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ARC2014-1085

**Searching of the Concept on the
21st Century Architecture**

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This paper should be cited as follows:

Sagdic, Z., (2014) "Searching of the Concept on the 21st Century Architecture" Athens: ATINER'S Conference Paper Series, No: ARC2014-1085.

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URL: www.atiner.gr

URL Conference Papers Series: www.atiner.gr/papers.htm

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ISSN: **2241-2891**

29/07/2014

Searching of the Concept on the 21st Century Architecture

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Abstract

The contemporary architecture focuses on the concept research before giving attention to context since the 1980`s, before thinking on functional necessities and / or aesthetical preoccupations. As Baudrillard referred on his theorem simulacra and simulation, today is the era of seeking to interrogate the relationship among reality, symbols, and society. Thus, most of the subjects that are related with life today are given us as the piece of “a great scenery” of *the modern life* by authorities, and moreover than this, today`s life is formulated under the effects of the neo-liberal economies.

In the architectural field thus, "the heart" of the projects are not formulated according to the basic architectural principles and guidelines, but it is focused on concept research on architectural projects, which would be the best-sellers.

Thus, the paper will have the critical overview to the 21st century "architectural fiction" which has a zoom on conceptual creating of projects, while discussing important various architectural examples from all over the world.

Keywords: Architecture, Concept, Context

Introduction

*Whenever citizenship comes to
look like a question of the body, a
number of process are being hidden.
L. Berlant, 1997*

During the 20th century has been turned into the 21st century, it is seen that the formulating of the *sovereign political fiction* started to be changed. The *mechanism* of the free market and therefore the “producing” of the money, which can be defined as the *re-born* of the capital, yet has changed its formulation, as well. It is the point, on where, the capitalism, as the Queen Mother of the Snow White, changed into the neo-liberal economies, as the witch Queen Grimhilde who has multi faces. Neo-liberal economies, thus can be defined as having a beautiful face at the first sight, tries to give us the fresh and juicy, however poisoned, apple. Moreover than this, we all pay the bill of this poisoned apple as volunteers, to eat it as soon as possible, with all of our hearts. This is what multi faced neo-liberal economies do to us, as just seeing us as bodies rather than citizens, make us give the *cash* by our will to the “poisoned” products.

Rising of the Neo-Liberalism on Post Modern Conditions

1929 is known as the year of the big crisis on the capitalist system. Just after the crisis, the Keynesian¹ economic politics were formulated to give a new order to the system. Thus, it is known that almost until the beginning of the 1970's, Keynesian economic politics have almost been lived without any huge problem. However, from the end of the 1960's, by decreasing of the rate of the profits, increasing on the rates of the unemployment, *overdose* living of the *machinery life style*, becoming the high rate of the accumulation of the capital over the investment, a new crisis has happened on the capitalist system. Thus, new politicians have started to make research for finding a new way to make the system consistent for the new productions.

According to Harvey, the basic characteristic of Keynesian city lays on the formation of the production and not only the political but also the socio-economical life of the city is framed by a production, which is financed by debits. By creating an effective demand mechanism, the spirit of massive consumption is intended on the society and thus, the stability, which is searched for the capitalist economy is formulated. The existence of the 1970's economical crisis across the world had some dynamics, which created a formulation platform to the happening of the globalization. The existence of the international capitalist competition and the born of the free market on this

¹Keynesyen was one of the well-known economy theorists by 1970's with his macro-economic theory and his pupils came after him on the economy style known with his name as the school of Keynesyen.

period started to formulate a speculative economical atmosphere. Thus, speculative economical accumulation has yet started to rise up while industrial investments have been decreased.

What would such a Paradox be?

The power of the government on the economic base of the social life becomes much broader than before as Keynesian economical politics shows during the end of the 1970's. The brand new problems such as, deficit spending, high tax burden, inflation and etc. impel the economists, come through on the daily life of the decade, for finding new results and denouements according to the economical soul of the decade. Keynesian theory predicts the stabilization of the balance on the *praxis* of the work field. With respect to this theory, if the rising of the unemployment on the society has happened, the government follows up the growth-oriented monetary policy. Thus, the economy could have two optional ways according to the point of view of the government, either war or piece formation on the civilization pursuant to the position of the needing of the government. Thus, the relationship between the capital and the economy occurs among the rates of the interest. First, the mobility on the money supply reflects to the money market, and then the interest rates. Therefore, the mobility of the market influences all of the investments. Thus, the government of the central bank as the sovereign power of the market, or with another word the *financial authority*, such as central bank, provides the money supply, while the monetary policy affects the prices.

Between the end of the 1970's and during the 1980's the world was the platoon of the scenery, which belongs to an *ideological soul-mate*; Margaret Thatcher and Ronal Reagan. Almost all of the inputs of the daily life were given as the codes, for instance, the moon walker dance of Michael Jackson, the wearing of Madonna and the Prince, muscles of Arnold Schwarzenegger were new codes of the daily life the 1980's. Thus, people started to be similar pairs of a big *chess table*.

Just after the end of the Cold War between USA and Russia, with the beginning of 1990's, the capital market changes the hand by the neo-liberalism.

Yet in the 1990's activists used the world *neo-liberalism* for the global market liberalism known as the capitalism. It is known that neoliberalism is often used interchangeably with globalization. But free markets and global free trade are not new, and this use of the word ignores development in the advanced economies. The analysis here compares neo-liberalism with its historical predecessors. Neo-liberalism is not just and only the economics: it is a social and moral philosophy; it is a life style.

During these years, inter connected networks, known generally as the internet, which will be the new *space* of human relations without sensations but with digital senses. It is the period, when the *king* brand of the digital technologies of our age has been created and became the giant symbol of the

digital world, the Apple Computers. And yet the *post-modernism* is born. Culturally, the period of 1990's is characterized by the rise of the multiculturalism and alternative media. And by the *engage ceremony* of the first MC Donald's restaurant with the Russian economy in Moscow, the capitalist free market economy moves toward adopting elements of western culture to the vast and sometimes even empty points of the world. It is seen that a new life style, which pushes up to the other corners of the world by USA, is started to affect the rest of the world. Thus, the theorem of Baudrillard, *simulacra and the simulation* yet started to take its place on the daily life.

According to one of the well known economy critics Colin Crouch's thesis, the outcome of the battle among the market, the government and the public life of the huge companies, has given us a politics, as well as an economics, dominated by large firms. The growth of corporate power was a familiar complaint, even before the financial crisis, from assorted anti-globalizers who saw large, trans-national corporations as the incarnation of all evil in 2010's. Crouch does not indulge in his claim that, in the conspiracy theories of the anti-globalization left, as he does not view big private companies as inherently malignant. But he does worry that existing analyses of the state-market nexus fail to appreciate how influential they are, an oversight, which allows some big firms to get away with bad behavior. The key problem is that political and economic theorists often assume a neat dividing line between state and market. However, big corporations upset this balance, . They exist in the realm of markets, which they are frequently able to dominate because of their size. But they also use their importance in the economy and indirect leverage over growth and employment to manipulate politicians.

What would such a paradox be? After the strategies of the Chicago School have been changed on the market, it can be said that, a new economical era yet begun. Instead of insisting that efficient markets should comprise a large number of small firms, neoliberals of the Chicago School argued that the public interest could be better served by allowing a few large firms to gobble up the rest. Neo-liberalism, as an abstract meaning, is a set of economic policies that have become widespread during the last 25 years or so. Although the word is rarely heard in the beginning in the United State, the effects of neo-liberalism can be seen easily; the rich is getting richer and the poorer is getting poorer. Around the world, neo-liberalism has been imposed by powerful financial institutions like the International Monetary Fund (IMF), the World Bank and the Inter-American Development Bank. The capitalist crisis over the last 25 years, with its shrinking profit rates, inspired the corporate elite to revive economic liberalism. That is what makes it *neo*. Neo-liberalism is a phenomenon of the rich western market democracies, than poor regions of the world. The World Trade Organization (WTO) ideology, including free-trade and competitive advantage, which is 200 years old, is the right point on where the essence of the neo-liberalism can be understood easily than the concepts of the IMF and the World Bank.

In neo-liberal economies, although consumer *choice* might thereby be diminished, the *welfare* of overall consumers could be enhanced by the

obtained efficiency gains. The owners (shareholders, who were themselves also consumers) in the dominant firms would benefit from these efficiency gains as well.

In architecture, to *gain well* topic new concepts as actors of a big scenery find shortcuts to themselves, passing through the *cat-walk* of simulacra and the simulation.

Architecture on the Post Modern Conditions

According to Lyotard who is the father of the theory of the post-modern condition, post-modernism is a condition, which is the condition of knowledge in the most highly developed societies. The word post-modern is in current use on the American Continent among sociologists and critics while Lyotard was inditing his theory formula; it designates the state of our culture following the transformations, which, since the end of the 19th century, have altered the game rules for science, literature and the arts. His theory, thus, places these transformations in the context of the crisis of narratives.

Postmodern knowledge is not simply a tool of the authorities: it refines our sensitivity to differences and reinforces our ability to tolerate the incommensurable. Its principle is not the expert's homology (any characteristic of biological organisms that is derived from a common ancestor) but the inventor's paralogy (in this context, paralogy means the movement against an established way of reasoning).

Lyotard says that, "science has always been in conflict with narratives. Judged by the *yardstick* of science, the majority of them prove to be fables. But to the extent that science does not restrict itself stating useful regularities and seeks the truth, it is obliged to legitimate the rules of its own game. It then produces a discourse of legitimation with respect to its own status, a discourse called philosophy". And it is known that he used the word of *modern* "to designate any science that legitimates itself with reference to a metadiscourse of this kind making an explicit appeal to some grand narrative, such as the dialectics of Spirit, the hermeneutics of meaning, the emancipation of the rational or working subject or the creation of wealth".

And also he defines the word *postmodern* as "incredulity toward metanarratives. This incredulity is undoubtedly a product of progress in the sciences: but that progress in turn presupposes it. To the obsolescence of the metanarrative apparatus of legitimation corresponds, most notably, the crisis of metaphysical philosophy and of the university institution which in the past relied on it".

According to Fredric Jameson, "what is most striking in Lyotard's differentiation between storytelling and scientific abstraction is its unexpected modulation towards a Nietzschean thematics of history. In effect, indeed, for Lyotard the fundamental distinction to temporality, and in particular formal properties become magnified in prosody and in the rhythmic features of traditional tales, proverbs, and the like, is here characterized as a way of

consuming the past, a way of forgetting: as meter takes precedence over accent in the production of sound (spoken or not), time ceases to be a support for memory to become an immemorial beating that, in the absence of a noticeable separation between periods, prevents their being numbered and consigns them to oblivion”.

Here, it is needed to be pointed out the French post-structuralism, that invited us- not excluding the earlier works of Lyotard himself- however, the moment in which aesthetics gives a way to ethics. In this point of view, the problem of *being postmodern* lays on the fundamental attitude toward the new social formation, and thus, it is named as *The Postmodern Condition* by Lyotard. Again according to Jameson, Lyotard’s affiliations would be a bit of *Anti-Oedipus* of Gilles Deleuze and Felix Guattari, who also discussed that the schizophrenic ethic was not at all a revolutionary one, but a way of surviving under capitalism, producing fresh desires within the structural limits of the capitalist mode of production. in this point of view, architecture can be defined as a praxis which has its own schizophrenic ethic, creates its new forms on a way of surviving under capitalism, moreover than this being a part of the neo-liberal economies, producing fresh desires as using new architectural concepts within structural limits of the capitalist mode of production. Without any doubt today there is no structural limit at techniques and technologies of the architecture.

The dynamic of perpetual change is “not some alien rhythm within capital” as Marx showed in the *Manifesto*, however is “a rhythm specific to those non-instrumental activities that are art and science, but rather is the very permanent revolution of capitalist production itself” according to Jameson. “The exhilaration with such revolutionary dynamism is a feature of the bonus of pleasure and the reward of the social reproduction of the system itself. The moment of the truth, in this respect, comes when the matter of the ownership and control of the new information banks- the profitability of the new technological and information revolution” says again Jameson. According to Feyerabend, the dystopian prospect of a global private monopoly of information weighs heavily in the balance against the pleasures of paralogisms and of anarchist science. Jameson here declines that, the monopoly, like the rest of the private property system, cannot be expected to be reformed by however benign a technocratic elite, but can be challenged only by genuinely political action, which is neither symbolic nor protopolitical.

Architecture

1970’s was the time period during which the architecture began as a continuation of styles created by well-known famous architects as the result of the symbolizing capitalist economy. Several of them were in a competition to build the tallest building of the world, early in the decade. Experimentation has been brought in geometric design with thanks to technical and technological developments, such as post modernism, early de-constructivism during this decade, as well. It is also known that having an orientalist style of life on Europe with an extravaganza point of view the use of open spaces and

groundbreaking geometry of far-east architectural examples found a place on west architectural styles, as the symbol of one another simulation. This decade brought further experimentation on the *love* between glass and steel construction. Although like many buildings of the time, the experimentation was flawed and glass panes fell from the facade. Modern architecture was increasingly criticized as the decade went on postmodern architects, who advocated a return to pre-modern styles of architecture and started to run after creating the conceptual background of architectural projects before functional needing and with the incorporation of pop elements. This is also another simulation on the construction field. Furthermore other architects advocated the pursuit of form for the sake of form and drew on semiotics theory for support, as well.

High Tech architecture moved forward soon which is generally characterized by simplification of form and an absence of applied decoration. Moreover than this, with efforts to reconcile the principles underlying architectural design not only with rapid technological advancement, but also with the modernization of the society, early modern architecture began at the turn of the 20th century. It would take the form of numerous movements, schools of design, and architectural styles, also some in tension with one another.

As the result of fast developing technics and technologies on construction field during the period in between 1980's and 2015's, architects started to give attention to concept more than context.

CCA Period: Concept- Capital- Architecture

It is seen that, changing on the context of architecture during the last two decades on the continent of America and across Europe, brought forward to the formation of the spaces, which is not only restricted in corresponding to personal necessities, but also determine prestige, statue and moreover than this, a personal identity. Pushing up of the consumer culture inside the neo-liberalist economies, the meaning of the personal ownership is also changed. Almost the social role and the identity of the owner of the property have started to be formalized according to the conceptual touch of the architecture. Also, the location of the ownership is a social symbol, more than being a cartographic data on the life of its owner during 2000's. It is a kind of "the mirror of the Queen Grimhilde¹", on what the owner of the property would like to see himself, not on a natural way original way but as the way he would like to formalize and show his character to the *modern society* around him. According to Baudrillard during 1980's that a new *intelligentsia* across the world has been coming up, as having necessities on a simulacra and simulation background, now on 2000's the ownership of a property, which has new meanings more than being on a space and use it. It is a platform on where people would like to make a cat walk of their Hollywood stylish life styles and show their executive brands designed bags and shoes. The concept and the context *love* has been

¹Step-mother of the Snow White

totally cracked up, however more over then this, their meanings and characters have been totally evaluated into something else on super modernity of 2000's. Thus, a new actor is now, on the catwalk of architecture, the concept.

During the 21st century, one basic thing is coming up, the questioning of the concept, which is an abstract idea or mental symbol denoting all of the objects in a given category or style of entities interactions, phenomena or relationship between them. The index list of architecture includes it under the impact of economical power re-constructed by modernization and globalization on the era of neo-liberal economies. Thus, the architectural creation and construction process started to include the concept creation.

Concept is a fundamental category of existence on a metaphysical and especially ontological point of view. It is known that when the mind makes a generalization of the concept of some data/ input, it extracts similarities from numerous examples. In contemporary philosophy, the concept can be defined as mental representation as abilities and/ or as abstract objects. If the last one is tried to be understood from architectural point of view, it can be told about the constituents of propositions that mediate between thought, language and referents.

Concept architecture, thus, has design forms of group of cognitive ideas as final architectural structures. In other word, the final product as a summary is an architectural structure, after the design process, which has formulated by cognitive ideas. On the world of neo-liberal economies, it is seen that the architectural concepts generally include a relationship with luxury life and its' *it objects* on this field.

The Power of the Relationship between Concept and Context in Architecture

Early modernity had functional modular designs staying far away from ornamentation-based culture. Within the period from 1920's till today this design culture has been changing; things learned from Las Vegas in 1980's and every solid has been vaporized before 2000, and thus a new design world has been formatted. There is an extravaganza in every new answer of the contemporary architecture. Thus, it is seen that architectural context, which is related with paradigms, architectural conditions and requirements, is also changed dramatically according to the thematic architecture of the era. Therefore, the *tabula rasa* is fully filled of themes that are everyday created by former architects. Theme gives "a new born": *a new born*, known as the interaction phenomena or relationship among every object, known commonly as the concept. Day by day the concept becomes to have more or less the same thing with the *simulacras* on the theorem of Baudriallard, which is simulacra and simulation. Architect creates his architectural design with a unique concept, which shows his motto. Thus, his architecture becomes a structure/ space, which is used by us, people using that space. The context is feelings, ideas, experiments and relations that we have either with each other or between space and us. According to Deleuze, "there is no simple concept. Every concept has its own components and is defined by them. Thus, every concept has a code. Even if every plurality is not conceptual, it is a plurality. There is

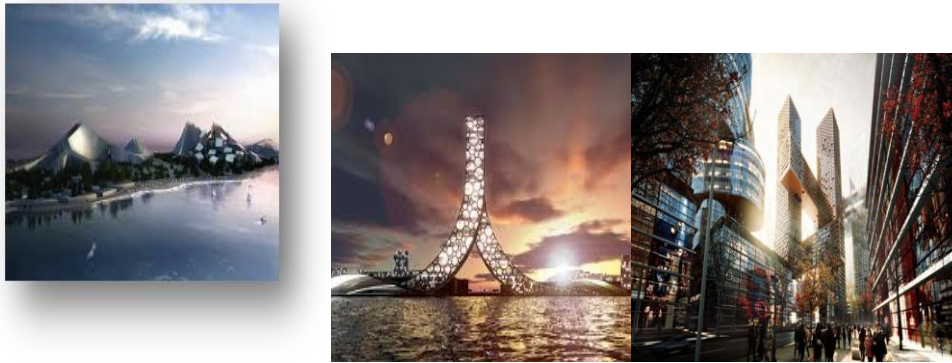
not any concept having no component: even first concept, which is the starting concept of a philosophy, has lots of components...every concept refers to another..." Architecture concepts are abstract in that they omit the differences of every detail in a building or a space, as if they were identical. To have an architectural production, is needed. Different architectural concepts can give different identities, which can also named as new themes of the field on contemporary architecture, with new born unique architectural styles. Some examples can be seen below.

Zira Zero Island, on where the 7 peaks of Azerbaijan projects of BIG Architects will be constructed, has a 1,000,000 m² master plan for a carbon neutral resort and residential development along the Caspian Sea. According to Rienmann, the Group Market Director of the Ramboll "As a young post-soviet democracy, Azerbaijan is rediscovering its national identity by imagining Zira Island as an architectural landscape based upon the country's dramatic natural setting. Located within the crescent shaped bay of the capital city Baku, Zira Island includes the 7 Peaks of Azerbaijan which is envisioned by its designers BIG Architects and the engineers Ramboll to be a sustainable model for urban development, and an iconographic skyline recognizable from the city's coastline. The vision of Zira Island is to create a new development that is entirely independent of external resources – in other words a self contained island. By combining the best of the traditional Azerbaijani building tradition with the newest technology, Zira Island will provide excellent living spaces for people, with a minimum usage of resources".

The cross # towers project proposal by BIG for the Yongsang Master Plan is the future development, to be situated in Seoul, Korea. The towers, with a total surface of 21,000 square meters will stand at 214 and 204 meters tall, respectively. Since there are building regulations in place at the future building site, the excess building mass will be concentrated in a set of bridges, to connect the two towers at 140 and 70 meters respectively. According to the architect of the project and the former partner of BIG, Bjarke Ingels, the resulting # shaped structure will definitively alter the Seoul skyline and signal "a radical departure from the crude repetition of disconnected towers towards a new urban community that populates the three-dimensional space of the city".

The People's Building is a project by JDS Architects and BIG Architects, which is located at Shanghai, China. JDS Architects submitted it to Architecture News Plus (ANP) with a master project program including 2 buildings of housing sports center, water culture center, conference center and 1000 room hotel. The building is also known as REN Building in China. Interesting constructional thing about the building is that it is conceived as two buildings merging into one. The first building, emerging from the water, is devoted to the activities of the body; it houses the sports and the water culture center. The second building emerging from the land is devoted the spirit and enlightenment; it houses the conference center. The two buildings have a cross structural part on where is a 1000 room hotel located, it is a building for living.

Figure 1. 3 Concept Projects of BIG Architects from All Over the World; 7 Peaks of Azerbaijan, the Cross # Towers and People's Building



Conclusion

As the results of fast changing neo-capitalist globalization, it can be said that contemporary architecture in the concept project stage is proof to the limitlessness of human imagination. Especially, the scope of architecture from micro-scale to macro-scale has been also changed during the last 20 years. The general suppose of the globalization is to feel and to see all of the color variants of different cultures all around the world. All ideas can be structured by improving of all new technologies, and more than this, having new building materials give a huge platform to create those new ideas due to modernization and globalization in 21st century. Therefore, it can be said that there is a limitlessness period on architecture. Having no limits in architecture, as the projects have not been formulating according to neither to vernacular, nor to the traditional architectural yet today, principles and guidelines are not the same than before, architectural projects are focused on searching of the concept to create the best sellers than before to be focused on the constructional principles. Thus, architecture, which was located next to traditions and necessities, has a new platoon to create simulations on the *praxis* field. Thus, architecture became a *chess game*, which has new rules on the neo-liberalist economies. The game flew on a *transcendental filter*, and thus, instead of breaking existed rules, players of this chess game recommended new games with new rules. Today, there is no game and there is no *new rule*, just as in the contemporary architecture, there is only some simulations as concepts of projects that are lived on the world of neo-liberalist economies.

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