ON CRITIQUE OF ARCHITECTURAL IMAGE:
READING JEAN BAUDRILLARD THROUGH JEAN NOUVEL

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ABSTRACT

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The aim of this study is to question the relationality between conception of image, social condition of an era and architecture. With acceptance of a transition to a new kind of relationality in contemporary era, a trialectical analysis is carried on, in order to understand changes in this relationality and its effects on contemporary architecture. Image, mainly depicted as the tool for communication, loses its transcendental and ideal status and degrades to an artificial and tricky state under the contemporary social condition. Likewise, current state of both image and social condition manipulates architecture, architectural production and the position of architect. Therefore, in this study, for understanding the new social condition, it is referred to the world constituted as a system of sign in philosophy of French thinker, Jean Baudrillard which originates from new status of image. For comprehension of contemporary architecture, it is referred to the practice of French architect, Jean Nouvel who features special value to image in his architecture. Finally, for consequences of this collision and effects on architecture, it is referred to the analysis of the book of "The Singular Objects of Architecture" which is composed of dialogues between Jean Baudrillard and Jean Nouvel.

ÖZ

MİMARİ İMGENİN ELEŞTİRİSİ ÜZERİNE:
JEAN NOUVEL ARACILIĞIYLA JEAN BAUDRILLARD'I OKUMAK

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Bu çalışmanın amacı, imgenin kavranışı, bir dönemin sosyal durumu ve mimarlık arasındaki ilişkiselliği sorgulamaktır. Yeni bir tür ilişkiselliğin doğduğu kabulü ile, bu ilişkisellikteki değişiklikleri ve çağdaş mimarlığa etkilerini anlamak amacıyla trialektik bir çözümleme gerçekleştirilmiştir. Genellikle bir iletişim aracı olarak tanımlanmış olan imge, günümüz sosyal durumunun etkisi altında 'ideal ve aşkın' konumundan 'yapay ve hileli' bir konuma düşmüştür. Aynı şekilde, hem imgenin bu durumu hem de sosyal durum, mimarlığı, mimari üretimi ve mimarın konumunu değiştirmiştir. Bu doğrultuda, çalışmada, yeni sosyal durumun anlaşılması için imgeden hareketle işaret sistemi olarak yeni bir dünya kuran Fransız düşünür Jean Baudrillard'ın felsefesine başvurulmuştur. Çağdaş mimarlığın kavranması için mimarlığında imgeye önemli bir yer atfeden Fransız mimar Jean Nouvel'in çalışmalarına başvurulmuştur. Son olarak da, bu çarpışmanın sonuçları ve mimarlığa etkilerinin anlaşılması için Jean Baudrillard ve Jean Nouvel arasındaki diyaloglardan oluşan "The Singular Objects of Architecture" adlı kitabın çözümlemesine başvurulmuştur.

Anahtar kelimeler: imge, temsiliyet, imleme, işaret değeri, tüketim toplumu, nesne, simülasyon, tekillik, yanılsama, Jean Baudrillard, Jean Nouvel

To My Parents and Emre

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If I were asked to characterize the present state of affairs, I would describe it as "after the orgy". The orgy in question was the moment when modernity exploded upon us, the moment of liberation in every sphere. Political liberation, sexual liberation, liberation of the forces of production, liberation of the forces of destruction, women's liberation, children's liberation, liberation of unconscious drives, liberation of art. The assumption of all models of representation, as of all models of anti-representation. This was a total orgy –an orgy of the real, the rational, the sexual, of criticism as of anti-criticism, of development as of the crises of development. We have pursued every avenue in the production and effective overproduction of objects, signs, messages, ideologies and satisfactions. Now everything has been liberated, the chips are down, and we find ourselves faced collectively with the big question: WHAT DO WE DO NOW THE ORGY IS OVER?

<div style="text-align: right">J. Baudrillard, The Transparency of Evil</div>

CHAPTER 1

INTRODUCTION

Figure 1.1 Illustrations of *Tour Phare*, Paris, Jean Nouvel, 2006. Source: official website of Ateliers Jean Nouvel, accessed on 1 December 2010 from www.jeannouvel.com.

In today's Paris skyline, there is only one icon that reaches 300 meters: "Madame Eiffel". Creating a second one is intimidating. But it is a fabulous opportunity to put Paris and its region back on the map of places that are inventing the urban world. Public welfare depends upon it. To this end, the new icon obviously must aim at being just as illustrious as its friend. A tall order! Timid architects, stay away! It is not a time to stop thinking and propose yet another dull office tower! Eiffel spoke about the industrial revolution of the 19th century, about steel, and spidery structures conquering the sky. We speak about the visual revolution of the 21st century – the mythology of seductive images, instantaneous digital pictures, which inform and fascinate us. Peeping Tom, exhibitionist! It is a well-known conceptual game : "I see you - you see me".[1]

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[1] Jean Nouvel, <u>The official website of Ateliers Jean Nouvel</u>, accessed on 1 December 2010 from www.jeannouvel.com

Jean Nouvel, French architect, describes his project of *Tour Phare*, in his ateliers' official website as written above. It was an office tower designed for the international architectural competition in *La Defense* district of Paris, but because of acquiring the second prize it was not built. However, rather than its construction, the formation of the image and assertive message captures the attention of the observer and generates a concern on the relation of illustrative images, discourse and architecture. The form of the projected tower in regular rectangular prism with a huge screen on it implies for nothing other than an ordinary office tower instead of the stolen image of a Far Asian woman from the movie "Blade Runner" in the left illustration (figure 1.1).[2] Despite the image, in the description Nouvel mentions the revolutionary attitude of the building with pretention of being the new symbol of digital revolution in comparison to Eiffel Tower which was the symbol of industrial revolution. However, discrepancy between the visible and the said engenders a pair of questions about this relationality as, how image represents the real? Isn't iconic message required to be compatible with the linguistic message? What is the force or desire behind this pretention? What is attained through this deception?

In light of these questions, this study aims to be a critical inquiry into the role of architectural images in architecture and the social forces, determinations and interplays behind this role. Mainly depicted as the communicative tool of architects, the relationship between architect and image varies according not only to the personal production process but also to the social conditions. Social conditions of an era with reference to a certain mentality, economical model, cultural relations, or technological abilities form a dialectic relation with conceptualization of image, where all these conditions and conception of image militates architecture (architectural judgment, occupation, mode of production, usage and interaction) as well.

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[2] Ridley Scott (Director), <u>Blade Runner</u> (Motion picture), Warner Bros Pictures, USA, 1982

On this account, in this study, primarily it is aimed to re-conceptualize the role of images in the architectural production process based on the assertion of a change in the relation of architect to image with reference to a change in the social conditions in the way of a trialectic analysis. This assumption of a threefold relationality can also be supported by the description of Marshall Berman with reference to Marx. He states that for revolution of production, not only the productive relationships, but also all the social conditions and relationships require to be transformed.[3] For this reason, interrogation of contemporary social condition is inevitable. Subsequently, it is aimed to understand and translate into architecture the thoughts of French philosopher, Jean Baudrillard who is referred for comprehension of changes in social condition which turns out to be denoted as 'a system' in his philosophy, which also provides the 'reading' of him.[4] Eventually and fundamentally, it is aimed to question the position of architect in his/her relation to image under the effects of the mentioned system. Therefore, for illustration and discussion on architect's occasion, the discourse and projects of French architect, Jean Nouvel is incorporated.

In accordance with the aims, in the first main chapter, it inaugurates with condensed and brief information as a preliminary preparation on the story and conception of image and the philosophy of Jean Baudrillard via two separate parts. In the first part, image's journey from being a mental agent to an 'order of signification,' then to an independent and maleficial entity, where it can be

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[3] Marshall Berman, All That is Solid Melts into Air: the Experience of Modernity, Verso, New York, 1983, p. 94

[4] Here, changing of social conditions into a 'system' refers to a rupture in episteme in Foucauldian sense. Episteme is used as a general term that implies for the fundamentals of an era based on formation of all conditions of economical, cultural, political, social, or technological under the effects of systems of thought. When there is a change, especially in the system of thought, all conditions are also transformed. Michel Foucault, The Order of Things: An Archaeology of the Human Sciences, Routledge, London, 2002 (originally published in French in 1966). For this kind of a rupture, Baudrillard firstly uses the term 'social structure' for referring to the contemporary period, when he has a structural point of view in The System of Objects (1968), p. 3. He constitutes the logic of the sign and relationalities in For a Critique of the Political Economy of the Sign (1972). He theorizes the system (of sign) and starts to refer the contemporary condition as a 'system' in Symbolic Exchange and Death (1976). In this sense, when it is referred to a system in this study, it connotes to the system constituted in Baudrillard's philosophy.

summarized as dislocation of image from a transcendental and ideal position to a factitious and impure one, is explained.[5] Afterwards, in the second part, the logic of the system and fundamental terms in philosophy of Baudrillard are discussed. He develops a system, originating from this condition of image and sign that is responsible for creation and manipulation of bonds between humans and things as a cultural agent, and that invades the whole cultural, economical, political, social and intellectual spheres of life that is dominated by signs, images, objects, models and codes, where specifically called as simulation.

In the subsequent chapter, the main body of the work, effects of this system on architecture are aimed to be discussed. Although there are many spatial and architectural consequences also discussed under the debates of late capitalism, consumer culture or information age, main search of this study is especially the position and possibility of reaction of an architect as 'the subject' in this world of simulation dominated by objects-images-signs. For this purpose, I refer to writings of Baudrillard on spatial and architectural realms and analyze his confrontation with architect Jean Nouvel who is a powerful figure of architecture and in quest for the contemporary context of society and technology with reference to image. On this account, the book "The Singular Objects of Architecture" composed of two dialogues between Baudrillard and Nouvel serves as the main source of this analysis and this chapter where it is also supported by other writings, interviews, images, or drawings. Through this text and subsidiary texts, with method of discursive analysis, main intentions of Jean Nouvel and Jean

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[5] Term, 'order of signification' is used in Jean Baudrillard, <u>The Consumer Society: Myths & Structures</u>, Sage Publications, London, 1998 (originally published in French in 1970), pp. 15 and 78. It is used in similar meaning with the 'symbolic order' borrowed from Jacques Lacan as 'a mode of signification'. Jacques Lacan uses the designation for language. Baudrillard extends the term for also consumption. I do not prefer to use 'symbolic order' because of the word 'symbolic' indicates a different meaning from 'sign' in Baudrillard's philosophy. He explains the differential use of the term in a footnote as "The term 'symbol' is here intended in classic semio-linguistic sense of an analogical variant of the sign. In contrast, we will always use the term symbol (the symbolic, symbolic exchange) in opposition to and as a radical alternative to the concept of the sign and of signification." Jean Baudrillard, <u>For a Critique of the Political Economy of the Sign,</u> Telos Press Publishing, 1981 (originally published in French in 1972), p. 149. For further information see Jean Baudrillard, <u>Symbolic Exchange and Death</u>, Sage Publications, London, 1993 (originally published in 1976)

Baudrillard are quested where they can be regarded as representatives, in behalf of the architect and the philosopher and the medium for exchange of thoughts between contemporary philosophy and contemporary architecture which can leads to answers for architecture through an antagonistic struggle by illusion-based architectural production of Jean Nouvel in simulation-based world conception of Baudrillard.

CHAPTER 2

CONCEPTUALIZATION OF IMAGE AND SIMULATION

It can be regarded that, besides image and architect, there is also a dialectical relation between conception of image and social condition. Thereby, in this chapter, before the discussions of dialectic relationality in architecture, the conceptualization of image and its importance will be revealed. The discussions on image will be mainly established through the article of William J. T. Mitchell, "What is an Image?"[6] He, in the article, discusses historical discourses on image and its relationality with other theories as art, language, and the mind with conceptions of social, cultural, and political value in a timeline from the human beings envisioned as created 'in the image and likeness' of their creator to the human beings culminated by the modern science, as 'image-makers' in advertising and propaganda; from a concept of man as an image to man as maker of images. He emphasizes the role of image in this process as;

> Images are not just a particular kind of sign, but something like an actor on the historical stage, a presence, or character endowed with legendary status, a history that parallels and participates in the stories we tell ourselves about our own evolution from creatures 'made in the image' of a creator, to creatures who make themselves and their world in their own image.[7]

All these explanations will be located in and led to the second part of the chapter in conceptualization of the mentioned social system based on the contemporary

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[6] William J.T. Mitchell, "What is an Image?" <u>Iconology: Image, Text, Ideology</u>, The University of Chicago Press, Chicago, 1986, pp. 7-46

[7] Ibid, p. 9

conditions, namely 'simulation' with reference to the philosopher Jean Baudrillard for whom the fundamental conception of man can be defined as transformed from the maker of images to prisoner of images.

2.1. Image and Representation

The first implications of the term, image is diverse and broad which is also resulted with a high number of definitions of the term in dictionaries. In a roughly selection from the "Oxford English Dictionary"[8] this variation extends as:

- An artificial imitation or representation of something; in solid form as in the example of statue or delineated, painted, or produced on a surface as in the example of picture, carving, or portrait.

- The aspect, appearance, or form of someone or something; semblance, likeness.

- A visible appearance; a manifestation of a figure; an apparition.

- A visual representation or counterpart of an object or scene; formed through the interaction of rays of light with a mirror, lens, etc., usually by reflection or refraction

- A physical or digital representation of something, more generally, any picture or graphic (regardless of origin) displayed on a computer monitor, television, etc., or reproduced in printed form.

- A thing or person in which the aspect, form, or character of another is reproduced, an exact likeness, a counterpart, copy.

- A mental representation of something; created not by direct perception but by memory, or imagination as in the example of a mental picture or impression, an idea, or conception or a mental representation due to any of the senses (not only sight) or to organic sensations.

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[8] Oxford English Dictionary, "Image," (Electronic version) accessed on 22 August 2010 from http://dictionary.oed.com

- A concept or impression created in the minds of the public, of a particular person, institution, product.
- A representation of something to the mind by speech or writing; a vivid or graphic description or a simile, metaphor, or other figure of speech that suggests a picture to the mind.
- A thing that stands for or is taken to stand for something else, a symbol, emblem.

Diversity of definitions, referring occasionally to similar meanings and occasionally to contradictory ones stems from a historically and disciplinary sophisticated debates on image from Ancient Greek to present times, from physics to psychology. The word, concurrently substitutes for tangible things as pictures, statues, digital displays, or for intangible things as dreams, ideas, descriptions, and appearances.[9] However, with the implications to reproduction, representation, semblance, likeness, allusion, picture, idea, conception, reflection, projection; it fundamentally refers to a way of connection between the world and the human as a 'window on the world'[10] (or mental space) and has a significant position in the quest for being.

Since from Plato, based on a version of sensation especially the visual one, the act of imagination is regarded as a phase in the process of comprehension where imagination is defined as "the act or power of forming a mental image".[11] While in Plato's philosophy the image constituted by senses obtains validity by the

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[9] William J.T. Mitchell, op. cit., p. 10. He composes a family tree of images with reference to the differentiation of the places the term is used and institutional discourses. He suggests five branches as graphic (with the examples of pictures, statues, designs), optical (with the examples of mirrors, projections), perceptual (with the examples of sense data, 'species', appearances), mental (with the examples of dreams, memories, ideas, fantasmata), and verbal (with the examples of metaphors, descriptions) images. He, starting with referring tangible ones as material images, intangible ones as mental images, searches for the relation and differentiation of both through the article.

[10] Ibid, p. 8. For Renaissance idea of the image as a window on the world, also see Alberto Perez-Gomez, "The Revelation of Order," This is not Architecture: Media Constructions (edited by Kester Rattenbury), London, Routledge, 2002, p. 7

[11] Merriam-Webster, "Imagination," (Electronic version) accessed on 22 August 2010 from www.merriam-webster.com.

'likeness' or 'semblance' to the 'ideas' or 'forms' which are archetypical in the mind, in Aristotle's philosophy image is copied by imprint directly from the sense data where the mind is initially a tabula rasa.[12] According to him, the act of imagination as a faculty of human mind comes after the phase of sensation and before the judgment.[13]

In its relation to things, whether things are assumed to be the images of transcendental formations as in the case of religions and theology, or image is accused for substitution and allusion of a thing with another as in the case of paintings or pictures, the most influential condition of image is the case it is accepted to be (un)mediated copy in the mind of what it represents, where the consequences are emphasized by Mitchell as;

> Mental imagery has been a central feature of theories of the mind at least since Aristotle's De Anima, and it continues to be a cornerstone of psychoanalysis, experimental studies of perception, and popular folk-beliefs about the mind.[14]

This condition of image corresponds to the definition as "replica of an object reflected on the mind which is perceived by senses."[15] This connotes to the assumption of a direct and linear relation of the object to its perception in the mind, of the real to idea (appearance), namely the classical paradigm of representation. This conception of image with reference to its representative quality and its connotations in the perception process was predominant in modern philosophy regarded as eighteenth-century notions of the mind. Following the

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[12] Mitchell, op. cit., p. 5 and 13. Plato, "The Republic," <u>Complete Works</u> (edited by John Cooper), Hackett Publishing Company, Cambridge, 1997

[13] Aristotle, "On the Soul," <u>Complete Works of Aristotle</u> (edited by Jonathan Barnes), Princeton University Press, Princeton, NJ, 1991, Book III, p. 49

[14] Mitchell, op. cit., p. 14

[15] <u>Türk Dil Kurumu, Büyük Türkçe Sözlük</u>. "İmge" (Electronic version) accessed on 1 September 2010 from www.tdk.gov.tr. Translation from Turkish to English is made by the author. The original phrase is "Duyu organlarının dıştan algıladığı bir nesnenin bilince yansıyan benzeri." The definition in <u>The Princeton Encyclopedia of Poetry and Poetics</u> (1965) as "an image is a reproduction in the mind of a sensation produced by a physical perception" also matches the one in tdk.

Cartesian model derived from the philosophy of Descartes, this modern philosophy of mind and epistemology can be mainly based on "Critiques" of Immanuel Kant. According to him, the process of comprehension and understanding, as opposed to Aristotle, are actualized by the faculties of the mind. Knowledge of objects is constructed operationally by the categories of the mind; external things of which the essence or truth is unintelligible, are united by the synthesis of apperception of the manifold of intuitions and concepts (or categories) of the mind and constituted as the knowledge of the objects.[16] These constitutions or objects all we can know –as emphasized in the tenet of Kant as "we cannot know things as they are in themselves because we only know things as they appear to us"[17]- are essentially the representations of the external things (things-in-themselves). Adam Dickerson mentions with reference to Kant as;

> Modification of our sensibility is the only way in which objects are given to us and representations are modifications and determinations of the mind. These internal modifications and determinations are then the immediate objects of awareness.[18]

Thus, this conception situated the representation in a fundamental position in the relation of human with the world, the subject with the object. On one hand, by no means the intelligibility of the real and separation of the mind from any external reality, the mind is locked in itself. On the other, by the undoubted acceptance of universality of this operationality of the mind in each human being and capability of designing the world according to human reason, the mind is exalted. While this was regarded as the construction of the modern 'subject', it was also the emergence of the duality of subject and object. This endowed capacity of the mind was the basis of modern 'individual' constituting the social condition (episteme) of the era in which the human reason and rationality were the essential founders of

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[16] Adam B. Dickerson, <u>Kant on Representation and Objectivity</u>, Cambridge University Press, Cambridge, 2004, p. 156

[17] Andrew Fiala, "Introduction", <u>Critique of Pure Reason</u> (written by Immanuel Kant), Barnes & Noble Books, 2004 (originally published in German in 1781), p. vii

[18] Dickerson, op. cit., p. 6

the order. Moreover, this is evaluated as the excessive rise in human dignity which is called humanism.[19]

Furthermore, in also the controversy of image and language, these eighteenth century notions of the mind indicate a crossroad. Throughout the history, the roles of image and text differ from time to time (at intervals).[20] Mitchell ascribes the dialectic of word and image to "a constant in the fabric of signs that a culture weaves around itself".[21] Sometimes image was "a secondary problem after language" as in the case of modern criticism, or words were regarded as "secondary representations of things, representations of mental images", or both could be regarded as subversive or supplementary. Predominantly, the language was regarded as the substitution of image, while latter refers to a direct representation and natural ability due to its resemblance of the way we 'see', first was regarded as more symbolic, artificial and production of human.[22] However, under the pioneering of Kant in modern condition; the way representations and mental images established connection between things and the external reality in a substitutive manner approximated the way the word signified the things. This substitutive manner refers to the process of 'signification' defined as "the act or process of signifying by signs or other symbolic means."[23] Thereby, this is the point where the notions of representation and signification, imagery and language, images and words correspond and juxtapose. Mainly basing his arguments on Ludwig Wittgenstein and on his efforts for a universal and scientific communication system, Mitchell also unifies both of them in the pot of 'symbolic

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[19] Jean Baudrillard, <u>Simulacra and Simulation</u>, University of Michigan Press, 1994 (originally published in French in 1981), p.133

[20] Mitchell, op. cit., p. 2. He, emphasizing also the importance of inquiry into the relation between image and text for him, states that "the aim of this readings is to show how the notion of imagery serves as a kind of relay connecting theories of art, language, and the mind with conceptions of social, cultural, and political value."

[21] Ibid, p. 43

[22] Ibid.

[23] <u>Merriam-Webster</u>, "Signification", op. cit.

orders'[24] and exemplifies it with the system of hieroglyphs as verbal imagery being simultaneously a language and imagery;

> [T]here was one way of saving hieroglyphs for a modern, enlightened age, and that was to detach them from their association with magic and mystery, and to see them as models for a new, scientific language that would guarantee perfect communication and perspicuous access to objective reality.[25]

This refers to the conception of image or representation accepted as one of the modes of signification as language having the capability of communication which also corresponds to the definition of representation by Baudrillard as it "stems from the principle of the equivalence of the sign and of the real" which is the first and the good phase of the image in the order of appearances.[26]

In the domain of arts and architecture, this capability of communication in modern mentality emerged from and based its techniques to perspective of which the invention and systematization by Alberti is conducted in 1435. In Mitchell's words, the effect of this invention was "to convince an entire civilization that it possessed an infallible method of representation, a system for the automatic and mechanical production of truths about the material and the mental worlds."[27] As in seen, the role of artificial perspective complying with the seventeenth century notions has turned out to be the method of the rational, scientific and objective process of representation. On the one hand, it was regarded as the perfect technique of picturing (the representational) ideas or external space; on the other, as a way of constitution of representations, of especially space, in the process of

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[24] For previous explanation on symbolic order, see note 5, in this study.

[25] Mitchell, op. cit., p. 28

[26] Baudrillard, <u>Simulacra and Simulation</u>, op. cit., p. 6. Baudrillard arrays the successive phases of the image as:
It is the reflection of a profound reality
It masks and denatures a profound reality
It masks the absence of a profound reality
It has no relation to any reality whatsoever: it is its own pure simulacrum.

[27] Mitchell, op. cit., p. 37

understanding in a Cartesian manner. This was a dialectic comprehension of perspective.

This dialectical condition can be assumed to be finally synthesized in the instrumental role of perspective, as in mentioned by Alberto Perez-Gomez, as being "the preferred vehicle for transforming the world into a meaningful human order" (with also the help of descriptive geometry)[28]. He summarizes the situation as; in seventeenth century, the skepticism after the refutation by Galileo of the traditional Aristotelian experience of the world based on pure perception and the continuation of the will to the revelation of a transcendentally ordered cosmos is overcame by perspective in which "this dualistic conception of reality [Cartesian subject and object] made it possible for perspective to become a model of human knowledge, a legitimate and scientific representation of the infinite world."[29] In the domain of architecture, this is manifested as (perspectival, sectional, orthographic) drawings which are just learned after Renaissance and yet used in building practice, became the language of the architectural design and perspective became the mentality and instrument of designing space as a design medium of translation between built environment and architectural ideas. Perez-Gomez underlining this as a revolution that identifies pictures with (mental) images describes in fragments as;

> It was impossible for the Renaissance architect to conceive that the truth of the world could be reduced to its visual representation, a two-dimensional diaphanous section of the pyramid of vision.
>
> The qualitative spatiality of our existence was now identical to the objectified space of perspective, and architecture could be rendered as a picture.[30]

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[28] Perez-Gomez, op. cit., p. 17. He inserts the term 'projection' significantly closer to representation which simultaneously referring to the process of understanding and the perception of space as described by him as "projection as the original site of ontological continuity between universal ideas and specific things" which supports the position of perspective (p. 5).

[29] Ibid, p. 14. The phrase in brackets belongs to the author, received from the previous sentence in the article.

[30] Ibid, pp. 7 and 17

In the relation of image and architects, drawing travelled a long way from understood as a minor part of the practice of architecture by Vitruvius to the conception of the embodiment of architectural ideas by Alberti.[31] Afterwards, representational quality of images created by architects for their projects exhibited a long-term continuity, also become the medium for studying design process as Mark Hewitt suggested. He, emphasizing the importance of studying relationships between representation, conception and perception for learning intellectual history of architecture, describes the enthusiasm of architectural historians after World War II to drawings as:

> They treat the representation as an artifact with intrinsic characteristics (medium, type, style) and specific meanings (iconography), which conveys information about the primary object which it depicts (the building itself).[32]

Confidence in signification either in the way of language or imagery as modes of communication, however, began to be lost in the twentieth century, especially after 1950s. The doubtless acceptance of universality in Kant abandons its throne to suspicion. Especially, in signification process, structuralist attempt was effective in terms of deterministic character of hidden relations of a structure and the invalidity of the direct relation between things and their signs. Prelude of this process is the suspicion of Ferdinand de Saussure, to the necessary relation (connection) between the sign and the thing; realizing the unity of signifier and signified is constructed through the differences in a web of structural relationships.[33] Consequently, the representative relation constructed by mind between system of signs and things is eliminated where the relationality occurs in

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[31] Alberto Perez-Gomez, 'Architecture as Drawing', Journal of Architectural Education, vol. 36, 1982, p. 2

[32] Mark Hewitt, "Representational Forms and Modes of Conception: An Approach to the History of Architectural Drawing," Journal of Architectural Education, Vol. 39, No. 2, Winter, 1985, p. 3

[33] Here, the assumption is based on the courses of Ferdinand de Saussure. There can be referred to example phrases as "In a given language, all the words which express neighboring ideas help define one another's meaning" and "…value is determined solely by relations and differences with other signs in the language…" Ferdinand de Saussure, Course in General Linguistics, (3rd edition) Open Court Publishing, 1986, (originally published in French in 1916) pp. 114 and 116

an arbitrary mechanism and out of the consciousness of human which means the throne of human reason and 'the Subject' is also demolished. Meanwhile, in imagery it obtains its best expression in Gombrich's statement as "there is no vision without purpose, innocent eye is blind"[34], in language or textuality it is expressed in the twist of Derrida reinstating the ancient figure of world as a text, "since the author of this text is no longer with us, or has lost his authority, there is no foundation for the sign, no way of stopping the endless chain of signification"[35] Additionally, the semiology studies of Roland Barthes, in which the relations of signs in each system of signification are interrogated, displayed how the message independent from the sender proceeds to evolve into distinctive directions and how these affect the social and cultural spheres in lives of people.[36] In fact, these debates resulted with disconnection of object and its image (representation) and the effect of this evaluation starting from linguistics dispersed through social sciences, political economy and the current social condition where Mitchell describes the situation as;

> Language and Imagery are no longer what they promised to be for critics and philosophers of the Enlightenment –perfect, transparent media through which reality may be represented to the understanding. For modern criticism, language and imagery have become enigmas, problems to be explained, prison-houses which lock the understanding away from the world. The commonplace of modern studies on images, in fact is that they must be understood as a kind of language; instead of providing a transparent window on the world, images are now regarded as the sort of sign that presents a deceptive appearance of naturalness and transparence

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[34] Mitchell, op. cit., p. 38. Gombrich's original statement can be retrieved as; "The problem of what constitutes a representation, however, has always been acute because what we see is not what is out there. The reason is that our visual image of an object is the result of processing by our nervous system and our cognitive apparatus, which contains rules for making sense of the world about us. In art, it is said that there is no 'innocent eye'." Ernst H. Gombrich, <u>Art and Illusion: A Study in the Psychology of Pictorial Representation</u>, Phaidon Press, Oxford, 1994 (in its original language 1977), p.14

[35] Ibid, p. 29

[36] Some of Roland Barthes' multi-disciplinary works can be enumerated as <u>Writing Degree Zero</u> (1968), <u>Mythologies</u> (1972), <u>Camera Lucida: Reflections on Photography</u> (1981), <u>The Fashion System</u> (1983). In this study, for semiology of image I will benefit from his essay "Rhetoric of the Image" in Roland Barthes, <u>Image, Music, Text</u>, Hill and Wang, New York, 1977 (originally published in French in 1977)

concealing an opaque, distorting, arbitrary mechanism of representation,
a process of ideological mystification.[37]

In the domain of social and cultural field, these studies of the hidden structure begins with Claude Levi-Strauss' anthropological studies in relations of ancient and savage societies, continues with Jacques Lacan's psychoanalytical studies in the unconscious structure of human in its relations with 'the other', summits Lacanian analysis of Marx and social life in studies of Louis Althusser. Furthermore, in conceptualization of the social condition, it is fully expressed and examined in the theory of French philosopher, Jean Baudrillard.[38]

2.2. Understanding the Philosophy of Jean Baudrillard

The 'person' as absolute value, with its indestructible features and specific force, forged by the whole of the Western tradition as the organizing myth of the Subject –the person with its passions, its will, its character (or banality)- is absent, dead, swept out of our functional universe. And it is this absent person, this lost instance which is going to reconstitute itself in abstracto, by force of signs, in the expanded range of differences, in the Mercedes, in the little light tint, in a thousand other signs, incorporated and arrayed to re-create a synthetic individuality and, at bottom, to shine forth in the most total anonymity, since difference is by definition that which has no name.[39]

The philosophy of Baudrillard, which also stems from the quest of 'the thing' and its relation with human extends to the all spheres of everyday life and differentiates in a way to the critique of socio-cultural condition especially of the second half of the twentieth century (capitalism). With reference to his routes to Barthes, Baudrillard proposes a kind of relationality that ambiguous representationality or signification concludes with a permanent rupture in the

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[37] Mitchell, op. cit., p. 8

[38] Besides, there can be mentioned many other names as Walter Benjamin, Michel Foucault, Henri Lefebvre, Theodor Adorno, Marshall McLuhan, Guy Debord who studies on cultural shifts and contemporary social structure of whom the studies are also effective in Baudrillard's philosophy.

[39] Baudrillard, The Consumer Society: Myths & Structures, op. cit., p. 88

relations of human with things, human with human, and human with signs. However, there is an essential addition of Baudrillard to theory as combination of sociology of the modern era especially in reference to Emile Durkheim and political economy of Marx with structural and semiological theories. Concisely, this implementation enables to link the debates of object and product, economics of productivist society and cultures of productivist/consumerist society, use-value/exchange value and sign-value. In this part of this study, hence, for understanding the philosophy of Baudrillard, for the assessment of its relationality with space, architecture and architectural image, main concepts and historical conceptualization of pre-modern, modern, and post-modern in Baudrillard's terms will be briefly discussed.

According to Baudrillard, modern era was the era of transition from pre-modern societies structured by symbolic exchange to modern societies structured by production.[40] Detached object, on the other side of the coin, gained status in the new realm of 'value' which is directed by money and market economy. Best and Kellner describes the valuation with reference to Baudrillard as:

> Value emerges only with capitalism which distinguishes between use value and exchange value in its system of political economy. This system constitutes a fundamental rupture with the complex systems of symbolic exchange and inaugurates an exchange of goods according to the laws of the market, governed by quantitative measures of exchange.[41]

This evaluation of Baudrillard implies the collateral relation of modern society and capitalism, rationalization and objectification. However, Baudrillard's contribution to the theory emanates at this point from valuation system of political economy. He suggests, besides use value and exchange value conceptualized by Karl Marx, sign value which is the value that commodities have "by the way that

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[40] Steven Best and Douglas Kellner, "Baudrillard en route to Postmodernity," <u>Postmodern Theory: Critical Interrogations</u>, Macmillan, 1991, p. 114 Issues of value and its political economy is discussed widely in Jean Baudrillard's <u>For a Critique of the Political Economy of the Sign</u> (1972), <u>Mirror of Production </u>(1975), <u>Symbolic Exchange and Death</u> (1993)

[41] Ibid.

they confer prestige and signify social status and power."[42] It is based on signs as codes which are not internal to objects but are the means of differential logic of the relationality of society and objects. Mike Gane describes sign-value as:

> Baudrillard presents the thesis that in order to grasp the nature of modern capitalism it must be thought of not as a mode of production but as a code dominated by the 'structural law of value.' This term is obviously developed from Marx's own law of value, but here it detaches itself from economics and becomes a mechanism which invades all cultural spheres. In other words all spheres can be analysed as the process of the political economy of the sign.[43]

Baudrillard, also explains in his words as;

> [...] outside the field of its objective function, where it is irreplaceable, outside the field of its denotation, the object becomes substitutable in a more or less unlimited way within the field of connotations, where it assumes sign-value.[44]

This is the point where Baudrillard synthesizes political economy of Marx with semiology which refers to the mentioned relationality of conception of image and the mentioned social system of the era. In this context, in societies structured by production or namely the modern societies, signification develops according to the 'symbolic orders' where it is still regarded as a process of representation.[45]

According to Baudrillard, this doubt to signs is interrelated to the formation of consumer society in which the sign system of objects is arranged according to the sustainability of capitalist mode of production. This formation begins with transformation of 'product' into 'object', which is explained in Baudrillard's words as:

> Not all cultures produce objects: the concept is peculiar to ours, born of the industrial revolution. Yet even industrial society knows only the product, not the object. The object only begins truly to exist at the time of

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[42] Ibid.

[43] Mike Gane, "Introduction," Symbolic Exchange and Death, op. cit., p. xi

[44] Baudrillard, The Consumer Society: Myths & Structures, op. cit., p. 77

[45] For previous explanation on symbolic order, see note 5, in this study.

its formal liberation as a sign function, and this liberation only results from the mutation of this properly industrial society into what could be called techno-culture from the passage out of a metallurgic into a semiurgic society. That is to say, the object only appears when the problem of its finality of meaning, of its status as message and as sign (of its mode of signification, of communication and of sign exchange) begins to be posed beyond its status as product and as commodity (beyond the mode of production, of circulation and of economic exchange).[46]

In productivist logic, for the sustainability of continuous production, consumption reveals as the supplement factor. For the sake of increasing consumption, an affective demand is created by the arrangement of sign values of objects. Disconnection of signs from objects enables manipulation of images according to the consumption with creating its own tools as media, advertisements, brands, marketing and mass communication. In addition to the tools, the occupational structures are adapted and branched according to this manipulation by creating white-collar workers in sectors of marketing, advertising, finance, banking, insurance or media where its social impacts are also studied by many thinkers. For instance, David Harvey describes the labourers in this way as "working for instead of producing goods, producing events -such as spectacles."[47] Adding, as one of these means of consumption John Berger describes the position of advertising in consumer society as;

> Publicity has another social function. The fact that this function has not been planned as a purpose by those who make and use publicity in no way lessens its significance. Publicity turns consumption into a substitute for democracy. The choice of what one eats (or wears or drives) takes the place of significant political choice. Publicity helps to mask and compensate for all that is undemocratic within society. And it also masks what is happening in the rest of the world.[48]

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[46] Baudrillard, <u>For a Critique of the Political Economy of the Sign,</u> op. cit., p. 185. Baudrillard associates the emergence of the semiurgic society with Bauhaus as "It is the Bauhaus that institutes this universal semantization of the environment in which everything becomes the object of a calculus of function and of signification."

[47] David Harvey, <u>The Condition of Postmodernity</u>, Basil Blackwell, Cambridge, 1989, p.157

[48] John Berger, <u>The Ways of Seeing</u>, British Broadcasting Corporation and Penguin Books, 1972, p. 149

Beyond economics, Baudrillard diagnoses the invasion of all cultural spheres by 'the political economy of the sign'. He conceptualizes the process of creation of masses dominated by 'the system of objects' with destruction of identities and society by an abstract order of valuation and describes as:

> […] goods and objects form a global, arbitrary, coherent system of signs, a cultural system which, for the contingent world of needs and enjoyment, for the natural and biological order, substitutes a social order of values and classification.[49]

He conceptualizes the contemporary social system as transition to simulation where the models, signs and codes of objects replace the real with virtual, meaning with simulacra, knowledge with entertainment, progression with implosion and society with masses. Defined by Baudrillard as "simulation is the generation by models of a real without origin or reality: a hyperreal,"[50] Best and Kellner describes the main feature of the era with reference to Baudrillard as:

> We are now, Baudrillard claims, in a new era of simulation in which computerization, information processing, media, cybernetic control systems, and the organization of society according to simulation codes and models replace production as the organizing principle of society. If modernity is the era of production controlled by the industrial bourgeoisie, the postmodern era of simulations by contrast is an era of information and signs governed by models, codes, and cybernetics.[51]

According to Baudrillard, in simulation, culture, class or status of 'subjects', in the meaning of social differentiation, are determined by not only the objects but even disconnected images of objects in an infinite possibility of manipulation, in contrast to the conscious individuals in a constitutive character of modern society. Image, as in mentioned relationality with social system, according to Baudrillard, from now on have the deterministic role in the system. Rather than subsidiary position to the object as being the representation of its essence or truth, subjects

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[49] Baudrillard, The Consumer Society: Myths & Structures, op. cit., p.79

[50] Baudrillard, Simulacra and Simulation, op. cit, p.1

[51] Best and Kellner, op. cit., p. 118

and objects are now generated by images.[52] From being a communicative tool, this is the way of image to be the tool (means) of consumption as mentioned;

> We have arrived at a paradox regarding the image, our images, those which unfurl upon and invade our daily life –images whose proliferation, it should be noted, is potentially infinite, whereas the extension of meaning is always limited precisely by its end, by its finality: from the fact the images ultimately have no finality and proceed by total contiguity, infinitely multiplying themselves according to an irresistible epidemic process which no one today can control, our world has become truly infinite, or rather exponential by means of images. It is caught up in a mad pursuit of images, in an ever greater fascination which is only accentuated by video and digital images. We have thus come to the paradox that these images describe the equal impossibility of the real and of the imaginary.[53]

This conception of image, beyond misleading or masking phases in the order of appearance of Baudrillard, corresponds with the fourth phase as being in the order of simulation which is described as "it has no relation to any reality whatsoever: it is its own pure simulacrum."[54] He points out this relationality of image with system as:

> It can no longer be a question of expression or representation, but only of the simulation of an ever inexpressible and unexpressed social.[55]

Especially, with emphasizing the irreversibility of the process and indicating the end points of many concepts, Baudrillard suggests, rather than the empty effort of intervention and reaction, "going further, too far in the same direction – destruction of meaning through simulation, hypersimulation, hypertelie by denying its own end through hyperfinality."[56] This is the point where Baudrillard

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[52] Baudrillard, The Consumer Society: Myths & Structures, op. cit., p. 115

[53] Jean Baudrillard, "The Evil Demon of Images," The Jean Baudrillard Reader (edited by Steve Redhead), Edinburg University Press, 2008, p. 95. The article is written after a lecture at the University of Sydney in Australia in 1984.

[54] Baudrillard, Simulacra and Simulation, op. cit., p. 6

[55] Jean Baudrillard, In the Shadow of the Silent Majorities, Semiotext(e), 2007 (originally published in French in 1982), p. 48

[56] Baudrillard, Simulacra and Simulation, op. cit., p. 161

is regarded as nihilist but justified each time by the increase of conquest of simulation by media, brands and fetishes after each type of reactions. Thus the concepts of seduction, radicality, nothingness, singularity, disappearance, or duality reveal as the singular accelerators in the way he suggests.[57] He describes his position as;

> If it is nihilistic to privilege this point of inertia and the analysis of this irreversibility of systems up to the point of no return, then I am a nihilist. If it is nihilistic to be obsessed by the mode of disappearance, and no longer by the mode of production, then I am a nihilist. Disappearance, aphanisis, implosion, Fury of Verschwindens. Transpolitics is the elective sphere of the mode of disappearance (of the real, of meaning, of the stage, of history, of the social, of the individual).[58]

This condition is responded with the reactions under a varied titles as 68-May movements, culture industry, late capitalism, postmodernism or post-structuralism, however, Baudrillard's position reveals as the most irritant one which is regarded by many as nostalgic or so nihilistic.

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[57] These concepts are going to be discussed on Chapter 3.

[58] Baudrillard, Simulacra and Simulation, op. cit., p. 162

CHAPTER 3

ARCHITECTURE IN SIMULATION AND SINGULARITY

In correlation of image, social condition and architecture, the relationality of image and social condition is conceptualized in the previous chapter. It is tried to reveal how the conception of image is bounded with the main debates of social thought and mentality (or episteme). Especially in the late twentieth-century, this intricate relationality of image, sign and social life which was affective in each type of field is explained with reference to the philosophy of Jean Baudrillard. It can be inevitably predicted that this condition, which affected all the cultural, social and economical spheres, modified our spatial organizations, the production process of architecture and relationship between image and architecture. Therefore, translation of it into architecture remains as one of the fundamental questions of this study. For this reason, I will briefly discuss from the first order some influences on architecture with regard to image and simulation.

Traces of the mentioned system in architecture are discussed frequently and still can be discussed with reference to the everyday life's spatial and virtual dimensions mainly under the debates of consumer culture, late capitalism, or information age. Besides, it is explicitly noticeable in spatial organizations of our cities and its effects on occupational structure of architecture. Prima Facie, spatial examples can vary as consistently sprout of shopping malls, globally erection of office towers, pompous hotels as touristic wonderlands, amusement parks, architectural showrooms as expositions, spread of billboards or screens on facades, dissemination of transportation networks, and enormous construction spans from Las Vegas to New York, from Tokyo to Shangai, from Johannesburg to Dubai, from Antalya to Istanbul.

Techno-culture or information technologies culminate also special type of interaction between real and virtual space in everyday life. Increase of the time interval spent in front of computers or televisions and agents to provide this increase as computer programs, World Wide Web or "culture industry", and quick accessibility of information or people cherishes virtuality in the world of simulation. In this virtual dimension, architecture and architectural market, being in a reciprocal relationship with the sectors of media, advertising or marketing, adapts itself through the operations on images where the image has a significant position in the mentioned relationality of system and architecture. While many architects became image-makers "working for instead of producing goods, producing events,"[59] image itself reveals as 'product' for consumption in the architectural market. It not only controls and orientates the consumer but also provides a rapid production of architecture and rapid consumption of space. This results with rather than social production of space, non-social consumption of space.

All these stereotypes can be multiplied and analyzed with reference to the forms of both political economy and political economy of the sign, and discussions can be supported in a various ways with regard to academical references from architectural theory. For instance, in Perez-Gomez's words, the ambiguous situation, on the trail of rationalization and perspectivism, is described as;

> The tyranny of computer graphics is even more systematic than any other tool of representation in its rigorous establishment of a homogeneous space and its inability to combine different structures of reference. It is, of course, conceivable that the machine would transcend its binary logic and became a tool for a poetic disclosure in the realm of architecture. The issue –perhaps the hope- in our post-historical, post-literate culture is to avoid delusion through electronic media and simulation, pitfalls of further reductive, non-participatory representation. Conceivably, as a tool of representation, the computer may have the potential to heat towards absolute fluidity or toward further fixation and reduction. The latter is the unfortunate result of the implementation of the technological will to

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[59] David Harvey, The Condition of Postmodernity, Basil Blackwell, Cambridge, 1989, p.157. For the use of same quotation in previous part, see note 47, in this study.

power –control and domination. The fact is that the result of computer applications in architecture (whether merely graphic or, more recently, motivated by a desire to extrapolate 'complex natural orders' to practice), remain generally disappointing.[60]

Moreover, with reference to the same key terms, effects on the culture and occupational structure of architecture are described in Kester Rattenbury's words as:

> This is not architecture. Or at least, this is not the same as the substance of architecture itself as it is usually understood. But even in the most physical understanding of architecture, the media that describe it shape what we understand it to be, and the way we design and built it. This constructed representation defines what we consider good, what we consider fashionable, what we consider popular. At a simple level, it is the terms through which architects select what to represent and to privilege. At several more complex levels, it affects how we interpret and value architecture. At the level of discussion, publication and reference, representation arguably surpasses the architecture itself.[61]

These statements mainly on architectural image and representation imply a collateral relation of architecture to consumer society or late capitalism under the logic of playful orientation of sign-value systems. It can be proper to confess the superposition of architecture as a discipline with capitalism where the analysis of the situation of architecture can be carried out in variable manners, and for understanding the situation variable questions can be asked. How did the production and consumption process of architecture is effected by the new economic and cultural system? Aren't there any possibilities of representing the architectural 'idea' directly or are all the attempts of transference manipulated? Did architecture also create its own sign-value systems? Does the image familiar to architects have a similar role in architecture? Images entered the market as commodities but how did this affect the architectural occupation? What is the position and power of images in the process of sign-valuation? Are there any possible singular events or possibility of reaction in architecture having the

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[60] Perez-Gomez, This is not Architecture: Media Constructions, op. cit., p. 20-22

[61] Kester Rattenbury, "Introduction", This is not Architecture: Media Constructions, op. cit., p.xxii

potential of intimidating the system? Searching for answers for these questions leads to search for the political economy of the architectural image as in the way recommended by Güven Arif Sargın with reference to Baudrillard as:

> In the era of late-capitalism, material and/or discursive intensity of power started to reconstruct itself through not the things having the absolute truth but the 'things' replaced the truth. This orients a virtual discipline and intensity; therefore, working for the analysis of power and relations of power in the sign systems becomes inevitable.[62]

Even though, as mentioned before, the traces in everyday life and spatial medium can be multiplied and macro-micro relations can be analyzed, in this study, my aim is to search for the condition of the architect and limits of resistance and complicity of an architect especially a 'powerful' figure in architecture. What is the position and power of 'the Architect' as a subject in the world of simulation dominated by objects-images-signs? I will try to uncover the power relations, constraints and possibilities, rebellions and cooperations, controllable or unavoidable situations, exceptions or radicalities of architect and/or architectures with regard to system. For this reason, a dual interrogation will be carried on. Primarily, I will search for the answers of architecture in Baudrillard's statements as the master of the logics of this system. Then, it is inevitable to embody and interrogate these thoughts in the existing situation especially in the architecture of a 'powerful' architect. For this aim, I will base my arguments on the case of Jean Nouvel and his architecture. In this choice, besides Nouvel being one of the best known international architects of France, got awarded for many times as an international celebrity of architecture and built many projects around the world which makes him 'powerful' enough, it is important that he has developed his intellectuality in French tradition and is aware of the debates of post-structuralism. Additionally, he features special value to 'image' in his architecture and more

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[62] Güven Arif Sargın, "Aklın Bir Anlık Durgunluğu," <u>Mimarlık ve Sanallık: Çağdaş Mimarlık Sorunları Dizisi 1</u>, Boyut Yayınları, İstanbul, 2002, p. 13 Translation into English is made by the author. The original phrase is "Geç-kapitalist dönemde, gücün maddesel ve/veya söylemsel şiddeti, salt gerçekliği olan şeylerde değil, gerçekliğin yerine geçen "şeylerde" yeniden kendisini kurmaya başlamıştır. Bu, sanal bir disiplini ve şiddeti yönlendirmektedir; dolayısıyla, işaret sistemlerinde var olan, güç ve güç ilişkilerini çözümlemeye çalışmak kaçınılmaz olacaktır."

importantly he appears to be in quest for his relation to system and 'image'.[63] On that account, the book composed of two interviews between Baudrillard and Nouvel, "The Singular Objects of Architecture," should be the primary material for excavation into the situation of architect and architecture.[64] In this sense, I will start by analysis of the discussions in the book mentioned. In required cases it will be supported by other writings, references, interviews of Baudrillard and texts, images, drawings, projects, explanations of Nouvel, besides the external references, interpretations and even the 'absents' in narrations as a process of decoding or decrypting the denoted, connoted, deflected messages. Furthermore, I will refer to selected works of Nouvel for observing their confrontation and juxtaposition with previous discussions where the method will be helpful to illustrate and illuminate the compatibility of image and text, theory and practice, said and done. In this study, in this sense, it is important not only to understand philosophy of Baudrillard and architecture of Nouvel, but also to understand their effects on architecture and to search for answers and clues for architecture and space.

3.1. Introduction to "The Singular Objects of Architecture"

The book "The Singular Objects of Architecture," translated from French by Robert Bonono is originally edited from two separate dialogues between Jean Baudrillard and Jean Nouvel in the conference of "Urban Passages" organized by University of Paris VI and La Villette School of Architecture in Paris through 1997 and 1998 as a meeting between architects and philosophers involving six couples.[65] Resulting with a long-term association and influence between Baudrillard and Nouvel as one of the couples of this conference, these dialogues

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[63] In their relation to image and system, aims of Zaha Hadid, Frank Gehry, Peter Eisanmann, Bernard Tschumi, or Rem Koolhaas would be more precise to define, however in the case of Jean Nouvel his quest renders his position worth to question.

[64] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit.

[65] Ibid, p. xv

create a medium for exchange of thoughts between contemporary philosophy and contemporary architecture. In spite of Baudrillard's confession of being inexperienced in the field of architecture which sometimes results with absence and avoidance of his provocative language, Nouvel's different intellectual sources of reference mainly as Gilles Deleuze or Paul Virilio[66] which forced him to a pre-study and prepared questions for Baudrillard,[67] and the book's incompletion or complication supposedly or not in the process of editing or translation which results with "forcing the reader to a painful awareness of being on the outside"[68]; this book provides significant fragments about the problems and possibilities of the presence of architecture in this object/sign/image-oriented world of simulation. Although the fluency of discussions and relevance of partitions seem problematic, it springs in a deeper decoding that many concepts and examples refer to previous or up-to-date discussions of both Baudrillard and Nouvel. Even misdescriptions and divergence of opinions refer to initial states of partakers. For instance, Baudrillard's declaration of his lack of knowledge on architecture, actually, refers to his absence of practice in architecture, otherwise he frequently benefits from significative qualities of some specific architectural objects (works) and spatial modes of existence in his theorization of the world of simulation with reference to his other conceptions on art, culture, or media. This situation is described in Mimi Yiu's words as; "For Baudrillard, however, architecture remains primarily a vehicle for talking about spatial politics and the postmodern dissolution of stable, material objects."[69] On the other hand, Nouvel being primarily a practitioner of architecture interprets the discussions on the basis of his repertoire, usually from a more disciplinary window of architecture. This

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[66] Nouvel mentions the names of Paul Virilio, Gilles Deleuze, Michel Foucault and Jean Baudrillard for his intellectual background with respect in his acceptance speech of Pritzker Prize. Jean Nouvel, "The Pritzker Architecture Prize Acceptance Speech," 2008, accessed on 1 December 2010 from http://www.pritzkerprize.com/laureates/2008

[67] Ibid, p. 5

[68] Mimi Yiu, "Virtually Transparent Structures" (Review of the book The Singular Objects of Architecture), Postmodern Culture (Electronic version), Vol. 13, no. 3, 2003, accessed on 1 November 2010 from http://pmc.iath.virginia.edu/issue.503/13.3yiu.html

[69] Ibid.

sometimes results with "slippages of perspective between the architect and the philosopher"[70]. However, this condition engenders an imperfect communication which results with not only diversions in the explanations but also revelation of main intentions and considerations. Therefore, to understand and conclude with a definite comprehension of the dialogues, it is required that, all the realized blanks will be filled, implications will be uncovered, intentions will be clarified, 'absents' will be exhumed in the manner of discursive analysis.

The book, in concurrence with the quest of this study, is centered on the theme of the position of architecture in the system. In a roughly glance, in this book, Baudrillard and Nouvel mainly discuss the potentialities and constraints of architecture as an autonomous discipline, the role and abilities of an architect, and the relationality between architect and his/her architecture. Adding, they especially search for the possibilities of 'singularity' or leakage in the system by means of architectural objects. What architecture can do, or what architecture cannot do. Besides the question of what architect can do, or what architect cannot do. In this sense, Baudrillard activates the discussion with the question of "Is there such a thing as architectural truth?" which surrogates the concern of "some supra-sensible destination [intended purpose] for architecture and space".[71] Here, truth is not used in the sense of revelation of the world but in the sense of architecture's position to reality or truth of the world as its peculiar posture and 'involuntary radical'[72] contribution which surpasses the planned goals. Moreover, this purpose or destination do not refer to social, artistic or technical proposals or missions of

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[70] Michael Hays, "Introduction," <u>The Singular Objects of Architecture,</u> op. cit., p. xi

[71] Ibid, <u>The Singular Objects of Architecture,</u> p. 3. The question is replicated with the terms in brackets in place of 'destination' in the essay of "Truth or Radicality? The Future of Architecture," p. 173. This essay, published originally in architecture magazine Blueprint in 1999, is republished in the book; Jean Baudrillard, <u>The Jean Baudrillard Reader</u> (edited by Steve Redhead), Columbia University Press, 2008, pp. 171-185. It is explained in the preface that, this essay is "made up of translated pieces from Baudrillard's part of the conversation with Nouvel" (p. 171). However, in some points, there are differences in translation and inconsistencies of the speaker which was remarked as Nouvel in "The Singular of Objects of Architecture," but written in Baudrillard's words in "Truth or Radicality? The Future of Architecture". Therefore, it is predicted that this is a rewritten essay by Baudrillard. Nevertheless, in this study, two of the sources will be considered respectively.

[72] Ibid, <u>The Singular Objects of Architecture</u>, p. 37

the discipline as a defined medium, but to the concern of its reactions to repercussions resulting from interaction between architect, architecture and user – as in the case of sender, message and receiver- as a seductive object. This concern is involved more clearly in the questions of Baudrillard as:

> […] Does architecture exist beyond this limit of the real? ...Did they anticipate our present? Does that mean that architecture is not part of reality but part of the fiction of a society, an anticipatory illusion? Or does architecture simply translate what is already there?[73]

That is to say, this is the question of architecture whether it is the reflection of existing conditions which is reflected in Hays' words as "architecture as one of culture's primary representational systems"[74] as a mode of representation, or it is preservative and obsessed with its past which is the 'embalmed' or frozen state as a mode of nostalgia, or it is very enthusiastic about 'change' and forerunner of future conditions as a mode of anticipation, or it is just an economical act in the mode of production/consumption, or finally it has the ability to protrude from the limits. Briefly, this is the question of architecture or architect in relation to the system in the form of domination, subordination, interaction or transcendence. However, this is not a single-track question, which also refers to many main debates in architectural theory. Consequently, all these forms are mentioned and discussed at all points piecemeal in the book as a quick reading of system in spatial and architectural dimensions with reference to the inevitable essence of architecture. It simultaneously involves the discussions on architecture's problems as constraints and limits, and architecture's potentialities as challenges and pursuits (singularities) in consideration of suggestions and exceptions of both Nouvel and Baudrillard, with also agreements and oppositions of each side. Whether they are in a disordered manner as a flow of speech in the dialogues, in this study, they will be rearranged according to determined and simplified topics respectively as constraints, proposals (singularity), and decipherment of main thoughts by discrepancies.

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[73] Ibid, p. 4

[74] Ibid, "Introduction", p. x

3.2. Constraints in Architecture

In diagnosis of the fundamental constraints of architecture mainly discussed in the book, it is revealed that they are about Architecture and built-surroundings both in the senses of practical problems resulting from architecture itself and the social, economic and cultural manipulations of the era, of so called simulation. For instance, some can be enumerated as increasingly repetitive nature and rapid agglomeration in a stereotypical manner of buildings, hegemony of culture and the process of generalized aestheticization, absolute virtualization of the world, and the architect's position squeezed between these conditions and requisites of design.

3.2.1. Repetition

Initially, there is a consensus on problematic conditions of the existing built-environment. In the book, this is widely expressed by Nouvel as a practitioner of architecture of which the traces can also be followed through the quite early writings of him. He explains his displeasure of 'repetitive', 'senseless' and 'meaningless' environments in an essay as;

> Architecture today is still the art of choosing the formal vocabulary of one building in a thousand. It could collapse tomorrow without making many people cry. With few exceptions, architecture is sad, monotonous, and unsurprising. […] The city suffocates, grows fat and flabby in the so-called peripheral zones. The circulation is poor. The bad cells are spreading. The heart is ill. The limbs are tingling.[75]

This pejorative description of the existing spatiality is though inexplicable by a single reason, Nouvel associates it with a particular rupture in twentieth century which is mainly derived from rapid demographical changes in urban population and rapid process of globalization. It not only distinguishes this period from the

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[75] Jean Nouvel, "Doctrines and Uncertainties Questions for Contemporary Architecture; Lectures at the Centre Pompidou," Perspecta, Vol. 28, 1997, p. 53

previous in characteristics of spatial mentality but also obligates an interrogation of methods in architecture. Architecture used to have pre-determined instructions for building dating from Vitruvius. These are denominated as 'recipes' by Nouvel.[76] In this respect, according to him, the method of production of recipes before-and-after twentieth century differs, simultaneously each referring to the separate constraints defined in this part with reference to the book as contradistinction between old and new; like congestion in conventional techniques of building in Europe and new dictates of 'international style,' modernism.[77] However both methods of recipes and any trial of imposed rules were insufficient in terms of preventing "the saturation of space by an architecture of (both useful and useless) functions"[78] resulting in "banality, mindless repetition and autism"[79] in architecture. Thereto, agreement of Baudrillard can be understood in his words as:

> The tragedy of contemporary architecture is this endless cloning of the same type of living space the world over, as a function of parameters of functionality, or the cloning of a certain type of typical or picturesque architecture. The end result is an (architectural) object which not only fails to reach beyond its own project, but fails even to reach beyond its own programme."[80]

Although, this proliferation and repetition of buildings through the world can mainly be related with economical facts such as obtaining surplus or profit, or fulfillment of 'needs' of post-war or migration-to-city conditions as the effect of

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[76] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 17

[77] Nouvel uses the term 'international style' and explains its homogenization effects in an interview as; "When I began to study architecture in the '60s, I was shocked because I saw a lot of buildings that were similar all around the world, in the international style [modernism]. They were not linked to the different cities or to different geographic climates. So very early I had a strong idea about the relationship between architecture and the situation of the architecture. With the evolution of the world in the last 40 years, I think it's worse, worse and worse. When you go around the world, all the cities are the same." Cathleen McGuigan, "Building Moments" (Interview with Jean Nouvel), Newsweek International, vol. 151, no. 14, April 2008. Brackets are used by McGuigan.

[78] Baudrillard, "Truth or Radicality? The Future of Architecture," op. cit., p. 175

[79] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 75

[80] Baudrillard, "Truth or Radicality? The Future of Architecture," op. cit., p. 183

political economy[81], for either Nouvel or Baudrillard this is a socio-cultural situation resulting from preceding events and monitoring subsequent conditions. Accordingly, Nouvel assigns functionalism in terms of modern and modernist attitudes in architecture to be one of the main reasons of us being surrounded by this accidental architecture which "lacks any sense of aesthetic intentionality".[82] Adding that, this is not only a phenomenon of architecture, but also a general one as the 'value of functionalism'. This reference directly connects the argument to the theorization of political economy of the sign in Baudrillard's philosophy.[83] As mentioned before, according to Baudrillard, functionality is rooted in the features as utility and use-value of objects. In the industrial society, benefiting from the dichotomy of subject and object, it was the object stripped from all its values and meanings –especially the symbolic ones-, and installed with duty of only being produced and useful. Moreover, it was the subject who was equipped with only the abilities of producing and satisfying its 'needs'.[84] This was the first order of abstraction into the universe of value on a single plane as the process of equivalence. Then, emphasis on production privileged mass production and commodification fertilized homogenization and typification. However, for Baudrillard, this process mainly discussed under the domain of political economy, has a shift in its phase in early twentieth-century, coinciding with Bauhaus,[85] or

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[81] Baudrillard, For a Critique of the Political Economy of the Sign, op. cit., p. 124. This situation is an example for reconversion of economical exchange value into the appearance of use-value with the aim of increasing consumption. Whether political economy admitted one-way change in forms of use-value and exchange-value, Baudrillard explains how all the forms of value can be converted into another in favor of capitalism by means of flexibility in the system of sign exchange as a multi-dimensional and omni-inclusive system.

[82] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 13

[83] For further information, see Chapter 2, Part 2.

[84] Baudrillard, For a Critique of the Political Economy of the Sign, op. cit. For a comprehensive discussion on logics and comparison of political economy and political economy of the sign with reference to concepts of 'need,' 'utility,' 'use-value' and 'function,' see the chapters of "The Ideological Genesis of Needs" (pp. 63-87) and "Beyond Use Value" (pp. 130-142) in the book. See also Chapter 2, Part 2 in this study.

[85] Ibid. For a comprehensive discussion on Bauhaus and design with their position in political economy of the sign and sign exchange value system, see the chapter of "Design and Environment or How Political Economy Escalates into Cyberblitz" (pp. 185-203) in the book. See also Chapter 2, Part 2 in this study.

namely 'international style'. Object reduced into one-dimensionality was preset for being loaded new meanings for an infinite reproduction and manipulation. Marked by a function as its fundamental quality –as its denotation-, it makes room for independent and interchangeable connotations by means of arbitrariness in the process of signification. Here, the object becomes sign,[86] its function becomes signified. On the side of signifier, Bauhaus assigns the aesthetic value and technological value to the role of being apparatus in systematization of sign exchange value. However, Baudrillard, as a new phase, declares the exclusion of the requisite of function to be denotation as the innate one or the requisite of rational order, and inclusion of promotion in arbitrary mechanism of connotations and newsworthy signs as the process of appropriation of the whole system by fashion. It is explained in Baudrillard's words as:

> Once a sign calculus has been instituted nothing can oppose its generalization. Neither rational nor irrational any longer exists. The Bauhaus and design claim to control the process by mastery of the signifieds (the objective evaluation of functions), but in fact it is the play of signifiers that carries the process forward (sign exchange value). Now the latter is unlimited, and escapes all control.[87]

This conceptualization of functionalism with reference to Bauhaus, also culminates into the constitution of all other problematics of architecture referenced in the book as culturalization and virtualization, exceeds the problem of homogenization which was emphasized by Nouvel. However, mentioned as rupture by Nouvel, both Nouvel and Baudrillard agree on the result of over-emphasis on function that created a kind of twentieth-century spatial reality which is mainly composed of repetitive, cloned, similar buildings and cities. Adding, they both agree on this clone architecture would be "the lapse of architectural reason".[88] Nouvel ascribes especially to modernity[89] the responsibility of

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[86] Baudrillard uses the term 'sign-object' instead of 'object' firstly in the end of <u>The System of Objects</u> and widely in <u>The Consumer Society: Myths & Structures</u>. Jean Baudrillard, <u>The System of Objects</u>, Verso, London, 1996 (originally published in French in 1968)

[87] Baudrillard, <u>For a Critique of the Political Economy of the Sign</u>, op. cit., p. 197

[88] Baudrillard and Nouvel, <u>The Singular Objects of Architecture</u>, op. cit., p. 46

standardization, mass production, reduction and monotony with their rapid proliferation through the world as stated in his words as;

> Is our modernity today simply the direct descendant of the modernity of the 20th century, devoid of any spirit of criticism? Does it consist simply of parachuting solitary objects on to the face of the planet? Shouldn't it rather be looking for reasons, correspondences, harmonies, differences in order to propose an ad-hoc architecture, here and now?[90]

By 'parachuted solitary objects', he refers to the specific rupture in architecture of twentieth century. According to Nouvel, architecture, motivated by "its initial goal the construction of the artificial world in which we live"[91] in a total, socially and utopian way designed by breaking the links with history, rules and recipes where also "based on the tabula rasa and disciplinary autonomy",[92] finally culminated into these worthless, cloned and isolated architectures. The architects once "thought they were gods,"[93] eventually lost their communication with 'non-Architects'[94] and became "globe-trotting Artist-Architects, princes of repetition"[95] in their isolated worlds. This condition is explained in Pompidou Lectures in his words as:

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[89] Nouvel refers to 'modernity' in both senses of the term. Firstly, he refers to a specific period and mentality in architecture of early twentieth century which was he also calls as international style. Secondly, he refers to a historical process describing the progression of mentality and social, economical, cultural condition.

[90] Jean Nouvel, "Louisiana Manifesto," June 2005, accessed on 1 December 2010 from http://www.kunstaspekte.de. This is a manifesto retrieved from the exhibition of Jean Nouvel in Louisiana Museum of Modern Art and published as a book in multilingual version by Louisiana Museum of Modern Art, Denmark, in 2008.

[91] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 46

[92] Jean Nouvel, "Interviews" (with Chantal Beret created in the context of exhibition at the Centre Pompidou in 2001), accessed on 1 September 2010 from the official website of Ateliers Jean Nouvel www.jeannouvel.com

[93] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 56

[94] Nouvel, "Doctrines and Uncertainties Questions for Contemporary Architecture," op. cit., p. 53

[95] Nouvel, "Louisiana Manifesto," op. cit.

> In modern times, architecture wanted to create the world. It failed through overambition, without properly understanding that the world does not belong to the architect, but the architect to the world.[96]

On that account, though Nouvel does not intend to compose these ideas of him in regard to Baudrillard's ideas, they juxtapose. Nouvel's criticism of homogenized and repetitive built-environments refers to just utility and functionality, without any kind of value or meaning except the use-value, and related with only the quantity in production in the continuity of the domain of political economy. On the other hand, the elitist manner of early twentieth-century architecture refers to initiation of sign system and social discrimination as a cultural process in terms of the domain of political economy of the sign[97] of which the consequences will be discussed later. However, there is an incompatibility in terms of obligation of functionality between the ideas of Nouvel and Baudrillard. While, according to Baudrillard function refers to differentiation and reduction of object in a fully determined system, according to Nouvel it is inevitable for a degree as an essence of architecture. Nouvel emphasizes that architecture, as an applied art, the art of necessity, must satisfy the social and functional requirements without which it will be sculpture or commemoration.[98] However, by stating that "If an architectural object is only the translation of some functionality, if it's only the result of an economic situation, it can't have meaning"[99], he posits himself

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[96] Nouvel, "Doctrines and Uncertainties Questions for Contemporary Architecture," op. cit., p. 55

[97] "The sign object is neither given nor exchanged: it is appropriated, withheld and manipulated by individual subjects as a sign, that is, as coded difference." Baudrillard, <u>For a Critique of the Political Economy of the Sign</u>, op. cit. p. 65. The relationship between constitution of social discrimination and semiological 'difference' is explained in detail in the book. See also Chapter 2, Part 2 in this study.

[98] Roemer van Toorn and Ole Bouman, "Tomorrow Can Take Care of Itself: A conversation with Jean Nouvel by Ole Bouman and Roemer van Toorn, <u>The Invisible in Architecture</u>, Academy Editions, London, 1994, p. 322. Baudrillard and Nouvel, <u>The Singular Objects of Architecture</u>, op. cit., p. 56. This statement of Nouvel that without function architecture will be sculpture or commemoration is regarded by Baudrillard in an affirmative way as a possibility of radicality (in the system) as in the example of disused Asian Arts Museum in Nice designed by Kenzo Tange (p. 56).

[99] Ibid, <u>The Singular Objects of Architecture</u>, p. 8

opposed to increase of mere functionality which finally concludes with 'generic city'[100]. This is stated as:

> Generic architecture is certainly thriving on the compost, the Functionalist droppings of the simplistic modern ideology of the 20th century.[101]

The term, referred by Nouvel, 'The Generic City' is mainly conceptualized by Rem Koolhaas in an essay written in 1994.[102] Opposed to the traditional cities of Europe, Generic city is a phenomenon of 20th century and proliferates dramatically as the current form of built-environments. Mainly stemming from mentioned act of modernism that breaks the links with history and bases itself on the admittance of tabula rasa, it escapes from the obligations of historical process and rules, the necessity of an identity or character. Its only reference is present and it is instantaneously changeable. In this sense, it cannot be programmed or does not respond to any trial of programming. Generic city is extremely homogeneous – both in the senses of content and dimension- it is open to everybody and everything. It is variable and plural. It is also homogeneous in its spatial structure; it has a fractal and network organization, decentralized –by destruction of historicity and 'authority of the core'- and its only differentiative structural element is its edges. It is not progressive or cannot be improved; as well it does not have a life-cycle. It multiplies in the way of mitotic division by 'endless repetition of same structural module'[103]. It has no layers; it is homogenized, similar, blank and agglomerative. It can develop in everywhere and cannot be singular but always generic. It is extremely fast both in the senses of life in itself and its formation. "10000 architectural offices nobody has ever heard of" is "working in and producing Generic Cities at any moment".[104] There is no need

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[100] Nouvel mentions 'generic city' in the book as "We're faced with the generic city; that's the way it is, and there's nothing to be done about it." Ibid, p. 18

[101] Nouvel, "Louisiana Manifesto," op. cit.

[102] Rem Koolhaas, "The Generic City," S.M.L.XL, New York: The Monacelli Press, 1995, pp. 1248-1264

[103] Ibid, p. 1251

[104] Ibid, p. 1261

for intellectual or professional accumulation; anyone can do it. Then, its style is postmodernism. It is easy. Simultaneously, transportation and actions are fast. It is webbed by highways. As generic functions, there are hotels, offices, shopping centers in the form of skyscrapers with reflective glasses, curtain walls, and atriums. It only needs to work and abandons "what has outlived its use".[105] Its memory is even generic. Absence of history is surmounted by ersatz symbolism, advertising, or tourism. It is simultaneously monotonous, or boring and unpredictable, or surprising; but not rational. It is indifferent and mild to any investigation or interrogation; "any hypothesis can be 'proven' and then erased".[106] It absorbs everything. In this sense, it is subversive and ideological. It is originated in America, but pervades Asia, Europe, Australia, and Africa.[107] In short, Koolhaas depicts the Generic City as it is "all that remains of what used to be the city", post-city, ex-city.[108]

This conception of 'generic city', widely referred for the description of current mode of urbanization as a noted piece in architectural theory, as it is summarized with reference to Koolhaas, eminently coincides with description of America by Baudrillard.[109] In a similar manner of narration, Baudrillard describes the spatiality of America in his same-titled book. Also according to him, the city in America is infinitely extendable by destruction of its centre; it is deterritorialized, artificial and mobile. There is no natural universe and "you cannot differentiate between a desert and a metropolis"[110] between "endless, indifferent cities"[111].

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[105] Ibid, p. 1252

[106] Ibid, p. 1255

[107] For this pervasion, Nouvel gives the example of El Paso where he states with reference to Judd that there are twenty-five hundred architects in the phone book of El Paso but any architecture (p. 28) and Sao Paulo in a statement as "In Asia, South America –look at Sao Paulo, for example- buildings are going up where there is no sense of architectural intent at all. It's a form of architectural sabotage, prostitution" (p. 50). Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit.

[108] Koolhaas, "The Generic City," op. cit., p. 1252

[109] Jean Baudrillard, America, Verso, London, 1989 (originally published in French in 1986)

[110] Ibid, p. 100

[111] Ibid, p. 123

Freeways connecting deserts and cities on deserts are the only tissue of the city. There is "absence of architecture in cities" and absence of emotions in bodies. There is "casualness about the body or language, food or the city; a loose network of individuals, successive functions, a hypertrophied cell tissue proliferating in all directions".[112] There is no desire –insane circulation without desire- in human, while there are no monuments in immemorial spaces within a pure vertical order. There is no irony either, everything is directly materialized; no meaning, no identity. The object freed from its concepts became 'pure object'. It is not only arbitrary, inhuman, banal and naïve, but also crazy, extraordinary, uncontrolled and fascinating. There is no culture, but cinema; everything is cinematic, kitsch, humourous, neutral and fictional. America, is the 'utopia achieved', paradise; mournful, monotonous, superficial. This paradisiacal 'American way of life' is the best product of the good brand, successful international enterprise, US. It is the absolute model for everyone. Baudrillard regards America as "the original version of modernity".[113] Stripped from problems of origin, authenticity, truth or identity, "it lives in a perpetual present. Having seen no slow, centuries-long accumulation of a principle of truth, it lives in perpetual simulation, in a perpetual present of signs."[114]

In this regard, Koolhaas and Baudrillard describe and conceptualize the current mode of cities in a similar way. However, on the one hand, Koolhaas has a positive look towards the possibilities of 'generic city'.[115] On the other, Baudrillard regards it the most developed state of simulation of city, parody of city.[116] On the side of Nouvel, his displeasure of homogenized cloned cities is

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[112] Ibid, p. 125

[113] Ibid, p. 76

[114] Ibid.

[115] Koolhaas states in an interview that "We all complain that we are confronted by urban environments that are completely similar. We say we want to create beauty, identity, quality, singularity. And yet, maybe in truth these cities that we have are desired. Maybe their very characterlessness provides the best context for living." Katrina Heron, "From Bauhaus to Koolhaas" (interview with Rem Koolhaas), Wired (Electronic version), Issue 4.07, July 1996, accessed on 1 November 2010 from http://www.wired.com/wired/archive/4.07/koolhaas.html

[116] Baudrillard, America, op. cit., p. 123

explained in the previous pages where it can be summarized in his words once again borrowed from his assertive manifesto with reference to globalization as; the generic city expands in

> […] our world at a time when that world is getting smaller. At a time when we rush across the world faster and faster, when we listen to and watch the same global networks, share feelings about the same disasters, when we dance to the same hits, watch the same matches, when they flood us with the same films, in which the star is global, when the president of one country wants to rule the world, when we shop in cloned shopping centres, work behind the same eternal curtain walls […] Architecture is by no means spared these new conditions of an efficient, profitable world increasingly marked by an ideology delivered as the baggage of the economy. The global economy is accentuating the effects of the dominant architecture, the type that claims "we don't need context".[117]

This dominancy of economical interests, repetitive spatial formations and functions through the world, without any relation to context, decontextualized and generic architecture without identity or any characteristics are severely objected by Nouvel in his statements and writings through his working life. However, although he criticizes generic city, he mentions American cities in an affirmative way in "The Singular Objects of Architecture" as;

> What I personally like about American cities –even if I wouldn't cite them as models- is that you can go through them without thinking about the architecture. You don't think about the aesthetic side, with its history, and so on. You can move within them as if you were in a desert, as if you were in a bunch of other things, without thinking about this whole business of art, aesthetics, the history of art, the history of architecture. American cities enable us to return to a kind of primal scene of space. Naturally, in spite of everything, this architecture is also structured by various realities, but in terms of their actual presence, those cities, as pure event, pure object, avoid the pretense of self-conscious architecture.[118]

There seems to be a conflictive situation, however, Nouvel's appreciation of pure-city-condition of American cities emanates from his displeasure of the existing

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[117] Nouvel, "Louisiana Manifesto," op. cit.

[118] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 12-13

built-environments caused by the other constraint widely discussed in the book, the mentioned problem of architecture as the second one; hegemony of culture and the process of generalized aestheticization.

3.2.2. Culturalization and Aestheticization

This condition or constraint refers to socio-cultural factors as mentioned before, rather than being only economical, which are also causative factors of cloned and immune spatialities. Particularly, this constraint originates from being European and "having seen slow, centuries-long accumulation of a principle of truth,"[119] in a "form of ancestral culture"[120]. This is explained by Baudrillard in contradiction to the position of America as;

> There is no culture here, no cultural discourse. No ministries, no commission, no subsidies, no promotion. There is none of the sickly cultural pathos which the whole of France indulges in, that fetishism of the cultural heritage, nor of our sentimental –and today also statist and protectionist- invocation of culture.[121]

For both Baudrillard and Nouvel this centuries-accumulated European culture creates a kind of dominancy which causes conservative and oppressive effects on socio-cultural fields as well as architecture. Nouvel complains about the consequences of this sedentary culture for architecture in two ways. Initially, there are the problems of an ongoing insistence on producing architecture in conformity with pre-determined recipes –in accordance with both before-and-after twentieth century models- and unitary attitudes towards pre-existing buildings. Then, there is the dominancy of accepted norms and exclusivist manners of the order of Architecture emphasized with a capital "A" as the expression of autonomy fetishized by academicism, architecture culture and history of architecture.[122]

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[119] Baudrillard, America, op. cit., p. 76. For the use of same quotation in previous part, see note 114, in this study.

[120] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 18

[121] Baudrillard, America, op. cit., p. 100

[122] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 18

On the contrary to the congestion in conventional techniques of building in Europe, Nouvel explains in the book the obsession of applying earlier forms used in the past as a form of reproduction and duplication as;

> The historical development of cities, their evolution, has always bothered architects. It's a strange paradox. Architects are constantly modifying the urban fabric, yet they resist its evolution. They generally reproduce the previous period. They want to continue to build the city that was, and every time the city changes, they say, "It's no longer a city, it's a suburb, it's shameful…" The evolution of the city in the twentieth century is supposed to have resulted in violent upheaval. Yet we've witnessed an architectural caste that has clung to the twentieth-century city, the reconstruction of the European city; they still want to build streets and squares as they did before... But they're streets and squares devoid of meaning."[123]

On the side of after-twentieth century structural format is also described by Nouvel in the manner of exposition of how they are founded on stylistic and stereotyped models as;

> The moderns never cease to hark back to their CORBU, grey and fat. The Rationalists make their final stand before surrendering. The Technocrats no longer dazzle anyone with their feats in tow. The Nostalgics are afraid of losing their memory and make us cry over the lost charms of the 17th-century city. The Formalists obsess over the triangle, the circle, or the square, depending on their genetic determinism or a bad encounter not discovered by their psychiatrists.[124]

In the form of recursion, where also people are fond of and follow the architects "who always make the same thing"[125], Nouvel notices that this is widely extended in great majority of architects and academics in France. They, architects and professors, have a persistency on reproducing the old forms and search for the next phase in the history –where they know "the entire history from Babylon to Louis Kahn"- as if all the answers for architecture were "buried away somewhere in the genes of the profession, in other words in its whole history" with a

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[123] Ibid, p. 46-47

[124] Nouvel, "Doctrines and Uncertainties Questions for Contemporary Architecture," op. cit., p. 53

[125] Nouvel, "Tomorrow Can Take Care of Itself," op. cit., p. 323

neglection of the possibility of a hodiernal impression.[126] His determination is concisely expressed in his words as;

> In France, if you aren't a historicist, or a neo-modernist and if you're not a supporter of architecture as an autonomous academic discipline, then you already have two-thirds of the nation against you.[127]

As a result of this, Nouvel decides that "I am for everything that is opposed to architecture" in the sense of Architecture.[128] This also corresponds with his similar statement uttered towards the end of seventies, and quoted severally with reference to him, as "The future of architecture is not Architectural."[129] Additionally, the irritative situation of this obsession on history and accumulation is approved by Baudrillard with a provocative suggestion as;

> One of the problems with today's architecture is that we can no longer make architecture without having an idea of architecture in mind, the history of architecture. […] That's where I say, "Let's not think too much! […] People who accumulate every reference they can lay their hands on, multiplying the amount of data, carefully delineating the path they'll follow out toward infinity, exhaust themselves before they can say…what? Nothing.[130]

This situation of overambition and struggle for over-accumulation also engenders a similar attitude of architects towards the existing buildings as tangible outcomes of the accumulation of Europe. Nouvel describes that throughout the century,

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[126] Ibid, p. 319

[127] Ibid, p. 323

[128] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 17

[129] Ibid. Nouvel mentions about this statement in his Pritzker Prize speech as; "I exposed ideologies in architecture with a capital A as irrelevant, and wrote the text *The future of architecture is not Architectural.* It denied the idea that architecture was an autonomous discipline, and asserted the need to look outside the architectural field for the future of architecture". Nouvel, "The Pritzker Architecture Prize Acceptance Speech," op. cit.

[130] Ibid, p. 72. Nouvel opposes the advice of "not to think", rather suggests "to start thinking", as in the case of his determination of the necessity of functionality in a required level, because according to him, the majority of the buildings in our cities aren't thought out while building of which the result is automatism and lack of attention. (p. 73) However, Baudrillard here suggests not to think in the meaning of not having too many ideas (p. 72). He is suspicious about the term 'idea' where it is used with reference to transcendental 'idea' of Platon in a relation of accurate representation in a well-defined and explicit way which here refers to the action in the domain of "Architecture" in dependence of rigid norms and regulations.

there was a heavy activity of building "very quickly, very badly, anywhere, anyhow" until especially all the northern countries are saturated and the growth is just over.[131] There remained "a body of architectural material" built, abandoned and rebuilt in the need of modification or demolition. This problem of what to do with the existing invalidated buildings induces the matter of conservation and restoration of cultural heritage which can also be qualified as a modern act.[132] Nouvel reflects his esteem to heritage in his statement that "I often think that we wouldn't understand anything about the Greeks or the Middle Ages if we didn't have their buildings".[133] Therefore, he complains about the totalitarian approaches and rapid applications to entire built-environments which are composed of two main attitudes; either neglection and extermination, or preservation and sanctification of all as in "the memory of two grotesque periods".[134] Nouvel denominates the first as the "destroy everything" period in the manner of "bulldozer renovation" which was common in sixties and seventies. The example of this case can be captured in his interpretation of namely "critical reconstruction" of Berlin in light of the policy of "Let's pretend nothing ever happened".[135] In contrast to the unique and specific heritage of the city, a policy in the direction of erasing all the traces of Wall was applied. While Wall was neglected as if it never existed, everything promptly was returned into their pre-Wall or post-Wall appearances –as the negation of communist East and the show of capitalist West. On the other hand, Nouvel denominates the latter as the "embalming" period, this time supported with motto of "'Let's keep everything,'

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[131] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 42

[132] Baudrillard regards the process of restoration as "a process of the denial of history and the anti-evolutionist resurrection of earlier models"; as the caricatural resurrection, the parodic evocation of what already no longer exists but sustained by a legendary reference which also provides constantly consumption of these models. Baudrillard, The Consumer Society: Myths & Structures, op. cit., p. 99

[133] Nouvel, "Tomorrow Can Take Care of Itself," op. cit., p. 314

[134] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 45

[135] Ibid, p. 58

let's create a pastiche, let's try to economize the architectural act".[136] He exemplifies this case in Paris by the way of "preserving a series of facades that have some historic value and building new structures behind them".[137] Nouvel expresses his displeasure of this ill-timed resurrection with the statement that "I am afraid of mummies and things brought back to life!"[138] Furthermore, this act of preserving everything as part of the world's patrimony, even one of the largest favelas in Brasil, is defined by Baudrillard as a process of historicization.[139]

Consequently, in these cases of architectural history and historical architecture, as a practitioner of architecture main displeasure of Nouvel reveals as the totalitarian and conservative, rapid and abundant decisions or acts. Emphasizing that "architecture is not an autonomous discipline and that it is bound to reflect the culture of a period",[140] Nouvel supposes that it is a strategic and political question to ask "What do I destroy? What do I preserve?"[141] In this abundance of architectural reserve, he agrees in necessity of demolishing from time to time, sometimes substituting, sometimes completing and other times cancelling things. However, he states that, "in order for a city to live, it must know exactly what to change."[142] Hence, this will be a selective act and the selected one should worth to be remained. As a part of ritual of conservation, to be maintained, spruced up,

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[136] Ibid, p. 45. This situation referred as 'pastiche' by Nouvel gives reference to the description of the term by Fredric Jameson as "Pastiche is, like parody, the imitation of a peculiar or unique style, the wearing of a stylistic mask, speech in a dead language: but it is a neutral practice of such mimicry […] Pastiche is blank parody, parody that has lost its sense of humour." Fredric Jameson, "Postmodernism and Consumer Society," The Cultural Turn: Selected Writings on the Postmodern, 1983-1998, New York, Verso, 1998, p. 5. This description of 'pastiche' in the meaning of 'imitation' without an essential relation with the original can be related with the term 'simulation' in the meaning of 'more real than real' of Baudrillard. Hence, this 'embalming' act can also be referred as a simulative act in words of Baudrillard.

[137] Ibid, p. 44

[138] Nouvel, "Doctrines and Uncertainties Questions for Contemporary Architecture," op. cit., p. 53

[139] Ibid, p. 59. For later discussion on suffix of –ization, see also note 164, in this study.

[140] Nouvel, "Tomorrow Can Take Care of Itself," op. cit., p. 314. This statement also corresponds with the description by Micheal Hays of architecture as "one of culture's primary representational systems" mentioned in the beginnings of this part as a question of what is architecture. See note 74.

[141] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 45

[142] Nouvel, "Interviews" (with Chantal Beret), op. cit.

repaired, or preserved in perfect condition, building is needed to serve "as a witness to a bygone era".[143] Rather than the permanency of buildings by materials as stone or granite, Nouvel explains what is needed as;

> A building must above all be a step in the architectural history of a specific moment of civilization. Only then will it represent something; only then can people feel love for it and that is the basic requirement for permanence.[144]

As a main feature of an architectural object for Nouvel, it must be aware of where and when it exists, of its specific moment.[145] Rather than a nostalgic reproduction or futuristic isolation, architecture should have its place on the "evolutionary line of creation" which is coherent with and representative of its context in terms of both space and time.[146] Nouvel illustrates a concept of history as a continuum, an evolutionary process where each work is linked to a precedent and each is a process of transformation of an existing space –rather than a creation out of nothing.[147] This process, as a fight of man against its fate and matter, progresses

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[143] Baudrillard and Nouvel, <u>The Singular Objects of Architecture</u>, op. cit., p. 65

[144] Nouvel, "Tomorrow Can Take Care of Itself," op. cit., p. 323. He exemplifies the case with Katsura Imperial Palace in Kyoto and Eiffel Tower in Paris in both sources of <u>The Singular Objects of Architecture</u> (p. 65) and "Tomorrow Can Take Care of Itself" (p. 323). This discussion on loved and appreciated works attaining uniqueness and if it is synonymous with 'singularity' used in the sense of Baudrillard which is the main search of the book will be discussed later. Baudrillard and Nouvel, <u>The Singular Objects of Architecture,</u> op. cit., p. 65

[145] Nouvel describes his approach to the relation of architectural object and intended temporality explicitly in a paragraph as; "the future is simply a dream about something that we can't possibly know for certain. [...] Time doesn't interest me, only the present moment. Every time people fancied that they were building for the future, they ended up with a flop. [...] we would do better to know what our limitations are. I do not think of my buildings as belonging to the future but as being as intelligent as possible and appealing to people's senses and feelings as effectively as is possible now. 'Tomorrow' can take care of itself. I can't possibly know what they will discover tomorrow, what wars will take place, what the social developments will be in the neighbourhood for which I am making this building. Its greatest chance of survival will be if I make it as relevant and meaningful as possible for now. Then maybe people will allow it to remain as a piece of evidence and they will even feel affection for it." Ibid, p. 319

[146] Nouvel, "Interviews" (with Chantal Beret), op. cit.. Nouvel exemplifies this differential importance of location as; "asking about what will happen to a huge district of Paris like the Seine River-Gauche project along 3 km of the river, or what might be going on now in a south American city in the suburbs of Sao Paulo, is not the same question." The differential importance of time for Nouvel will be discussed later.

[147] Ibid.

in a way of architectural 'Darwinism'.[148] On that account, works worth to be preserved differentiates in repetitive and functional agglomeration, they become 'singular'. Nouvel remarks that actually "only a very small part of what's built counts"[149] and "the history of art has always consisted of a majority of minor works."[150] Therefore, it reveals as a main problem of architecture for Nouvel that excluded from dialectical process by being decontextualized, ill-timed, picturesque or cloned, the majority of built-environments are 'worthless' in a hopeless geographic, urban, human, and financial context.[151] Per contra, although Baudrillard agrees with the problematic condition of cloned and ill-timed architectures, there are contradictory interpretations on history, evolution and culture between theory of Baudrillard and description of Nouvel.

Nouvel's positioning of the architect to the present moment in obscurity of future and irreversibility of past is convenient with description of Baudrillard of two orders of reality as our brand fatality in modes of nostalgia (of the lost) and anticipation (of the expected).[152] However, he regards that "it's hard to understand because the idea of modernity is for all that the idea of a continuous dimension, where it's clear that the past and the future coexist" [153] which can also provide the possibility of knowledgeability of all things with their all times. He is not sure if we were ever in that world, but it is certain that now it is "no more than a kind of apparition." There is no more a continuous, progressive and evolutionary history.[154] Going one step further, he correlates evolution with constitution of "difference on a common scale" by comparison between incomparable realms as

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[148] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 63

[149] Ibid, p. 66

[150] Ibid, p. 23

[151] Ibid, p. 28

[152] Ibid, p. 15

[153] Ibid.

[154] For Baudrillard, flux of time and history is not linear towards *Telos*, but curved and cyclical in the way that is described in terms of 'eternal return' by Fredric Nietzsche. Baudrillard describes the form of 'curve' in the book as "All things are curves. [...] there are no end points or the end points connect in a curved mirror. All things, in this sense, fulfill their own cycle." Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 16

sexes, races and species and obtaining superiority over the other. This is described in his words as;

> The modern theory of evolution played a crucial role here. There is no scale of measure in the symbolic chain. No species is inferior to any other. Nor is any human being. All that counts is the symbolic sequence. It is only when they have become autonomous and distinct (have been 'liberated') that they become different and thus automatically inferior or superior to one another. It is out of the move to a universal standard of measure based on 'objective' criteria that all forms of discrimination arise.[155]

On that account, despite of Nouvel's pretension of obscurity of present and past for a subject, with the idea of continuum and Darwinism he arrives to the conception of history as an evolutionary progression. Despite of his indicated opposition to autonomy and isolation, with suggestion of selectivity and distinguishability he engenders a discrimination and superiority of some over the other arriving in a kind of abstraction and differential logic.[156] In other words, according to Baudrillard this comprehension of evolution and differentiation of

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[155] Jean Baudrillard, <u>Fragments: Cool Memories III, 1991-1995</u>, Verso, 1997 (originally published in French in 1995), p. 131

[156] Distinguishability of a true architecture from false one is described by Nouvel as "One can speak of architecture as being real if by means of something tangible something is influenced in the mental realm. And I remain convinced that you can distinguish a true architect from a false as easily as anything: the true one is the one whose finished project is always more interesting than his drawings and models. With the false one the reverse is true. He lets himself be carried away at the drawing board by all kinds of bright ideas, ideas that vanish as quickly as they appeared or else they fall flat as soon as they are tested against reality. A good building is always a hundred times more interesting than the photos and drawings." Nouvel, "Tomorrow Can Take Care of Itself," op. cit., p. 315. However, this determination of true over false in the binary opposition –others can be enumerated as good over evil, essence over appearance, right over left, soul/spirit over body, subject over object, self over other, real over dream, original over copy, life over death, presence over absence, majority over minority- refers in Baudrillard's philosophy to the ability of "articulation of binary terms" always privileging one side of the opposition in favor of the system of both dialectics and exchange. Charles Levin, "Introduction," <u>For a Critique of the Political Economy of the Sign</u>, op. cit. p. 17. In this process, there is firstly abstraction on an equivalent plane and elimination of symbolic antonymy (antinomy) and duality. Thus, in the world of simulation, constructed good and true are privileged over evil and false. In this sense, despite of "impossibility of distinguishing good and evil, true and false" (Baudrillard, <u>Paroxysm</u>, 1998, p. 76), Baudrillard encourages 'Evil' with an intent of a creation of irony and duality for the sake of a possibility of a reversion of this system into something else. For further information see Jean Baudrillard, <u>The Transparency of Evil: Essays on Extreme Phenomena</u>, Verso, London, 1993 (originally published in French in 1990)

'singular' works from the others leads to a constructed discrimination.[157] Likewise, culture refers to a different assignment from a representational quality of a period. Consequently, this confliction in evaluations of discrimination, aesthetics, history and culture deliver us to the theorization of the system by Baudrillard once again, after it can be revealed that how these debates on architectural history and architecture culture coincides with 'culture' in Baudrillard's philosophy.

Formerly mentioned abstraction of the social form into the mode of production as a merely economical act in political economy or industrial society triggers the legitimacy of the cultural spheres under the superstructure as a transcendental entity. This assumption is described by Baudrillard as;

> In bourgeois (or, alas, Marxist) thought, culture is defined as a transcendence of contents correlated with consciousnesses by means of a 'representation' that circulates among them like positive values, just as the fetishized commodity appears as a real and immediate value, correlated with individual subjects through 'need' and use value, and circulating according to the rules of exchange value.[158]

In terms of this logic, transcendental and representational quality of cultural relations –as relations between humans- generates a kind of reliable and certain exchange. However, according to Baudrillard, the separation of culture from the economic relations is an artificial distinction[159] and the representational quality is suspicious. In the domain of a general political economy of the sign, both of the material production and production of signs and cultural relations –including both domains of infrastructure and superstructure- are "traversed throughout by the

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[157] It must be cleared at this point that, for Baudrillard, this is not the problem of uniqueness or authenticity of works but their becoming part of the same value system by "losing their semantic substance" where "a particular mode of succession and alternation, a combinatorial modulation" has been imposed upon them which results in extermination of the difference between 'cultural creativity' and ludic/technical play of combinations, 'avand-garde creations' and 'mass culture'. Baudrillard, The Consumer Society: Myths & Structures, op. cit., p. 102

[158] Baudrillard, For a Critique of the Political Economy of the Sign, op. cit., p. 145

[159] Moreover, Baudrillard defines ideology as the process of masking the contradictions between these hypothetical infrastructure and superstructure. Ibid, p. 143-144

same form and administered by the same logic" on "the same degree of objectivity".[160] This logic is composed of general exchange of values which is effectuated by the mentioned shift in phase in early twentieth-century, from one-dimensional relationality of economical exchange by means of use-value to an infinite type of relationalities by reproduction and manipulation by means of sign-value. In this sense, Baudrillard hesitates to confirm the description of culture as "an inherited legacy of works, thought and tradition",[161] but regards as a process of loading meaning and values. Concurrently, he establishes a relation of synonymity between 'production of sign' and 'culture'.[162] Ultimately, all the socio-cultural relations are included in the process of sign exchange and it becomes a multi-dimensional and omni-inclusive system of culture where he describes as;

> Each of our practical objects is related to one or more structural elements [use-value], but at the same time they are all in perpetual flight from technical structure towards their secondary meanings [sign-value], from the technological system towards a cultural system.[163]

This systematization of culture or namely the process of culturalization,[164] as mentioned before, implies the conversion from political economy (or mode of production) to political economy of the sign by assignment of Bauhaus the

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[160] Ibid, p. 143

[161] Baudrillard, The Consumer Society: Myths & Structures, op. cit., p. 101

[162] Baudrillard uses the terms of 'production of sign' and 'culture' together, one in brackets in a substitutive manner after the page 132 of For a Critique of the Political Economy of the Sign.

[163] Baudrillard, The System of Objects, op. cit., p. 6. The phrase in brackets belongs to the author.

[164] For Baudrillard suffix of '–ization' refers to a process and generally the process of 'becoming a sign' as in the examples of culturalization, historicization, aestheticization, functionalization, naturalization. Likewise, Baudrillard specifies the suffix of '-ness' ('-ite' in French) in a similar way that it "always marks the shift to an abstract, secondary meaning operating at the level of signs" with the examples of naturalness, culturalness, historicalness. Baudrillard, The System of Objects, op. cit., p. 68. Adding, we can insert two prefixes that will create a suspicion in Baudrillardian way as '-re' and '-de' with the examples of reproduction, recycling, representation, reinterpretation, restoration, resurrection, deconstruction, dematerialization, destructuring, destabilization, design which refers to the process of becoming simulation (more real than its original) by an exterior intervention. At this point, it is ironic that design (de-sign) etymologically originates from "to point out by distinctive sign, mark, or token." Oxford English Dictionary, "Design," op. cit.

aesthetic or technological value on mere useful object. This act, on the one hand liberates object and subject from singular type of relation as economical exchange, on the other throws all relations, subjects, objects into the pool of indefinitely exchangeable values. In this process, while aesthetics lose its relation with beauty and turn into the sign-value of beauty, everyone or everything becomes a clone or metastasis of something else and 'disappear within the network'.[165] This is described as;

> […] the semio-aesthetic order is one of equivalence and of controlled dissonances. An 'aesthetic' ensemble is a mechanism without lapses, without fault, in which nothing compromises the interconnection of the elements and the transparency of the process […][166]

Fundamentally, in this plural, intricate and inclusive system of values, the mechanism of loading meanings operates not through the real, structural or representational relations but through differential and relative arbitrariness as described;

> It is important to grasp that behind all these alleged finalities –functional, moral, aesthetic, religious and their contradictions- a logic of difference and super-difference is at work. But it is always repressed, since it belies the ideal finality of all the corresponding behavior. This is social reason, social logic. It transverses all values, all materials of exchange and communication.[167]

In this process of superabstraction which is related with semiological difference, objects and subjects are differentiated or signified not according to their symbolic meanings or contents but to the logic of social discrimination and prestige. Adding, this discrimination does not refer to a class structure but mobile, tentative

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[165] Baudrillard uses the term 'disappearance within a network' in the meaning of inclusion into the differential sign system without any significant or unique characteristic. He uses the term with reference to "the aesthetics of disappearance" of Paul Virilio. Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 29. He describes this use of the term in another page as "[…] having disappeared inside a network. We no longer ask if we're happy or not. Within a network, you're simply part of the chain, and you move from one terminal to another; you're 'transported', in a way, but you're not necessarily happy" (p. 30).

[166] Baudrillard, For a Critique of the Political Economy of the Sign, op. cit., p. 188

[167] Ibid, p. 78

and ephemeral hierarchy even in which there remains no way for any permanent possibility of power even for a determined group of privileges but dynamism by means as consumption, media, fashion, brands or advertising. Especially, consumption is widely discussed in its way to orientation of signs by commodification of culture where it is emphasized as "every act of purchase is thus simultaneously an economic act and a trans-economic act of the production of differential sign value"[168] which "engages the individual in the collective ritual of consumption".[169] Consequently, all the cultural and social spheres are involved in this universe of value in a differential hierarchy on the basis of lowest common culture[170] where the semantic antagonisms and unique presences of high Culture, and mass culture, 'great' paintings, avant-garde creations, classical music, kitsch, any type of styles, historical places and places of culture as museums or hypermarkets[171] are annihilated and resurrected as simulacra in a differential manner.

On this account, adaptation by Nouvel with reference to Baudrillard of "I am for everything that is opposed to architecture" can be referred in its original statement of Baudrillard as "I am for everything that is opposed to culture" where he explains that as;

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[168] Baudrillard, For a Critique of the Political Economy of the Sign, op. cit., p. 113. For further information about the relation of consumption and culture see the book The Consumer Society: Myths & Structures. For previous discussion, see also Chapter 2, Part 2 in this study.

[169] Ibid, The Consumer Society: Myths & Structures, p. 105

[170] Ibid, p. 104. Term lowest common culture (LCC) is described by Baudrillard as "This is akin to the 'standard package' which lays down the lowest common panoply of objects the average consumer must possess in order to accede to the title of citizen of this consumer society." This concept can also be related with mass culture, pure object and the condition of America without Culture.

[171] Baudrillard defines the place of museums in this system as "Already with the traditional museum this cutting up, this regrouping, this interference of all cultures, this unconditional aestheticization that constitutes the hyperreality of culture begins." (p. 68) Hypermarket both substitutes -by being the cultural space of masses- and absorbs museums by being the model of "retotalization in a homogeneous space-time of all the dispersed functions of the body, and of social life (work, leisure, food, hygiene, transportation, media, culture)" (p. 76). For instance, their synthesis as the 'hypermarket of culture' is demonstrated as the Beaubourg (Pompidou) Center (67). Baudrillard, Simulacra and Simulation, op. cit. On the other hand, Nouvel is moderate about the typologies and their conventions as in the case of necessity of a certain amount of functionality which arises in his acception of presence of museographical conventions that have to be obeyed. Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 50

> I was referring to culture in the sense of aestheticization, and I am opposed to such aestheticization because it inevitably involves a loss: the loss of the object, of this secret that works of art and creative effort might reveal and which is something more than aesthetics.[172]

In the domain of arts, too, according to Baudrillard the same process of aestheticization can be observed with also abstraction and resurrection. Art is expected to be a mean of deciphering the system[173] or "exacerbated illusion or hyperbolic mirror" of the conditions of world rather than being its "mechanical reflection".[174] However, the current situation of art is widely criticized by Baudrillard by means of the system. In arts, also "with generalized aestheticization, forms are exhausted and become value."[175] This exchange value created complicity with economical structures as art market in especially art auctions, business of art, culture industry or political culture where the art and high culture became objects of consumption.[176] As the result, on the one hand this process of aestheticization converted art into the sign of prestige or status as a tool of social discrimination; on the other, it annihilated what is special about art which concluded with its death. Simultaneously after its death, as explained by Nouvel, the artists of twentieth century "in the surfeit of art", in "the gigantic exploration" who defined a formal field became identifiable, got noticed, had a market value, established their value systems and became great artists in a plurality of 'worthlessness'.[177] This 'worthlessness,' for Baudrillard, provoked "the collective syndrome of aestheticization known as culture" by its conversion

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[172] Ibid, The Singular Objects of Architecture, p. 19. In the continuity of the quotation, secret is explained by Baudrillard as "it's secret, something inexplicable and non-transmissible, something that is in no way interactive. It's something that's there and not there at the same time. Within culture this thing is completely dissipated, volatilized." Its importance will be discussed later.

[173] George Ritzer, "Introduction," The Consumer Society: Myths & Structures, op. cit., p. 16

[174] Jean Baudrillard, "Objects, Images, and the Possibilities of Aesthetic Illusion," Art and Artefact (edited by Nicholas Zurbrugg), Sage Publications, London, 1997, p. 9-10

[175] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 21

[176] Baudrillard, The Consumer Society: Myths & Structures, op. cit., p. 108. For further information about art auctions and their compatibility with sign exchange system see the chapter of "The Art Auction: Sign Exchange and Sumptuary Value" in Baudrillard, For a Critique of the Political Economy of the Sign, op. cit., pp. 112-122

[177] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 25

"into spectacle, into aesthetic, into market value, into a form of complete unconsciousness."[178] Moreover, as another effect of this worthlessness, death of art (and art history) evoked resurrection of all models of art in the mode of simulation which is explained in Baudrillard's words as;

> [A]rt with its retrograde history, exhausts itself in its own history trying to resuscitate all those forms, the way politics does in other areas. It's a form of regression, an interminable phase of repetition during which we can always bring back any older work of art, or style, or technique as a fashion or aesthetic –a process of endless recycling.[179]

Concept of 'recycling' as a characteristic dimension of our society of which the French version as *le recyclage* also means 'retraining', refers for Baudrillard to the need of renovation to keep up with the rapid changes in cyclical and recyclical manner in both old and new forms as in the example of fashion.[180] On the same ground, according to Baudrillard, contemporary art in the manner of recycling, "is about to reappropriate all forms or works of the past, near or far –or even contemporary forms- in a more or less ludic or kitsch fashion" by "employing quotation, simulation, reappropriation".[181] This, as mourning to its loss, explained as;

> It seems that the most contemporary art culminates in an effort of self-deterrence, in a process of mourning the death of the image and the imaginary, in an aesthetic mourning, that cannot succeed anyway, resulting in a general melancholy in the artistic sphere, which seems to survive by recycling its history.[182]

Concurrently with loss of mentioned meaningful mediation between human and world, death of image and imaginary eventuated.[183] Therefore, searching for this

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[178] Ibid, p. 24

[179] Ibid, p. 25

[180] Baudrillard, <u>The Consumer Society: Myths & Structures</u>, op. cit., p. 100.

[181] Baudrillard, "Objects, Images, and the Possibilities of Aesthetic Illusion," op. cit., p. 7

[182] Ibid. Baudrillard adds that this melancholy and paradoxical destiny is true for also politics, history and ethics.

[183] For previous discussion on image and its place between human and things, see page 15, in this study.

ability of expression, art became capable of imposing meanings and signs as desired onto dead and abstracted forms –which is also called as 'posthumous representation' by Baudrillard.[184] On that account, as a great adventure of modern art, abstraction and abstract art abandoned its claim of "deconstruction of representation and of the object" in the aim of revelation of subject and contributed to art's death by its indifferent reproduction and undifferentiated position.[185] At this point, Baudrillard assigns the role of triggering this loss to the early twentieth century artistic actions, especially the exhibition of Marcel Duchamp's "Fountain". By transposition of a very simple everyday object, the urinal, into an art object, it is aimed to "deaestheticize aesthetic universe by banality of everyday object".[186] Baudrillard predicts that it was purposely intended to be insignificant and 'worthless'[187] in a way to create a void, a nothingness in the aesthetic fullness. However, paradoxically this event engendered the leakage between arts and everyday life opening way to "generalized aestheticization" as a kind of implosion rather than revolution.[188] Adding, by the attempts of enrichment of this one-time event by many artists, there agglomerated a large amount of art works in search for this kind of 'nothingness' where Baudrillard comments on as;

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[184] Jean Baudrillard, <u>The Uncollected Baudrillard</u> (edited by Gary Genosko), Sage Publications, London, 2001, p. 144

[185] Baudrillard, "Objects, Images, and the Possibilities of Aesthetic Illusion," op. cit., p. 10

[186] Baudrillard and Nouvel, <u>The Singular Objects of Architecture</u>, op. cit., p. 19

[187] Ibid, p. 25. Here 'worthlessness' is used in an affirmative way in the meaning of 'value-less' in the universe of value. For Baudrillard, some terms especially pejorative in daily language can refer to an affirmative situation with a possibility of generating radicalities as worthlessness, disappearance, or nothingness as in the case of Evil. This is also stated by Baudrillard while explaining the affirmative use of disappearance with reference to worthlessness as "We can use it in different senses, just as we can the term 'nothingness,' but no matter what happens, we enter a field of discourse that can no longer be fully explained, we've got to play the game, we're forced to" (p. 29).

[188] Ibid, p. 22. Term "implosion" is generally used by Baudrillard in an ironic way to designate a process concludes contrary to explosive, expanding, progressive and revolutionary understanding of time by modernity. It is explained by Baudrillard as "implosion, as a collapse of the two traditional poles into each other. Nothing separates one pole from another anymore." Baudrillard, <u>Simulacra and Simulation</u>, op. cit., p. 31

This search for nothingness is, on the contrary, the aestheticized fact of wanting this nothingness to have an existence, a value, and even, at some point, a surplus value, without considering the market, which soon takes control of it. It's the opposite in one sense… Duchamp's gesture was to reduce things to insignificance. In a way, he's not responsible for what happened afterward. So when other artists take possession of this 'nothingness' or, through this nothingness, take possession of banality, waste, the world, the real world, and they transfigure the banal reality of the world into an aesthetic object […][189]

Nothingness uttering "what hasn't been aestheticized"[190] for Baudrillard is transformed into recycling or repetition by this kind of focused strategical interventions and it generates reaestheticization. Afterwards, he addresses to the painting of "Campbell Soups" by Andy Warhol as the zenith. Warhol takes an image and reduces it to nothing "in order to eliminate the imaginary and to make a pure visual product out of it".[191] In this sense, his works not only engender the way to pop art by the entry of merchandise into art in a way of consecration, but also erase any remained semantic difference between merchandise, advertising and arts. He not only provokes breakthrough in invasion of simulation by figuration of things closer to their 'real' appearances as a ritual of transparency, but also dignifies pure image and object by replacing himself (the subject) as an agent or medium of reproduction.[192] This is explained in Baudrillard's words as;

Warhol's images are banal not because they reflect a banal world, but because they result from the absence of any claim by the subject to be able to interpret the world. They result from the elevation of the image to pure figuration, without the least transfiguration. No transcendence anymore, but a potentialization of the sign, which, losing all natural significance, shines in the void with all its artificial splendor. Warhol is

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[189] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 23-24. This situation also refers to Nouvel's determination of gigantic exploration in twentieth century (p. 25) and becoming 'great artists' of many in a majority of worthless (indifferent) works besides minor great works (p. 23)

[190] Ibid, p. 24.

[191] Baudrillard, "Objects, Images, and the Possibilities of Aesthetic Illusion," op. cit., p. 15

[192] Ibid, p. 11 and 15

the first to introduce modern fetishism, transaesthetic illusion, that of an image as such, without quality, a presence without desire.[193]

These janus-faced artistic actions also including surrealism,[194] according to Baudrillard, on the one hand, are the last sparks of a critical reaction as interventions of subjects that induce breakpoints.[195] On the other, they induce breakpoints in an unexpected way towards total invasion of simulation, even the banal simulation of dead art and culture where afterwards there remains only "the very image of that of real systems and an aesthetic operationality".[196]

Thereby, art in these forms of abstraction, recycling and aestheticization witnessed its own disappearance through the twentieth century. However, this was a dual-sided disappearance. On the one hand, it is neutralized[197] in the process of every form and every object becoming 'work of art' which resulted with kitsch, banality and indifference –where Baudrillard calls it 'transaesthetics'. On the other, it is consolidated by this invasion of all spheres –including every act of culture and even architecture- without any possibility of gaps, voids, or nothingness which resulted with total legibility and transparency of everything in it.[198] That is to say, all the differences of and contradictions between pure and

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[193] Ibid, p. 16

[194] For discussion on Surrealism by Baudrillard see subchapter of "The Crises of Functionalism" in Baudrillard, For a Critique of the Political Economy of the Sign, op. cit., pp. 192-198. He mainly describes its position as; "In depicting their contamination to the extreme, surrealism illustrates and denounces the gap between subject and object" as a revolt against the new reality principle (functionality) of the object (p. 194).

[195] Baudrillard exemplifies 1968 May as an attempt for a revolutionary reaction, however, he regards that with extreme expansion by media, it is collapsed and consumed as fast. By the time, every attempt for reaction is implodes in the same way. Baudrillard, Simulacra and Simulation, op. cit., pp. 73-74

[196] Baudrillard, For a Critique of the Political Economy of the Sign, op. cit., p. 195

[197] Baudrillard defines two forms of neutralization in the book. In the first, it refers to absence of quality where neutral things are indifferent. In latter, it refers to the process of actualization of all possibilities afterwards the (subjective) choice is ineffective (subject becomes indiffierent). Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 68-69. Here art is neutralized in both forms.

[198] Ibid, p. 19. According to Baudrillard, term transparency has undergone a semantic evolution from a kind of absolute ideal into a form of terror where the latter position is described by Baudrillard as "idea of transparency implies all the means of information, a totality of information about oneself", an absolute visibility, elimination of secrets, a kind of dictatorship (p. 63-64).

over-signified; meaningful and meaningless, high culture and low culture, or mass culture; kitsch, banal, indifferent and authentic, great, sacred; aestheticized, over-aestheticized and deaestheticized, or transaestheticized; historical, conventional and generic, futuristic; cloned, repetitive and unique; embalmed, museified and destroyed; nostalgic and anticipatory; remembered and forgotten; contextual and decontextualized, or parachuted; classical, avant-garde and pop art, *arte povera*, or conceptual art; stylistic and styleless or beyond-class(ification); totalitarian and selective; old and new, or resurrected; cultural and cultureless are manipulated, destroyed, and made disappeared through a unifying system of culture, "in an unlimited, metastatic development"[199] into a hyper-realized and hegemonic, multi-dimensional and omni-inclusive system. It is also expressed in Baudrillard's words as;

> Everything that today wishes to be marginal, irrational, irresurrectionary, 'anti-art,' anti-design, etc., from pop to psychedelic or to street art – everything obeys the same economy of the sign, whether it wants to or not.[200]

However, on the "way to the disappearance of art as a specific activity"[201] and totalization under the cultural operations of everyday life, according to Baudrillard, disappearance or loss of illusion, above all, as one of the main component that is special about art, is catastrophic. It is explained how the loss of illusion is eventuated by neutralization of its antithetical features through the process of aestheticization in his words as;

> The sphere of artefacts goes largely beyond art. The realm of art and aesthetics is that of the conventional management of illusion, of a convention that neutralizes the delirious effects of illusion, which neutralizes illusion as an extreme phenomenon. Aesthetics constitutes a sort of sublimation, a mastery of the radical illusion of the world. Other cultures accepted the evidence of this original illusion by trying to deal with in a symbolic balance. We, the modern cultures, no longer believe in

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[199] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 20

[200] Baudrillard, For a Critique of the Political Economy of the Sign, op. cit., p. 198

[201] Baudrillard, "Objects, Images, and the Possibilities of Aesthetic Illusion," op. cit., p. 17

> this illusion of the world, but in its reality (which of course is the last and
> the worst of illusions). We have chosen to exorcize this illusion through
> this civilized form of simulacrum, which we call the aesthetic form.[202]

Illusion, besides its pejorative use in the statement of "we live in the illusion of world" in a deceptive way, is regarded as a possibility of an escape by Baudrillard. This deceptiveness creates a kind of vertigo in our totally realized and controlled world "where everything is given to us promiscuously," [203] where everything is clarified in their rational and absolute reality. Hence, illusion which is etymologically originates from *illudere* in the meaning of "to play, to mock"[204] generates an interval for a play of forms, play with reality and play between appearances and disappearances. In the same way of nothingness is a void in the fullness, or secret is the invisible in transparency, illusion is the suspicion in the apparent (or absolute). It refers to all that "proceeds from the capacity, through the invention of forms, to escape from the real, to oppose another scene to the real one, to pass to the other side of mirror" [205] which invents another game with other rules as the opposite of well-defined reality, truth and even simulation.[206] Simulation actually being unreal appears as 'the real' through substitution, on the other part, illusion while being involved in real appears as the unreal through play. At this point, in its relation with real, description by Baudrillard of the formation of illusion should be explanatory;

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[202] Ibid, p. 18

[203] Baudrillard and Nouvel, <u>The Singular Objects of Architecture</u>, op. cit., p. 17

[204] <u>Merriam-Webster</u>, "Illusion", op.cit. See also Baudrillard, "Objects, Images, and the Possibilities of Aesthetic Illusion," op. cit., p. 17

[205] Baudrillard, "Objects, Images, and the Possibilities of Aesthetic Illusion," op. cit., p. 12

[206] For a profound illusion Baudrillard gives the example of Peking Opera where "the movement of two bodies on a vessel brings alive the whole space of a river. [...] Here the illusion is total and intense, more than aesthetic, a physical ecstasy, because it eludes all realistic presence of the night and the river, and only the bodies assume the natural illusion. Today we would bring tons of real water on to the stage, the duel would be filmed in infra-red and so forth." This is also the point where cinema's capacity of illusion is vanished. Ibid, p. 8

An image is an abstraction of the world in two dimensions. It takes away a dimension from the real world, and by this very fact the image inaugurates the power of illusion.[207]

However, this process is paralyzed by image's becoming more real, more produced in real time and more we approach absolute definition by the process of digitalization, virtuality. This is explained in continuity of the previous phrase as;

On the other hand, virtuality, by making us enter into the image, by recreating a realistic image in three dimensions (and even in adding a sort of fourth dimension to the real, so as to make it in some way hyperreal), destroys this illusion. […] Virtuality tends toward the perfect illusion. […] It abolishes the game of illusion by the perfection of the reproduction, in the virtual rendition of the real. And so we witness the extermination of the real by its double.[208]

According to Baudrillard, these subtraction or addition of a dimension or of a form refers to contrary processes. In subtraction or play of appearances and forms, the stability of defined and intelligible 'real' is affected. The effect of illusion or its synonymous, *trompe-l'oeil* is described as it, "by taking away a dimension from real objects, highlights their presence and their magic through the simple unreality of their minimal exactness."[209] By mystification of the senses, by "overflowing its own reality principle"[210], by revelation of voids and unintelligibles, illusion opens a way to destabilization of perception which "enables a mental space to be created and a scene to be established –a scenic space".[211] This destabilized perception or scene, this mental space, is the area of forms and appearances transform into other forms by disappearance and re-appearance in contrast to absolute determinism, transparency and visibility. At this point, implication of 'disappearance' differs from the earlier one which was

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[207] Ibid, p. 9

[208] Ibid.

[209] Baudrillard, "Objects, Images, and the Possibilities of Aesthetic Illusion," op. cit., p. 9

[210] Jean Baudrillard, Fatal Strategies, Semiotext(e), London, 1990 (originally published in French in 1983), p. 211

[211] Baudrillard, "Truth or Radicality? The Future of Architecture," op. cit., p. 174

referring to the state of 'indifference'.[212] Here, it is used in the meaning of 'metamorphosis'[213] which is an antagonistic process in a dual relationship as opposed to unidirectional destination of mode of production.[214] Disappearance and appearance which were related by Baudrillard with life and death were once in a dual and symbolic relationship where death was altered by rebirth (of soul). However, in the project of fully revelation of 'reality', even death is regarded as a biological event that must be overcame to reach an ever-existing, immortal and all-visible situation by means of technology.[215] This state is regarded as the addition of forms, filling all the voids, hyperrealization. This is the state of simulacra and simulation where all the contents are formally resurrected in a process of infinite oversignification, overdefinition, and perfection without any possibility of metamorphosis or duality, in which there is no longer "Last Judgment to separate the false from the true, the real from its artificial resurrection, as everything is already dead and resurrected in advance"[216]. Likewise, this state is the end of illusion that is emerging through voids or secrets. By addition, illusion is converted from profoundity or radicality into perfected image where the world is rendered more "obscene, material, exact, perfect".[217]

3.2.3. Becoming-Image

At this point, for a comprehension of relationality between illusion, simulation, imagination and real, analysis of conception and situation of 'image' in especially the philosophy of Baudrillard for a critique of political economy of image as one

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[212] For previous discussion on disappearance, see note 165, in this study.

[213] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 29. Baudrillard also emphasizes and exemplifies this differentiation in the book by regarding them as opposing two of the ways to disappear in thousand.

[214] For previous discussion on mode of production and mode of disappearance culminating into the discussion of nihilism, see page 23 and note 58, in this study.

[215] Baudrillard, Symbolic Exchange and Death, op. cit., p. 144

[216] Baudrillard, Simulacra and Simulation, op. cit., p. 6

[217] Jean Baudrillard, Baudrillard Live: Selected Interviews (edited by Mike Gane), Routledge, 1993, p. 44

of the main intentions of this study is required. In preceding discussions, image was mainly conceptualized as a way of connection between the world and the human (mind), as a process of mental prolongation.[218] It was regarded as a mode of expression or communication whether in a mediated or unmediated form. However, in its relation with 'reality', suspicion of its directness poses a problem concerning the position of image. Accordingly, Baudrillard configures four successive phases of image.[219] In the first phase, image is "the reflection of a profound reality" as a "good appearance".[220] Either in copied or cultivated form, real is represented in the mind and vice versa. Baudrillard describes this quality of images in his words as;

> […] in general, they are analysed according to their value as representations, as media of presence and meaning. The immense majority of present day photographic, cinematic and television images are thought to bear witness to the world with a naïve resemblance and a touching fidelity. We have spontaneous confidence in their realism.[221]

In addition to representation where the real is not deviant from what we see or what we perceive, this phase corresponds to the processes where the meaning or message is directly delivered, language provides perfect communication, the referent or sign is equivalent to the real, resemblance is guaranteed and objectivity is obtained. However, in this conceptualization, it is ignored that the perception and comprehension of real by human is enigmatic and it is a mental act which leaves an interval in transition from phenomenal to conceptual, corresponding with the mentioned mental space.[222] The problematic of image for Baudrillard emerges from this interval which is also the fundamental reason of the other phases of image. It is the interval that image or sign emerges as entities –stripped

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[218] For discussions on image see also Chapter 2, Part 1.

[219] Baudrillard, <u>Simulacra and Simulation</u>, op. cit., p. 6. For previous discussion on these successive phases of image see note 26 in this study.

[220] Ibid.

[221] Baudrillard, "The Evil Demon of Images," op. cit., p. 84-85

[222] Baudrillard, <u>For a Critique of the Political Economy of the Sign</u>, op. cit. For a comprehensive discussion on relationality of sign, signified, signifier, referent, meaning and real, see the chapter of "Toward a Critique of the Political Economy of the Sign" (pp. 143-163) in the book.

from being a connection- that acquiring the ability of modification of 'real'. Consequently, there arises a dual-sided condition. On the one hand, independency of image from real constitutes the area of imagination. It provides expansion of mind to the unknown, non-visible, non-existent, intertemporal as the area of creation. In the same way of language or literature, Baudrillard associates this ability of images "those in painting, drawing, theatre or architecture" to make us "dream or imagine" with by modes of expression in the traditional sense.[223] This type of relation also involves a dialectical one between image and reality which is reflected in the statement of Nouvel with reference to architectures that he appreciates as "I love them above all as an instant of imagination turned into stone."[224] Likewise, this interval corresponds with praise of Baudrillard to the subtracted form and the void of illusion which "art, theatre, language have worked for centuries to save illusion in this sense."[225] This affirmative side is explained in Baudrillard's words as;

> We are in the area of invention here, the area of non-knowledge, in the area of risk, and this can in the end become a place where we do not have total control–where things happen secretly, things which are of the order of fate and the voluntary surrender of control. This is where overt illusion enters the picture, the illusion of a space which is not merely visible, but might be said to be the mental prolongation of what one sees […][226]

Furthermore, this secret, this uncontrolled relationality, generates "punctum" as a singularity of image, especially emerging in photography haphazardly which is dignified by Baudrillard. He uses the term with reference to Barthes, with implication that is the remained fantastic or savage in photograph, "the symbolic

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[223] Baudrillard, "The Evil Demon of Images," op. cit., p. 94

[224] Nouvel, "Doctrines and Uncertainties Questions for Contemporary Architecture," op. cit., p. 53

[225] Baudrillard, Fatal Strategies, op. cit., p. 211

[226] Baudrillard, "Truth or Radicality? The Future of Architecture," op. cit., p. 173. There is juxtaposition in narration of a similar position in the book "The Singular Objects of Architecture" written by Nouvel (p. 6). Therein, Nouvel presents his propositions of strategies or concepts for generation of this area which will be discussed later in the part of proposals.

power of the photograph", "something that there and not there at the same time", "something inexplicable and nontransmissible", and impalpable.[227]

However, on the other side of the coin of disconnexion of image and reality, modification of real is not required to be always good or affirmative, it can also be evil. In this sense, Baudrillard describes the second phase of image as it "masks and denatures a profound reality."[228] This explanation refers to his conceptualization of sign-value in which arbitrary mechanism of signification process enables infinitely manipulation or motivation of all subjects, meanings, or messages in the system of sign by means of valuation. In fact, in case of image, ability of manipulation escalates by "its nondiscreteness, the fact that its Sr [signifier] and Sd [signified] form a continuum" that also provides images to be visually more persuasive.[229] As a kind of mental affection, it advances in the example again of photography of which the effect of naturalness is explained by Barthes as;

> "In the photograph, the relationship of signifieds to signifiers is not one of 'transformation' but of 'recording' and the absence of a code clearly reinforces the myth of photographic 'naturalness' [...] The type of consciousness the photograph involves is indeed truly unprecedented, since it establishes not a consciousness of the *being-there* of the thing but an awareness of its *having-been-there*."[230]

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[227] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 19-20. Barthes describes punctum in his book, Roland Barthes, Camera Lucida: Reflections on Photography, Hill and Wang, New York, 1981 (originally published in French in 1980) He conceptualizes two levels of meaning in a photographic image as 'studium' and 'punctum.' While studium is the technical, analyzable, general and average information and easily-perceptable meaning; punctum is more personal, inexpressible, uncoded, sensitive points that "rises from the scene, shoots out of it like an arrow and pierces," pricks the viewer (p. 27). In Studium, you discover the Operator, as a Spectator, just read the myths but do not believe in them (p. 28). In punctum, there is no need to 'understand' but be emotionally or mentally shocked. Barthes denominates punctum after his feelings towards his childhood photograph with his mother seeing it after her death.

[228] Baudrillard, Simulacra and Simulation, op. cit., p. 6

[229] Baudrillard, For a Critique of the Political Economy of the Sign, op. cit., p. 157. The phrases in brackets belong to the author.

[230] Barthes, "Rhetoric of the Image," op. cit., p. 44

Therefore, image converges with real by this effect of naturalness which makes the viewer believe in what is displayed. By means of technology, the perfection of image pretends to provide the full consciousness of reality. In this process, Baudrillard criticizes and analyzes the inducements of mass media, television and cinema.[231] As the last myth, 'moving images', once in a dialectical and dramatic relationship with imaginary, lost its illusion and increasingly approached absolute reality by means of technical perfection, perfect remakes, extraordinary montages and special effects[232] where the situation is expressed in Baudrillard's statement as "cinema attempting to abolish itself in the absolute of reality, the real already long absorbed in cinematographic (or televised) hyperreality."[233] That is to say, as again a dual-sided operation, in approximation of image to the appearance of real, image acquires not only the ability of manipulating reality according to ideological objectives, but also the ability of replacing or substituting the real that generates reality "more perfect than the original" and constitutes "more real than the real."[234] Accordingly, Baudrillard states that;

> It is precisely when it appears most truthful, most faithful and most in conformity to reality that the image is most diabolical –and our technical images, whether they be from photography, cinema or television, are in the overwhelming majority much more 'figurative', 'realist', than all the images from past cultures. It is in its resemblance, not only analogical but technological, that the image is most immoral and most perverse.[235]

In its pretention to be real, image, in this respect, activates simulacra and simulation. This comprehension involves the probability of all mentally accepted

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[231] For a comprehensive discussion on communication theories, their manipulative strategies by means of especially non-reciprocality and their importance in theorization of the system, see the chapter of "The Implosion of Meaning in the Media" (pp. 79-86) in Baudrillard, Simulacra and Simulation, op. cit. and the chapter of "Requiem for the Media" (pp. 164-184) in Baudrillard, For a Critique of the Political Economy of the Sign, op. cit. It is summarized in this book by Baudrillard as "Thus the theory of signification serves as a nuclear model for communication theory, and the arbitrariness of the sign takes on its political and ideological scoper in the arbitrariness of the theoretical schema of communication and information" (p. 180).

[232] Baudrillard, "The Evil Demon of Images," op. cit., p. 96-97

[233] Ibid, p. 98

[234] Ibid, p. 97 and 95

[235] Ibid, p. 84

reality turned into hyperreality or "hallucinated real" generated as an "effect" of simulacra and models of simulation.[236] By dissolution of the line between image and reality, there arises "indistinguishability" where "the connection between cause and effect becomes scrambled and it becomes impossible to tell which is the effect of the other."[237] It is troublesome to determine if the apparent is real, interpreted, resurrected or simulated. Moreover, in this obscurity, even the evidence of existence of real is lost and throne is devolved to 'the image'.[238] Corresponding with Baudrillard's configuration of the last phases of image as it "masks the *absence* of a profound reality" and it "has no relation to any reality whatsoever: it is its own pure simulacrum"[239], this condition refers to the power and presence of image and validity of the system. Image, under these circumstances, is explained by Baudrillard as;

> [T]he image has taken over and imposed its own immanent ephemeral logic; an immoral logic without depth, beyond good and evil, beyond truth and falsity; a logic of the extermination of its own referent, a logic of the implosion of meaning in which the message disappears on the horizon of the medium. In this regard, we all remain incredibly naïve: we always look for a good usage of the image, that is to say a moral, meaningful, pedagogic or informational usage, without seeing that the image in a sense revolts against this good usage, that it is the conductor neither of meaning nor good intentions, but on the contrary of an implosion, a denegation of meaning (of events, history, memory, etc.).[240]

As an affect of mentioned perfection and reproducibility by means of technology, images, especially the media images, lost their specificity, lost any possibility of dual relation, transcendence, illusion, and punctum, without any judgment of reality, without meaning or imagination, proliferate and invade our daily life by

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[236] Baudrillard, <u>Simulacra and Simulation</u>, op. cit., p. 23

[237] Baudrillard, "The Evil Demon of Images," op. cit., p. 88. For previous discussion on indistinguishability, see note 156, in this study.

[238] On this account, it can be stated that Baudrillard's detection of the contradiction between the modernity's obsession with determination of absolute reality and the probability of all reality being 'simulation' is ironic.

[239] Baudrillard, <u>Simulacra and Simulation</u>, op. cit., p. 6

[240] Baudrillard, "The Evil Demon of Images," op. cit., p. 90-91

"infinitely multiplying themselves according to an irresistible epidemic process."[241] This process begins with television screen and extends to computer screen expressed by Baudrillard in the metaphor of "world's becoming image through the screens" where the screen refers to a surface without depth, without any response, without the other side.[242] On the one hand, this resulted with dominancy of image by endless proliferation, and on the other, with loss of image by aestheticization, virtualization, or digitalization.[243] These discussions on reality, illusion and virtuality with reference to image are best summarized in Baudrillard's words as;

> The illusion […] is now impossible, because images have passed over into things. They are no longer the mirror of reality, they are living in the heart of reality –aliens, no more reflecting, but haunting reality- and have transformed it into hyperreality, where, from screen to screen, the only destiny of the image is the image itself. The image cannot imagine the real any longer, because it has become the real. It can no longer transcend reality, transfigure it, nor dream it, because it has become its own virtual reality.
>
> In Virtual reality it's as if things had swallowed their mirrors, and then become transparent to themselves. They no longer have any secret, and they cannot create illusion (because illusion is linked to the secret, to the fact that things are absent from themselves, withdrawing themselves in their own appearances). Nothing remains here but transparency, with things totally present to themselves in their visibility, in their virtuality, in their perfect transcription, on a screen, on millions of screen, on the horizon of which the real, but also the image has disappeared. All the utopias of the nineteenth and twentieth centuries have, by realizing themselves, expelled the reality out of reality and left us in a hyperreality devoid of sense, since all final perspective has been absorbed, leaving as a residue only a surface without depth. Could it be that technology is the only force today that connects the sparse fragments of the real? But what has become of the constellation of sense? And what about the constellation of the secret?"[244]

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[241] Ibid, p. 95.

[242] Jean Baudrillard, Fragments: Conversations with François L'Yvonnet, Routledge, 2004 (originally published in French in 2001), p. 67

[243] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 27

[244] Baudrillard, "Objects, Images, and the Possibilities of Aesthetic Illusion," op. cit., p. 12-13

In virtual reality, according to Baudrillard, there remains no room for illusion, secret, duality, seduction or nothingness but only perfection, certainty, visibility and transparency. Herein, the emphasis on virtuality, which is also a new realm of late twentieth century that is a controversial topic in social sciences and architecture, refers to a later term frequently discussed by Baudrillard with regard to its impacts on the system. Virtuality, mainly regarded by Baudrillard as the technological horizon of the contemporary era in continuity of its "homologue relation"[245] with culture and industry, generates new types of everyday relationships and provokes the conditions that generate new constraints for architecture that are going to be discussed as the third constraint of the book. In a naïve description, if culture can be designated as the regulation of relationality between humans, technology can be described as the instrumentalization of relationality between human and things. On this account, in the same way of analyzing the systematization in culture by means of aestheticization, systematization in technology by means of virtuality can be analyzed. Technology is also described by Baudrillard as it "is the functional sophistication of a human organism that permits it to be equal to nature and to invest triumphally in nature."[246] In this sense, it is important to understand how virtuality is the progression of the intention of sovereignty of human on world and how it introduces a new comprehension and eventuality.

3.2.4 Virtualization

The world in process of absolute virtualization, according to Baudrillard, announces the transition to a new stage in the order of simulation. He summarizes all the stages with reference to their conception of value as;

> Once, out of some obscure need to classify, I proposed a tripartite account of value: a natural stage (use-value), a commodity stage (exchange-value), and a structural stage (sign-value). Value thus had a

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[245] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 20.

[246] Baudrillard, Simulacra and Simulation, op. cit., p. 111

natural aspect, a commodity aspect, and a structural aspect. These distinctions are formal ones, of course –reminiscent of the distinctions between particles physicists are always coming up with. A new particle does not replace those discovered earlier: it simply joins their ranks, takes its place in a hypothetical series. So let me introduce a new particle into the microphysics of simulacra. For after the natural, commodity, and structural stages of value comes the fractal stage. First of these stages had a natural referent, and value developed on the basis of a natural use of the world. The second was founded on a general equivalence, and value developed by reference to a logic of the commodity. The third is governed by a code, and value develops here by reference to a set of models. At the fourth, the fractal (or viral, or radiant) stage of value, there is no point of reference at all, and value radiates in all directions, occupying all interstices, without reference to anything whatsoever, by virtue of pure contiguity. At the fractal stage there is no longer any equivalence, whether natural or general.[247]

This fractal stage, dominated by science and technology, can be regarded as the finality that the legitimization of valuation, equalization and abstraction in the system arrived to a position that is even released and beyond the restrictions of meaning, function, aesthetic, fashion, culture or value which were necessitating structural and regulative laws. In this stage, there is a metastatic or mitotic proliferation and haphazard dispersal of values, objects, meanings, and images in a slippery and fluidic state[248] where the underlying reason of this dynamism is also related with the technique of reproduction. In opposition to mechanical reproduction in which, even if it is in a mass number, there is only the production of stereotypes dependent to prototype, the reproduction in fractal stage provides not only infinite number of copies that are cloned, but also generation in variations and probabilities which can be regarded as an act of 'addition' (of fourth dimension) by technology. Under these circumstances, the act of cloning as a disturbing outcome of science and technology composes a controversial topic for Baudrillard. In cloning, there is endless duplication by a pre-determined code, especially exemplified in the genetic code which is "the minimal formula to which

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[247] Baudrillard, <u>The Transparency of Evil: Essays on Extreme Phenomena</u>, op. cit., p. 5

[248] Ibid, p. 6

an entire individual can be reduced."[249] In this sense, genetic code epitomizes the mentioned obsession of making visible the invisible which is related with "this effort to get at the analytic heart of things, this desire to reveal the interior of matter itself"[250] as an advanced stage of confidence of modernity in possibility of knowledgeability of all things with their all times.[251] It is the search for the smallest particle that is substitutive for the whole, the information of the micro or miniature that escapes the scale of visible, perceptible, sensible, representable or interactive.[252] It is also corresponding with the attitude of science to count, abstract, codify, digitalize, and operationalize everything of which the process implies the attendance of everything into the system, the act of disappearance within a network. This argument is supported by Nouvel in relation to "aesthetics of disappearance" of the visual which is the new concern of vital modernity and reflected in miniaturization of computers or television –namely in nano-technology- as;

> We can't see these things as they happen; we can only see the result […]
> This century once looked into the mirror of a mechanistic modernity and grew excited at looking inside things, now that's over with, it no longer interests us, all we want is the result."[253]

Baudrillard adds, in this stage there is also "the disappearance of the real in the virtual, the disappearance of the event in information, the disappearance of thought in artificial intelligence, the disappearance of values and ideologies in the globalization of trade."[254] The mechanism of this disappearance is described by Baudrillard as "everyone becomes the clone or metastasis of something else"[255] which necessitates a broader description of the topic of cloning in Baudrillard's

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[249] Baudrillard, Simulacra and Simulation, op. cit., p. 111.

[250] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 31

[251] For the use of same statement, see page 48 in this study.

[252] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 31

[253] Ibid, p. 31

[254] Jean Baudrillard, Impossible Exchange, Verso, London, 2001 (originally published in French in 1999), p. 121

[255] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 29

philosophy. The clone, that is the excessive proliferation or endless duplication of the same, of the indifferent, epitomizes the fantasy of ever-existence, immortality and total visibility of human in a perpetual persistence and excludes metamorphosis or duality. By reduction into a model or mould, and even reaching to the perfected model by genetic manipulation, code deactivates and absorbs the original and its antagonistic encounter with its mirror image, shadow, twin or the double.[256] The original leaves its place to the "undifferentiated life" of "non-individuated existence" of the clone.[257] Thereto, evanescence of shadow or the double which is a bit mythological and phantasmagorical is emphasized as;

> […] there no longer is any shadow; the shadow has become a clone. The aspect of otherness, secrecy, and mystery, for which the shadow is a metaphor, has disappeared, leaving an identical genetic copy in its stead. Now, loss of a shadow means the disappearance of the sun, without which, as we know, things would merely be what they are. And indeed, in our virtual universe, our universe of clones, our shadowless universe, things are merely what they are. And they are so in innumerable copies, multiplied indefinitely, since the shadow in a sense set bounds upon a being; it marked out its individual limit: it was the shadow which prevented it from reproducing itself to infinity.[258]

Besides, Baudrillard regards that through cloning there emerges also a loss about human that is basically related with sexuality, being parents, differentiation from the other, the way of birth or death, and emotions. Outcomes of cloning as "procreation without sexuality" in a mitotic way and modification or even the improvement and invention of species[259] are considered as "disappearance of

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[256] Baudrillard, <u>Simulacra and Simulation</u>, op. cit. For a comprehensive discussion on cloning and its relation with double, mirror image and twin, see the chapter of "Clone Story" (pp. 95-103) in the book.

[257] Jean Baudrillard, <u>The Vital Illusion</u> (edited by Julia Witwer), Columbia University Press, New York, 2000, p. 14

[258] Baudrillard, "Truth or Radicality? The Future of Architecture," op. cit., p. 183

[259] Baudrillard and Nouvel, <u>The Singular Objects of Architecture</u>, op. cit., p. 54-55. Baudrillard exemplifies, here, the 'improvement' of species with an application of genetic engineering as "American clinics already exist where people can type in the characteristics of their future infant so that it doesnt turn out tobe homosexual" (p. 55).

human" by Baudrillard which he calls it a transition to 'post-humanity'.[260] Adding, this is not the only situation that technology disables human. By means of digitalization, automation, programming and script writing, technology does the work that is expected from human to do which results with disruption of the balance of the instrumentality between human and things on behalf of the instrument. In fact, technology is overcoming the problem of homogenization and reproduction of the same by virtue of artificial intelligence and intelligent systems which provide the variational, fluidic and dynamic state of the fractal. In this sense, while the world of equipments turns out to be too operational, too realized, perfectly controlled and superfunctional, human is neutralized and remains indifferent both in the senses of unresponsive and undifferentiated.[261] It starts with Warhol's replacing himself as an agent or medium of reproduction and summits with information and software technologies where the world is decoded, transformed into pure information, combinated and automatically written.[262] Baudrillard frequently exemplifies this eventuality within the realm of photography. Photographic image is dismissed from being the expression of the subject and became the realization of "all its intrinsic possibilities," with all probabilities.[263] Herein, device is the one that functions and human is merely the technical operator of the camera or the program, "of the device's infinite virtuality".[264] As summarized by Baudrillard; "the camera itself generates a nearly uninterrupted stream of images. If we accept this, the device could reproduce everything and generates images endlessly".[265] Its relation with conception of virtual is explained as;

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[260] Baudrillard, Impossible Exchange, op. cit., p. 36.

[261] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 69. For previous discussion on neutralization, see also note 197, in this study.

[262] For further information, see the chapter of "the Virtual" in Passwords (pp. 37-42). Jean Baudrillard, Passwords, Verso, London, 2003 (originally published in French in 2000)

[263] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 48

[264] Ibid.

[265] Ibid, p. 49

> This is what 'the virtual' means: the exhaustion of the technical potentialities of the machine. You can extend this analysis to computers or to artificial intelligence where thought is mostly a mere combinatorial procedure on the part of the software, the virtual and infinite operation of the machine. In this way, everything which takes the technological route, with its immense possibilities for producing diversity, opens on to an 'automatic writing' of the world and it is the same with architecture, which is now exposed to the full range of its technical possibilities.[266]

In the light of these explanations, Baudrillard's position to technology can be comprehended where he frequently states his anxiety about the burden of this new stage. According to him, by means of virtuality, the totalization of the system becomes more obscene and dominant. He interprets the virtual, rather than unreal in a contradictory relation with real, as even "more real than hyperreal" in a continual relation in an extreme situation.[267] Whether in a more flexible and responsive way designed, according to him, virtuality introduces a perfected security, controllability and intelligibility.[268] He regards virtuality as creation of an artificial universe in a "perfectly built artificial"[269] environment with an increasing artificialization of human.

After these discussions on image and virtual that are explained with reference to the philosophy of Baudrillard, it is required to examine and clarify the effects and repercussions on architecture with also referring to the way that they are indicated by Nouvel and Baudrillard. It was mentioned that, as in the same way of media and advertising, inevitably there is a proliferation and invasion of images in architecture. Mainly regarded as in the state of 'good appearance,' beginning with Renaissance, imagery was regarded as the mode of expression or communication of architecture and drawings were the artifacts of the language of architectural

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[266] Baudrillard, "Truth or Radicality? The Future of Architecture," op. cit., p. 179

[267] Baudrillard, Passwords, op. cit. p, 39

[268] Although, it is not frequently mentioned in the book of The Singular Objects of Architecture, Baudrillard constantly discusses how the developments in media, information technologies, or politics play an important role in the totalization of the system by means of technlogy.

[269] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 55

design in the process of human's ordering.[270] However, within the realm of the mentioned interval that breaks the intertwined relationality of image and real, and demonstrates the existence of image as an entity, there appeared the power of image to constitute, manipulate, resurrect or simulate the real and the perceived. On the one hand, by the persuasiveness and naturalness of image, with an ascending perfection –in domain of virtual reality-, architectural images, whether in photographic captions or illustrations (renderings), become the medium of manipulation which engendered the common ground of the occupation of architecture and sectors of media, marketing and advertising. Furthermore, it generates its own sector of technology as 3d modeling, animation programs and computer generated tools. All the elements and iconic messages are able to be arranged –in the sense of aestheticization and digitalization- according to manipulate 'the consumer' of architecture by approximation to their dreamed spaces and utopias. Nouvel by designating it as 'lie,' explains as;

> With new technology you can lie just as well, perhaps even a little better, that's the ethical problem. But it's true that the lie has always been there. I am referring to promotions, with the wide angle, rooms that appear three times as big in the prospectus, luxury cars at the front of the shot, pin-ups, trees, whatever you want, in fact what you no longer see is the architecture, you just see these symbols of luxury, which are for sale at the same time.[271]

Additionally, Barthes states that, images are also anchored or relayed by linguistic messages to reinforce the delivery of intended message either with a certain referent or fictional one used in the formats as "title, caption, accompanying press article, film dialogue, comic strip balloon" [272] which are generally exaggerated or

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[270] For previous discussion on images being the communicative tool of architects, see page 14-15 in this study.

[271] "Jean Nouvel: With New Technology You Can Lie" (Interview in Imagina – the 3D Technology's European Trade Fair in Montecarlo), Euronews (Electronic version), 11 February 2010, accessed on 1 December 2010 from http://www.euronews.net. Nouvel states that this ability of deception is inevitable, but this is a subjective choice to use it in a 'good' or 'evil' way. His statement is as; "This lie has always existed but with a computer if you have ethics you can represent things in a very accurate fashion, so it would be good to effectively establish a number of rules, a sort of ethical code which would allow you to be sure that what you're seeing is true."

[272] Barthes, "Rhetoric of the Image," op. cit., p. 38

assertive. He describes the operation in the way that "the text *directs* the reader through the signifieds of the image, causing him to avoid some and receive others" which stimulates its diabolical attitudes.[273]

On the other hand, independency of image demolishes the requisite of being substitutive, being utterance of an idea or a project. It becomes not only an object of exchange or 'product' with a sign-value, but also sometimes be 'more architecture than architecture' itself. According to Nouvel, in relation of image and real building, image is 'true' to the extent that conforms or services the real where he states as "A good building is always a hundred times more interesting than the photos and drawings"[274] and also as;

> Virtual is only interesting in relation to reality. So it's a first reality. Virtual images are just a way of showing how a building will look. I try to make them very realistic as they can be misleading. I try to show the final building as accurately as I can. And I'm proud when the result resembles the virtual image. I like it when the virtual representation serves the architecture itself. […] Computers are interesting as they can show as closely as possible the aesthetic of the reality.[275]

In this sense, he regards that "a building in a drawing doesn't exist" until it is built and used.[276] However, it is this feature of image to be an independent entity that the projects that are not build can be judged by these images gathered from internet sites, published materials, or journals which make them 'exist'. For instance, through these images of *Tête Défense* which is a project of Jean Nouvel awarded second prize for the *Grande Arche* that is not built, he is able to compare this project with its "bad clone" in Tokyo built under the Kenzo Tange brand as the Fuji Tv Headquarters (figure 3.1).[277] Likewise, it is via the imagery that

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[273] Ibid, p. 40

[274] Nouvel, "Tomorrow Can Take Care of Itself," op. cit., p. 315. For previous discussion on distinguishability, see also note 156, in this study.

[275] Nouvel, "Interviews" (with Chantal Beret), op. cit.

[276] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 60

[277] Ibid, p. 56-57. For the comparison of two projects see the pages in the book. Additionally, we can see many examples starting with Archigram of architectural groups that facilitate without any built projects but exist through architectural media.

Nouvel compromises with director Wim Wenders to embed his not-built project of *Tour Sans Fin* in the movie of " Until the end of the World" as an instance from a fictional future (figure 3.2).[278]
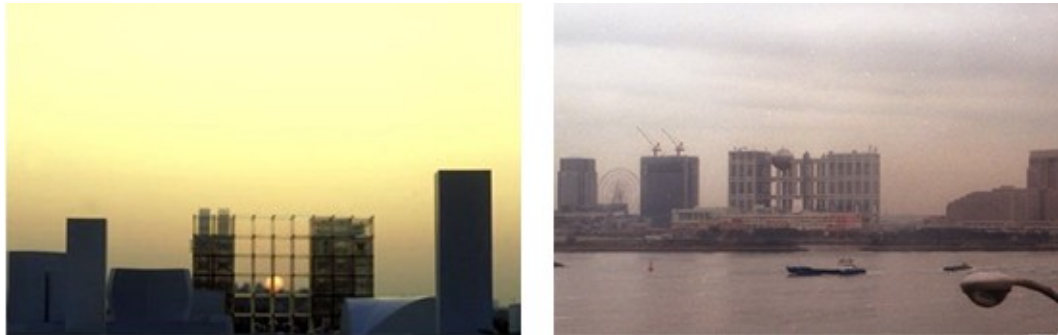

Figure 3.1 Comparison of two projects Left: illustration of *Tête Défense*, Paris, Jean Nouvel, 1983. Source: official website of Ateliers Jean Nouvel, accessed on 1 December 2010 from www.jeannouvel.com. **Right: photograph of Fuji TV Headquarters, Tokyo, Kenzo Tange, 1995.** Source: accessed on 1 December 2010 from http://www.greatbuildings.com

Figure 3.2 Illustration in a movie. Left: illustration of *Tour Sans Fin*, Paris, Jean Nouvel, 1989. Source: official website of Ateliers Jean Nouvel, accessed on 1 December 2010 from www.jeannouvel.com. **Right: scene from trailer of the movie of "Until the End of the World", directed by Wim Wenders, 1991 –used as a caption from Paris in 2000.** Source: accessed on 1 December 2010 from http://www.imdb.com

As in the statement of Kester Rattenbury that, "the promotion of the as-yet-fictional or always-to-be-fictional project is both the architect's tool and often,

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[278] Win Wenders (Director), Until the End of the World (Motion picture), Argos Films, Germany, 1991

initially, their stock-in-trade",[279] all these relationalities between architecture and image can be analyzed in terms of political economy of the sign and sign system. However, in this book of "The Singular Objects of Architecture", the effects and constraints of virtuality and software technologies on spatial and architectural dimensions are mainly discussed by Baudrillard and Nouvel.

The fundamental problem of contemporary technology and virtuality for architecture is again the technique of reproduction and its consequential spatiality and architectural objects (works). As mentioned before, there is a consensus between Nouvel and Baudrillard on problematic conditions of the existing built-environments especially arising after 20th century which results with proliferation of homogenized cloned cities. Likewise, technology of the virtual is mainly analyzed and criticized according to its contribution to the progression in cloned and artificialized spaces and environments. The roots of this situation can be followed through a continuous process; starting with necessities of housing and production spaces in large quantities of industrial societies –with excuse of functionality and use-value-, proceeding with 'parachuted solitary objects' of early twentieth century –with introduction of sign-value by Bauhaus-, maturing with the 'pure' spaces and generic city of America –formed by superficial televisual and cinematographic culture-, and finally culminating with technocratic cities of virtual society of global universe –with achieving the independent system of value. In particular, Baudrillard accentuates America as initial point of screen-ization, of "world's becoming image through the screens".[280] This is described in his words as;

> This collusion between images and life, between the screen and daily life, can be experienced everyday in the most ordinary manner. Especially in America, not the least charm of which is that even outside the cinemas the whole country is cinematographic. […] Here, cinema does not take on

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[279] Kester Rattenbury, "Introduction", This is not Architecture: Media Constructions, op. cit., p.xxii

[280] For the use of same quotation, see note 242 in this study.

the exceptional form of a work of art, even a brilliant one, but invests the whole of life with a mythical ambience.[281]

Founded upon the absence of culture, history, center, memory, or desire, pure spaces are promptly turned into generic and cloned cities by means of mass culture, mass communication, technologies of media, advertising, or cinema, "surfaces, networks and soft technologies."[282] By this means, America triggers not only the spread of generic cities or cloned cities through the world, but also the progression in information and network technologies that opens the way to hyperrealization, virtuality and virtual space.

According to Baudrillard, in light of the discussions on virtuality with reference to technology, the main effect of virtual technologies on architecture is its imposition of the mode of reproduction of the fractal stage as cloning and automatic writing. It was discussed that cloned and repetitive buildings began to spread due to functionalist-commercial purposes and advancing technical means which can be exemplified in the mourning of Nouvel as;

> Is there anything easier than reusing existing data, given the fact that the computer can modify that data so quickly? You change a parameter here, another there, and after a few hours, it's done. The system is ready for a new building. Consequently, buildings are not really thought out; they are based on immediate profitability and hasty decision making. This also involves the complete sacrifice of a dimension that many feel belongs to another time… There is no further need for public spaces, no further need to compose; all we have to do is accumulate. I need to buy a building. This is the way I can have it for the lowest cost and as quickly as possible.[283]

However, in the fractal stage, it was mentioned that besides the rapidity and extensity of reproduction, there is digitalization which also provides variational and combinatorial alternatives. Beyond mechanization, digitalization engenders not only coding and decoding of the space that is perfectly operationalized,

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[281] Baudrillard, "The Evil Demon of Images," op. cit., p. 93-94

[282] Baudrillard, America, op. cit., p. 125

[283] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 51

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automized and controlled but also diversification, generation and complexity that supersedes the human labour by artificial intelligence. Eventually, in virtual architecture, as a perfected artificial system, spaces are being automatically written, modified and programmed by device's will as "the infinite operation of the machine."[284] In Baudrillard's words as;

> This is not simply a matter of materials and building techniques; it is also a question of models. Just as all images are possible using the camera, which asks nothing more than to function, so all architectural forms can be revived out of a virtual stock of forms, arranged either conventionally or in some other way. As a result, architecture no longer refers to a truth or originality of some sort, but to the mere technical availability of forms and materials. The truth that emerges is no longer even the truth of objective conditions. Still less is the truth of the architect's subjective will. It is quite simply the truth of technical apparatus and its operation.[285]

Baudrillard discusses this condition of virtual architecture through the example of Guggenheim Museum Bilbao which is designed by Frank Gehry and completed in 1997. Beyond the "value judgment about the object itself", or its economical and culturalization effects, but through its "structure of production and fabrication,"[286] he regards the museum as "a virtual object, the prototype of virtual architecture," and "an experimental marvel, a spatial chimera."[287] It is a "ready-made" as in the act of Duchamp's turning "a real object into a virtual one merely by displacing it" but the one operated through "computer programs and strings of code."[288] It is the outcome of ready elements, rearranged or combined but here generated by an automatical and aesthetical operation.[289] Process is described by Baudrillard as;

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[284] Baudrillard, "Truth or Radicality? The Future of Architecture," op. cit., p. 179

[285] Ibid.

[286] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 48

[287] Baudrillard, "Truth or Radicality? The Future of Architecture," op. cit., p. 180

[288] Ibid.

[289] Ibid, p. 181. On part of ready-made architectural materials, Nouvel is rather optimistic about their potential of "quickly resolving the living conditions of those who are most disadvantaged" that can provide cheap, variational and easy solutions. However, he accepts that because of its economical dimensions without profit, it is convicted to remain as an idealist dream. Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 53-54

[…] the Guggenheim in Bilbao was typically the type of object made of complex compositions, a building established using elements whose modules are all exposed, all the combinations expressed. You could imagine a hundred museums of the same type, analogous, obviously none of which would resemble one another.[290]

In this respect, apart from other ready-mades or information technologies, in the case of Guggenheim, there is a descent from virtuality to reality.[291] It starts with an image and turned into a 'real' object under a mental technology which is also regarded by Nouvel as "constructing an image in space," a shortcut or "direct passage from desire to the built reality."[292] As a convenient example of digitalization and automatization in architecture, depending on a generative model –as a template-, it offers infinitely translatability "into many other kinds of objects, as part of a chain" (figure 3.3).[293] Architecture, "having become the transparent medium for all the models running through it," works on "all the possible variations of a pre-programmed code,"[294] by this way loses its shadow. Hence, this model not only changes the position of architect as operator, but also makes architectural object disappear in the network and changes the way we know 'architecture' as in the case of fatal disappearance of art by Duchamp's readymade. This is, with an anxiety about "the danger of the end of the architectural adventure," explained in Baudrillard's words as;

With the coming of the virtual dimension, we lose that architecture which plays on the visible and the invisible, that this symbolic form, which plays with weight, the gravity of things and their disappearance. Virtual architecture is an architecture which no longer has any secret, which has become a mere operator in the field of visibility, a screen-architecture. It has become, as it were, in every sense of these terms, not the natural but the artificial intelligence of the city and space (I have nothing against artificial intelligence, except when it claims, with its universal

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[290] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 48

[291] Ibid, p. 49

[292] Ibid.

[293] Ibid, p. 48

[294] Baudrillard, "Truth or Radicality? The Future of Architecture," op. cit., p. 183

calculation, to absorb all the other forms and reduce mental space to a digital one).[295]

Figure 3.3 Generation by a model. Top: photography of Guggenheim Museum Bilbao, Frank Gehry, 1997. Source: accessed on 1 December 2010 from http://en.wikipedia.org. **Center left: photography of DG Bank Building, Berlin, Frank Gehry, 2000.** Source: accessed on 1 December 2010 from http://www.flickr.com. **Center right: photography of Walt Disney Concert Hall, Los Angeles, Frank Gehry, 2003.** Source: accessed on 1 December 2010 from http://en.wikipedia.org. **Bottom left: photography of Marqués de Riscal Vineyard Hotel, Elciego, Spain, Frank Gehry, 2006.** Source: accessed on 1 December 2010 from http://en.wikipedia.org. **Bottom right: photography of Weisman Art Museum, Minneapolis, Frank Gehry, 2009.** Source: accessed on 1 December 2010 from http://en.wikipedia.org.

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[295] Ibid, p. 179. Baudrillard's depiction of architecture's lost symbolic form will be discussed later.

Accordingly, the technique of virtual also modifies the relation between human, space and time. Nouvel correlates the contemporary urban condition with acceleration in our relation to distances. He enunciates "a process of complete deterritorialization" is taking place, which results with culmination into urbanization of the whole territory by shortness of the length of time "to get there, move around, meet other people", where distance is overcame by compression of space and time.[296] Likewise, Baudrillard mentions a type of deterritorialization in human identities, a "multiculturalism" that provides oscillation by "avatars" in the play by virtue of virtual space generated by computers.[297] In this fractal stage of simulation, it is claimed that a flexible, interactive and free space –both as real and virtual- in an egalitarian and democratic cultural realm is generating by means of technology. In fact, by global networking it expands through the world and accesses to all. However, according to Baudrillard, the situation is not so pleasant that globalization is not the homogenization of the world as also defended by Nouvel, but the hypertrophy of overarching system of fractal and dynamic simulation. Beyond being about economic networks as referred in English-language press, he conceptualizes globalization as the final stage of discrimination.[298] While, universality as the totalization method of political economy is the imposition of values in a process of top-down equalization –which is oppressive but in a sense egalitarian-, globalization is the destruction of all remnants of value in a process of bottom-up leveling.[299] It creates parallel sites with dissociated societies where they do never come across and struggle for the sake of their classes, where it disables the ground for antagonistic or reciprocal encounter for these discriminated groups.[300] According to Baudrillard, this

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[296] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 47. For comprehensive discussion on time-space compression and its effects, see the chapter of "Time – Space Compression and the Postmodern Condition", (pp. 284-307) in Harvey, The Condition of Postmodernity, op. cit.

[297] Ibid, The Singular Objects of Architecture, p. 45

[298] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 70

[299] Ibid, p. 69

[300] Ibid, p. 70

movement creates "a virtual hypersociety that will have access to all the resources and all the power," as an absolute minority, and this is mainly provided by virtual space because on "the plane of the real, of reality, space is shared, while the most abstract virtual space is never shared."[301]

On this account, fractal stage or virtuality as the ultimate system of control, system of manipulation, system of simulation including all economical, cultural, technological, and spatial relationalities is described as;

> The perfect crime is that of an unconditional realization of the world by the actualization of all data, the transformation of all our acts and all events into pure information: in short, the final solution, the resolution of the world ahead of time by the cloning of reality and the extermination of the real by its double. […] This is perhaps the fate that awaits us at the end-point of this technical transfiguration of the world: its accelerated end, its immediate resolution –the final success of modern millenarianism, though with no hope of salvation, apocalypse or revelation. Merely hastening the final term, accelerating the movement towards disappearance pure and simple. And so, quite without knowing it, the human race might, like the IBM technicians, be assigned to this noble task: triggering the code for the world's automatic disappearance by exhausting all its possibilities. This is the very essence of the Virtual.[302]

Moreover, its complicity with architecture is described as;

> "Architecture is to a large extent doomed today merely to serve culture and communication. In other words, it is doomed to serve the virtual aestheticisation of the whole of society.[303]

For this complicity, Baudrillard accuses the museums and museified spaces which also refer to a amalgam cooperation with process of culturalization. With the help of both museums of Culture and hyperspaces

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[301] Ibid.

[302] Jean Baudrillard, "The Automatic Writing of the World," The Perfect Crime, Verso, London, 1996 (originally published in French in 1995), p. 25-26

[303] Baudrillard, "Truth or Radicality? The Future of Architecture," op. cit., p. 181

as hypermarkets, commercial centers, ports, warehouses of mass culture, he describes the squeezed position of human by technological means as;

> Today, architecture is enslaved to all these functions of circulation, information, communication and culture. There is a gigantic functionalism in all this and it is no longer a functionalism based in a mechanical world of organic needs, a real social relation, but a functionalism of the virtual. In other words, it is a functionalism relating, in the main, to useless functions, in which architecture itself is in danger of becoming a useless function. The danger is that we shall see a world-wide proliferation of clones, a proliferation of transparent, interactive, mobile, playful buildings, built in the image of the networks and of virtual reality, by way of which an entire society will deck itself out with the empty trappings of culture, communication and the virtual, much as it is already decked out with the empty trappings of politics.[304]

While Baudrillard has a bleak comprehension of technology, on the other hand, Nouvel has a rather optimistic and objective vision. According to him, technological innovations can direct new forms of pleasure, "new sensations and added comfort" as in the example of wireless telephone that deletes the required distance for contact.[305] Whether there is a perversion by excess and also a loss, it is inevitable for the architect, "a man working with reality" to collaborate with science, philosophy, or art to utilize from everyday applications. He describes this attention as;

> The evolution of technology and technical procedures and the contribution of new materials endowed with incredible properties are, so to speak, grounds for a reappraisal.[306]

This reference directly connects the argument again to the differential importance of time for Nouvel. As mentioned before, according to Nouvel, a 'good' architectural object should be aware of where and when it exists, of its place in the "evolutionary line of creation" which is coherent with and representative of its

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[304] Ibid, p. 182

[305] Baudrillard and Nouvel, <u>The Singular Objects of Architecture</u>, op. cit., p. 32

[306] Nouvel, "Doctrines and Uncertainties Questions for Contemporary Architecture," op. cit., p. 59 and 61

context in terms of both space and time. In this way, he regards the good use of the possibilities of the current time and building up "in harmony with its time", without obsession of past and fascination with future, as a requirement for architecture.[307] Adding, technical, scientific, mental and artistic condition of an era as a part of that evolutionary line should be the guide for architect for conformity with the context of time. In this sense, Nouvel assesses the current use of virtuality and image as a specific feature of this era. He exemplifies its potentialities with a nightclub in *Nogent sur Marne* where an extensive video system has been installed as;

> Inside and outside are simultaneously present; what is more, our eyes see both the reality and the film. In the end you no longer know where you are. The space has become virtual because all that one sees is in fact a space which people imagine they have made their own. It is still of course a matter of the layout of the terrain and the interconnections, but no longer of the space in the mathematical sense of the word.[308]

In addition to his appreciation of projects' images in conformity with "the aesthetic of the reality", he appreciates also when "virtual images offer another aesthetic view that can be integrated into reality" which provides him to "play on a principle of reality". [309] On this ground, in opposition to satiric assessment of Baudrillard, he regards the reduction of everything into two-dimensional interfaces, screens and planes as the indicator of complexity in "evolution towards de-materialization, towards miniaturization and the complexity of materials".[310] Likewise, "neon publicity signs with bright, hyper-realist images crowning the city's tall buildings" of Tokyo connote to "a very strong reintroduction of image into a city" of which is expressed as; "It may be publicity, but emotionally it's very powerful. The presence of these images, of these signs, is architecture".[311] Technology as being a dialectical phenomenon for Nouvel, it becomes dangerous

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[307] Nouvel, "Louisiana Manifesto," op. cit.

[308] Nouvel, "Tomorrow Can Take Care of Itself," op. cit., p. 325

[309] Nouvel, "Interviews" (with Chantal Beret), op. cit.

[310] Ibid.

[311] Ibid.

in the situation of excess, in especially cloned, repetitive, monotonous and generic architectures. As in the case of relationality of architect with computers, in quantum suffict use, they completely change architect's work, provide him/her to simulate everything, to draw more quickly and to check each combination.[312] In the meanwhile, exponential increase in producing architecture by "recycling existing computer-based data" as a wave of architectural cloning in about more than 90 percent of global production makes him terrified.[313]

3.2.5. Condition of Architect

After the debates on the displeasant condition of architecture and built-environments, stated by Baudrillard and Nouvel, originating from both interior and exterior constraints, it will be essential to discuss the (de)formation of architect's position under the influence of these constraints.

It is depicted in the book as "architecture is the art of constraint" by Nouvel.[314] Its main problematic originates from economics and its existence is dependent on the financial sources. As a practitioner in architecture, Nouvel, by comparing architect to the film director, complains about the nonexistence of an architectural project without a fund which makes architect subordinate to a client or a contractor and makes censored, restricted, limited.[315] This position is summarized by Baudrillard with reference to Nouvel as;

> The architect's adventure takes place in a world which is eminently real. He or she is in a very particular situation which is not that of an artist in the traditional sense. Architects are not people who sit poring over blank pages or working at canvases. Working to a precise timetable, to a set budget, and for specified persons, they have an object to produce. They work with a team and are in a situation in which they are going to be limited, directly or indirectly, by considerations of safety and finance and

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[312] "Jean Nouvel: With New Technology You Can Lie," Euronews, op. cit.

[313] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 50.

[314] Ibid, p. 59

[315] Ibid, p. 5 and 60

by their own professional organization. Given this situation, where is the
scope for freedom, how can they get beyond these constraints?[316]

Adding, this economical dependency enforces many of the architects "working in
and producing Generic Cities at any moment" in "10000 architectural offices
nobody has ever heard of".[317] They repeat the models pre-owned from magazines,
clients, or history ending up often with "collage of objects".[318] On the other hand,
a happy few, or "a handful of aesthetes"[319] can be able to push the boundaries by
means of a relation of complicity.[320] As Nouvel states that, he couldn't have built
the Cartier Foundation building without establishing a relationship of complicity
with the contractor.[321] Nevertheless, Baudrillard is suspicious of efficiency of the
architect's 'freedom' to be in a conscious and aware complicity.[322] Actually, he
generally has suspicion about the concepts of freedom and liberation. According
to Baudrillard, as the new diktat of modernity, different from symbolic freedom
that involves struggle, freedom is destructed (or disappeared) as an operational
and instrumental apparatus that is utilized for the sake of manipulating or
directing the human as the agent of the system.[323] These are exemplified as
freedom of choice, free time, right to work, freedom of body, or liberty to
consume.[324] As a control system, on the one hand, system develops the technical
means for realization of all the dreams, utopias, or desires that free us. On the

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[316] Baudrillard, "Truth or Radicality? The Future of Architecture," op. cit., p. 173

[317] Koolhaas, "The Generic City," op. cit., p. 1261. For the use of same quotation, see quotation
104 in this study.

[318] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 28 and Baudrillard,
"Truth or Radicality? The Future of Architecture," op. cit., p. 182-183. First is the version of same
quotation quoted from Nouvel while the latter by Baudrillard.

[319] Ibid, The Singular Objects of Architecture, p. 52. Phrase is retrieved from the statement of
Nouvel as "Within the evolution of the city there will always be a marginal place left for a handful
of aesthetes –aesthetes in their own life and in their behavior- within highly privileged
environments. What I wonder most about is what those cities will become…"

[320] Ibid, p. 77. Complicity is also a term that can be used in different senses. It can be a threat for
transparency, or in excess it becomes unethical.

[321] Ibid.

[322] Ibid, p. 78

[323] Ibid, p. 78-79

[324] Baudrillard, For a Critique of the Political Economy of the Sign, op. cit., p. 77

other hand, it enforces for generation of new desires and fulfillment of the self in every possible dimension.[325] That is to say, in this conception, freedom is a fantastic deception, a simulation. Likewise, complicity is far from being a threat for the system. Therefore, as in the statement of Nouvel; "The architect is not free himself… And men are not free with respect to architecture."[326]

There is also a consensus between Nouvel and Baudrillard on the problem of freedom or sovereignty of architect that does not only stem from economical aspects but also cultural ones which can also be analyzed through the political economy of the sign. Nouvel, in Pompidou Lectures, complains about the absence of communication between architects and non-architects where architectures also do not signify.[327] Though, Nouvel supposes the relationality between architect, architecture and the user is required to be responsive –a building firstly have to be built, then used- in the way that;

> It is an architectural reading at different degrees which is carried out. The author (architect) should know that his book (object) will be read, seen, and decoded [decrypted] by a very large audience. The characteristic of a strong architecture is to be read by all and to resist this reading, to be sufficiently profound to guard a little mystery and also to give rise to some questions without hope of an answer.[328]

However, in a reversal to Nouvel's displeasure, it will be comprehended that he associates this non-communicative action with the attitudes of early twentieth-

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[325] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 78-79. The operationality as a control system or "the science of security" refers to agents of system for Baudrillard. He asserts that, some (affirmative) concepts are utilized for systematization by exploiting the fear or desire originating from them as in the examples of ecology, environment, health, protection, global awareness ,or nucleer danger (p. 60).

[326] Ibid, p. 79

[327] Nouvel, "Doctrines and Uncertainties Questions for Contemporary Architecture," op. cit., p. 53, 55, and 57. On the other side of the dialogue, Baudrillard states his expectation in terms of signification by returning to the first question of the book, the truth of architecture, as "there are things an architecture wants to say, things it claims to accomplish, signify." However, in this book he asks for "what architecture is trying to achieve without wanting to say it" as a form of involuntary radicality. Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 37.

[328] Ibid, "Doctrines and Uncertainties Questions for Contemporary Architecture," p. 59. The brackets belong to the original text.

century architects, many French architects and academicians within formalist, historicist, eclectic, or stylistic obsessions.[329] Therefore, this results with "millions of pathetic and a few thousand exciting responses".[330]

In this context, it is ironic that, Nouvel's similitude of architectural relation to a signification process spontaneously inserts architecture into the sign system which is also juxtaposing with Baudrillard's assessment of the activity of design. Baudrillard, as mentioned before, depicts the sign exchange system as eventually the sustained form of capitalism through the ability of manipulation by consumption and complicity with spheres of semiology and communications. In this context, he evaluates design and the environmental disciplines as "one of the branches of mass communication, a gigantic ramification of human and social engineering"[331] which corroborates this complicity rather than cultivating a social dialogue. That is to say, this similitude, rather than improvement of sharing and dialogue potentialities of architecture, is the act of propelling it into the realm of sign exchange system which consequentially imposes the system's all cultural, economical and technological formations in addition to communications onto it. Hence, the adventure of the author of this process, of the architect, can be followed through the name of the architect under these impositions.

It can be claimed that the formation of the position of architect under the political economy of the sign is principally embarked by the professionalization of the

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[329] For previous discussion on Nouvel's displeasure, see also pages 41 and 46 in this study. Nouvel states that post-moderns are open to diversities and they have attempt for variational dialogues of which their situation is expressed as; "There are the pre-moderns and the moderns. Remain is impure and post-modern, those who remember, who actualize, who decorate, who denounce, who keep their distances, who laugh, who multiply the signs, whose eyes fill with tears, who mix them together cultures, memories, hopes, despair, and fantasies, 'radical eclectics', manufacturers of 'canards' or 'decorated sheds', 'symbolists', 'ugly and common', spectacular, and ironic. They live in and translate their epoch." Nouvel, "Doctrines and Uncertainties Questions for Contemporary Architecture," op. cit., p. 61

[330] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 74

[331] Baudrillard, For a Critique of the Political Economy of the Sign, op. cit., p. 200

name of the architect in 1834.[332] Initially being a labourer equipped with only the abilities of producing in the industrial era, he/she became the part of a society and gained social status by the time Bauhaus assigned 'aesthetic value' on objects. However, although the architects of early-twentieth century were 'famous' and even criticized for their elitists manners by Nouvel, it is stated by Uğur Tanyeli that, their bodily image or non-intellectual existence did not yet become values.[333] Whenever the name, the appearance or the image of an architect gained news-value and become the object of voyeurism with a trans-territorial permeation, architect turns out to be a 'star' in the Hollywoodian sense, especially in an ascending manner after 1980s.[334] These selected ones as 'stars' purport to have some privileges as preferability, getting financial support, large-scale influencing, being role-model, being awarded, or 'powerfulness', where the name and the image of them become brand value and they become transnationally famous.[335]

However, all these assumptions on the privileged position of a star, which is defined as the last phase of the fame history of architecture by Tanyeli[336], is referring to, rather than a semantic peculiarity or a fundamental content of the idol as a meaningful position, to the culturalization process of the sign system as loading meanings in an arbitrary and differential mechanism. As emphasized by Bayley in the statement of "Fame is to an architect or an artist what brand value is to soap"[337], this means architect by being 'star' disappears in the sign exchange system and according to Baudrillard it provides observability of all the structural features of brand value system on the architect; fetishized or mythical exaltation,

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[332] Stephen Bayley, "Foreword," An Architect's Guide to Fame (edited by Paul Davis), Elsevier Architectural Press, 2005, p.ix. Bayley states that "Vets became professionalized in 1791, architects in 1834. Only dentists are younger. They got their diplomas in 1855."

[333] Uğur Tanyeli, "Şöhret Tarihinin Son Evresi: Star," Arredamento, İstanbul, January 2006, p. 33

[334] Ibid, p. 35

[335] At this point, it is possible to define Jean Nouvel as an international star architect where this also makes him 'powerful'.

[336] Ibid, p. 37

[337] Bayley, An Architect's Guide to Fame, op. cit., p. x

manipulation, the material fiction of the image, or ephemeral status.[338] On that account, it can be comprehended that, being privileged or ordinary architect, is not originating mainly from a qualitative difference between architects, but from a logic of dynamic and differential social discrimination. It is dramatically described in Baudrillard's words as;

> […] we can see that the system never operates in terms of *real* (singular, irreducable) differences between *persons*. What grounds it as a system is precisely the fact that it eliminates the specific content, the (necessarily *different*) specificity of each human being, and substitutes the *differential* form, which can be industrialized and commercialized as a distinguishing sign.[339]

Under the light of these discussions, it can be said that all these constraints damage the subjective condition of the architect. What is more to the point, as discussed under the effects of virtuality, the technological perfection of the artificial intelligence precludes the human and utilizes from human as only the medium of operation. According to Baudrillard, the sovereignity of human on world starts to disappear in the fractal stage of simulation. As in the example of Baudrillard, retrieved from micro sciences –as biology, physics, electronics-, to the contrary of outrageous accession to information of micro particles, researches trigger something beyond anticipated and it compromises a suspicion to the (pseudo)perfection of human reason that is explained as;

> We discovered them but they discovered us as well, and there are all sorts of ways things can backfire, including those that lead to what may be a kind of fatal reversibility. We are no longer the masters… we shouldn't believe that all these analytic advances will lead to greater control of the world, or to increased happiness. On the contrary, even science

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[338] Baudrillard describes the characteristics of an Hollywood idol or star where it can also be applied on a star architect. Baudrillard, <u>America</u>, op. cit., p. 56. At this point, it is important to emphasize that because of being a differential value, the stamp of being a star is not permanent which reqiures an effort for reproduction of the image from architect which finally results with transformation of oneself into the caricature of oneself. Tanyeli, "Şöhret Tarihinin Son Evresi: Star," op. cit., p. 37

[339] Baudrillard, <u>The Consumer Society: Myths & Structures</u>, op. cit., p. 93

recognizes that it has less and less control over the real, the object ceases to exist –at some point it simply disappears.[340]

Likewise, in architecture, it dethrones "the truth of the architect's subjective will."[341] Besides the optimistic vision of Nouvel stated as, we can "assume that we're going to become true virtuosos of this new programming and we'll be able to integrate a whole range of information and assumptions capable of producing an absolutely terrific space, articulated around the problematic of the environment that's been eating us"[342]; Baudrillard contravenes this optimism with relating it to the desire of architect for omnipotence and answers with the example from genetic engineering;

> "A geneticist today thinks he's replacing the mother and the father: he's the one who creates the child! He's the dues ex machine that creates the child, a child who originates with him and is no longer embedded in a sequence of natural descent.[343]

Dismissed from the role of determining the rules of the game, according to Baudrillard the subject loses the privilege of being the origin of the process, providing the representation of the world and becomes the agent of manipulation, reproduction or digitalization in totally artificializing world under control of images, codes, models, objects.[344] Additionally, Bayley summarizes this condition of architect in a naïve but satiric way as;

> Never mind the powerful psycho-sexual aspects of imposing enormous erections on the public, the architect's natural tendency towards megalomania has been greatly enhanced by recent advances in technology. While Marinetti, Sant'Elia and Frank Lloyd Wright could only dream, computer-aided design makes anything you can scribble on a napkin functionally possible. But, continuing the psycho-sexual theme, this same empowering technology has emasculated the architect. The

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[340] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 33

[341] For the use of same quotation, see quotation 285, in this study.

[342] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 55

[343] Ibid, p. 56

[344] Baudrillard, "Objects, Images, and the Possibilities of Aesthetic Illusion," op. cit., p. 14

bitter truth is that construction companies can build a perfectly acceptable forty story tower without the intervention of a single member of the RIBA.[345]

In this sense, with the acceptance of damaged position of architect, position of the occupation and discipline of architecture is also endangered. While Nouvel mentions this "we're going to witness a true mutation",[346] Baudrillard states that "in this universe of the virtual, which we talk about today, architecture wouldn't exist at all".[347]

3.3. Proposals and Singularity

It was stated that, the theme of the book, "The Singular Objects of Architecture," was centered on the position of architecture and architect in the system that can be retrieved as hidden messages from dialogues between Jean Baudrillard and Jean Nouvel. Although it is in an intricate way written, the fundamental quest of the book was mentioned as the possibilities of 'singularity' or leakage in the system by means of architectural objects and the probabilities of an architect in a pre-defined, totally full, controlled, visible, hegemonic and repetitive world.

In the previous part, it was aimed to reveal the thoughts of the partakers with regard to the relationality of architecture and contemporary condition of the world, especially with reference to theorization by Baudrillard of the world as a system. The system encircling all the spheres also blockades contemporary architecture and spatialty that creates constraints and subordinations on built-environments, on architectural occupation and on the position of architect. It was revealed that, while Nouvel was mainly displeasant about the spatialty of contemporary urban spaces delineated as repetitive, proliferative, agglomerative, or senseless and of demeanour of architects delineated as obsessed, restricted, frustrated, or indifferent; Baudrillard establishes a total world under a single logic

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[345] Bayley, An Architect's Guide to Fame, op. cit., p. xi

[346] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 52

[347] Ibid, p. 12.

rapidly upgrading and advancing its disappearance into its substitute, into simulation, into a virtual double which also drags architecture, space and architect into their own disappearances. On this account, there remains questions, especially the one that queries the probability of an interval for escape, reversal or intimidation by means of architecture or in architecture. This quest is uttered in some questions also by both Nouvel and Baudrillard in the book as; "where can we find an unrestricted space and means to overcome those limitations?"[348], "within that architectural space, does the possibility still exist for the architect to make his mark?"[349], "Is any voluntary, conscious resistance possible?"[350], or as in the below;

> Does architecture continue to exist once it has passed beyond its own reality, beyond its truth, in a kind of radicality, a sort of challenge to space (and not simply a management of space), challenge to this society (and not simply a respect for its constraints and mirroring of its institutions), challenge to architectural creation itself, and challenge to creative architects or the illusion of their mastery?[351]

In other words, they ask for possibility of 'singularity' as also reflected in the title of the book as "The Singular Objects of Architecture".[352]

Discussions on the book, after the question of the truth of architecture asked by Baudrillard, proceed with the introduction of Nouvel of his standpoint and his realized or planned proposals as his search for singularity. Likewise, in this study, I will start with analysis of his proposals and thoughts on singularity within the realm of discussed conceptions in the previous part. Nouvel, with his entrance to *École Nationale Supérieure des Beaux-Arts* in 1966, by the time of 2010 is a practitioner of architecture for thirty-four years with more than two hundred and

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[348] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 5

[349] Ibid, p. 51

[350] Ibid, p. 20

[351] Baudrillard, "Truth or Radicality? The Future of Architecture," op. cit., p. 172

[352] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit.

thirty built and unbuilt projects under the firm of Ateliers Jean Nouvel.[353] Despite of the metastasis of generic city, historicist, repetitive, senseless architectures, recipes and censored occupation, he is optimistic and thinks that "through small movements we can achieve an ethics whereby the situation becomes slightly more positive every time we intervene".[354] According to Nouvel, an architect cannot be charged the responsibility of political discourse or social problems, the problems of the human race.[355] As mentioned before, Nouvel opposes the motivation of early twentieth-century architects to achieve utopias by "parachuted solitary objects" as timeless creations.[356] Moreover, with regarding the future as an obscurity where noone knows how the future society will be, or the past as an obsession where everyone impedes what the future city will be, within a suspicion to projective proposals and nostalgic repetitions, he primarily esteems the projects which concern the intelligence, senses and feelings of the present time, formed within the limitations of today where "Tomorrow can take care of itself".[357] In this sense, according to him, the voice of an architect can be heard through his/her erected proposals or designs where they can be much more effective, provocative and critical "than any story on paper" or any discourse.[358] Hence, the power of an architect emanates from practice within its context, within its limitations –with the complicity or play in the unsaid part of the dialogue with client or user-, where he describes as;

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[353] The official website of Ateliers Jean Nouvel, accessed on 1 December 2010 from www.jeannouvel.com. The list of the projects also can be downloaded from the website.

[354] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 18. At this point, Nouvel's use of the term 'ethics' here in the meaning of "dealing with what is good and bad" refers to again the distinguishability and the possibility of a choice to be 'good' or 'bad' where the logic provides him to position architect as the responsible for his/her choices despite the constraints and gives hope that it can be 'good' by correct choices of architects. Merriam-Webster, "Ethic", op. cit. For previous discussion on distinguishability in this study, see also note 156.

[355] Nouvel, "Tomorrow Can Take Care of Itself," op. cit., p. 325

[356] For previous discussion on Nouvel's thought on modernity in architecture, see page 35 in this study.

[357] Nouvel, "Tomorrow Can Take Care of Itself," op. cit., p. 319

[358] Ibid, p. 325

> There where the rules of urbanism are in force, where the technocratic norms apply, where the censor of good taste reigns, architecture no longer carries except by mistake. Well, then, what is to be done? Construct. In the most significant way. In 90 percent of the cases, we must take positions that are critical, instigative, accusatory, questioning, and ironic. Each building should provoke a question on the nature of what it should or could have been.[359]

For this critical distance, which is sufficiently distant to survey the whole and sufficiently close to analyse the details,[360] or for achieving ethics, Nouvel suggests an architect to develop strategies or scenarios according to the consideration of unintentional or unexpected situations.[361] For acquiring singular objects, besides the acceptance of unpremeditation, he recommends to start thinking by utilizing deep analysis, diagnosis of situation, reflection, connotations, establishment of contradictory relationships, deconstruction, and search for the limits.[362] In other words, he suggests using concepts, where he uses the term in the meaning of "articulation of various things, especially the formulation of a certain way of thinking",[363] or "developing rules of formulation"[364] as specific strategies, which are compatible with growing trends and momentary awareness. Consequently, in accordance with his contextual approach, he designates certain fundamental concepts that are belonging today and today's emotions.

Nouvel predicts in the book that "the next architectural and urban mutation will affect our relationship to matter" which will result with a shift toward the immaterial in collaboration with everything that is virtual, image, or part of

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[359] Nouvel, "Doctrines and Uncertainties Questions for Contemporary Architecture," op. cit., p. 59.

[360] Nouvel, "Tomorrow Can Take Care of Itself," op. cit., p. 314

[361] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 18-19

[362] Ibid, p. 73

[363] Ibid, p. 5

[364] Nouvel, "Doctrines and Uncertainties Questions for Contemporary Architecture," op. cit., p. 57. Nouvel uses the term concept with reference to Gilles Deleuze and Felix Guattari where he compares their use of "concept, percept and effect" with his own use of "concept, sensation and emotion" (p. 57). For further information on concept, see Gilles Deleuze and Felix Guattari, What is Philosophy?, Verso, London, 1994 (originally published in French in 1991).

communications.[365] According to him, in the evolutionary line of creation, dominancy of matter is expiring and perennity loses its meaning. Therefore, for permanency of a 'good' architecture and for its witnessing to this era, it is required to be designed according to this mutation of immateriality. Thus, Nouvel particularly applies to the concepts that interplay with materiality, appearances and senses. Towards his primary intention of defining a place we are unfamiliar with, "the more than what we see", he addresses the senses and perception, especially the visual one, and activates the reflections (phenomena) through the intellect, of which the intention is described in his words as;

> I try to create a space that isn't legible, a space that works as the mental extension of sight. This seductive space, this virtual space of illusion, is based on very precise strategies, strategies that are often diversionary.[366]

In a word, Nouvel, in Baudrillard's terms, tries to achieve 'illusion' that involves the play of forms, of appearances, with reality, with senses, with materials that originates from the interval of image and its peculiarity in the process of mental prolongation. For this reason, Olivier Boissiere calls him as "the creator of images"[367] and in this instance, Nouvel is nourished by all the spheres, especially contemporary modes of expression as visual arts, cinema, industrial production or photography that provides concepts and equipments related with image. He obtains image through all kinds of processes mentioned earlier as iconographic, representative, illusory, screened, virtual, imaginary, or manipulative.[368]

In accordance, Nouvel exemplifies his use of concepts in the book starting with the project of *Tête Défense,* which was awarded second prize for *Grande Arche* in *La Defense*, Paris in 1983. With dividing the space into an open-ended three-dimensional grid, he tried not only to compose a defined space with scale, rhythm,

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[365] Baudrillard and Nouvel, <u>The Singular Objects of Architecture,</u> op. cit., p. 52

[366] Ibid, p. 6-7

[367] Olivier Boissiere, "The Thought of a Creator of Images" (edited by Marco Casamonti), <u>Jean Nouvel</u>, Motto, Milan, Italy, 2009 (originally published in Italian in 2008), p. 112

[368] Ibid, Marco Casamonti, "Introduction," p. 28

geometry which provides consciousness of space, but also to delete the boundaries between the sky and building which provides loss of materiality.[369] In this sense, he attempted to "step outside Alberti's logic" and play with pure mathematical and perspectival space (figure 3.4).[370]
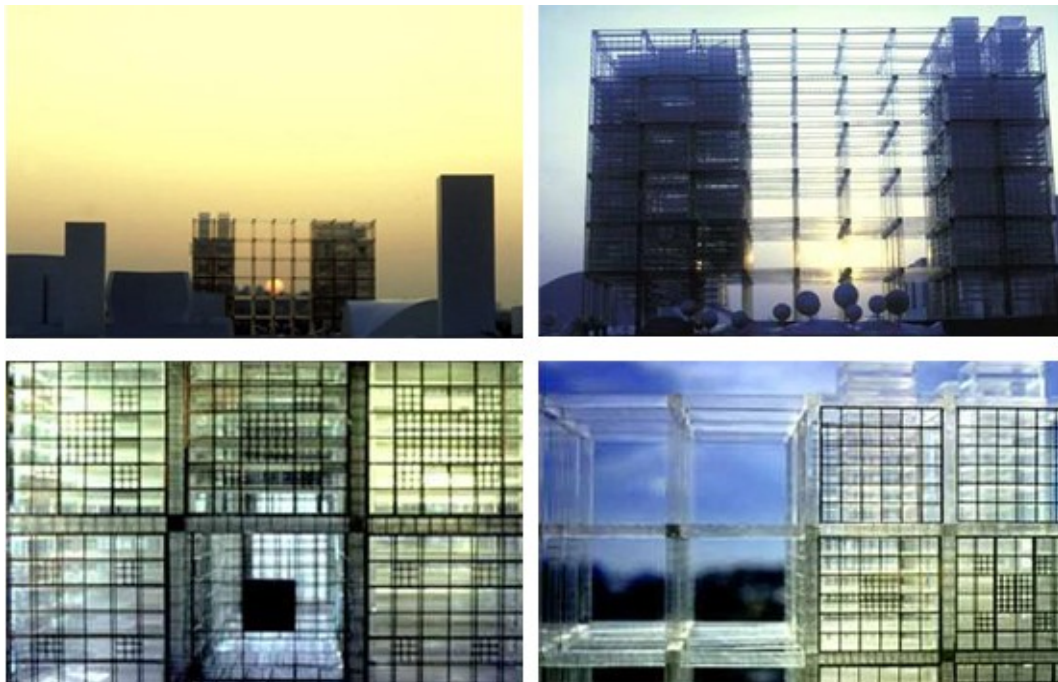

Figure 3.4 Illustrations of *Tête Défense*, Paris, Jean Nouvel, 1983. Source: official website of Ateliers Jean Nouvel, accessed on 1 December 2010 from www.jeannouvel.com.

On the same ground, Nouvel's second example which is again an unbuilt project, *Tour Sans Fin,* where it is also called as "endless skyscraper", was again projected in *La Defense* but cancelled.[371] In contrast to the massive and defined mass of *Grande Arche*, this tower is aimed to rise lightly without a limit, without definition, to infinity. By means of a gradual change from granite base to a transparent glass top, rerouting our perception from material to immaterial, this

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[369] Baudrillard and Nouvel, <u>The Singular Objects of Architecture,</u> op. cit., p. 6-7 and 56-57. He examines a similar quest in Japanese gardens which blur the vanishing point and appear to be infinite in a play of depth of field (p. 6).

[370] Ibid, p. 6

[371] Ibid, p. 7.

effect is performed through the concept of illusion, illusion of dematerialization (figure 3.5).[372] Its interrogation of space is explained by Nouvel as;

Figure 3.5 Illustrations of *Tour Sans Fin*, Paris, Jean Nouvel, 1989. Source: official website of Ateliers Jean Nouvel, accessed on 1 December 2010 from www.jeannouvel.com.

> We cannot say where the form of a cylinder finishes, because it is refined by light and shadow – although the vortex effect means that it is not the ideal form for a tower. Endless, what does that mean? Firstly we don't read the limits. Not just laterally, but where is the beginning and the end? We can suppose that this tower sprung from the centre of the earth, it rises from a crater in the ground.[373]

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[372] Ibid.

[373] The official website of Ateliers Jean Nouvel, accessed on 1 December 2010 from www.jeannouvel.com. Retrieved from the description of the project.

It is also stated by Baudrillard that, disappearing into the sky, rather than being virtual, creates "a mental space of seduction for the eye and the mind" and a mental distortion resulting with overt illusion.[374]

Eventually, this logic peaks in the project of Cartier Foundation in Paris which is the only built one, of which the construction is completed in 1994. It is designed with the intention of reduction of whole space into a two-dimensional screen which is made of reflective glass and placed in front of the building where the building is also composed of glass screens. As a contemporary art museum, through this screen, a display surface changing with time, light, exhibitions, weather conditions, vegetation, or movement is constituted (figure 3.6). Regarded by Nouvel as increasingly becoming virtual of the boundaries, it is explained with reference to this project as;

> My buildings try to play with the effects of virtuality, appearance. Viewers wonder if the material is present or not. We create visual images, we create ambiguity. A building can play with transparency effects, but it does so through another element, which is reflection. At the Cartier Foundation building, the viewer never knows if they're seeing the sky or its reflection. Generally, you see both, and that ambiguity creates an interplay of multiple appearances.[375]

Transparency, in this kind of application, refers to a strategical tool rather than a hegemonic one that provides "to program a building differentially over time and play with ephemeral effects".[376] Adding, glass, which is the best material for Nouvel, emerges as the agent of this kind of transparency effects through which play with light, shadow, visibility and ephemerality can be obtained.[377] Evaluated by Nouvel as a step in material evolution, it engenders a diversity of appearances oscillating between opacity and transparency and its best application in the works of Nouvel is presented in the Arab World Institute. With camera-like diaphragms

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[374] Baudrillard, "Truth or Radicality? The Future of Architecture," op. cit., p. 174

[375] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 62.

[376] Ibid.

[377] Ibid, p. 64.

controlling the light by changing openings on the south wall, the perception of space changes with time (figure 3.7).[378]
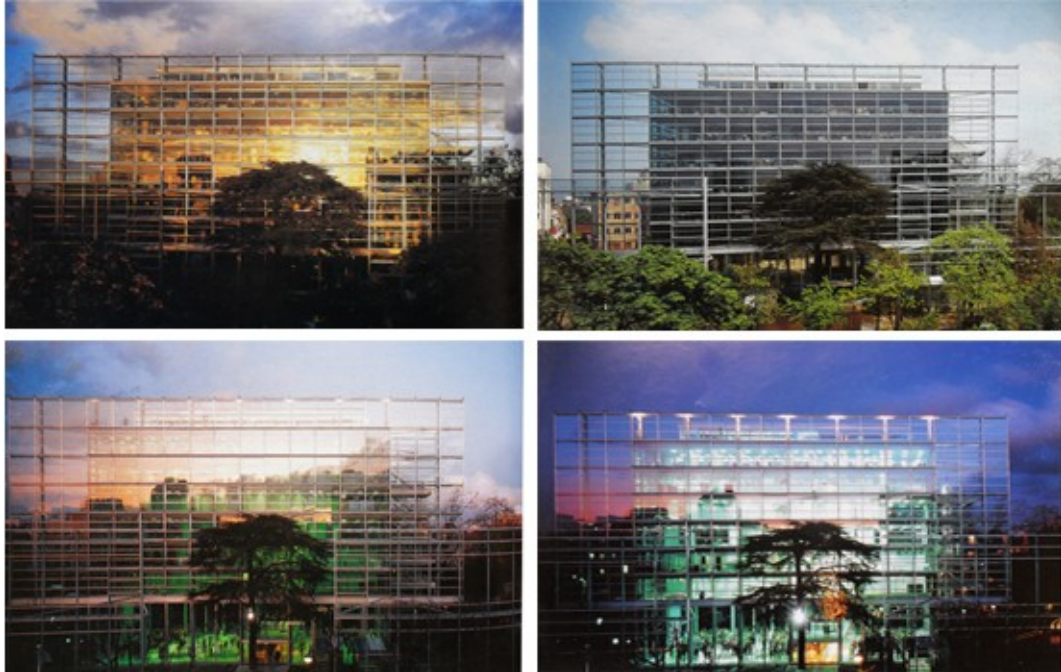

Figure 3.6 Photographs of the screen of Cartier Foundation, Paris, Jean Nouvel, 1994. Source: Olivier Boissiere, <u>Jean Nouvel</u>, Terrail, Paris, 2001, pp. 136-137
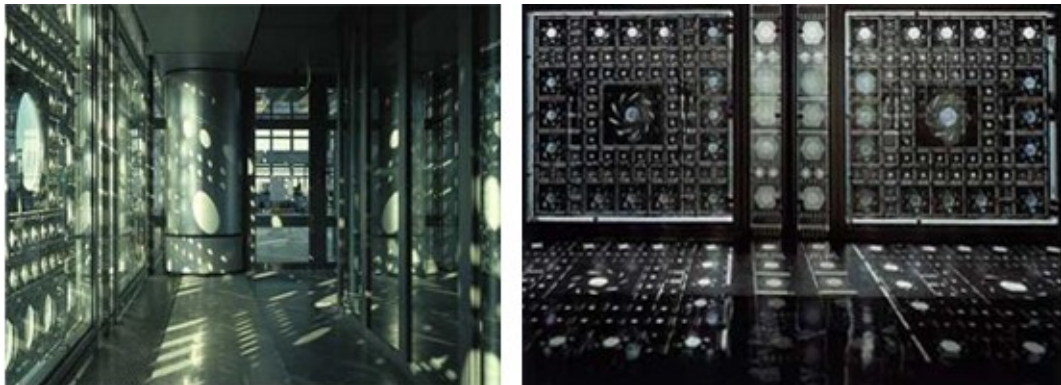

Figure 3.7 Photographs of interior of Arab World Institute, Paris, Jean Nouvel, 1987. Source: official website of Ateliers Jean Nouvel, accessed on 1 December 2010 from www.jeannouvel.com.

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[378] <u>The official website of Ateliers Jean Nouvel</u>, accessed on 1 December 2010 from www.jeannouvel.com. Retrieved from the description of the project. A similar application of light effects through patterns can be observed in a closer project, in the covering of The Louvre Abu Dhabi designed by Nouvel, or in rather an old one in Hotel Bouliac, France.

In this respect, Baudrillard considers this kind of illusion is not gratuitous. According to him, "the capacity to be there and at the same time to be invisible," this secret (in)visibility, has the ability to counter "the hegemonic regime of visibility" and "dictatorship of transparency".[379] By destabilization of perception, it creates a mental space and the authentic form of illusion emerging through voids or secrets. The hegemony of the visible and making-itself-visible, the hegemony of screen is broken in this illusion. At this point, by emphasizing once more the distinction between profound illusion and virtual -while the latter is complicit with hyperreality that induces proliferation of screens and increase of the hegemony of visibility, the former is the anything else-, Baudrillard felicitates Nouvel for reaching beyond the screen by exerting "all the prestige of transparency without the dictatorship" in these examples, whereby rescues also the buildings to be merely constructions.[380]

However, in relation of Nouvel to image, he does not always distinguish profound and perfected image in Baudrillard's sense. Though, he uses the terms virtual and illusion together in a similar way with connotation of mental extension.[381] He considers these as "fragile effects", his "stock-in-trades"[382] or gimmicks required in "our architectural bag of tricks" that are waiting to spring in an interval of complicity, from the unsaid part of the contract with client.[383] Nouvel uses these concepts simultaneously with others concerning image or imaging, where some of them destruct the defined space and broke (deconstruct) the image as mentioned before, and the others reproduce it in the most basic forms as icons, symbolisms, screens. In this instance, especially the borrowed concepts from cinema as depth of field, sequence, displacement, or speed[384] derive the inclusion of time

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[379] Baudrillard, "Truth or Radicality? The Future of Architecture," op. cit., p. 175

[380] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 10

[381] For Nouvel's use of the terms illusion and virtual in a similar way, see Ibid, p. 7. See also quotation 366 in this study.

[382] Nouvel, "Interviews" (with Chantal Beret), op. cit.

[383] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 8

[384] Ibid, p. 7

dimension into architecture that provides ephemerality and dematerialization, but on the other hand, by its reproduction technique, use of direct images entails the manipulation and cinematographic hyperreality.[385] This inbetween position in collaboration with image can be exemplified in Nouvel's applications in his projects as; imposition of text on the glass walls of Dumont Shauberg, a media group's building in Cologne, coloured lights and patterns of Euralille in Lille, or direct application of stolen images from movies in The Hotel, Lucerne and Hotel Puerta America, Madrid, where Nouvel evaluates them as in the screens of Tokyo, emotionally powerful and fascinating (figure 3.8, figure 3.9, figure 3.10 and figure 3.11).[386] Micheal Hays interprets this position of Nouvel's architecture as;

Figure 3.8 Illustrations of Dumont Shauberg, Cologne, Jean Nouvel, 1990. **Source: official website of Ateliers Jean Nouvel, accessed on 1 December 2010 from www.jeannouvel.com.**

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[385] For previous discussion on relation between cinema and image, see page 66 in this study.

[386] For previous discussion on Tokyo, see page 87 in this study. However, Nouvel's affection for applied images on facades or screens is not completely reflected in these projects but stated in his words where he describes the prevention of employers in the case of Euralille as "sadly they didn't understand this in Lille where I wanted to make a Japan-style street like this, where images and signs should have crowned a certain number of buildings. Now there are only fences." Nouvel, "Interviews" (with Chantal Beret), op. cit.
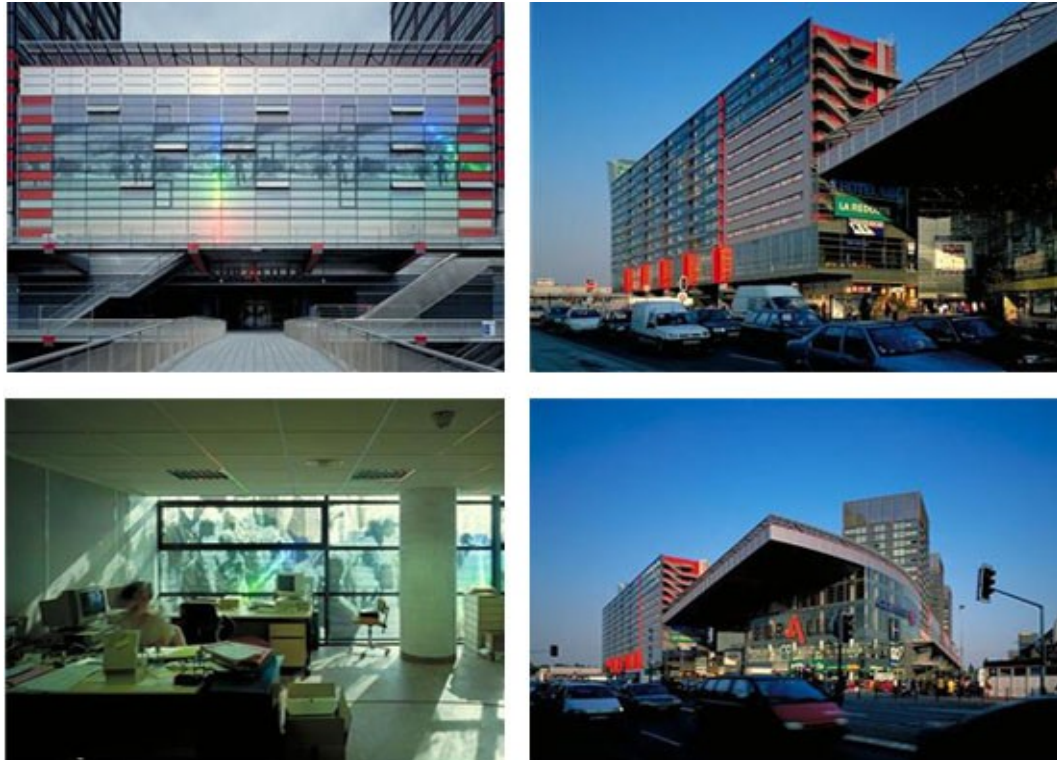
Figure 3.9 Photographs of Euralille, Lille, Jean Nouvel, 1995. Source: official website of Ateliers Jean Nouvel, accessed on 1 December 2010 from www.jeannouvel.com.
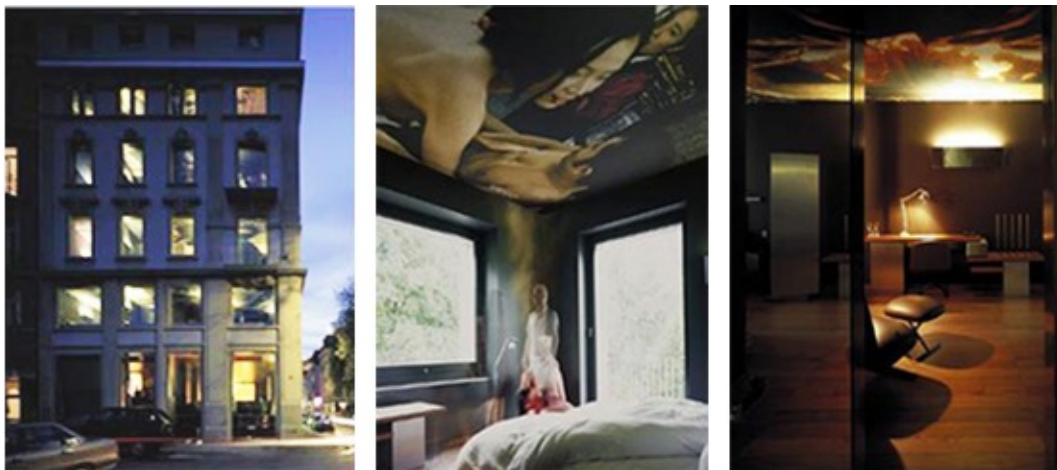

Figure 3.10 Photographs of The Hotel, Lucerne, Switzerland, Jean Nouvel, 2000. Source: official website of Ateliers Jean Nouvel, accessed on 1 December 2010 from www.jeannouvel.com.

Figure 3.11 Photographs of Hotel Puerta America, Madrid, Jean Nouvel, 2003. Source: accessed on 1 December 2010 from http://www.designbuild-network.com

> Nouvel's own work has found its own identity in a logic of the surface.
> On the one hand, from the earliest stone facades to the steel and glass
> curtain wall, architecture has always played a game of contradiction with
> mass and gravity and their materialization into surface. On the other
> hand, from our present perspective, the logic of the surface is a perceptual
> logic we must now understand as having been given to us by consumer-
> communication culture and its slick advertising two-dimensionality.[387]

This logic of surface can be detected better in recent examples of tower projects
for *La Defense,* where is the constructed-central business district of Paris*,* namely
as *Tour Phare* and *Tour Signal* which are competition projects successively
designed. As mentioned before, by being commercial towers, they refer to a
contemporary stereotype of a functional model erecting globally[388], however,
Nouvel pretends to claim that the towers are revolutionary in the use of imagery
(figure 3.12 and figure 3.13). First tower with a huge screen on it that cannot

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[387] Hays, "Introduction," <u>The Singular Objects of Architecture,</u> op. cit., p. xii

[388] This stereotypical manner which results in repetition in opposed to the displeasure of Nouvel, is
also ciriticized by Baudrillard as being even the inauthentic form of simulation with refence to the
stereotypical works of Warhol. Baudrillard, "Objects, Images, and the Possibilities of Aesthetic
Illusion," op. cit., p. 11

easily be saved from the 'screen' critique of Baudrillard is depicted as the new symbol of Paris and revolution of digital era.[389] Although, the project is not built because of acquiring the second prize, as a second chance, two years later, on the opposite side of *Grande Arche*, ateliers of Nouvel wins the competition of *Tour Signal* which is the modified and aestheticized version of the first model.[390] It is described by Nouvel as;

Figure 3.12 Illustrations of *Tour Phare*, Paris, Jean Nouvel, 2006. Source: official website of Ateliers Jean Nouvel, accessed on 1 December 2010 from www.jeannouvel.com.

[389] For previous discussion emerging from images and text of this tower, see page 2 and quotation 1, in this study.

[390] The formal and discursive similarity of two projects can be observed from the upper two images of the building in figure 3.13. While in the first one which was issued in official website of the competition, there is the huge revolving screen on top of the building with the Asian woman on it. Official website of the competition of *Tour Signal*, accessed on 1 August 2010 from www.tour-signal-ladefense.com/en/ (This website is also closed in 2010, after the cancellation of the tower's construction, although acquiring the first prize.) However, in the second image, and the rest of the images which are now issued on official website of Ateliers Jean Nouvel the screen is removed. Official website of Ateliers Jean Nouvel, accessed on 1 December 2010 from www.jeannouvel.com.

This tower is a streamer tower. It carries the colors and the symbols of the life of the agglomeration. This new center expresses itself through symbolic elements. Now everything is about image and computer science. This new way of living together and meet is rooted in diversity. This building will embody this symbol.[391]
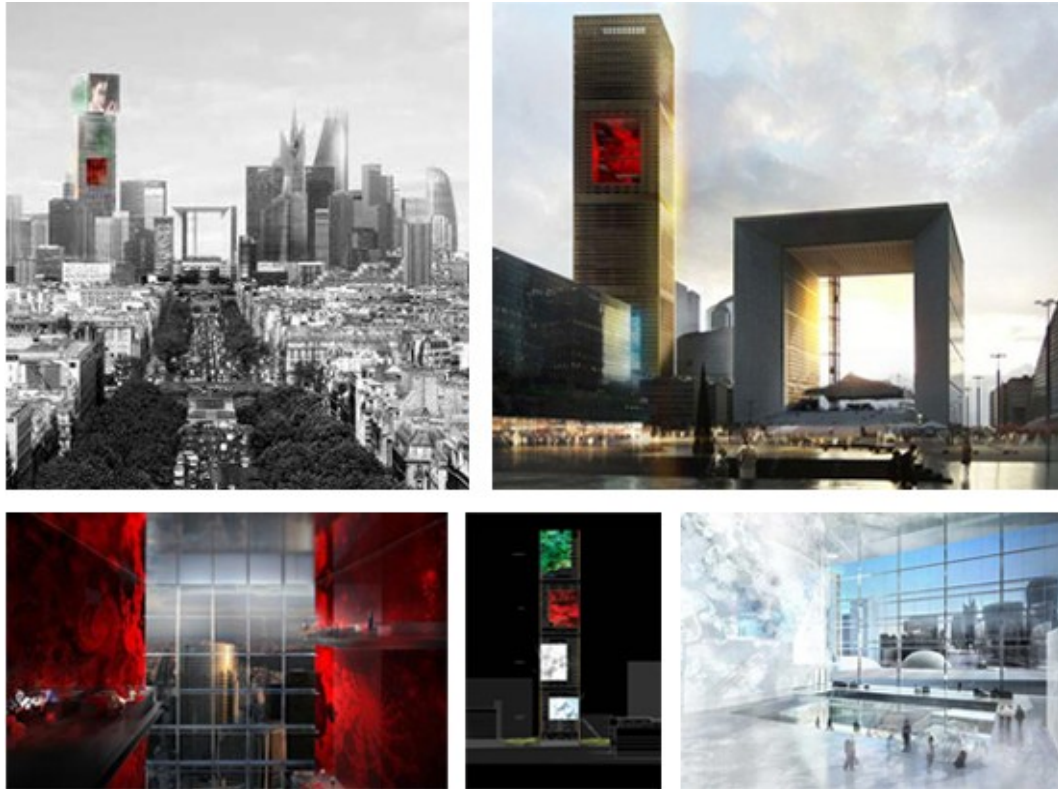

Figure 3.13 Illustrations of *Tour Signal*, Paris, Jean Nouvel, 2008. Source: official website of Ateliers Jean Nouvel, accessed on 1 December 2010 from www.jeannouvel.com and official website of the competition of *Tour Signal*, accessed on 1 August 2010 from www.tour-signal-ladefense.com/en/

In this case, besides Nouvel's insistence on the old discourse of symbolism as a revelation of a nostalgic desire, there is also an inconsistency between imagery and descriptions. While, application of image by screens and paintings is a stereotypical example, the peculiarity and uptodate-ness of projects are imposed by the linguistic messages as in the way mentioned before with reference to

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[391] Ibid, Official website of the competition of *Tour Signal*,

Barthes' explanation of relayed linguistic messages that reinforce the delivery of intended message.[392]

This slippery use of image of Nouvel is mainly rooted in his desire for experimentation and difference. With regarding himself as the "champion of pluralism",[393] he designates his search, rather than an engagement with a style, a well-defined way of doing belonging to a group, era or location, is the search for crystallization of "a single moment in all its diversity in a single place".[394] This provides not only the doubt and questioning to be continuous, but also to create specific, or even hyper-specific objects that is also called by Nouvel as "situational poetics".[395] Nouvel believes that only this way, a singular object, which is the selected one, worth to be appreciated and preserved, as "a step in the architectural history of a specific moment of civilization" or a specific moment of today, can be achieved.[396] Nouvel indicates that he will continue to build in this direction, and then expects people to allow his works "to remain as a piece of evidence" and even to "feel affection for it".[397]

In this regard, Baudrillard agrees in the opportunity of choice of an architect of a concept rather than possibility of a choice of the real event.[398] The concept can create a non-event in a conflict, a kind of dual relation, or an antagonism with the happening of the event which is totally deciphered and overdetermined. However, he is skeptical about Nouvel's definition of singularity and the way it is achieved

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[392] For previous discussion on this issue, see page 75, in this study. Besides, here it can be inserted that, there is an urban renewal project competition, planned for sustainability of Paris organized under the will of President Nicolas Sarkozy where Jean Nouvel Ateliers is also included and project can be observed from official website. This project in a master scale is not mentioned in this study, but it requires a distinct analysis under the template of this study.

[393] Nouvel, "Doctrines and Uncertainties Questions for Contemporary Architecture," op. cit., p. 55.

[394] Nouvel, "Tomorrow Can Take Care of Itself," op. cit., p. 322

[395] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 18

[396] For previous discussion on selective act and distinguishability of a work, see note 156 in this study.

[397] Nouvel, "Tomorrow Can Take Care of Itself," op. cit., p. 319

[398] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 10

through concepts, where he states that it is not a question of relations, affects, appreciation or personal love but something different.[399]

The quest for singularity, or the possibility of singularity of an object, where the object is valuated, abstracted, oversignified, overdefined, infinitely reproduced, killed and resurrected, manipulating, manipulated, perfected, digitalized, and operationalized in the hegemonic, multi-dimensional and omni-inclusive system, is decisive in the philosophy of Baudrillard. However, opposed to its definition as "distinguished by superiority" or "being out of the ordinary",[400] singularity of objects, for Baudrillard, is not about their functional or aesthetic value, their beautifulness, their uniqueness or difference, but about their radicality. As it is described, they are;

> […] unidentifiable objects which are a challenge to the surrounding order and stand in a dual –and potentially duelling- relation with the order of reality. It is in this sense that we can speak not of their truth, but of their radicality. If this duel does not take place, if architecture has to be the functional and programmatic transcription of the constraint of the social and urban order, then it no longer exists as architecture. A successful object is one which exists beyond its own reality, which creates a dual (and not merely interactive) relation (with its users also), a relation of contradiction, misappropriation and destabilization.

In this sense, as mentioned before, Baudrillard preludes the dialogue, by stating that he is not interested in architecture or architectural wonders but interested in radicality of "constructed objects" and "the world they translate".[401] He questions the truth in architecture, as mentioned before, in the sense of architecture's position to reality or truth of the world as its peculiar posture and 'involuntary radical' contribution which surpasses the planned goals, beyond its own reality within the realm of interaction between architect, architecture and user.[402] As a

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[399] Ibid, p. 67

[400] Merriam-Webster, "Singular", op. cit.

[401] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 4.

[402] Ibid. Likewise, Baudrillard introduces his text "Truth or Radicality? The Future of Architecture," with the same description and question where it is also reflected in the title. Baudrillard, "Truth or Radicality? The Future of Architecture," op. cit., pp. 172-173.

threat to the system, in Jon Baldwin's detection, Baudrillard borrows this concept from asthrophysics which refers to "a point of infinite density and absolute uncertainty in which all laws collapse and from which anything can emerge".[403] Additionally, singular object belongs to "another universe with another set of rules" that constitutes nothingness, unintelligibility, or void. It is the one that is impossible to exchange –because of its unpredictability- in the system of exchange.[404] In a word, singular object of Baudrillard involves the lost peculiarities as nothingness, illusion, void, or secret where they are generated by duality through diversion, contradiction, destabilization, and deflection of the absolutely determined, transparent and visible system as in the way of illusion's deceptiveness which creates a kind of vertigo in our totally realized and controlled world.[405] However, for Baudrillard, the possibility of 'resurrection' of these lost concepts, the way deflection is actualized and what is triggered or emerges consequentially is uncertain. Likewise, despite of selectibility of concepts that can obstruct an event, how event will be eventuated is unpredictable. Thus, the possibility, the way and technique of execution of a singular object is enigmatic.

This issue is exemplified with two buildings in the book that can assist in comprehension of singularity in Baudrillard's philosophy. Initially, according to Baudrillard, the twin towers of World Trade Center in New York, as being clones of each other, express, signify, translate "the context of a society already experiencing hyperrealism".[406] Regarded as a "presentiment of the death of the original"[407] and as "a form of extreme anticipation of a lost object",[408] its singularity derives from its anticipatory and summoner attribute as a revelation of

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[403] Jon Baldwin, "Singularity," The Baudrillard Dictionary (edited by Richard G. Smith), Edinburgh University Press, London, 2010, pp. 201-202

[404] Ibid.

[405] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 9. For previous discussion on illusion, its deceptiveness and play in the system, see pages 61-62 in this study.

[406] Ibid, The Singular Objects of Architecture, p. 4

[407] Baudrillard, "Truth or Radicality? The Future of Architecture," op. cit., p. 173

[408] Ibid, p. 185.

object and condition of society unfurled into the comprehension of human. They report, by their verticality and cloneness, not only the end or fulfillment of a social and spatial faculty as a limit in New York, but also departure to a new social and spatial ability in virtual stage of simulation. Moreover, it is more ironic that by destruction of the towers in 9 September 2001, one year after the book's publication, objects' singularity becomes an event, in the same way of Duchamp's singular event that involuntarily induces the emergence of reaestheticization and Warhol's singular event that triggers the disappearance of art.[409]

Subsequently, an early engagement of Baudrillard with an architectural object pretends to be the primary evidence for his thoughts on singularity in this book. Beaubourg Center or namely Pompidou Center is a singular object in the form of a monster that is "catapulted into the city, from someplace else"[410] where it is simultaneously a cultural object and "a cultural memorial to the obscure disaster of culture".[411] This dual-sided condition is described as;

> [such objects] escape their programmed existence, the future you have given them... This metamorphosis can become a singular personal intuition or the result of an overall effect that no one intended. Still the object (architectural or not) in question will produce a gaping hole in this culturality.[412]

As stated, Baudrillard considers the hole it pierced in the system originates from its deflection of the imposed goals or reversion of charged messages. This deflection provokes a dual relation –between executer, object and user- and culminates into a metamorphosis where its singularity emerges.

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[409] Both Nouvel and Baudrillard ask if there is an equivalent of Duchamp's act in architecture that confronts the limits. Nouvel states that although Robert Venturi tried to do, which was the starting point of postmodernism, they compromise on ineffectiveness of the act to induce metamorphosis in architecture. Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 22

[410] Ibid, p. 21.

[411] Baudrillard, "Truth or Radicality? The Future of Architecture," op. cit., p. 185

[412] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 21-22

Center is a cultural project based on an affirmative apprehension of culture and communications which accordingly involves a library, a centre for music and acoustic research and the museum for modern arts. On that account, the building was primarily intended to be the agent of cultural exchange in pretence of bringing cultural democracy and meaning into the suburban neighbourhood of Beaubourg as a process of aestheticization (imposition of aesthetic value).[413] However, in its awarded and built project by architects Renzo Piano and Richard Rogers, concept was determined according to a critical position to Culture and assembling people on the common ground of popular culture. In this sense, the interior of the building was planned to be so flexible with "added sections, supports, movable extensions" to host each kind of activity along with cultural ones and the exterior of the building was designed to display all the structural and mechanical elements "with all its guts on the outside, and the nerves" in a pure technical exhibitionism.[414] This standpoint of the project, in conformity with 70s mentality of culture, refers to the process of culturalization (production of sign-values) and proliferation of mass culture (becoming-mass of social) which established the ground for the constitution of hypermarket of culture, the Beaubourg.[415] Nouvel also describes this as; "It's a call to the public to come inside, to consume the views of Paris and the art. A call to consumption."[416] However, the response –response with a parody, hypersimulation- of the masses to this call generates the second deflection from the intended goal of the center. They rush into the building and consume everything in it in such an excessive way

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[413] Baudrillard, <u>Simulacra and Simulation</u>, op. cit., p. 61. For a further discussion on Baudrillard's analysis of Beaubourg Center, see chapter "The Beaubourg Effect: Implosion and Deterrence" in the book (pp. 61-74).

[414] Baudrillard and Nouvel, <u>The Singular Objects of Architecture,</u> op. cit., p. 38-39

[415] For previous discussion on museum, hypermarket and Beaubourg as hypermarket of culture in culturalization process, see note 171 in this study.

[416] Baudrillard and Nouvel, <u>The Singular Objects of Architecture,</u> op. cit., p. 40

that poses a danger to destruct the building, culture and masses themselves as an implosion.[417]

Nouvel, in a very architectural anxiety, associates Beaubourg's failure with 'functional' organization of the interior in the restoration process where it is divided by permanent separators and discarded from its flexibility. However, for Baudrillard this deflection by the users, rather than a spatial or architectural concern, is related with an authentic condition of the society in the system, as described;

> For better or for worse, what one finds is that these programmatic intentions are always hijacked by the very people at whom they were aimed. They are reformulated by the users, by that mass of people whose original response can never be written into the project. There is no 'automatic writing' of social relations or of mass needs, either in politics or in architecture. Here too there is always a duel, and the reaction is unpredictable.[418]

Thus, on the contrary to the confidence of knowledgeability and total control, something unpredictable, uncertain or secret remained in social relations that confronts imposed political programs, statistics, or fulfillment of 'needs'. In this sense, Baudrillard states that also in architecture, any kind of social, political, economic or conceptual program or mission will never succeed because it will inevitably be deflected by users, by masses. Baudrillard states as;

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[417] Baudrillard, Simulacra and Simulation, op. cit., p. 66. For previous discussion on implosion, see note 188 in this study. This response of masses is described with reference to Baudrillard by Richard J. Lane as "with the implosion of meaning a new fascinating, non- linear culture emerges, one where the masses are not so much controlled by the media, but gain autonomy through their lack of response to the media". Richard J. Lane, "Culture," The Baudrillard Dictionary, op. cit., p. 45. It is also described by Baudrillard that, society enforced to become mass by bombarding of images, messages, information, manipulation, reacts to the enforcements for returning to a society by indifferent attitudes which results with implosion. Jean Baudrillard, In the Shadow of the Silent Majorities, Semiotext(e), London, 2007 (originally published in French in 1978). In this sense, Baudrillard presents implosion as the only force that can dislocate the system in the cybernetic fourth order, where the precautions of all other catastrophes are completed, all attempts of subversion or violent destruction are turned out to be productive forces and they are utilized as a force of deterrence (Simulacra and Simulation, p. 70).

[418] Baudrillard, "Truth or Radicality? The Future of Architecture," op. cit., p. 176

So even if architecture wants what it wants and tries to signify what it wants to express, it will be deflected. […] It's this deflection of the operator […] transforms the way we use it, but also, ultimately, transforms the meaning that was originally given to the work. And whether this resides in the work of art or in something else, at any given moment the singular object is rendered enigmatic, unintelligible even to the one who created it, which obsesses and delights us.[419]

This argument of Baudrillard of innate deflection refers to another concept in his philosophy; seduction (by the other). The term in contrary to its general bad reputation due to its use in the phrases as "seduction by devil" in a religious way or "sexual seduction" in a Freudian way is an affirmative concept for Baudrillard where he espouses the term with its etymological origin as "*se-ducere*; to take aside, to divert from one's path".[420] With an implication to a relationality with the other (subjects or objects) –which also connotes to a kind of symbolic relationship[421]-, whether in the form of a resemblance or conformity, it generates a diversion; takes the other's appearance and "make them enter the realm of metamorphosis".[422] On the contrary to linear and always constructive order of production, polymorphous seduction emerges through relations and always conducts distortion.[423] What is more to this point, this emergence engenders unpredictability of seduction, or deflection, or metamorphosis where Baudrillard states as "Seduction can't be programmed, and disappearance, whether of constructed things or generalized ambivalence, can't be officialized".[424] Likewise, singularity cannot be imposed. Baudrillard describes this as;

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[419] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 11

[420] Jean Baudrillard, Seduction, St. Martin's Press, New York, 1991 (originally published in French in 1979), p. 22

[421] For a symbolic relationship enabled by seduction, Baudrillard gives an example from savages as; "Savages do no less when they put on the successive masks of their gods, when they 'become' their successive divinities –this is also to seduce them." Baudrillard, "The Evil Demon of Images," op. cit., p. 86

[422] Ibid, p. 85.

[423] Baudrillard, Seduction, op. cit., p. 34

[424] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 16

> Moreover, at first we don't know whether an object will become singular or not. This is what I referred to previously in terms of 'becoming', of becoming –or not becoming- singular. It's a question not of change but of becoming. And this is something we can't determine. Sometimes even circumstances, whether they're historical, sociological, or whatever, trigger an object's singular becoming.[425]

At this point, there rises anew the question of the conscious will of the architect. This quest of partakers is hidden in the questions of "How can you recapture the subversiveness that the space seemed to call forth as it was originally designed?" of Baudrillard and "Can it plan the unknown, the unforeseeable?" of Nouvel.[426] Furthermore, considerations of partakers reveal through the discussions on 'change' and 'becoming'.

Nouvel, also placing human in obscurity of time, has suggested strategies for dealing with historical destiny and for achieving a real-time architecture "characterized by randomness and the uncertainty that drives social life".[427] Accordingly, he exemplifies a random architecture trial in Seita Factory in Marseilles also in which he is included.[428] It was a project on an abandoned factory complex that was squattering. By spontanouesly involvement of artists, a project, in opposition to orderly museums, as an open and living cultural space where artists, younger artists, students, creators, and the unemployed should constantly work and live, was initiated. Regarded as dynamic as "a contemporary cultural space" should be, Nouvel grieves for unrealization of the project because

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[425] Ibid, p. 68. However, as mentioned by Simone Brott that question of creation of a singular object of architecture by an architect is answered at the beginnings of the dialogue by intervention of Nouvel, described with reference to the book as "The exchange between Nouvel and Baudrillard is, from the outset, premised on an agreement that Nouvel is creating singular objects and *ipso facto* that singularism is something that can be designed, qualified and prescribed. Nouvel begins early on in the text setting out his personal architectural credo: "Architecture should articulate a concept that will define a place we are unfamiliar with…[that] might…convey certain things…we cannot control, things that are fatal…*We need to find a compromise between what we control and what we provoke…*"." Simone Brott, "Architecture and Ambivalence" (Review of the book The Singular Objects of Architecture), The Semiotic Review of Books, Vol. 14, no. 1, 2004, p. 11

[426] Ibid, p. 40.

[427] Ibid, p. 41.

[428] Ibid.

of financial constraints. However, he considers that this kind of attitudes towards the modification or transformation of both urban and rural spaces should be encouraged. Rather than conserving "a certain number of signs of the past, nor of "'rehabilitating' in the conventional sense of the term" in a historicist manner, he promotes altering "the meaning of the place completely", playing with or changing the use, scale, programme, perception, or quality as a process of mutation.[429] In this sense, a hall of an old factory repurposed as a living space of an individual provides a shift in the way a place aesthetically understood.[430]

Nevertheless, Baudrillard hesitates that these induces culturalization or gentrification, an abrupt and uneven intervention as a kind of cultural operation under the will of politicians or investors. According to Baudrillard, this intervention, referring to change where it requires rapidity, flexibility, mobility, or automaticity, disrupts the process of 'becoming'. He, convinced with essentiality of "a difference between things that change and things that become",[431] associates desire for change with modernity and confidence in subjectivity where change is imported, initiated, wanted at any price and imposed on people.[432] However, becoming realizes through forces (of fate) from the interaction of human with human and human with things in time where its end is "subject to destiny" and "cannot be exchanged".[433] Rooted in the philosophy of Friedrich Nietzsche – olderly in Heraclitus-, this concept originates from the idea of, rather than existence of 'being', flow of 'becoming'. Baudrillard describes with reference to Nietzsche as;

> In plurality, multiplicity, a being merely exchanges itself for itself or for one of its many avatars. It produces metastases; it does not metamorphose. […] But in another dimension, the dimension of destiny and becoming, there is only ever a single idea: the master hypothesis,

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[429] Ibid, pp. 42-44.

[430] Ibid, p. 44.

[431] Ibid, p. 45.

[432] Ibid.

[433] Ibid, p. 71.

equivalent to the master passion of which Nietzsche speaks. For him, it was the idea of Eternal Return, the idea of a singularity linked to integral becoming and the Eternal Return.[434]

Hence, we urge the change, however, things themselves become over time. Adding, chameleons change, but not become.[435]

In this logic, human or subject instead of being the ultimate determiner, is a sum of forces or a part of the flow, in a kind of an integral position where he/she can have or rediscover a singular, dualistic relation with any individual or any object but cannot generalize or politicize it.[436] It is reflected in the statement of Baudrillard as "the player is never greater than the game itself".[437] Likewise, rather than a handicap, this deflection, seduction, or becoming is regarded as a strategic and symbolic feature of architectural object in interrelation with architect and user. For Baudrillard, radicality or singularity of an architectural object or a space is rooted in this 'becoming' where it is stated as "This power of innate deflection makes our full, determined and functional world livable."[438] Especially, in terms of space, every building or every street, cities of the past were including probability to host unprogrammed events, unpredictable confrontations and becoming by time –which is still the characteristic that deflects urban projects.[439] This is described with reference to 68-May events by Baudrillard as;

> The real revolutionary media during May were the walls and their speech, the silk-screen posters and the hand-painted notices, the street where speech began and was exchanged –everything that was an immediate inscription, given and returned, spoken and answered, mobile in the same space and time, reciprocal and antagonistic. The street is, in this sense, the alternative and subversive form of the mass media, since it isn't, like the latter, an objectified support for answerless messages, a transmission

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[434] Baudrillard, Impossible Exchange, op. cit., pp. 78-79

[435] Ibid, p. 78.

[436] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 26

[437] Baudrillard, "Truth or Radicality? The Future of Architecture," op. cit., p. 177

[438] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 11

[439] Ibid, p. 16 and 46.

system at a distance. It is the frayed space of the symbolic exchange of speech –ephemeral, mortal: a speech that is not reflected on the Platonic screen of the media. Institutionalized by reproduction, reduced to a spectacle, this speech is expiring.[440]

The instantaneous emergence of events, antagonistic actions and development in its course where the space, composer, user, modifier, or contents cannot be differentiated, abstracted and valued, constitutes the ground for symbolic exchange by means of this kind of spaces. At this point, I will refer to the exemplification, where the production and life of a city in this kind is best narrated, of Venice by Henri Lefebvre.[441] Beginning with a challenge to the nature, to enemies, with an aim of trade, city gradually developed, realized and lived by political 'chiefs', by those who performed the work of construction, carpenters, masons, sailors, stevedores, and all citizens in an ongoing process of building by collective will and collective thought in an aura of sumptuous ritual, until its becoming is frozen in the state of tourism. Lefebvre describes the formation of this relational space as;

> Social space contains a great diversity of objects, both natural and social, including the networks and pathways which facilitate the exchange of material things and information. Such 'objects' are thus not only things but also relations. As objects, they possess discernible peculiarities, contour and form. Social labour transforms them, rearranging their position within spatio-temporal configurations without necessarily affecting their materiality, their natural state (as in the case, for instance, of an island, gulf, river, or mountain).[442]

Production of social space through relations, modifications, configurations in a diverse and long-term formation by involvement of a dozen inhabitors and objects redirected towards their inescapable destiny epitomizes the process of singular becoming in the way mentioned by Baudrillard.

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[440] Baudrillard, For a Critique of the Political Economy of the Sign, op. cit., pp. 176-177

[441] Henri Lefebvre, The Production of Space, Blackwell, 1991, pp. 73-77

[442] Ibid, p. 77.

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Nevertheless, according to Baudrillard, this positive occasion of subjects, objects and space in a process of integral becoming cannot be witnessed in today's city. In terms of both space and architecture, city of today –generic city- is oriented towards the change "at top speed, in a state of confusion" that provides profitability, automatic reproduction, and global expansion as an extended network where stated as;

> [T]hat urban life is no longer the life of the city but its infinite possibility: a virtual urban life, like playing on the keyboard of the city as if it were a kind of screen. I saw it as the end of architecture…[443]

This is connected with the transition to virtuality, to the fractal stage of simulation where these refer to its peculiar urbanism and status of subjectivity. As mentioned before, in virtuality as perfectly artificialized and controlled system, subject is reduced to a mere operator and the medium of reproduction of device's infinite possibility, the mentioned symbolic relationalities as metamorphosis, duality, or becoming are lost and the mode of architectural production we are familiar with is terminating.[444] That is to say, as a catastrophic stage in the system for Baudrillard, virtuality is the stage of disappearance (into the network). Even symbolic and integral position of architect of whom the constructions are open to becoming, even the duality (dual relationality) of subject and object has disappeared. However, according to Baudrillard, this disappearance of human triggers a shift on behalf of non-human. As a fatal strategy, by neutralization of human, emancipation of object is realized. Technology, on the one hand exterminated illusion or utopia, on the other inaugurated the irony of object. This is described in words of Baudrillard as;

> The end of representation, the end of aesthetics, the end of the image itself in the superficial virtuality of the screen. But here is a perverse and paradoxical effect. It seems that while illusion and utopia have been

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[443] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 46-47.

[444] For previous discussions on virtuality and end of subjectivity and architecture, see pages 81-82 and 94 in this study.

eradicated by the impact of all our technologies, by virtue of these same technologies, irony itself has passed into things.[445]

This paradoxical effect directs the discussion to radical completion of Baudrillard's "ongoing critique of the modern object" which has an indispensible position in his philosophy in revelation of the problematic of human and system.[446] As described before, within the idea of Enlightenment, by construction of modern 'subject', detachment of object and subject was actualized, and this detachment abstracted and imposed economical assignments on both sides –which was discussed under the process of valuation- under the realm of political economy. In this stage, the balance is weighted on the side of ration and reason of subject. However with culturalization, aestheticization and ability of manipulation, there is established a balanced and encompassing system that synchronized everything in it on the common ground of sign-value and simulation. Finally, technological and virtual means inverse the relationship between human and things; the object is fulfilled and the subject is excluded. Exorbitated from the orbit of subject,[447] now, objects become the determiner, indicator or seducer. Adding, this is expressed in a satiric way by Baudrillard by replacing the formula of subject as "I'll be your mirror" with the slogan of object as "we shall be your favourite disappearing act!" that signals the disappearance of human.[448] He, with regarding this as "the revenge of the object"[449], in this sense, searches for singular objects and their seductive power for radicality where "radicality comes now not from the subject, but from the object".[450] Hence, beyond the truth of architecture or will of architect, for Baudrillard, singular architectural object engenders its radical posture to the system in an unpredictable

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[445] Baudrillard, "Objects, Images, and the Possibilities of Aesthetic Illusion," op. cit., p. 13

[446] Simone Brott, The Semiotic Review of Books, op. cit., p. 11

[447] Baudrillard, "Objects, Images, and the Possibilities of Aesthetic Illusion," op. cit., p. 14

[448] Baudrillard, The Perfect Crime, op. cit., p. 85

[449] Baudrillard, Fatal Strategies, op. cit., p. 171. For a comprehensive discussion on the position and inversion of subject and object, see chapter "The Object and Its Destiny" in the book (pp. 141-217).

[450] Baudrillard, "Truth or Radicality? The Future of Architecture," op. cit., p. 177

and uncontrollable way. Also his critique of subject and exaltation of object can be conceived through this search, in this way.

CHAPTER 4

CONCLUSION

In light of the analysis and discussions in the previous chapters, in the manner of decipherment, the position of architecture and architect in the world constituted in philosophy of Baudrillard is interrogated in the dialogue between the philosopher and the architect, Nouvel, mainly retrieved from the book "The Singular Objects of Architecture". Afterwards, a brief pre-information on story of image and philosophy of Baudrillard in the first chapter for an easier adaptation; with also referring to the alternative written and spoken sources, their roots or examples, it is aimed to understand and reveal their individual thought systems, consistency in their praxis and compatibility of their considerations. Although, the dialogue was disorganized and deficient, it is reorganized and discussed on the basis of individual expansions, common grounds and differences of opinions where explanations of concepts from cultural theory for understanding Baudrillard and on essence of architectural discipline for understanding Nouvel are retrieved additionally. Subsequently, in this conclusion chapter, after 'understanding' main thoughts of the partakers and their roots, an assessment and comparison of their fundamental position and discrepancies amongst will be executed, the consequences extracted from engagement will be presented. Consequently, a conclusive provision, via the reflections of Jean Baudrillard read through image and stance of Jean Nouvel as representation of architect, on behalf of architecture will be constituted.

In first glance, Baudrillard and Nouvel arrive at a consensus on most of the issues in a reciprocal conversation. However, a fervent and conflictive quarrel is not

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experienced through the dialogue; divergences in their opinions emerge in a deeper decoding, that also hides the questions and answers of architecture.

As the most general apprehension, there is a consensus on contemporary architecture to be in a negative condition within constraints that are economical, cultural, or technological originating from both architecture itself and manipulations of the era, retrieved from the dialogue. Consequential displeasure of these conditions for Nouvel can be enumerated as mainly the repetitive, duplicated, senseless and indifferent spaces globally expansive. Additionally, he is protest against the stance of architects in chains of history, styles, profit or silence. He is opposed to all kinds of applications resulting with spaces in this direction and proponent to all kinds of experience providing differential, new and fascinating architectures. On this account, according to Nouvel, the negative condition of architecture and architect is an ethical problem, as mentioned before.[451] It originates from subjective choice between surrender and resistance in a relational and can-be-arranged problematic. Although the vast majority of architects are subordinated by these limitations, a happy few or "a handful of aesthetes" achieve to remain out-of-order.[452] However, on the other side, according to Baudrillard, these mentioned concepts and constraints constitute, besides spatial and architectural defections, economical, cultural, social, political, and mental affections that create a total system dominated by and dominating all human and non-human substances from which selective escape is impossible.

This divorce of opinions between Nouvel and Baudrillard implies a deeper positional difference which mainly originates from their disciplinary background and domains of thought. Baudrillard, as a sociologist and philosopher evaluates all the concepts from the direction of social theory.[453] Starting with a critical

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[451] For previous discussion on ethics, see note 354, in this study.

[452] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 28. For the use of same quotation, see note 319, in this study.

[453] For Baudrillard's main intellectual sources, we can primarily enumerate social theorists and thinkers as Karl Marx, Friedrich Nietzsche, Walter Benjamin, Theodor Adorno, Henri Lefebvre

position, his main intention is the revelation of social condition –which is mainly related with relationality of human with human and human with world- of the era. However, this social condition, according to him, is not affirmative (in Nietzschean sense). Although detached from Marxist 'ideas', his analysis of social relations within the realm of production and product, consumption and consumer society, objectification of human as mass and mass culture, mass media and communications are rooted in a Marxian apprehension and his extremely provocative criticism is directed mainly to capitalism. Accordingly, his conceptualization of each stage of simulation can primarily be read as en route to a supreme system of the ultimate capitalism, without possibility of a ventage. On this account, his position can be regarded as 'calamity howler' of especially West,[454] who confronts West with decline of its modernity project, that is avoided to be faced. This attitude is regarded as nostalgic, where it is also supported by exaltation of symbolic relationships of savages, however, in a deeper understanding, it can be revealed that his critique is directed not to a capitalism as an entity, but to the human as its fundamental reason. In this sense, he claims the replacement of real by simulation is extended by media after twentieth-century; however, the question of real if it has ever been rather than simulation is speculative –where human is always human. In consequence of this logic, there arises not only his resentment to 'subject,' but also being accused of nihilism.[455] Likewise, by this logic search for singularity of object becomes more of a quest.

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and Roland Barthes. For previous determination of roots of Baudrillard's thoughts, see note 38, in this study.

[454] Oğuz Adanır, in the introduction of his translation of "Simulacra and Simulation" into Turkish, mentions in a similar way that Baudrillard's critique must be read as directed to the West by whom it is denied to confess, but each time Baudrillard is justified. Oğuz Adanır, "Önsöz," Simülakra ve Simülasyon, Doğu-Batı Yayınları, 2003, p. 10

[455] For previous discussion on nihilism, see quotation 58, in this study. Because of this label of nihilism, he is associated with postmodern thinking, however, he assesses postmodern era as the continuation of the systematization, siding with the absolute simulacrum "as a degraded form of eclecticism". "Questions of Strategy" (Interview between Jean Baudrillard, Jean Nouvel, Patrice Goulet and Hubert Tonka), Mass, Identity, Architecture: Architectural Writings of Jean Baudrillard (edited by Francesco Proto), John Wiley&Sons, England, 2003, p. 158. Although, there is no information for date of this conversation in the book, it is predicted that it is after a date

This quest is activated by Nouvel where the intention to practice and build is an inevitable stimulation despite the limitations for an architect. He has planned strategies as sensitive rules, for acquiring 'singular objects' that defies the hegemony of generic ideology and liberates sensitive presence of architecture as described in his words as;

> Architecture is a gift from the deepest part of yourself. It is the making of worlds, the invention of places, of micropleasures, microsensations, quick dips into reality. Let architecture be vibrant, perpetually echoing the changing universe! Let it build temporary oases for nomads in search of the directions, the desires that form them as long as they live! How can we mark out, how can we fence in our lifespan? How can we petrify serenity, calm, delight, far less ecstasy, intoxication, euphoria, jubilation? Let us abandon forever these cold living-machines! There are depths to be sounded, heights on which to breathe the air, landscapes to bejewel. Let us denounce automatic architecture, the architecture of our serial production systems! Let us attack it! Engulf it! This soulless architecture crying out to be contradicted, to be finished in both senses of the word![456]

With enthusiastic motivation, there is the trust to possibility of simultaneously criticizing and changing the situation of spatial reality and enrichment by plays and emotions of human's life. In this sense, he regards architecture as it "means the adaptation of the condition of a place to a given time by the willpower, desire and knowledge of certain human beings".[457] As mentioned before, by intervention of Nouvel in the beginnings of the book with his projected singular buildings, the question of project-ability of singularity became a pre-agreed question of which the traces can be followed through the book with constantly insertion of proposals by Nouvel.[458] However, the emphasis on, rather than relationality of architect and architecture, relationality of architecture and user of Baudrillard emerges implicitly in the book and obviously in "Questions of Strategy" as written;

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from the publication of "The Singular Objects of Architecture," grounded on the content of the dialogue.

[456] Nouvel, "Louisiana Manifesto," op. cit. In this manifesto, Nouvel in an assertive way, emphasizes abundantly, the cruciality of critical construction against the current

[457] Ibid.

[458] For previous discussion on this pre-agreement, see note 425, in this study.

[T]hese strategies are still yours, it is still you who determines what architecture should be. […] We don't know the rules of seduction, but the game is played and it's not you who decides whether you can take part. Such a provocation would be a planned seduction, it would be to say to oneself "there is a theatre of seduction and I am coming to play my part in it." That is a parody of seduction, it is to degrade it, it is a pornography of it.[459]

As mentioned before, seduction can't be programmed, its fatality and authenticity comes from the object as a surprise and it is a favour for subjective world.[460] In this sense, each time Nouvel was presenting a way to achieve a singular object as an architect, insistence of Baudrillard on the presence of objectivity particularly as a hidden message can be followed through the book where also it is reflected in the title of the book. Therefore, title of the book is "The Singular Objects of Architecture" rather than being "The Singular Works of Architects".

As the result of this hidden tension between the partakers the revelation of the main intentions is irradiated. According to Nouvel, accepted architectural object as the reflexion of its architect, singular object of architecture -in particular his object is a phenomenological one- must be in the form of a unique work of art which also entails uniqueness and permanency of status of its architect. This idea reveals not only the reason of his denotation architecture as 'object', but also the innate Western subjectivity in Nouvel and desire of omnipotence –where his desire for omnipotence is also hidden in building a tower in La Defense.

On the other hand, according to Baudrillard singularity of object of architecture, as an independent entity, must be in the form of an irony which as a social phenomenon entails an impact or fatal strategy on the system. Likewise, call of architecture as 'object' by Baudrillard has a connotation which refers to the conquest of object in duality (dual confrontation) of subject and object. The system also excludes subject by destroying the innocence of architect, obligation

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[459] Baudrillard, "Questions of Strategy," op. cit., p. 152 and 154.

[460] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 16. For the use of same quotation on seduction, see note 424, in this study.

of the (in)voluntary complicity with system and dismissal without a choice where in this logic, there remains only pushing things to their limits and "going further, too far in the same direction" as the range of action.[461] In Baudrillard's philosophy, only this engenders destiny or serendipity.[462] Eventually, by this way, there he leaves a hope for the possibility of radicality in capitalism by virtue of integral and collective event by architect, architecture and space. As conclusion, Baudrillard stimulates the world of architecture, too, but it is our task to take seriously of his provocative possibility.

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[461] Baudrillard, "Questions of Strategy," op. cit., p. 155. And see also Baudrillard, Simulacra and Simulation, op. cit., p. 161. For the use of same quotation, see note 56, in this study.

[462] Baudrillard and Nouvel, The Singular Objects of Architecture, op. cit., p. 73. The term, serendipity, retrieved from language of Sankrit, an ancient Indic language, refers to "the idea of looking for something and finding something completely different" where it is also used in science as "the discovery of something by accident while investigating something quite different." Baudrillard regards it as "wisdom".

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