Knowledge archaeology on relations between the Venice Architecture Biennale (1980–2018) and the Pritzker Architecture Prize (1979–2019)

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\textbf{ABSTRACT}

This paper used a philosophy method called knowledge archaeology to identify the relations between the Venice Architecture Biennale and the Pritzker Architecture Prize. Two questions were posed: (1) “Who is speaking” in the biennale and prize, respectively? (2) Do the biennale and curating change architectural thinking? Through knowledge archaeology, the domain-specific knowledge graphs of the Venice Architecture Biennale participants and the Pritzker Architecture Prize laureates are compared from three aspects: “persons,” “words,” and “Asia.” Comparing the number, type, and nationality of exhibitors and laureates, the importance of the biennale and its influence on architectural development are confirmed. Results show that the thinking and curating of the Venice Architecture Biennale have influenced and changed who wins the Pritzker Architecture Prize. Moreover, Asian architects played increasingly important roles in the exhibition and prize process. Starting from the architectural exhibition, we can connect the entire architectural world. In other words, we may be able to “curate the whole world.”

\section{Introduction}

Arata Isozaki, the 2019 Pritzker Architecture Laureate, was born in Ōita on Kyushu Island in Japan in 1931, prior to the onset of World War II. The jury judge of the Pritzker Architecture Prize said of Isozaki (“Arata Isozaki Named 2019 Pritzker Prize Laureate,” n.d.):

It is clear that he is one of the most influential figures in the contemporary world of architecture. He is constantly searching, not afraid to change, and try new ideas. His architecture is not only for architecture but also for philosophy, history. He has a deep understanding of both theory and culture. He does not bring imitations or collages, but forges new paths, bringing East and West together. He has established generosity in supporting other architects and encouraging them to participate in competitions or collaborative works.

Conversely, Paolo Portoghesi curated the 1st Venice Architecture Biennale in 1980, titled “The Present of the Past.” We thus need to know what signified the “Past” and how to present the past. This paper used Michel Foucault’s philosophy method, Knowledge Archaeology\textsuperscript{1} (Foucault 1973, 1970a), to observe the “History” and “Past” in architecture. The current paper compared the Venice Architecture Biennale and Pritzker Architecture Prize horizontally (time series data of Biennale and Prize) and vertically (cross-section data between Biennale and Prize) from the perspectives of participants with displaying, exhibiting, curating, and creating value. The philosophical theory of knowledge archaeology and the analysis method of knowledge graph will show several different views of correlation from comparisons. Thus, the question about curating the whole world will be answered.

Hans Ulrich Obrist and Hou Hanru,\textsuperscript{2} described the “Fragments of the Past”: “The future is always built on ‘fragments of the past.’ The Internet makes us thinking more about the present, and asking what is contemporary?” (Obrist 2004) Giorgio Agamben,\textsuperscript{3} re-mentioned Nietzsche’s \textit{Un TIMELY MEDITATIONS}: “A man who belongs to his or her own time may not be born at the right time. Because of this rotation and this era of missing, he or she is better than others to perceive and capture the era that truly belongs to him or her.” Agamben defined this further:

The contemporary means to a person that … his bright eyes are not obscured by the light of the age or
century in which he is. Interestingly, this also reminds us: the darkness on the surface of the sky is actually the light that is heading towards us at full speed and fails to reach our light. Because the galaxy from which this light comes is constantly away from us at a speed faster than the speed of light. Achieving the contemporary means eternally returning to the present we have never reached.

This article attempts to analyze the fractures and discontinuities from the historical archives of the architectural “fragments of the past,” the architecture exhibition, and the Pritzker Architecture Prize.

The first question is “Who is speaking?” (Foucault 1970b). This question came from Foucault’s Knowledge Archaeology. “Who has a good reason to use this type of language among all speaking individuals? Who is the owner of this language? Who accepts his particularity and privileged status from this owner?” Thus, finding this “who” became the main objective of this study. We know that awards for architecture – especially the awards recognized by the authoritative institution (e.g., Pritzker Architecture Prize) – are a recognition of architects’ design works. Therefore, before the architects’ prizes are confirmed, in addition to the architectural design practice, where is the architect’s display space? The answer is the architectural exhibition. Thus, for architecture exhibitions and architecture prizes, “Who speaks?”

The other question is “Can we ‘curate the whole world’” (Obrist 2004)? The term “curating” is derived from the Latin curare, meaning “care for the art in museums.” The concept of curating has evolved since then. Just as art is no longer confined to traditional categories, curating is no longer confined to exhibits or art galleries. It has been extended to cross all boundaries. The term curation, despite its definition being vague and specialized, is being increasingly used. For example, people can “curate” websites, etc. It is time for us to rediscover the pioneering history of art curation as a toolbox in twenty-first-century society. Moreover, John Brockman’s annual question on his Edge website, www.edge.org, was: “How does the Internet change the way you think?” A follow-up question was put forth, “Can that thinking affect the Internet?” It is called the “Edge Questions” (Hansen, Henningsen, and Gregersen 2019). In the same way, another relative question began to emerge: Did the thinking of architecture exhibitions and curation influence the development of architecture?

### 2. Overview of the Venice Architecture Biennale and the Pritzker Architecture Prize

McCann (2010) reviewed Donald McNeall’s The Global Architect: Firms, Fame and Urban Form (McNeill 2009) and found three points:

First, the book makes it clear how important image is to these elite design professionals. A second issue is gender: Zaha Hadid is the only woman who is generally considered a stararchitect. Why and how is this the case? Third, the book also left me wondering about the identities, practices, and global reach of other, differently oriented architects.

It shows that a connection between the Pritzker Prize and the Venice Biennale was a form of professional recognition and observation of how these changes have occurred over the years. The Venice Architecture Biennale, according to official statistics, was held for 16 sessions (Table 1). The Venice Architecture Biennale was officially defined to start in 1980. Different scholars have varied understandings of the timing of the first Venice Architecture Biennale. Enzo Di Martino believes

| DATE          | NO. | TITLE                          | CURATOR          | NATION     |
|---------------|-----|--------------------------------|------------------|------------|
| 1975          | /   | Visual Arts and Architecture   | Vittorio Gregotti| Italy      |
| 1976.07.31–10.10 | / | Europe-America, historic center-suburb | Franco Riggi | Italy      |
| 1979.10.06–11.04 | / | Architectural theater of the World | Paolo Portoghesi | Italy |
| 1980.07.27–10.20 | 1 | The Present of the Past       | Paolo Portoghesi | Italy      |
| 1981.11.20–1982.01.06 | 2 | Architecture in Islamic Countries | Paolo Portoghesi | Italy   |
| 1985.07.20–09.29 | 3 | Progetto                      | Aldo Rossi        | Italy      |
| 1986.07.18–09.28 | 4 | Hendrik Petrus Berlage, Design | Aldo Rossi        | Italy      |
| 1991.09.08–10.06 | 5 | International Architecture Exhibition | Francesco Dal Co | Italy   |
| 1996.09.15–11.07 | 6 | Sensors of the Future, the Architect as Seismograph | Hans Hollein | Austria |
| 2000.06.18–10.29 | 7 | Less Aesthetics, More Ethics | Massimiliano Fuksas | Italy |
| 2002.09.08–11.03 | 8 | Next                          | Deyan Sudjic      | UK         |
| 2004.09.12–11.07 | 9 | Metamorph                     | Kurt W-Foster     | Italy      |
| 2006.09.10–11.19 | 10 | Cities: Architecture and Society | Richard Burdett | UK         |
| 2008.09.14–11.23 | 11 | Out There, Architecture Beyond Building | Aaron Betsky | USA       |
| 2010.08.28–11.12 | 12 | People Meet in Architecture    | Kazuyo Sejima     | Japan      |
| 2012.08.29–11.22 | 13 | Common Ground                 | David Chipperfield| UK         |
| 2014.05.07–11.23 | 14 | Fundamentals                  | Rem Koolhaas       | Netherlands|
| 2016.05.28–11.27 | 15 | Reporting from The Front      | Alejandro Aravena  | Chile      |
| 2018.05.26–11.25 | 16 | Freespace                     | Yvonne Farrell and Shelley McNamara | Ireland   |

*This is another concept in knowledge archaeology: it means that in the whole discourse, who has a good reason to use this type of discourse? Who is the owner of this kind of discourse?
that the Venice Architecture Exhibition was first established in 1972 (Di Martino 2005). The previous book believed that four years – 1972, 1974, 1975, and 1979 – of important accumulations and preparations have played an important role (a process of accumulation). During this period, except for the lack of a clear curator and curatorial theme in 1972, each Biennale, has had an independent theme and curator since 1975. However, if only symbolically, the Visual Arts Section of the Venice Biennale directed by Vittorio Gregotti hosted a first exhibition in 1975 that included both art and architecture; thus, it would be incorrect to claim the 1972 exhibition as a first edition of the Architecture Biennale. It was a background "when architecture became art" (Mandarano 2020). Moreover, the Venice Architecture Biennale should be contextualized in the inherent transdisciplinarity of the Venice Biennale that started in 1932. Therefore, this paper identified the first Venice Biennale in 1980 and compared it with the Pritzker Prize.

Previous studies of the Venice Architecture Biennale include a study of the exhibition content in a single year (Attewill and Di Venezia 2018; Wenjun and Xuanbing 2018), the perspective of philosophy on the development of exhibition (Figueiredo 2018; Giamarellos 2019), pavilion and architecture study (Greenaway et al., 2020; Paine and Holden 2019), and history reviews (Cheng 2018; Paine and Holden 2019). Dudley (2019) studied the new categories of architectural sculpture and conceptual architecture. Mandarano (2020) studied the Venice Architecture Biennale, Chicago Architecture Biennial, and Storefront for Art and Architecture and highlighted the convergence between art and architecture and the relationships between the public and the (built) environment.

However, The Pritzker Architecture Prize was established by the Hyatt Foundation in 1979 and is awarded to a living architect every year to recognize the outstanding qualities of intelligence, imagination, and responsibility in architectural design. Art makes a lasting and outstanding contribution to the built environment and human nature. The Pritzker Architecture Awards were held for a total of 41 sessions (Table 2), with a total of 42 groups and 46 people between 1979 and 2019.6

Previous research of the Pritzker Architecture Prize are mainly related to studies on the characteristics of the laureate architects and their works (Lingzhi and Mengjie 2017; Wang and Liu 2017), a horizontal comparison between prizes and philosophy (Kalayci and Rahmoun 2019; Rahmoun 2018), and the history or official reports about the laureates each year (Mahdavinejad and Hosseini 2019; Wang and Liu 2017; Peltason and Yan 2017). Moreover, the question of gender was largely studied within the Pritzker Architecture Prize in previous research (Stratigakos 2016a; Stratigakos 2016b; Walker 2000). Among them, Heynen (2012) theoretically unraveled why the gender identity of "star architects" tends to be male with different factors: (1) the traditional architects’ role has been gendered male through the “genius” concept; (2) the words used more “masculine” than “feminine” features; and (3) the authorship and profession self-conception benefits men more than women.

In summary, most of the previous studies on the Venice Architecture Biennale and the Pritzker Architecture Award were independent. There are few

### Table 2. The information summary of Pritzker Architecture Prize (Illustration by the author).

| DATE | SEASON | LAUREATES | NATION  | DATE | SEASON | LAUREATES | NATION  |
|------|--------|-----------|---------|------|--------|-----------|---------|
| 1979 | 1      | Philip Johnson | USA     | 1999 | 21     | Sir Norman Foster | UK     |
| 1980 | 2      | Luis Barragan | Mexico  | 2000 | 22     | Rem Koolhaas | Netherlands |
| 1981 | 3      | James Stirling | UK      | 2001 | 23     | Jacques Herzog & Pierre de Meuron | Switzerland |
| 1982 | 4      | Kevin Roche | USA     | 2002 | 24     | Glenn Murcutt | Australia |
| 1983 | 5      | Ieoh Ming Pei | USA     | 2003 | 25     | Jorn Utzon | Denmark |
| 1984 | 6      | Richard Meier | USA     | 2004 | 26     | Zaha Hadid | UK     |
| 1985 | 7      | Hans Hollein | Austria | 2005 | 27     | Thom Mayn | USA     |
| 1986 | 8      | Gottfried Bohm | Germany | 2006 | 28     | Paulo Mendes da Rocha | Brazil |
| 1987 | 9      | Kenzo Tange | Japan   | 2007 | 29     | Richard Rodgers | UK     |
| 1988 | 10     | Gordon Bunshaft | USA     | 2008 | 30     | Jean Nouvel | France |
| 1989 | 11     | Oscar Niemeyer | Brazil  | 2009 | 31     | Peter Zumthor | Switzerland |
| 1990 | 12     | Frank O. Gehry | USA     | 2010 | 32     | Kazuyo Sejima & Ryue Nishizawa | Japan |
| 1991 | 13     | Aldo Rossi | Italy   | 2011 | 33     | Eduardo Souto de Moura | Portugal |
| 1992 | 14     | Robert Venturi | USA     | 2012 | 34     | Wang Shu | China |
| 1993 | 15     | Alvaro Siza | Portugal | 2013 | 35     | Toyo Ito | Japan |
| 1994 | 16     | Fumihiko Maki | Japan   | 2014 | 36     | Shigeru Ban | Japan |
| 1995 | 17     | Christian de Portzamparc | France | 2015 | 37     | Frei Otto | Germany |
| 1996 | 18     | Tadao Ando | Japan   | 2016 | 38     | Alejandro Aravena | Chile |
| 1997 | 19     | Rafael Moneo | Spain   | 2017 | 39     | Rafael Aranda & Carme Pigem & Ramon Vilalta | Spain |
| 1998 | 20     | Renzo Piano | Italy   | 2018 | 40     | Balkrishna Doshi | India |

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6Biennale means an exhibition held every two years. It is most commonly used within the art world to describe large-scale international contemporary art exhibitions. In this paper, it refers to the Venice Architecture Biennale.

6Group takes architectural design firm as unit, such as Kazuyo Sejima & Ryue Nishizawa. Two architects from different “groups” won the Prize in 1988.
related studies comparing the two. Therefore, this article compares the biennale with the prize as well as studies their correlations from three aspects: persons, words, and Asia.

3. Research methods

3.1. Knowledge archaeology

When the method of history transitioned from restoring documents to studying the content of the documents or to formulating the documents, its methodology crossed boundaries and became an artificial and subjective history of knowledge and thought. Therefore, when “history is written by the victors,” history is no longer the original history, nor is it the original appearance of this knowledge and ideas when they were first born. Michel Foucault proposed a clear “Knowledge Archaeology” method: rejecting the use of historical methods in the study of knowledge and thought, but reducing them to the discourse, itself. This is a background that is formed, and restored only. People do not have to try to find the meaning behind them and do not have to look for the ideas of their authors (Foucault 1973, 1970a):

It (Knowledge Archaeology) is only concerned with the discourse itself. Therefore, the method based on knowledge archaeology does not have to summarize and conclude. It also does not discard contradictions and individuality. Instead, it restores everything in the discourse itself, without thinking and evaluating. But it is in this process of reduction, in the process of returning our knowledge and thoughts (the original one) to discourse. We are able to recognize the knowledge and thoughts and return to rich, complex, uncertain, contradictory, disorderly, diffused pieces of knowledge and thoughts.

3.2. Back to the domain-specific knowledge graph for architecture exhibitions and awards

If a lot of history is that of being “murdered,” then this paper tries to research the real history of the Venice Architecture Biennale and the Pritzker Architecture Prize. This paper constructed the domain-specific knowledge graph (DKG) of the Venice Architecture Exhibition and the Pritzker Architecture Prize. By directing and abstracting comparisons of the data between these two parts, the results will be directly presented.

“The artwork ‘placed on display’ by my environment was the architectural container … at the same time it was designed to be a display container for the viewers inside (observing themselves)” (Graham 1978). The exhibitions are considered primarily as institutions as a place (displaying, exhibiting, curating, and creating value) of interaction of exhibits, spatial layout, presentation, and the accompanying text selection (Pešić 2013; Blau 2010). Moreover, architectural exhibitions are powerful enough (produce and expose new ways of knowledge and thinking) to define the architecture research field beyond architecture’s physical production (Köse 2019). Brown and Szacka (2019b) studied Boyarsky’s political and pedagogical project for the Architectural Association’s AA125 exhibition during the 1970s. However, offering multiple perspectives on the topic of architecture exhibition as an environment with a crucial conceptual framework for understanding architecture exhibition processes and practices (Brown and Szacka 2019a). Moreover, some recent research shows that the power of the exhibition goes far beyond the field of architecture and can affect the revitalization and development of the field (Cai et al. 2020b, 2020a).

Szacka (2011) studied the first Venice Architecture Biennale and provided an international stage with an enduring impact on architectural culture for postmodernism and to this day. Moreover, Szacka (2012) first detailed historical accounts of the exhibition (1980 Venice Architecture Biennale) and demonstrated a shift in three ways: (1) in the development of architectural exhibitions as a “genre” of cultural manifestations, (2) in the history of the Venice Biennale, and (3) in the history of postmodernism. The Venice Biennale of Architecture is an integral part of contemporary architectural culture: (1) it is a vital dual presence both as a register and in infrastructure, (2) it is a guide both for architecture and for international audiences (Levy, Menking, and Gregotti 2010).

4. Comparison: persons

From participating in exhibitions to getting prizes: The data analysis (1979–2019) (Figure 1) shows that 26 groups were awarded the Pritzker Prize after participating in the Venice Architecture Biennale. The number of winners (got the Pritzker Prize after participating in the Venice Architecture Biennale) accounted for 62% of the total laureates (more than half). James Stirling (1981 Laureate), Richard Meier (1984 Laureate), Hans Hollein (1985 Laureate), Aldo Rossi (1990 Laureate), and Alvaro Siza (1992 Laureate), all participated in the Venice Architecture Biennale. Among them, Rafael Moneo
(1996 Laureate) participated in the exhibition and won the Pritzker Prize the same year. If you count the 6 laureates who participated in the Venice Architecture Biennale after they won the Prize, the total number of participants account for nearly 80% of the total laureates. The main part was postmodernist architecture\textsuperscript{10} (Branscome 2017; Farrell and Furman 2019; Brown and Szacka 2019b) (Figure 2): From the perspective of years (Figure 3), 8 architects participated in the Venice Architecture Biennale in 1996 and then won the Pritzker Architecture Prize. The number in 1976 was 5. From the analysis of the architectural side, the 1970s was the era of the rise of postmodernist architecture. The movement reached its climax in the 1990s. Furthermore, it was found that 17 groups (out of 26 groups in total) could be classified as the architects of postmodernist architecture, accounting for nearly 80%.

From curating to laureates: Aldo Rossi was the first to win the prize as a curator. Winners of the Pritzker Architecture Awards including Hans Hollein, Kazuyo Sejima, Alejandro Aravena, and Rem Koolhaas were also curating the Venice Architecture Biennale. In other words, the curating influenced the direction of the Pritzker Architecture Prize. Moreover, 6 of the 42 laureates curated the Venice Architecture Biennale (Figure 4). Among them, Alejandro Aravena (2016 Laureate) and Kazuyo Sejima (2010 Laureate) were the curators of the exhibition in the same year when they won the Prize.

5. Thinking: words

Titles of the Venice Architecture Biennale and keywords of jury citation the Pritzker Architecture Prize (Table 3)\textsuperscript{11} show that: analyzing the keywords of the Venice Architecture Biennale in 1976, 1980, 1991, 1996, 2006, and 2008 as a starting point. It was found that titles of Venice Biennale of Architecture and keywords of the jury citation for the Pritzker Architecture Prize and keywords with different occurrences are closely related and correspond one-to-one. And the expressions about these words are the reproduction with the same

\textsuperscript{10}POSTMODERNISM IN ARCHITECTURE defined by RIBA: "Postmodernism is an eclectic, colorful style of architecture and the decorative arts that appeared from the late 1970s and continues in some form today. It emerged as a reaction to Modernism and the Modern Movement and the dogmas associated with it. By the 1970s Modernism had begun to seem elitist and exclusive, despite its democratic intentions. The failure of building methods and materials (shown in the collapse of Ronan Point, a tower block in east London in 1968) and alienating housing estates was a focus for architects and critics in the early 1970s."

\textsuperscript{11}From AIテキストマイニングの3つ which most used in Japan Utilize text mining tools.
Table 3. Annual summary comparison of Titles of Venice Biennale of Architecture and Keywords of Jury Citation of the Pritzker Architecture Prize (Illustrated by author).

| Years and Titles of Venice Biennale of Architecture | Word frequency | Laureates of the Pritzker Architecture Prize Who Participated the Venice Biennale of Architecture Before |
|-----------------------------------------------------|----------------|---------------------------------------------------------------------------------------------|
| 1976 Europe-America, historic center-suburb         |                | James Stirling 1981                                                                         |
|                                                     |                | Richard Meier 1984                                                                          |
|                                                     |                | Hans Hollein 1985                                                                           |
|                                                     |                | Aldo Rossi 1990                                                                             |
|                                                     |                | Alvaro Siza 1992                                                                            |
| 1980 The Present of the Past                        |                | Frank Gehry 1989                                                                            |
|                                                     |                | Robert Venturi 1991                                                                         |
|                                                     |                | Rem Koolhaas 2000                                                                           |
|                                                     |                | Asata Isawa 2019                                                                           |
| 1991 International Architecture Exhibition          |                | Sverre Fehn 1997                                                                            |
|                                                     |                | Renzo Piano 1998                                                                            |
|                                                     |                | Jacques Herzog and Pierre de Meuron 2001                                                    |
|                                                     |                | Fumihiko Maki 1993                                                                          |
| 1996 Sensors of the Future, the Architect as Seismograph |                | Rafael Moneo 1996                                                                            |
|                                                     |                | Norman Foster 1999                                                                           |
|                                                     |                | Jorn Utzon 2003                                                                              |
|                                                     |                | Zaha Hadid 2004                                                                              |
|                                                     |                | Jean Nouvel 2008                                                                             |
|                                                     |                | Peter Zumthur 2009                                                                           |
|                                                     |                | Kazuyo Sejima and Ryue Nishizawa 2010                                                       |
|                                                     |                | Toyo Ito 2013                                                                                |

(Continued)
### Table 3. (Continued).

| Years and Titles of Venice Biennale of Architecture | Keywords of Jury Citation of the Pritzker Architecture Prize | Laureates of the Pritzker Architecture Prize Who Participated the Venice Biennale of Architecture Before |
|-----------------------------------------------------|----------------------------------------------------------|-----------------------------------------------------------------------------------------------|
| 2000 Less Aesthetics, More Ethics                    | Word frequency: local 5, natural 7, create 11            | Shigeru Ban 2014                                                                               |
|                                                     | Word cloud: material, architect, space, possible, new    | Rafael Aranda, Carme Pigem and Ramon Vilalta 2017                                             |
| 2006 Cities: Architecture and Society               | exhibition 4, urban 2, city 3                           | Richard Rogers 2007                                                                           |
|                                                     | total 4                                                 | Wang Shu 2012                                                                                |
| 2008 Out There, Architecture Beyond Building        | innovation 2, new 3                                    | Alejandro Aravena 2016                                                                       |
|                                                     | total 3                                                 |                                                                                               |

230 G. CAI ET AL.
meaning or the reproduction with the same word. For example, the title of the 1976 Venice Architecture Biennale (including James Stirling, Richard Meier, and the other three) is “Europe-America, historic center-suburb.” Then James Stirling’ jury citation including the “tradition” and “England, Germany, and the United States” when he won the Pritzker Architecture Prize in 1981. And the title of the 1996 Venice Architecture Biennale (including Rafael Moneo, etc.) is “Sensors of the Future, the Architect as Seismograph.” Then Rafael Moneo’s jury citation including the twice “future” when he won the Pritzker Architecture Prize in 1981.

Furthermore, in the keywords of the jury citation for the Pritzker Architecture Prize, the word “exhibition” appeared six times. However, it shows that the exhibition itself has a certain influence in Pritzker’s evaluation criteria.

6. View: Asia

First, by focusing on the Asian architects through an analysis of the domain-specific knowledge graph of the Pritzker Architecture Prize Laureates, we find that there was a total of 46 people, 12 from 5 states (Figure 5). When countries are considered the statistical unit, we find that architects from Japan and the United States are both ranked No. 1 in the world, with 8 architects from each country. When ranking by continent, Asia comes in second, higher than North America and South America.

Second, 7 of the 10 architects who won the prize participating in the Venice Architecture Biennale later received the Pritzker Architecture Prize (Figure 6). The other two architects received the prize before participating in the exhibition. The ratio of the two is 90% of the total number. This confirms that Asian architecture has influenced architectural trends through architecture exhibitions once again. Among them, Metabolism 13 led by Japanese architects influenced the development of world architecture for a period of time (1960–1970) (Pernice 2004). Japanese architect Kazuyo Sejima curated the Venice Architecture Biennale in 2010. Asian architects, as one of the curatorial forces, have recently begun to present themselves to the world.

7. Conclusion

These are the comparisons and facts based on the philosophy of knowledge archaeology. From the comparison of domain-specific knowledge graphs, the questions in the previous sections can be answered to a certain extent; the changes in exhibitions and curating from Venice Architecture Biennale changed our thinking about architecture. In addition to architectural activities, design practice, and research, we can try to “curate the whole world.”

On the one hand, from the comparison of “persons,” it can be seen that the Venice Architecture Biennale and the Pritzker Architecture Prize are intrinsically linked. The architects who participated in the Biennale (especially in 1996 and 1976) present an important philosophy and thoughts of architecture to the architectural world. Then, they created an architectural time (from modern to postmodern; from maturity to peak). The opportunities given by the Biennale helped these architects obtain the highest honor in the architecture world.

On the other hand, from the thinking of “words”, the Venice Architecture Biennale influences the value orientation of the Pritzker Architecture Prize. This confirms the importance and forward-thinking of curators from the Biennale. For example, before a trend of architectural thought changes, the Biennale, being a vanguard, can be presented to the public for the first time.

Finally, we focus on Asia. Based on the Venice Architecture Biennale and Pritzker Architecture Prize statistics, Asian architects are ranked second in the world. In particular, after 2000, Asian architects appeared strongly on the world architecture stage and became an emerging force. This leads us to believe that Asian architects will become more prominent in the future.

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12The United States: 8 people; Japan: 8 people; Spain: 4 persons, United Kingdom: 4 persons, Switzerland: 3 persons, Germany/France/Brazil/Italy/Portugal: 2 persons, China/Australia/Norway/Denmark/Netherlands/Mexico/Austria/Chile/India: 1 person.

13Metabolism was a post-war Japanese architectural movement that fused ideas about architectural megastructures with those of organic biological growth. It had its first international exposure during CIAM’s 1959 meeting and its ideas were tentatively tested by students from Kenzo Tange’s MIT studio.
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**Figure 5.** Statistics of the regional distribution of the Pritzker Prize winners.

**Figure 6.** The data of participating in the exhibition and getting the prize in Asia.
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