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Original Research Article

Discourse Analysis of Texts Used for Selected Projects of the Memar Award (Residential-Apartment Projects 2001-2018) Based on Lawson's Design Problem Structure Model*

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Abstract

Problem statement: This study asserts that verbal texts (along with images and drawings) are used to introduce design products, including the introduction of award-winning works in architectural competitions. These verbal texts create a simultaneous perception of the problem and the design solution in the minds of the audience. Therefore, this study seeks to answer the question of what mindset or discourse the texts attached to the award-winning projects of architectural design competitions, such as the Memar Award, create regarding the structure of the problem (and naturally its solution).

Research objective: This study aims to analyze the discourse of texts attached to the selected projects of the Memar Award based on Lawson's proposed model regarding the structure of design problems.

Research method: This study utilized both quantitative and qualitative content analysis to evaluate the texts introducing the residential apartment projects selected for the Memar Award from 2001 to 2018. For this purpose, the texts introducing 25 selected projects in this category were coded and analyzed.

Conclusion: The study findings indicate that the texts of these projects emphasize highlighting the designer, internal constraints, and formal functions while marginalizing other components of the problem. In other words, the discourse of the texts of these projects emphasizes a singular, individual, and formal perspective on the issue of housing design, distancing itself from a participatory, collective, and radical view. Alternatively, it can be said that this discourse emphasizes the designer's freedom of action.

Keywords: *Discourse analysis, Design problem structure, Memar Award, Selected residential-apartment projects.*

Introduction

One of the distinguishing features between design and research is the tools used in them; that is, design tools are primarily dependent on drawing skills, while research tools are related to verbal skills. Nevertheless, design is not entirely separate from language. Describing design as rhetoric (Buchanan, 2021, 13) indicates this point. Some

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design experts, such as Lawson (2004, 84-94), even give more importance to language and consider the entire design process to be dependent on conversation. One application of language and verbal texts is in introducing design products; for example, in introducing award-winning works in architectural competitions, verbal texts are used alongside drawings, which usually attract the attention of both academic and non-academic audiences. Regardless of the different motivations of these groups in studying texts attached to projects, these texts inevitably create a simultaneous perception of the problem and the design solution in the audience's minds. This is because experts believe that in the design process, the problem and its solution develop simultaneously, and in the end, these two are aligned (Cross, 2023, 92-93; Gero et al., 2022, 3). This raises the question of what perception of the problem structure (and naturally its solution) the texts presenting the award-winning projects in architectural design competitions create for the audience. Given the broad scope of architectural design competitions, this study focuses solely on the selected residential apartment projects of the Memar Award in Iran.

Research Question

What discourse do the texts attached to the selected residential-apartment projects of the Memar Award (2001-2018) emphasize in structuring their design problems?

Literature Review

The literature related to this study can be examined in three categories. The first category consists of studies analyzing architectural design competitions at both international and national levels. Unlike the architectural competitions themselves, which have a long historical background, research on architectural competitions is considered a relatively new topic. For example, the first doctoral dissertations in this area date back to the 1990s, and the first conferences on this subject were held in the early 21st century (Andersson et al., 2013, 7). In the national context, these studies have been present in the Iranian architectural literature since the 1990s. In recent examples, Sadeghi and Karami (2022) evaluated the winners of the Memar Award based on biophilic, biomimicry, and biomorphic architectural indices and showed that these designs do not have a significant alignment with biomimicry architectural indices. Noraei et al. (2023) assessed the characteristics of the presentable in the external form of residential buildings. They conducted this assessment across two spectrums: selected competition buildings and general buildings.

The second category involves studies focused on the design methods of expert individuals. Internationally, within the field of design research, which has continued from the 1960s to today, there has always been an interest in examining how designers, especially experts, work. These studies have been conducted with various motivations across many design disciplines (Lawson, 1994; Dreyfus, 2004; Cross, 2023). In Iran, researchers have also focused on the work methods of expert designers (such as architects, landscape architects, industrial designers, and product designers). These studies are particularly notable from the early 2010s; for example, Eshrati (2012) evaluated the awareness of landscape designers about the Persian garden pattern among two categories of students and professional designers. Jahanbakhsh and Pourmohammadi (2018) assessed the impact of technology on the thinking patterns of product designers in two categories: beginners and professionals. Mehrdoust, Aminpour, and Nadimi (2019) studied how professional Iranian architects utilize design precedents. They conducted semi-structured interviews with nine professional Iranian designers. Sayfi et al. (2021) also conducted semi-structured interviews with 20 professional Iranian architects to explain the values and principles of expert architectural design. They found that innovation is considered the most important value by Iranian expert designers. The third category consists of studies conducted to evaluate the structure of design problems; for example, Goudini and Fathi (2019) evaluated the structure of design problems in the selected projects of the Memar competition (solely in 2012).

The review of the first category shows that internationally, these studies are distant from the topic of the Memar Award, which is the focus of this study. The national studies are mostly focused on evaluating the nature of the competitions (including the Memar Award) and do not address the impacts of the selected works on the audience. In the second category, these studies mainly concentrate on topics such as creativity, creative strategies, or expertise levels, and less on how expert designers structure design problems. A notable point in the third category is that they are not accompanied by the aim of critical discourse analysis. Therefore, the current study differs from previous studies in several ways. The points presented above highlight the innovative aspects of this study.

Theoretical Foundation

The theoretical foundations of the study include, on one hand, the theory of critical discourse analysis, and on the other, a model that Lawson has provided for explaining the structure of design problems. Discourse analysis, as an interdisciplinary theory, is addressed in many fields such as linguistics, sociology, history, politics, art, media, and communications. Discourse analysis refers to the study of language and the understanding of meanings beyond it (Johnstone & Andrus, 2024, 7). In other words, discourse analysis examines how social concepts are formed in a text by analyzing its stylistic features (Ali Asgari et al., 2023, 390). Critical discourse analysis, as one branch of these analyses, holds that language is not neutral. In fact, the goal of critical discourse analysis is to critically examine the relationship between language, ideology, power, and social structure (Catalano & Waugh, 2020, 1). Critical discourse analysis suggests that the dominance of discourses over each other depends on language and is achieved through the creation and stabilization of meaning over time. This stabilization occurs when language can reinforce the desired meaning by emphasizing some features and de-emphasizing others (Ebadi et al., 2022, 19). Everyone has (to some extent) the ability to design (Cross, 2023, 7). Despite being common and accessible, the design nature—especially the nature of the problems designers face—has only attracted the attention of researchers in recent decades. According to design researchers, design problems fall into the category of wicked problems. This term was first introduced at a seminar in 1967 by Rittel. Six years later, this concept was elaborated on in an article by Rittel and Webber (Lönngren & Van Poeck, 2021, 481). They believed that these problems were different from the tame problems of scientific fields. In other words, scientific field problems display a clear cause-and-effect relationship, while the problems in other areas lack this clear connection (Meinel et al., 2023, 234). This situation makes it impossible to comprehensively define design problems before the actions to solve them are undertaken (Lawson, 2005, 120). In fact, it is the solutions proposed by designers that indicate which aspects of the problem should be addressed (Kolodner & Wills, 1996). In this process, designers start by exploring the problem space. Then they find a partial structure within it. They use this partial structure to guide them to a partial structure of the solution space. Designers consider the consequences of this partial structure in the solution space and use it to create initial ideas for a design. They continue to develop and expand this partial structure. They transfer the developed partial structure back to the problem space and, again, expand the problem space structure by considering the consequences. Their goal is to create a coordinated problem/solution pair (Cross, 2023, 92-93). Apart from the dependency of problem definition on the solution, problem definition requires subjective interpretation (Lawson, 2005, 120). This subjective interpretation arises because the problem must be defined from a specific angle or based on a particular viewpoint. Indeed, one of the actions designers take in the design process is framing or structuring the problem. This framing means how the designer understands the problem or from which angle they view it. Believing in such a situation, Lawson provides a model of the structure of design problems, in which the design problem consists of three components: generators, domain, and function (Fig. 1).

In the first component, design problems can originate from designers, clients, users, and legislators. However,

in the domain component, these problems are related to either internal or external dimensions. In the third component, which focuses on the functions or roles of the issues, the problems are presented with radical, practical, formal, and symbolic roles. According to Lawson's model, the structure of design problems, with the prioritization of subcomponents such as the designer or the internal dimension of the domain, speaks of the freedom of the design process (Fig. 2). Lawson believes that this model can provide a comprehensive explanation of design problems, especially architectural design issues. In Lawson's model, the structure of design problems is achieved through a balance created among these components. With this in mind, the type of balance among these components varies in different designs, and this differing balance leads to different structuring in design problems. Lawson contends that this model is not intended to be a part of the design method but rather an aid to understanding the nature of the design problem (Lawson, 2005, 83-111). He fundamentally challenges models that are presented in diagrammatic form for the design process, arguing that such diagrams do not significantly aid the practice of design (ibid., 39). In contrast, he believes that the problem structure model provides a better explanation of the complexity of design problems.

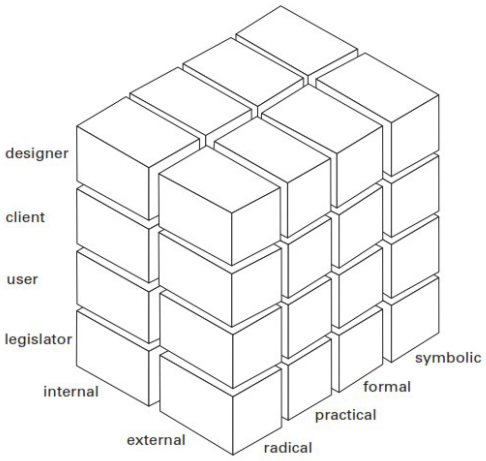

Fig. 1. Various components framing design problems. Source: Lawson, 2005, 106.

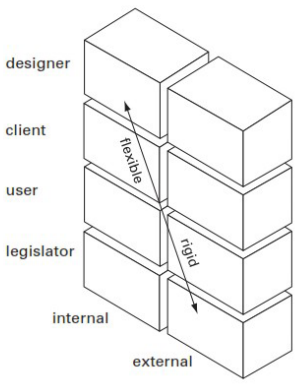

Fig. 2. The degree of flexibility and rigidity of framing components. Source: Lawson, 2005, 98.

One critique of this model is that it does not address the role of the mentioned components in solving design problems; it has a fixed nature and helps in understanding the nature of design problems indirectly. Another point is that in this model, no order or hierarchy is provided for the components and subcomponents (Mashreghi & Ansari, 2023, 99). Furthermore, this model does not explain how the components affect the design process over time (Mose Biskjaer & Halskov, 2014, 32). Nevertheless, this model has benefits for both experts and novices. For experts, it creates a systematic approach to framing the problem and helps them visualize all the constraints associated with the design. Novices can also use it to identify design constraints and frame design problems. Moreover, this model facilitates collaboration and cooperation among various parts involved in the design (Kiss, 2023, 15). Additionally, compared to other models presented in non-architectural fields such as game design (Kultima et al., 2016, 2), Lawson's model is more consistent with the subject of the present study.

Research Methodology

This study aims to evaluate how design problems are structured by the winners of the Memar Award in the residential-apartment category, based on the designers' opinions and their writings published in the Memar Magazine. To this end, 25 residential apartment projects that won this competition (from 2001 to 2018) and were introduced in text form in the Memar Magazine were assessed. Since the primary data for this study was in text form available to the researcher, both quantitative and qualitative content analysis methods were used to analyze them. In this study, after reviewing the texts of the winning projects, the extraction of factors influencing the structuring of the problem was put on the agenda.

For this purpose, the texts derived from the Memar Magazine were broken down into the smallest semantic units. Then, these units were coded based on Lawson's model components and subcomponents: generators (designer, client, user, legislator), domains (internal, external), and functions (radical, formal, practical, symbolic). The share of each of these components and subcomponents was then quantitatively measured. In the qualitative section, based on these codings, the key topics mentioned in each component and subcomponent were categorized (examples of which are presented in Tables 2 & 3) to identify the emphasized or de-emphasized points through reflection. To ensure the reliability of the results using this method, the coding and analysis of the texts were reviewed at three different time intervals. Finally, the codings were reviewed again by three individuals proficient in the subject and method.

Research Findings

As mentioned earlier, the present study seeks to evaluate how design problems are structured in the texts introducing the winning projects of the Memar Award in the residential-apartment category to understand the dominant discourse in these texts. This evaluation was conducted based on the model of design problem structure presented by Lawson. For this purpose, the share of each of the different components was measured (Table 1). The projects examined include: Stair House, Bokhara 1 Building, Dowlat 2 Residential Building, Abadan Residential Apartment, Kashanak Residential Apartment, Ajor-Baft (Brick Texture) House, Najvan Garden residential complex, Chizari Apartment, Sipan Residential Building, Eil-khaneh, Chehel-Gereh (40 Knots) House, Villa Residential Building, House 911, Ham-Saye Residential Building, BW[7] Building, Saba Apartment, Rowzan Residential Building, Zafaraniyeh Garden Complex, Khab-e-Aram Residential Complex, Apartment 111, Manzariyeh Apartment, Small House, Malek Residential Building, Morabba' (SquareBuilding, and Si Residential Apartment. According to this analysis and in the generator component, projects like Stair House, Sipan Residential Building, Zafaraniyeh Garden Complex, and Small House had the designer with 100% influence. In the client agency, Dowlat 2 Residential Building (21.05%), Bokhara 1 Building (13.33%), and House 911 (11.76%) had the most influence. In the user agency, Saba Apartment (22.22%) and Manzariyeh Apartment (17.39%) had the most influence, while in the legislator agency, Najvan Garden residential complex (28.57%) and Chizari Apartment (27.27%) had the most influence. According to this analysis, in the domain component, the highest share of internal constraints was in the projects Manzariyeh Apartment, Malek Residential Building, and Stair House with 91.30%, 90.48%, and 84.62%, respectively, and the lowest share was in Villa Residential Building, Khab-e-Aram Residential Complex, and Najvan Garden residential complex with 10%, 25.93%, and 35.71%, respectively. These projects seem to have an inverse situation for external constraints. Based on this analysis, in the function component, the highest share of symbolic roles occurred in the Ham-Saye Residential Building at 30.30% and then in the Sipan Residential Building at 10.53%. Accordingly, the highest share of formal roles was in the Bokhara 1 Building with 96.67%, and House 911 with 91.18%. In practical roles, the highest share was in Chehel-Gereh House with 88.4% and Ajor-Baft House with 52.5%. In radical roles, Malek Residential Apartment with 51.59%, and Small House with 40.38% had the highest shares.

Discusion

Based on the coding of the data, among the generator components in the 25 projects examined, the designer played the most significant role in the design and advancement of the projects, with an 88.89% influence compared to other generators. The legislator, following the designer, was the second most influential generator with 4.72%, the client was the third most influential with 4.04%, and the user had the least impact on the design and structuring of design issues with a participation rate of 2.35% (Fig. 3).

According to the findings, it can also be said that in the 25 selected projects, the accompanying texts addressed internal factors at 61.34% and external factors at 38.66%. On the other hand, among the functions utilized

Table 1. The share of various components organizing the design problem in apartment projects. Source: Authors.

No.	Project name	Generators component				Domain component			Functions component		
		Designer	Client	User	Legislator	Internal	External	Symbolic	Formal	Functional	Radical
1	Stair House	100	0	0	0	84.62	15.38	0	80.77	11.54	7.69
2	Bokhara 1 Building	80	13.33	0	6.67	70	30	0	96.67	0	3.33
3	Dowlat 2 Residential Building	73.68	21.05	0	5.26	63.16	36.84	0	78.95	21.05	0
4	Abadan Residential Apartment	95.12	4.88	0	0	68.29	31.71	0	57.32	37.80	4.88
5	Kashanak Residential Apartment	81.03	0	6.90	12.07	55.17	44.83	0	75.86	17.24	6.90
6	Ajor-Baft House	95	5	0	0	72.50	27.50	0	47.50	52.5	0
7	Najvan Garden residential complex	71.43	0	0	28.57	35.71	64.29	0	42.86	50	7.14
8	Chizari Apartment	72.73	0	0	27.27	45.45	54.55	0	86.36	13.64	0
9	Sipan Residential Building	100	0	0	0	84.21	15.79	10.53	66.66	8.77	14.03
10	Eil-khaneh	87.14	0	0	12.86	54.29	45.71	2.86	70	17.14	10
11	Chehel-Gereh House	91.30	4.35	4.35	0	80.43	19.57	1.45	10.14	88.40	0
12	Villa Residential Building	90	10	0	0	10	90	10	60	30	0
13	911 House	88.24	11.76	0	0	67.65	32.35	0	91.18	5.88	2.94
14	Ham-Saye Residential Building	93.94	6.06	0	0	56.06	43.94	30.30	37.88	15.15	16.67
15	BW7 Building	85.29	5.88	2.94	5.88	82.35	17.65	4.41	67.65	5.88	22.06
16	Saba Apartment	77.78	0	22.22	0	36.11	63.89	5.56	47.22	27.78	19.44
17	Rowzan Residential Building	94.44	5.56	0	0	44.44	55.56	0	59.26	18.52	22.22
18	Zafaraniyeh Garden Complex	100	0	0	0	70.37	29.63	2.47	69.13	25.31	3.09
19	Khab-e-Aram Residential Complex	81.48	0	3.70	14.81	25.93	74.07	3.70	61.73	2.47	32.10
20	111 Apartment	98.72	0	1.28	0	38.46	61.54	4.49	51.92	12.18	31.41
21	Manzariyeh Apartment	80.43	2.17	17.39	0	91.30	8.70	5.43	51.09	9.78	33.70
22	Small House	100	0	0	0	73.08	26.92	3.85	44.23	11.54	40.38
23	Malek Residential Building	90.48	9.52	0	0	90.48	9.52	8.73	25.40	14.29	51.59
24	Morabba' Building	96.67	0	0	3.33	73.33	26.67	6.67	75	11.67	6.67
25	Si Residential Apartment	97.33	1.33	0	1.33	60	40	4	56	18	22

in the design and construction of the buildings, formal functions held the highest share at 60.43%. Following that, practical functions, at 21.06%, were recognized as the second most important functions employed in designing and constructing these projects. The focus on radical functions accounted for 14.33%, and the use of symbolic functions was at 4.18%, placing them in the subsequent ranks.

Comparing these findings with the research by Goudini and Fathi (2019) shows that, as before,

Table 2. Categorization of topics presented in the generator components of the client, user, and legislator. Source: Authors.

	Generators	Topics
1	Client	Number, location, and type of unit; number of clients and differences in investment; common language between client and designer; minimum budget; request for maximum density; client's search for quality and performance in architecture; request for a view to a specific location; restrictions imposed by the client on adjacent buildings; facilitation through adjacent land belonging to the project's client.
2	User	Attention to user needs; flexibility of space; changing the facade according to needs, privacy, and views; attention to the income level of the user; the relationship between the user and the client.
3	Legislator	60% construction regulation; regulation for 2-meter construction with assumed light creation, regulation for widening; 45-degree chamfer regulation; tower-garden regulation; regulation on restriction or lack of openings; material type regulation; urban regulation limitations.

Table 3. Categorization of main topics and subtopics presented in the external domain. Source: Authors.

	Main Topics	Subtopics
1	Views and landscape	Bringing outside views inside; creating new frames for observers; views to external points (e.g., airport, concrete wall, courtyard, etc.); creating scenery and landscape; extent of view; changing landscape with paintings; creating differences in window landscapes; changing the facade for views; landscape of roof spaces; privacy and oversight; creating or preventing views; presence of vistas.
2	Lighting	Quantity of lighting surface and area; attention to lighting potentials; creating volumetric shades for skylights; climate issues related to lighting; preventing light entry; play of light and shadow; changing external appearances due to sunlight variation; providing light and shadow; location of skylight creation; type of lighting (including indirect/northern and southern/side/ floor to ceiling, etc.).
3	Adjacencies	Proximity to elements, spaces, and places (e.g., trees, nature, airport runway, camp, green edge of Zayandehrud, busy street, river, and stream, green axis, etc.); access; type and location of pathways; setbacks from pathways; building location and positioning; merging outdoor and indoor green spaces; terrace open to the sky; neighboring social behaviors (e.g., shopping from local shops; shared courtyard use; social interactions, etc.).
4	Context and setting	Harmony with background color; harmony with surrounding nature; modeling surrounding texture (in terms of fullness and emptiness/in terms of low green space area, etc.); texture conditions (including non-uniformity, density, non-uniform building heights, cheap apartment prices, cheap land prices, recycled brick/wood materials, demolition of brick houses and moving them to the city's periphery, demolition of low-story houses and replacing them with more stories, etc.); type of connection with the context (including tower-garden, combination of house and garden, etc.); adaptation to sloped terrain; inappropriate construction methods; continuity and coherence of texture; historical and geometric structure of the texture.
5	Appearance	Effective presence of facade; not disturbing the city's appearance with white color; relative visual calmness; reducing the contrast in the outer appearance by choosing suitable texture and color; different facade shape; uniqueness and exclusivity; the impact of air conditioners on the facade and urban appearance; external manifestation aligned (or not) with internal nature; alignment with the skyline of adjacent buildings; viewer's sense of solidity; unity of the mass.
6	Macro land issues	Adaptation to the native country's execution conditions; cheap labor in Iran; moderate technology and unskilled labor in Iran; local materials; extending architecture to ordinary houses.
7	Ventilation and climate	Connection with fresh air; natural ventilation; natural ventilation in proximity to peripheral gardens; preventing heat exchange; plants compatible with the climate; type and climatic features; climate measures.
8	Safety and comfort	Maintaining home tranquility.

in these projects, the share of the designer's factor in the generator component, the internal factor in the domain component, and the formal function in the function component are greater than in other sections. Moreover, the findings indicate that the texts introducing the 25 projects emphasize the designer as the most important factor. This finding differs from Bentley et al. (2010, 157) view that the main decision-making power belongs to the client. The gap between this factor's share and other factors, namely the client, user, and legislator, confirms that these texts provide a complete depiction of the designer's role in the design of the projects. This situation is particularly notable in the four projects of the Stair House, Sipan Residential Building, Zafaraniyeh Garden, and Small House; in the texts introducing these projects, no share is attributed to other generator components. Furthermore, coding topics in the texts that indicate the presence of the client, user, and legislator reveal more insights into the direction of the texts (Table 2). Reflecting on the topics related to the client reveals that some, such as "common language between client and designer;

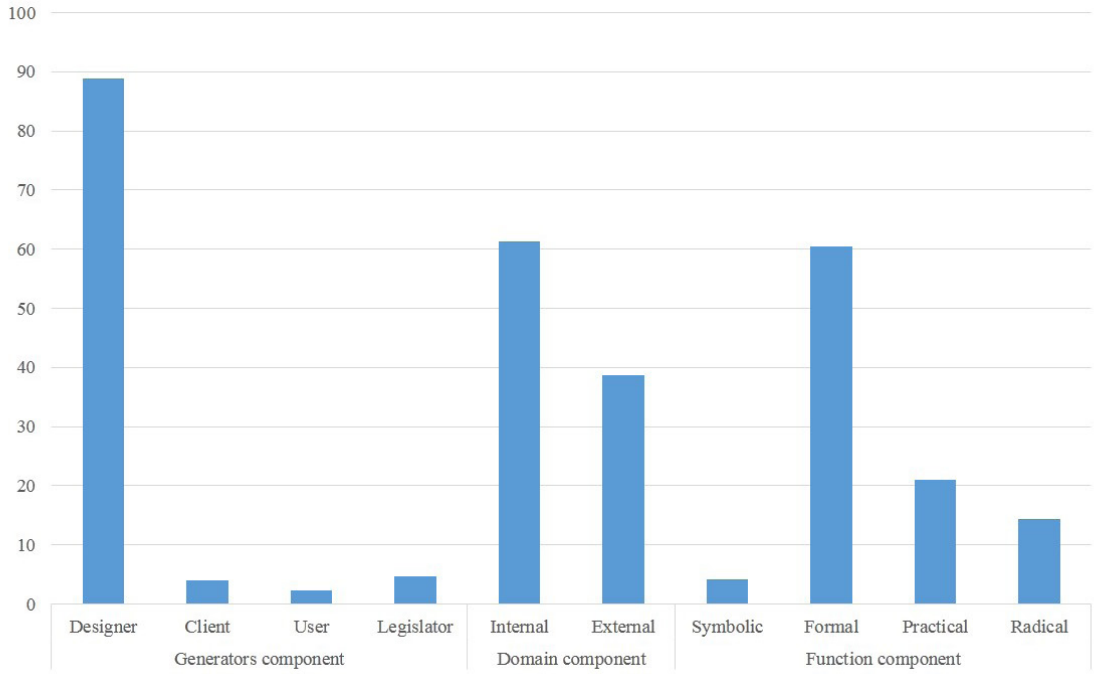

Fig. 3. Average share of various components organizing the design problem in texts related to the projects. Source: Authors.

the client's search for quality and performance in architecture; facilitation due to the adjacent land belonging to the project's client", are aspects that, in a way, grant more freedom to the architect. Other aspects, such as "number, location, and type of units; the number of clients and differences in investment; minimum budget; maximum density request; request for a view of a particular place; client-imposed restrictions on adjacent buildings", despite presenting limitations for the architect, emphasize the generalities of the design. For example, under the topic of "number, location, and type of units", phrases like "one unit per client", "six units on four floors with different dimensions and characteristics", "the top three floors belonging to the client", and "four units with different dimensions and characteristics" suggest that despite the client's presence in the design process, they do not significantly affect the overall process, as they do not considerably reduce the designer's freedom. Reflecting on the coding of topics related to the legislator also shows that the regulations mentioned in the texts, such as "60% construction rule; 2-meter construction rule assuming light creation; widening rule; 45-degree chamfer rule", are mostly about the construction area. The absence or scarcity of regulations that involve the designer in harmonizing architecture with adjacent buildings still suggests the designer's freedom or individual dominance in design. Reflecting on the codes related to the user also reveals that some topics, such as "space flexibility" or "changing the facade according to needs, privacy, and views", where the latter leads to the creation or addition of a layer on the main facade, could also be relevant in other (commercial, …) projects. Indeed, such topics, in a way, indicate the absence or lack of a specific project user and, in another interpretation, could indicate the effective presence of the designer. In other words, the quantitative and qualitative codings in the text suggest that the texts emphasize the unmatched role of the designer as the generator component structuring the design problems of these projects.

The analysis of the findings shows that the texts related to the mentioned projects emphasize internal domains more. These are domains where the designer's authority and ability to intervene are significantly greater, easier, and more accessible. On the other hand, the qualitative analysis and coding of the subjects addressed by the designers in the external domain indicate that views

and perspectives, natural lighting, adjacencies, texture and context, appearance, macro-landscape issues, ventilation, and climate, along with safety and comfort, are the most important topics presented in these texts (Table 3).

Reflecting on these topics shows that many of them, such as views and perspectives, natural lighting, macro-landscape issues, ventilation, and climate, along with safety and comfort, although they emphasize the connection of the design with the outside, still stress the individual aspects of the design. In contrast, some other topics, such as adjacencies, texture and context, and appearance, demonstrate a more social nature of the design. However, examining their subtopics shows that the adaptation of the design to the texture or the general and broad characteristics of the context, such as "access; type and location of paths; setback from the streets; position and layout of the building; integration of external and internal green space; harmony with the background color or harmony with the surrounding nature," inherently requires individual intervention in the design and follows the subjects of the previous category. Or they refer to features that clearly depart from collectivism and combat it to showcase individual presence. For example, the following subtopics can be mentioned: "effective presence of the façade, different shapes in the façade, uniqueness, and singularity, or the viewer's sense of strength". Reflecting on these topics shows that the designer is clearly pursuing the uniqueness and individuality of the design to display their building. This situation aligns with the findings of the research by Noraei et al. (2023, 106), which states that individuality (as a distinction from adjacent buildings) is one of the characteristics of the selected designs in architectural competitions. Examining the subtopics reveals that the adaptation of the building with adjacent buildings (on a case-by-case basis) has rarely been a criterion; for example, in the texts presenting the 25 projects in question, topics such as "alignment with the skyline of the adjacent building" or "consideration of the protrusion of the adjacent building," which fall under these cases, are rarely and limitedly addressed.

The analysis of findings within the component of functions indicates that designers have predominantly focused on the formal aspects of design, which largely fall within their expertise. The limited emphasis on radical functions further underscores that the texts introducing the 25 selected projects highlight the designer's power in shaping forms. The scarcity of radical elements in the structure of issues also manifests in other ways; for example, some texts, like the Abadan residential apartment, could apply to other uses as well. This is similarly true for the texts related to the Kashanak residential complex, the Ajor-Baft House, the Najvan Garden residential complex, and the Chizari residential building. For instance, the text of the Ajor-Baft House or the Chehel-Gereh House mainly emphasizes the execution techniques of the facade, which could also be relevant for other applications. In other words, in this function, the designer also attempted to attach a specific form of execution as a facade to the building's structure. By reflecting on the findings, it can be understood that among the 25 mentioned projects, only one design (namely the Si residential building) has a greater share of radical function than other components.

Conclusion

As mentioned, this study aimed to identify the discourse emphasized by the texts attached to the selected designs of the Memar Award in the residential apartment category (years 2001-2018). By reflecting on the findings, it can be discerned that the texts presenting the selected projects emphasize the designer as an unparalleled generator in structuring the problems of these projects, and de-emphasize other factors such as the client, user, and legislator. In all the designs, the structure of the problem is defined from the designer's perspective, and the influence of other generating factors is reduced to secondary and marginal subjects. Regardless of whether this is due to the nature of design, the texts being authored by the designer, or the nature of apartment projects (which requires independent research), what stands out is the single-agent and designer-centric discourse, which diverges

from the collaborative nature of design. According to Lawson's model, it should be noted that the prominent presence of the designer in structuring these issues, along with the secondary status of the needs of the legislator, client, and most notably the user, indicates the designer's freedom of action (Fig. 2).

Reflecting on the findings reveals that the domain of factors constructing the design problems of these projects is introduced within internal constraints, and the texts allocate less focus to external constraints. According to Lawson's model, such a situation is again perceived as aligning with individualism and the designer's freedom of action. Furthermore, the findings of the previous sections indicated that the external domain topics (like views and landscape, lighting, macro-land issues, ventilation and climate, along with safety and comfort) either emphasize the individual aspects of the design, or follow the general aspects of collectivism (such as accesses; type and location of paths; setback from the streets; position and layout of the building; integration of external and internal green spaces; harmony with the background color or with the surrounding nature), or clearly aim for the uniqueness and individuality of the design to showcase the building (like the effective presence of the facade; different shape in the facade; uniqueness and singularity or the viewer's sense of solidity). In other words, the discourse of the text in this domain also emphasizes the designer's individualism, emphasizing it while de-emphasizing collectivism or an integrative view. On the other hand, the findings indicate that the texts highlight the role of formal functions, which directly relate to the designer's freedom in structuring the problems. In this component, the discourse of the text de-emphasizes significant functions such as the radical function, which should emphasize aspects of habitation and dwelling. In fact, the reduction in the share of this function in the text indicates a text that can be generalized or presented in other applications, turning the semantic and essential relationship of the text with the topic of habitation into a secondary matter. All these aspects demonstrate that the discourse of the texts of the mentioned projects emphasizes a single-agent, individual, detailed, and formal perspective on housing design and habitation, distancing from a participatory, collective, and radical approach (Fig. 4).

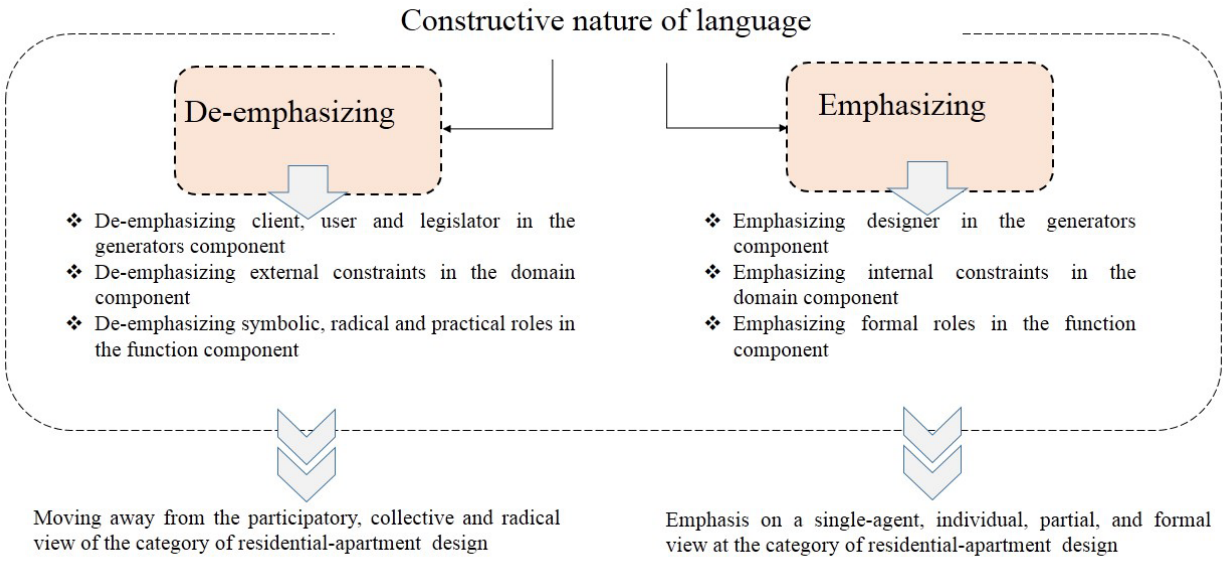

Fig. 4. Emphasizing and de-emphasizing language to create discourse in the winning designs of the Memar Award in the residential-apartment category from 2001 to 2018. Source: Authors.

Conflict of Interest

The authors declare that there is no conflict of interest in conducting this research.

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