" refers to the specific languages used by researchers and scholars of architecture to convey messages related to this discipline. As a result of this type of reading of each laureate, we obtain an "Acted Architecture" (Figure 9), which serves as icons summarizing how each one makes architecture act to give meaning to their award-winning work. This particular enactment of architecture by each laureate continues to be observed across all awardees, aiming to identify similar performances and understand how these modes of action evolve.

This outcome can serve as a foundation for conducting more intricate analyses by introducing additional semiotic elements into each specific investigation. The "Acted Architectures" of Barragán include:

Acted Architecture through Art: This category refers to architecture's close relationship with avant-garde artistic movements and their subsequent developments. It

includes forms inspired by spatial explorations of these avant-gardes and how art expresses itself through architectural objects.

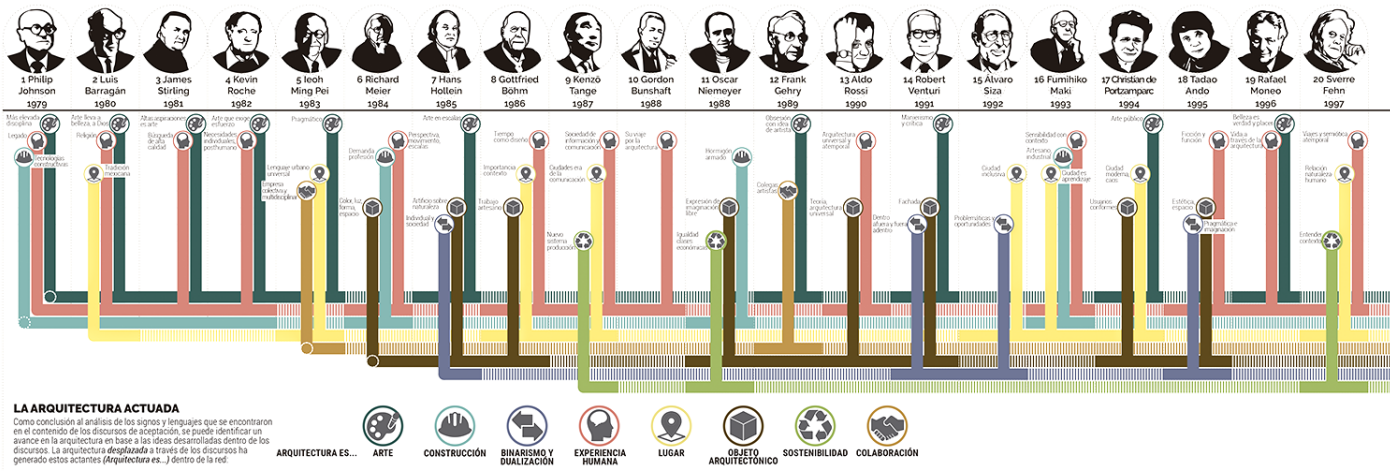
Acted Architecture through Human Experience: This category assigns subjective values to architecture in terms of the spirituality it evokes in people. Perception is emphasized greatly here—an architecture that stimulates the senses, resembling beauty, pictorial qualities, and the sublime. There's a desire to reach towards deities, serving as a container for particular universes. It acts as a vehicle to generate pleasure for people and importantly, establishes a relationship with sensations and memory.

Acted Architecture through Place: This typology refers to places, contexts, and sensations derived from the site, offering an idea of how architecture should be interpreted within an architectural culture based on its direct relationship with the location.

## 5. Discussion

The research has resulted in a narrative based on the speeches of Pritzker Prize laureates. However, to achieve a more comprehensive historiography, it is essential to complement these findings with other approaches. Media legitimizers have the ability to mobilize various signs simultaneously through different languages and communication channels, influencing architectural culture. Therefore, the next step in the research involves a deeper analysis that allows for the intersection of recurrent semiotic findings with architectural objects that fit the established categories of "Acted Architecture". This approach will enable the extraction

Figure 9: Graph depicting the "Architecture Performed" up to the 1997 awardee. Román (2018)





of situated narratives that challenge canonical ones, thereby enriching the understanding of the cultural and discursive influence of the Pritzker Prize in the field of architecture.

This approach seeks to place both human and non-human "actants" on an equal footing, moving away from viewing the mythic figure solely as valid by its mere existence. We should begin narrating architecture in more democratic spaces, where the ability to pass judgment should be substantiated by a wide array of available signs to critique a project effectively. Employing media legitimizers helps us uncover a greater variety of signs since they are continuously influential in architectural culture.

The Pritzker Prize was used as an example here, but any legitimizing entity that situates us within a context or particularity to investigate is beneficial for discerning desired languages and meanings. This strategic use allows for a deeper exploration of architectures acted upon by various influences, enriching our understanding of their cultural implications.

## 6. Conclusions

This study focuses on explaining how Bruno Latour's Actor-Network Theory considers each semiotic element in relation to others. It seeks to establish a discourse where the languages justifying architectural practices at a given moment can be extracted, ultimately aiming to create a methodology for teaching architecture that is current and alternative to traditional, univocal teaching methods. The analysis centers on the acceptance speeches of Pritzker Prize laureates, with a detailed examination of Luis Barragán's discourse.

According to Latour, media legitimizers meet this criterion and persist over time, allowing for the analysis of the processes through which languages are mediated within these legitimizers. This approach facilitates the development of an alternative and validated history within a semiotic-architectural framework of architectural culture.

The unique languages encompassing the signs from Pritzker Prize acceptance speeches can serve as an initial guideline for research delving into diverse contexts. Architectural production and its creators are integral to the mental representations we hold as participants in a global architectural culture. To achieve a more comprehensive historiography, it is essential to counterbalance canonical narratives with alternative approaches, such as the intersection of cultural languages that persist in the collective imagination of architecture across different contexts. If these languages intersect with architectural objects that fit within the established categories of "Acted Architecture"—objects that can be found in multiple media legitimizers—we can explore the crossing of cultural languages that persist in the collective imagination of architecture in diverse contexts. This approach emphasizes the importance of the relationship between the object and the context in

which it is presented. Therefore, the context in which an architectural object is presented can significantly influence how it is perceived and valued, closely tied to its environment and the interpretations it evokes.

In summary, it is essential to explore new forms of research that allow for a broader and deeper understanding of architecture and its relationship with different cultures and societies.

**Conflict of Interests.** The authors declare no conflict of interests.

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