

READING THE CONCEPT OF ANTI-ARCHITECTURE THROUGH BAUDRILLARD'S DISCOURSES

*Semiha İSMAİLOĞLU**, *Asu BEŞGEN***

ABSTRACT

Although he strongly rejects it, Jean Baudrillard, who is regarded as one of the pioneers of Postmodernism, has studies in various disciplines such as; history, sociology, media, economics art and aesthetics. In addition, he has studies expressing different ideas about the discipline and future of architecture. According to Baudrillard, nowadays one of the problems of architecture is to say that architecture cannot be done without the idea of architecture and history of architecture. If you have an architectural project idea; different data about space, history, environment, elements of the project, objectives; all of which will, at a given moment, lead to the formation of an unexpected object that will make it truly different from the initial project. In Baudrillard's words, nowadays everything is caught by cancerous cells of culture; architecture also has its share. In our age, in architecture, as in all areas, the real is lost in the virtual. He says that this "radical" hypothesis is not pessimistic. Baudrillard wants architecture and architectural objects to remain out of the ordinary and does not desire it to be reduced to "virtual reality".

The aim of the study is to read the concept of Anti-Arkitektur, which Jean Baudrillard described in his work titled "Architektur: Wahrheit oder Radikalität? (Architecture: Truth or Radicality?)", through the sub-concepts used to describe the concept in the book. Baudrillard has defined the concept of Anti-Arkitektur as structures that only function as a pure phenomenon, a pure object, without any aesthetic value. The main reason why Baudrillard's work is a sample is that he mentioned the concept of Anti-Arkitektur only in this work. NVivo 12 program, which is frequently used in qualitative research, was used to obtain study findings. Within the scope of the study, by entering the text into the program, the frequency of use of the concepts was determined. The concepts obtained were made into a word cloud in line with word grouping systems. Then a table was created with the English meanings of the concepts. An architectural scene

* Res. Assist., Atatürk University, Department of Interior Architecture, Erzurum, Turkey, semihaismailoglu@gmail.com

** Prof. Dr., Karadeniz Technical University, Department of Architecture, Trabzon, Turkey, abesgen@gmail.com

in which radicalism does not exist allows us to return to the primitive period of space. In this sense, architecture now serves as an "Anti-Arkitetur". Architecture is largely doomed today merely to serve culture and communication. In other words, it is doomed to serve the virtual aestheticisation of the whole of society. The method of the study is qualitative research because it is a study conducted through discourses.

Keywords: Anti-Arkitetur, Baudrillard, Architecture, Concept, Discourse.

1. INTRODUCTION

Born in Reims in 1929, Jean Baudrillard died in Paris in 2007. He received his PhD degree under the supervision of Henri Lefebvre. Baudrillard is a philosopher and sociologist, who has caused significant breakdowns in the research agendas of the Social Sciences on many issues, and a critic of society and culture who stands out for his postmodern orientation, described himself as a "deadly" theorist. Although Baudrillard adopted a new Marxist position in his early works that could be considered more an extension of the Lefebvre and Marcuse tradition, he turned his back on Marxism and working-class policies in the wake of the failure of the 1968 Paris workers' and students' movement. He soon developed his own style of postmodern criticism of society and culture (Best and Kellner 1996, Ulaş 2002, Orkunoğlu 2007, Baudrillard 2014, Anık 2016). In this aim, he adopted his deadly strategy of pushing theories beyond their limits, aiming to see what happens on the other side. It seeks to perceive the age in which it lives and the structures specific to the historical, social, cultural, political and economic process to which it belongs in an objective way (Rigel 2003).

He is seen as one of the pioneers of postmodernism, although he vehemently rejected it.

Because of his rejection of any historical approaches, Baudrillard, refused to label himself as postmodernist, stated that simulation theory was one of the major reasons for his characterization as a postmodernist and that he was mentally detached from forms of approach, such as structuralism or postmodernism (Gane 1993, Adanır 2004). Baudrillard, contrary to the allegations in his various interviews, argued that first the concept of the postmodern itself has to be specified before one can call himself as postmodernist (Anık 2016).

Describing postmodernism as the destruction of earlier values and their reconstruction to the effects of synchronicity, Baudrillard defined postmodernism (on the contrary of diversity and heterogeneity) as the feminization with the entire culture in the effect of uniformity and homogenization of the ongoing mechanism action, and in this regard, in fact, as the completion of the project of modernism.

Baudrillard worked in various disciplines on many subjects such as; media, consumption, orgy, reality. Seeking to understand the soulless of his era through concepts such as simulation, virtual, illusion, hyper-reality, Baudrillard touched on the topics like; religion, art, economics, health, morality, society, and the individual (Dağ 2011). He also has studies expressing his different thoughts on the discipline of architecture and its future.

Baudrillard has always sought to put forward his ideas with spatial contributions, due to being a Lefebvre's student and his contributions in the magazine *Utopie*. His interest in space, architecture and the built environment has continued steadily (Baudrillard 2005, Clarke and Doel 2018).

Architecture is an integral part of culture. According to Baudrillard, architecture begins at the space, which is the first stage. The basic hypothesis is that architecture does not fill space, it creates space. But what increases symbolism in architecture is the empty space. Architecture must try to withstand this void in every way. The architect not only shapes the exterior appearance of man's urban and residential areas, but also internally affects man's social and psychological sensitivities by creating functional and aesthetic space for man's life, work and leisure activities (Baudrillard 1999). Architecture therefore represents a constructive-artistic dimension that can affect social and cultural processes in a dynamic and variable way, and conversely be influenced by external processes (Heger et al. 2001).

Empty space does not have to exist in the physical dimension. It can also exist in thought. In order for architecture to manage a space instead of creating it, the space must contain an empty core, an empty matrix. But there is a big difference between an architecture that produces space and an architecture that manages space: Both avoid filling it so as not to destroy the space (Baudrillard 2003).

According to Baudrillard, one of the problems of architecture today is that; saying that architecture cannot be built without hosting the idea of architecture and the history of architecture. If you have the idea of an architectural project, different data about space, history, environment, the elements of the project, its objectives, all of which will, perhaps, at a certain moment, create an unexpected object that will make it truly different from the original project (Baudrillard and Nouvel 2011).

According to Baudrillard, we are beginning to emerge from a certain sense of time and space. Every political, historical, cultural and artistic event is now torn from its own space by a kinetic energy and set out to a hyper-space where all kinds of meaning are lost and destroyed (Baudrillard 2017). In this way, Baudrillard theorized time and space under the conditions of hyper-reality by

aligning the powers of seduction and symbolic exchange against the third order simulacra (Clarke 2003).

According to Baudrillard, the age we live in has passed into a virtual dimension, and the greatest danger to architecture in such an age is that architecture no longer exists. Today there are countless buildings that will serve only one purpose: *"Man wanders among these structures as if he were wandering in a desert – without immersing himself in the comedy of art, art history, aesthetics and architecture"*. Baudrillard calls these structures "Anti-Architektur (Anti-Architecture)", which its function is a pure phenomenon, a pure object, without considering an aesthetic value (Baudrillard 1999).

The architect's adventure takes place almost in a real world. If architecture needs to be more because of the precepts of reality, if it does not consume itself in its reality, procedures, functions and techniques, then we have to "understand it beyond its truth as radicalism". In short, it can be said that, Baudrillard answers his question; *"Architektur: Wahrheit oder Radikalität (Architecture: Truth or Radicalism?)"* in favor of radicalism (Baudrillard 1999).

In this context, Baudrillard complains that today's architecture belongs entirely to a technical, virtual world of possibilities: *"Today's architecture no longer refers to any truth or any originality, only to the technical availability of content and forms. The resulting truth is no longer a truth arising from objective conditions and the subjective will of the architect, but rather the truth of technical usability and its forms of function. It's still called architecture, but it's not that certain"* (Baudrillard 1999).

2. METHODOLOGY

The aim of this study is to determine how Baudrillard defines the concept of "anti-architecture" and how he interrogates contemporary architecture with this concept. Within the scope of the study, content analysis was done through the book *"Architektur: Wahrheit oder Radikalität? (Architecture: Truth or Radicality?)"*. In the study, snowball / chain sampling was chosen from the purposeful samples for qualitative research. The snowball / chain sampling is intended to identify individuals or situations that may be a rich source of information about the researcher's problem. In the study, qualitative data collection by examining the existing book is defined as document review. Within the scope of this study, the concept of "Anti-Architektur (Anti-Architecture)" which Baudrillard described in his book *"Architektur: Wahrheit oder Radikalität?"* was read through the discourses in the book and the sub-concepts used to define the concept. The book, which is in German, is examined and the English equivalents of the words are sorted according to their frequent usage.

The sample of the study consists of a speech he gave at the exhibition “Im Horizont des Objekts”, which opened at the Künstlerhaus in Graz on January 8, 1999. The title of the work is “Architektur: Wahrheit oder Radikalität? (Architecture: Truth or Radicality?)” (Figure 1). The speech text was translated from French to German and published in Literaturverlag Droschl. In this book, “Anti-Architektur (Anti-Architecture)” concept what Baudrillard put forward stands out. It defines structures that function only as pure phenomena and pure objects without regard to aesthetic value as “Anti-Architektur (Anti-Architecture)”.



Figure 1. Cover of the book “Architektur: Wahrheit oder Radikalität?”

The study was conducted through the German translation since the original French text could not be reached. First, the German text was digitized. In order to obtain more accurate results from the original data, the data was not translated into English during the analysis phase. Secondly, the text file was loaded into the interface of NVivo 12, which is frequently used in qualitative research. Word cloud analysis, one of the visual data analysis techniques, was applied for the content analysis of the text. The word cloud, which provides a new and reader-friendly approach to the analysis and presentation of qualitative research findings, is a tool for visualizing words in a text that provides the reader with detailed information about qualitative data, taking into account frequency ratios. Depending on the frequency of words appearing in the source text, the font size allows to combine the determined words (Hunt et al. 2014). To show the data as word clouds, the responses are first thematically coded in a word / short sentence and then entered into a word cloud generator that generates customizable images (Mathews et al. 2015).

3. FINDINGS OF THE STUDY

The findings of the study consisted of word clouds obtained from the NVivo program. After the German text was uploaded to the program, words were excluded such as “and, with, one, two” for analysis.

Each word grouping system was implemented separately in word cloud analysis. These grouping systems include: Exact matches, with stemmed words, with synonyms, with specializations, with generalizations.

In the word cloud obtained by grouping “exact matches” which is the first grouping system, the words “architektur”, “nicht”, “raum”, “kann”, “kultur”, “raumes”, “objekt”, “wahrheit” are in density. In the stemming words grouping system, the words “architektur”, “nicht”, “raumes”, “objekt”, “kann”, “kultur”, “wahrheit”, “welt”, “endes”, “virtuellen” are in frequency (Table 1).

Table 1. Word clouds formed because of the first two word grouping systems

<p>Exact matches</p>	<p>With stemmed words</p>

In the word cloud formed with the grouping system, the “architektur”, “nicht”, “raum”, “objekt”, “kann”, “kultur”, “welt”, “wahrheit”, “ende”, “virtuellen” are concentrated. In the word cloud created with the grouping system with specializations and with generalizations, the words commonly used are the same as those in the previous grouping system (Table 2).

Table 3. English equivalents of German concepts

architektur	architecture
nicht	none
raum	space
kann	box
kultur	culture
objekt	object
wahrheit	truth
welt	world
ende	end
endes	shaping
virtuellen	virtual

Baudrillard defines architecture as the kind that covers over its own tracks, architecture in which the space is the thought itself. Architecture without radicalism, it would be unbearable. The radicalism of architecture makes the design process of architectural objects attractive to architects. It is understood that the spontaneous objects that do not have radicalism or truths have no architectural value. An architectural scene in which radicalism does not exist allows us to return to the primitive period of space. In this sense, architecture now serves as an "Anti-Arkitektur" (Anti-Architecture)". Architecture is largely doomed today merely to serve culture and communication. In other words, it is doomed to serve the virtual aestheticisation of the whole of society.

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