Article

A neo-structuralist perspective on architectural theory of post-truth era: Re-constructing the architect–subject

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ABSTRACT

The fundamental aim of the article is to scrutinise the transformations and yet pseudo-disappearance of architectural theory with an archi-theoretical gaze. It is an attempt to reread/write the architectural theory of the 21st century in the shade of the claim that architectural theory was dead. It is obvious that not only in architecture but also in all social-life structures, free-floating meanings began to invade the totality; every concept that constitutes societal life was dislocated after the digital turn. Concepts began to be depicted with the prefix 'post'; such as post-historical, post-humanist, post-political, post-ideological, post-theory, and even, 'post-truth'. Under these circumstances, the main argument of the article is that architecture could be run as a 'point de capitone' -in Lacanian terminology-, between the subject -described as the sublime object of ideology by Zizek- and the ideology; the role of architecture is to work as a stabiliser on/between the liquid surfaces/grounds. In the context of the main argument, the article is structured on three conceptual domains, which are that ideology, subject and architecture. Architecture as a point de capitone has a significant role in the reconstitution of incommensurable dialectic in the 'redoubling procedure', which works for both recreating the lost otherness, and providing social antagonism.

Cite this article as: Çavdar RÇ. A neo-structuralist perspective on architectural theory of post-truth era: Re-constructing the architect–subject. Megaron 2022;17(2):235–244.

PROLOGUE WITH QUESTIONS

At the threshold of the second quarter of the 21th century in which all truthfulness is scrutinised, vanguards, architects, artists, painters, and performers produce trial works in order to adapt society to new norms, as seen at the previous fin de siècle. Nevertheless, it is questionable whether the digital age has vanguards or the production of post-truth is post-vanguardist. In the age of digital reproduction, it is impossible to speak of the unity of the value systems and of norms; in order to conceive new age that is shaped after the digital turn, it is needed to scrutinise the architect–subject, rather than focusing on the architectural object. This article mainly focuses on the transformation of the architect–subject, who has to produce in the conditions in which new life forms are formed by digital technologies, and many types of jobs are undertaken by technological equipment/inorganic life forms; the position of architects/designers was begun to be discussed in terms of transformed processes of designing and producing.

The blurred architectural praxis with the effects of digital turn necessitates a legible re-evaluation process. This article

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proposes a parallax view of the current contemporary situation of architecture via endowing a new position for the architect–subject within the aura in which dialectical others are disappeared. The symbolic realm (ideology) is lost its stable appearance in social structure and transformed into a fluid/dynamic/rhizomatic entity (Çavdar, 2018) manipulated by subject positions (Laclau and Mouffe, 2001), which could be interpreted as discourses. By revisiting post-war theory, this article attempts to discuss conjointly three domains, which are ideology, subject and architecture, in order to designate a new position to the architect–subject, which is the "ideologically-produced-architectural agent".

A neo-structuralist approach is proposed in order to scrutinise architect–subject and reconstitute architectural praxis. The Lacanian term (2006), point de capitone is selected in the place where truth lost its true appearance. For discussing the argument structured above, six main questions will be scrutinised.

1. What constitutes the current societal structure within the frame of inconspicuous ideology? It is obvious the ideology of the 21st century has blurriness in its borders, because of both the politics of neoliberalism and the changed phase of capitalism. In the light of the propositional statements of Harvey (2007), the contradictions of neoliberalism and the increase of right-wing extremism – such as nationality – are the signifiers of not only political but also an economical crisis.

2. Which agents will re-structure the social antagonism in the ideological ambiguity of the post-truth era? The causation behind the ambiguity of ideology is to be lived in a multitude of meanings revealed by post-structuralism. For stabilising the floating signifiers, a Lacanian term (2006), point de capitone that randomly pinpoints two unstable conceptual platforms, in order to constitute true appearance at the theoretical level, could be reactivated; architecture, as a constitutive agent, will be considered the nodal point that has potential to stitch lost social antagonistic structure.

3. How will the dialectical tension be re-configured between the subject and the object? The theoretical and physical gap between the subject and the object has become narrower (Çavdar, 2018). In a physical manner, the man and the man-made apparatuses have begun to be embedded. In a theoretical manner, the subject is turned into the object, as a commodity.

4. How will it be possible to redefine the (architectural) theory, which directly operates on the disappeared dialectical tension between the subject and the object? As Lektorsky (2017) stated theory is a kind of mechanism that operates on the object; however, it is inevitable to redefine the theory under the condition of the objectification process of the subject.

5. Why is it influential to locate the concept of alienation in the process of architectural design in the post-truth age? It is obvious that the alienation process switches from the dialectic of the producer and the product to the dialectic of manual and mental labour. Fragmented architectural mental work caused the multiplication of stylistic approaches in one single architectural end-product that ended with an inner-inconsistency.

6. What are the typical causations behind the ambiguous qualities of space within the frame of the effects of new technological agents? New technological agents not only re-structure the space of everydayness but also reshape the reality of space. The insignificant everyday spaces became visible via new technological agents.

In the light of these six questions, mainly six outcomes will be considered. The first two outcomes will be discussed under the domain of ideology and architecture the third and the fourth outcomes are included that new contribution to the dialectic between the object and the subject and an attempt to redefine (architectural) theory. The last two outcomes cover the domain of the subject and architecture; one is a contribution to the Tafurian (1976) alienation process of architecture in the post-truth era, and the other one is the re-evaluation of equivocal interaction between space and the subject. The main argument of the article is that in the age of off-production, the architect–subject has a discrete role as a being nodal point. Architecture is non-autonomously runs as an interface, in order to control and fix the two conceptual platforms, ideology and subjectivity.

ARCHITECTURAL IDEOLOGY: WHICH APPARATUS CONSTRUCTS THE SOCIETY?

Besides changing the physical environment, one of the tasks of architecture could be to change social circumstances. As Çavdar (2018) stated the power of architecture to change the current social circumstances is stemmed from being a powerful element of the superstructure that has not only an economic origin but also a subjective-creative-political base. This article expressly tried to unfold architectural praxis as an ideological and socio-economic production. When post-war architectural theory, in which formalism lost its function, is considered; the argument of Nathaniel Coleman (2015, 163), in which he evaluated architectural works as a part of the web of social associations, became significant. The reinterpretation of ideology within the context of psychoanalysis and structuralism exposes that ideology is not only a systemic idea but also an operative apparatus that directs the construction of social life (Çavdar, 2018). With the Althusserian interpretation (1977), ideology was defined as a manipulative apparatus that structured the unconscious everyday practice of humans; thus, individuals began to be interpellated as subjects, who turned into an ideologically produced entity.

The main differentiation between the architect–subject and the avant-gardes of the modernist movement criticised by Tafuri is that despite producing in the "field of indeterminant, fluid, and ambiguous forces" (Tafuri, 1976, 56); architect–subjects of the present time are shaped by "phantasms" instead of self-rationalisation. After neoliberalism, not only the role of the architect–subject was changed but also the definition of ideology was transformed; Tafuri (1998, 31) stated the decline of architects as active ideologues and spoke of proletarianisation of the architect who "inserted within the planning programs of production". At this point, it is significant to emphasise that the proclaiming the decline of architects who are active ideologues has referring to two projective points; one is that Tafurian subjectification of the architect has some parallelisation of Althusserian interpellation of the subject in ideology, and secondly, it is not possible to differentiate manual and mental labour which are intermingled with neoliberalism. Post-Tafurian reading of subjectification necessitates an overemphasised critical approach to the issue of division of labour after neoliberalism, in which ideology is described as null ideology (Spencer, 2016, 3); it is obvious that although neoliberalism claims that the creation of liberated individuals and equity in the division of capital in society, it creates a pseudo-classless social order and breaks the dialectic between manual and mental labour. In order to improve an ideological post-Tafurian contribution to architecture, Peggy Deamer (2015) discussed and evaluated the architectural praxis with the post-Marxist concept – immaterial labour. After recalling all Marxist contributions, such as the Framptonian analysis of work and labour, the Haysian positioning of architectural production into the superstructure, and Easterling, Martin and Scott's redefinition of the boundaries of architectural production; Deamer (2005, xxxi) emphasises that the immaterial and social character of architectural production that has material embodiment.

Not only neoliberal diffractions but also changes in the mode of production and in the definition of truth that were realised after the digital turn, signify that the architect–subject must be redefined as a socio-political agent (as being immaterial labour) by revisiting post-war Marxist ideology. As Sargın (2016) stated architecture, as being a competent act that reproduces the perception of truth, has the potential to reconstitute a de facto/common truth, which could be capable of discipline/regulating ordinary bodies and reasons via obligatory internalisation processes. Through this potentiality, architectural praxis could be defined as an ideological apparatus used by both power and counter-power in order both to impose thoughts and to manipulate the masses. In this context, it is relevant to recall how Therborn (1980, 78) describes ideologies, which differentiate what people live and who people are. Therborn (1980, 78) speaks of not one single ideology, but multiple/fragmented ideologies that shaped social structure after post-structuralism. The fragmentation of ideology creates multiplication in subject positions, which means that architect–subject has to be subordinated by intertwined ideologies.

In order to decipher ideology, it is needed to make a historical reinterpretation of what the ideology is (see Figure 1). After structuralism, in the Althusserian School, ideology became an apparatus that organises unconsciously lived social practices rather than being only a system of ideas. With this Lacano-Marxist definition, ideology, as being a semi-autonomous superstructure was folded into a relatively autonomous character that has the potential to be effective in everyday practices. Althusserian ideology–theory, based on Saussurian synchronic analysis, rejected the Hegelian notion of history; a derived time was accepted instead of the original time (Jameson, 2010). Re-reading the concept of history as an event (Jameson, 2010) based on the structure that has fragmented character because of the revolutions, caused to development of new approaches in ideology–theory; ideology and event began to be used in correlation. From this standpoint, it is possible to claim that the Althusserian interpretation led to raise of new theories that formed superstructures, such as the Foucauldian Discourse theory and the Cultural Materialism of Raymond Williams.

Post-Marxist and post-Althusserian approaches correlatedly valorised the terms ideology and event in order to label the new societal apparatus called truth-event. After neoliberalism and with the effect of post-structuralism, ideology has been replaced with discourse since the last quarter of the 20th century. It is important to emphasise that neoliberalism broke all dialectical tensions and extinguished all rigid polarisations; only multiplicity and fluidity might survive and shape the current structure. Semi-autonomously worked ideological dispositif gave power to the subject and the network of discourses which means the network of subject positions, began to appear in the form of ideology. Subject positions determine power relations in the place where ideology has been transformed "dynamic, floating, eventual apparatus". In the multitude of insufficient orthodox definitions for expressing the superstructural apparatus of the present time, to suggest a prescriptive model in order to dissolve the current concept of ideology, first, the concept of "subject" has to be revisited. At this point, it is significant to claim that ideology constitutes a "quasi-other" in order to validate itself, in the place where dialectical zones are intertwined; the redoubling procedure (Zizek, 2011, 278) runs for the sake of creating a quasi-other, where the neoliberalist principle – constructing a null-ideology works. In order to stabilise the floating signifiers, which were maximised by post-structuralist approaches, the concept of the subject must be activated as a social agent who is ideologically produced.
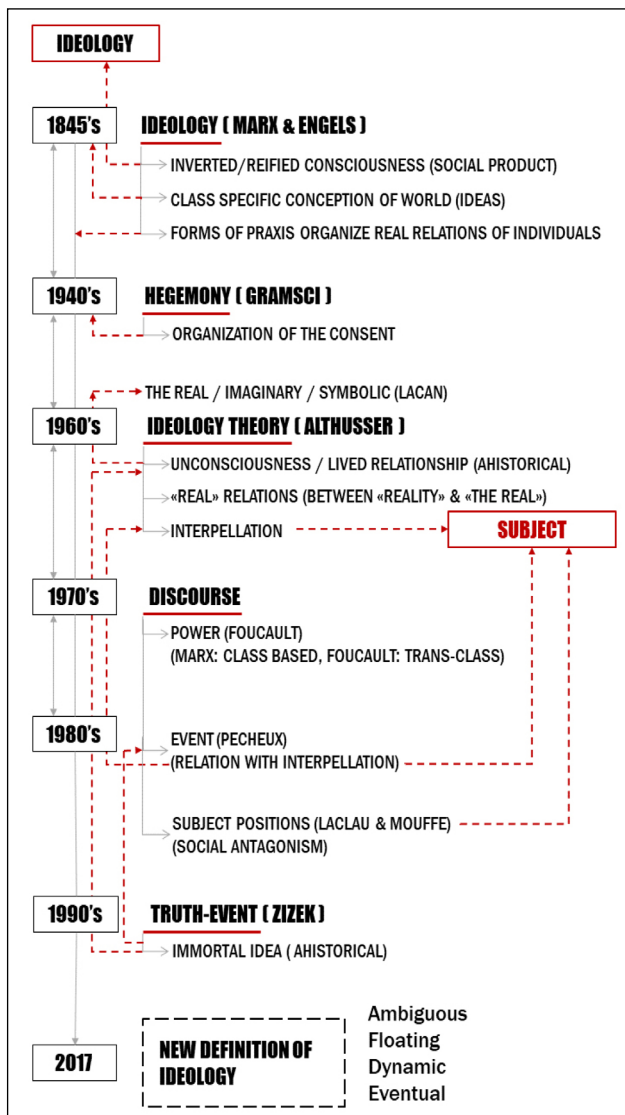
Figure 1. New definition of ideology.

ARCHITECT–SUBJECT: WHO WORKS AS SOCIAL AGENT?

In order to clarify and describe the position of architect–subject in the 21th century, two revolutionary turning points were revisited; one is the structuralist turn where the definitive qualifications of the subject were shaped according to the concept of ideology, the other one is the digital turn where the gap between the subject and the object got narrower (Çavdar, 2018). In order to dissolve new subjectivity in the post-humanist era, a socio-ideological – rather than ontological – decoding procedure was applied to the term, "the subject". Unravelling the transformation of the subject (the man, human-being) might be helpful to pose architecture as an interaction, in Deleuzean's (2011) sense, which acts between anybody and the body (the architect–subject); the "architect–subject" is the body in interaction who realises architectural praxis in the ideological realm.

With the structuralist turn, the position of human being was changed by the radical ruptures in orthodox descriptions of the concept of ideology. Lacano-Marxist interpretations in the post-war period gave a new position to the human being within the context of base and superstructure dichotomy. It is possible to state that human who was constructed by ideology began to be labelled as the subject, an entity that affects and is affected by the ideology (Althusser, 1977). The subject (architect–subject) who acts semi-autonomously became a social agent who is capable of acting both ideologically and alter-ideologically, in reference to the subject positions of Laclau (1988); fundamentally, developing a critical distance against the current dominant ideology via subjective praxis could be described as subject position. Post-structuralism gave a new position to the subject as being an actor constituting an alternative socio-political discursive domain who was capable to exit the boundaries of ideologically-produced entities shaped by state apparatuses.

Since the 1990s, the conceptual framework of the term the subject has been shifted from Althusserian's (1977) "ideological interpellation" toward Deleuzean's (2011) "immanent intensity". With the destabilisation occurring in-between the realms of the subject and of the object, the traditional distance was decomposed between the former and the latter. The transmitted/interchangeable distinction between the realms of the subject and the object caused a shift in the architectural work, which began to be seen as a body that internalised the viewer rather than distracted the viewer (Picon, 2013, 133). It is possible to express the new approach in architectural production with the Deleuzean "notion of effect". As Saldanha (2017, 130) emphasises that effects are constituted direct relations with bodies and space-time. It is possible to claim that the effect is revealed with the bodily experience that occurred between the viewer and the architectural work and via this experience, an irreducible and decomposable whole was occurred, which is named by Manuel De Landa (2011, 185) as an "assemblage", with reference to Deleuze. In this respect, as Picon (2013, 134–135) argued that the subject could become an intensity instead of being a separate substance. Within this perspective, it is impossible to speak of representational architecture, but rather it is possible to mention a parameterised assemblage in which architectural production and the subject are embedded where clear borders between the former and the latter are blurred. In this argument, there is a new kind of subjectivisation, which is reshaped by a Deleuzean desubjectivisation process for "liberation of purely immanent agency" (Brott, 2011, vii). The architectural product transforms itself into an interface that acts between anybody and the architect–subject by desubjectivisation process; architecture turns into an anonymous encounter (Brott, 2011, 2). It is obvious that the autonomy of the architect–subject has lost its stressed

property in the process of desubjectivisation. In order to dissolve the crisis of critical architecture (and post-critical architecture), Brott (2011, 6–7) suggested re-evaluating Deleuzean's "immanent subjectivity of the aesthetic object itself" instead of overvaluation of the textuality stemmed from a misinterpretation of Lacan and Derrida. The immanent subjectivity appeared in the object, changed phase after the digital turn.

The digital revolution caused blurred boundaries in the domains of both the subject and the object. The two domains intertwined in order to combine a new interface that embodied the characteristics of either. Subjectified objects and vice versa began to join social structure as a new stratum. The new environment in which all the "things" (Latour, 2005) took place could begin to be entitled "third nature" (Graafland, 2010) – the cyber sphere is the place where not only natural and cultural things but also artificial and cybernetic things live. With the consciousness that third nature is a social product, Graafland (2010, 416) claims that a transformation has occurred in all natures with the penetration of third nature into the first and second natures. The contemporary architectural practice will be improved on the level of "a software-driven flattened out aesthetic reflexivity" (Graafland, 2010, 403) rather than on the level of history, or on the level of cognition, nor on the level of managerialisation (Çavdar, 2018). The level of ahistorical-digitalised architectural production could be assessed as the initial signification of the paradigm shift in architectural epistemology. In this perspective, it is possible to claim that the architect–subject, whose productions oscillate between "Tafurian resistance architecture and pragmatist-projective architecture" (Çavdar, 2018), substantially produces a "Ptolemized mental labour" (Zizek, 2008, preface) in order to validate epistemic tabula rasa of third nature. The temporal parallelisation between the raise of third nature and the discourse of the "end of theory" stemmed from the epistemic tabula rasa that occurred because of the paradigm shift; the architect–subject tries to work at the threshold of floating epistemic ground. That is why it is possible to specify the architectural productions of digital-turn as phantasmagorical works, rather than being logical, theoretical or ideological. Until the epistemic ground of the new paradigm will be stabilised, the phantasm that is not based on knowledge or episteme will be effective in shaping architectural production. Rather than falling into the phantasmagorical, Sargın (2018, 5-6) suggested an Althusserian position of the architect–subject as a political agent, who is in a re-ordering process that demolishes ideological class-consciousness, for "free mental production".

The endowed importance to the architect–subject in Althusserian re-evaluated proposal of Sargın, stemmed from the deadlock of epistemic tabula rasa in architectural praxis revealed after the digital turn. At this point, it is significant

that, after the digital turn, both with the proliferation of subject positions and with the break of dialectical tension on the dichotomy of the subject and the object, the initial mechanism of the theory, which is that operating on the object (Lektorsky, 2017), has been collapsed. Through the changing of the object of the theory, which is shifted from the architectural object towards the architect–subject, the architect–subject was transformed into the object of architectural theory. Rather than speaking of "end of theory", it is possible to speak of a reloading process that reshapes the content of the theory by changing the object.

The fundamental reason behind the shift from the object toward the subject is that not only objects could be reproduced, but also the subject became the object of reproduction within the context of cyber sphere in the digital reproduction age. It is significant to suggest the Leibnizian term "monad" by referring to Deleuze and Karl Chu; by purifying the theological origin of the term, Karl Chu (2010, 421) depicted and adopted "the monad" as an atomic irreducible self-replicable entity that works on the contemporary archi-theoretical digital world. In this context, the main idea of the proposal of Chu could be read as constituting a new role for the architect–subject, who creates/constructs the monads capable of reproducing themselves.

ARCHITECTURAL PRAXIS: WHOM PRODUCTION MANIPULATES SOCIETY?

Within the post-humanist and new materialist perspectives, a new subjectivity was revealed after the digital revolution, and in connection with this new subjectivity, the object/domain of theory changed. Architectural objects determined the architectural theory until the structuralist turn. Especially the Tafurian (1998) approach, assessing architecture as a process rather than a project, gave a new perspective to architectural praxis, which could be an ideologically directed thought act. By assessing architectural ideology within the context of Dosse's (1997) trilogy of structuralism, it is possible to notice that semiological structuralism was more effective to form the theoretical framework of architectural praxis in the 1960s and 1970s. Besides the passionate advocators of the archi-semiological structuralist approach, early critiques were raised by the architectural theoreticians – Tafuri and Colquhoun, who were on the other philosophical side of structuralism.

The critiques of Tafuri (1976) and of Colquhoun (1986) could be classified into two separate branches; the Tafurian critique could possibly be founded in the investigation of the historicised material Marxist mode of architectural production that occurred under the ideological commitment, the critique of Colquhoun mostly settles itself to the insignificancy of uploaded meaning of architectural product that caused incoherent social communication.

For Tafuri, historical preparation is a requirement for interpreting the past and transmitting it to the present (Vidler, 2008, 159; Çavdar, 2018); it is possible to relate the concept of historical preparation to the condition of possessing all the process of architectural production rather than to the stylish copying historical elements. The architectural process could be used as a deciphering mechanism, in order both to rearrange and to put a rival form into the whole mode of architectural production. In this respect, the Tafurian approach resists the alienation procedures of the assembly line by advocating a process that gives autonomy to the architect–subject in architectural praxis. Through this feature, Tafurian architectural theory became indisputably relevant to the representatives of resistance in architectural praxis; especially the late avangardist movement, called critical architecture, was intellectually situated on the Tafurian theoretical frame. The supporters of critical architecture, such as Peter Eisenman and K. Michael Hays, advocate the Tafurian approach as the nexus of architectural production with both the political and the urban context (Baird, 2005). In post-critical architecture, which was refined by neoliberal politics and the digital revolution, a new subjectivity, based on the philosophy of Deleuze instead of structuralists, was revealed.

It is possible to access the new subjectivity in architectural praxis that settled on the dichotomy of critical versus projective architecture by traversing the path of critique of Colquhoun. By describing meaning as a "condition of social communication" (Colquhoun, 1986, 138), Colquhoun improved a projected critique of post-modern architecture which caused the loss of meaning via a random and contextless selection of historical elements; historically-loaded architectural objects that were used in order to compile meaning were in the foreground, instead of architect–subjects. Unfortunately, the multitude of the meaning pasted on architectural end-product caused endless social communication problems because of the rupture from ideological and contextual links; it is possible to read the early period of post-modern architecture as a black hole where, with reference to Adorno (1982), architect–subject was swallowed by the architectural object. Despite the rise of post-structuralism, theory became effective in changes of the epistemic ground of architectural praxis after the 1990s; interdisciplinarity was activated in order to fulfil the epistemic void.

The debate of critical architecture versus projective architecture could be settled on the ground-breaking displacement that occurred in the epistemology of architecture; switching from (post) structuralism towards the philosophy of Deleuze. Somol and Whiting (2010) proposed the projective architecture that focuses on the "possibility of emergence" as an alternative to the critical architecture; the newly proposed architectural paradigm, projective architecture, was based on the theory of Deleuze, because of offering "diagrammatic becoming" of possible realities instead of self-referential and territorial indexical structure. With the respect to Somol and Whiting's (2010) argumentation, it is significant to recall how Deleuze and Guattari (2011, 142) describe the diagrams; "That is why, diagrams must be distinguished from indexes, which are territorial signs, but also from icons, which pertain to reterritorialisation, and from symbols, which pertain to relative or negative deterritorialisation." From the standpoint of the definition of diagrams in the Deleuzean sense, it is possible to claim that projective architecture proposed to focus on possible multiplicities (Somol and Whiting, 2010, 196) that became visible in diagrams to develop a "rhizomatic" program that is non-hierarchical, non-centred and unrepresentative. Projective architecture contains fluidity and dynamism instead of fixity and stability; ambiguousness became a fundamental feature of architectural praxis that coincides with current conditions in the definition of both ideology and the subject. At this point, it is inevitable to blame the neoliberal ideology that proposed a radical displacement from collective representations to individual emancipation in the structure of society. The thought of liberation, which is also depicted as the "capacity to act" within the terms of Spinoza (Rehmann, 2014, 288), means that all discourses – thought acts are approved at the managerial level, in order to explicitly welcome differences and diversity. The new regime of relations in neoliberalism theoretically finds its base on the Deleuzean concept of smooth space, which described the nomadic realm of the invention in which the subject could drift (Spencer, 2016, 53). Performing in superficiality rather than in profundity could be seen as the basic achievement of a new regime of relations that creates the new symbolic realm between the subject and her environment, which consists of interfaces, networks, nodes and variability instead of borders, parts and modulation.

Under the circumstances of the Deleuzean regime of relations, a new non-autonomous transparent subjectivity began to determine contemporary architectural praxis that depicted as an aestheticised image impacts the human perception of reality. This new type of subjectivity oscillated between the Benjaminian "autonomous individual" in liberal capitalism and the Zizekian "pathological narcissist" in global capitalism, as Lahiji (2011, 210–211) stated, settled on the lost "distinction between reality and the Real" in terms of Lacanian conceptualisation. Therefore, in order to conceive a new type of subjectivity in architectural praxis, it is inevitable to scrutinise the transformation of the concept of ideology that emerged after neoliberalism. The ideology that is based on "the organization of consent" rather than "system of ideas" (Lahiji, 2011, 213) was referring to the reality (symbolic realm) unconsciously lived by the subjects. However, with the changes in "political economy

of capitalism" and "problematic of the concept of class struggle" (Zizek, 2010), the desubjectivisation, which caused the proclamation of "end of ideology", occurred. In the post-ideological era, the spectre that "gives body to that which escapes (the symbolically structured) reality" (Zizek, 1997, 21) in Lacanian terms, the other was lost, or, it is possible to say that it was multiplied in the form of subject positions. Thus, the dialectical unity in the class struggle that "designates the very antagonism that prevents the objective (social) reality from constituting itself as a self-enclosed whole" (Zizek, 1997, 21) was dissolved. Zizek (1997, 22) stated that the "ultimate paradox of the notion of class struggle is that society is held together by the very antagonism, splitting, that forever prevents its closure in a harmonious, transparent, rational Whole." Society became fragmented in the place where the ultimate paradox of the notion of class struggle was broken by desubjectivisation revealed by the lost distinction between reality and the Real (Çavdar, 2018). In this respect, it is significant to emphasise that the real eventual traumatic kernel could only emerge in the distorted perception of society by social antagonism. Under the condition of the disappearance of social antagonism that lost the other of it, the meaning of elements that constitute society in the form of ultimate impossibility is never fixed by the hegemonic rearticulating mechanism (Laclau, 1988, 254). At this point, it is possible to give attention to the Lacanian term, point de capitone, "that partially fixes meaning, [and] is profoundly relevant for a theory of hegemony" (Laclau, 1988, 255) in order to reactivate class antagonism for societal integration.

In this perspective, it is possible to propose a neostructuralist axiom, which is that, in dislocation and ambiguity of the meaning that is revealed because of the loss of distinction between symbolically structured reality and the real eventual traumatic kernel; the nodal point (point de capitone) could be used for rearticulating the state of societal order (see Figure 2).

The task of the nodal point between two realms – the reality and the real – is not only closing the gap by partial fixation of meaning but also keeping the void unequivocal by constituting one unique other. Moreover, the initial feature of the nodal point is to be the material formation of thought act, for keeping the ultimate paradox of social antagonism. In this context, it is possible to claim that, architectural praxis, as a cultural form that is performed as an ideological act, could be a nodal point, in order to restructure the distinction between reality and the real. The fundamental paradox of point de capitone, as Zizek (2008, 109) stated, is that "the element which represents the agency of the signifier within the field of the signified. In itself, it is nothing but pure difference." Through the indicated paradox of nodal point, the real, as being an impossible kernel, could repeatedly be constituted by hegemonic rearticulating mechanism. The fixing procedure that is
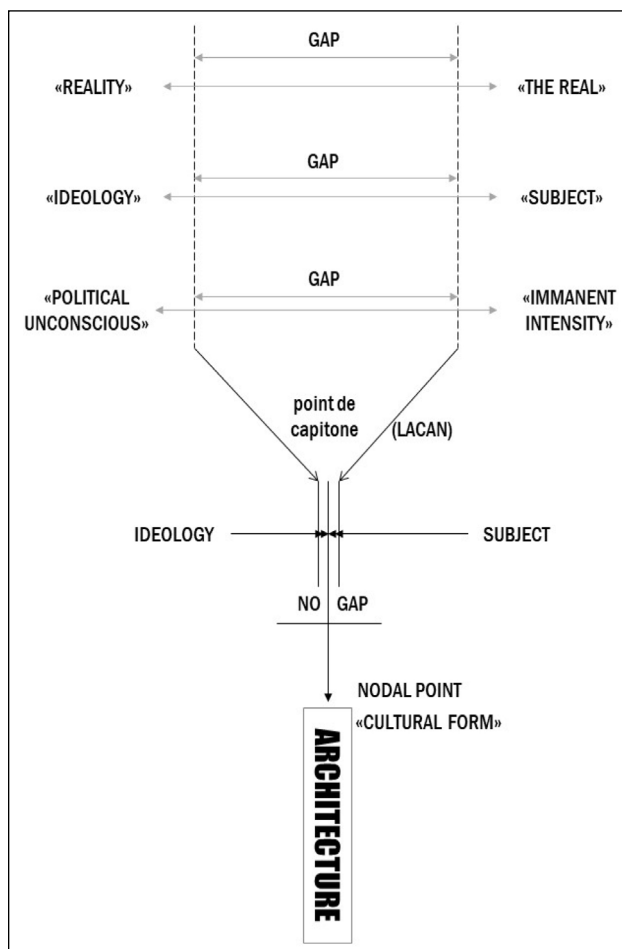

Figure 2. Architecture as point de capitone: A neostructuralist proposal.

supplied by a nodal point that works between two unstable conceptual surfaces, allows the fluidity of the conceptual surface by enabling a joint movement.

EPILOGUE WITH AXIOMS

Axiom 1: Redoubling Procedure in Order to Reconstruct Absent Dualities

Unfortunately, after neoliberalism, the contradictory gap of binary oppositions that was constructed as in the form of true appearance relation lost its legibility and turned into the fictitious situation. The redoubling procedure works in order to create a pseudo-other for a concept in order to reinvent/restructure binary oppositions; when the redoubling procedure run, one generative force and the appearance (representation) of that force began to be encountered as binary opposition as in the form of pseudo-contradiction. With the help of the redoubling procedure, every statement creates a representative statement for verifying itself, and the representative statement works as the other of the original statement in the post-truth era. It is

possible to give Alejandro Zaera Polo's project "Architectural Envelope" as an example of redoubling procedure; "he focused on the border between outside and inside, instead of the internal organization" (Lahiji, 2011, 278).

Axiom 2: Reinterpretation of the Lacanian Point de capitone for the Post-truth Floating Signifiers

It is possible to assess axiom two as a neo-structuralist proposal in the context of the invention of pseudo-contradictions by redoubling procedure. Revisiting structuralism, mostly the Lacanian concept of point de capitone, is a necessity in the place where many conceptual fields lost their true appearance in order to form their others in the milieu where everything labelled with the prefix post-. In a post-truth situation, refers to conscious deception, which contains a quasi-truth, the contradictory position or the dialectical tension between truth and lie has been broken. In this respect, it is impossible to conceive linear logical truthfulness in the era of post-truth in which all statements are constructed by discursive formations. Therefore, the post-truth age could be named as the age of free-floating signifiers that work as Lacanian "Master Signifier" – signifier without signified (Zizek, 1997, 17) in a rhizomatic formation, and the current situation regarding the realm of ideology (truth-event) has not been grounded to one plane of consistency. At this point, with revisiting structuralism, point de capitone could be reactivated to fix the rhizomatic chain of the free-floating signifiers on the plane of the realm of ideology in order to pinpoint the chain to the reality. The randomness of fixing gives the main characteristic of the post-truth era, which is that it lost its true appearance in its eventual becoming. Thus, pseudo-contradictions could be revealed within the context of the redoubling the procedure for generating representative statements. Architectural praxis as being a cultural form that contains a discursive statement could work as a point de capitone. By being a discursive statement architectural design idea, which stems from subject positions, could be seen as a nodal point that has the potential to stabilise the meanings.

Axiom 3: Transposition of Object Through to the Subject

The dialectical tension between the object and the subject is broken. Zizek (2008) implicitly made a revolutionary contribution to the ideology–theory by interpreting the subject as "the sublime object of ideology" with a Lacano-Hegelian re-reading. Via this theoretical determination, it is possible to claim that the subject that is stitched to ideology with a point de capitone, located in the field of "commodity fetishism" (Zizek, 2008), and the notion of the subject became absolute objectivity which settled on the disappeared gap between the subject and the ideology. Besides the theoretical convergence in the dichotomy of the subject and the object, technological convergence occurred between the extricated fields of object and subject; man-

made things became to be embodied by the man. Via the objectification process, the subject is not only cognitively perceived as substance but also explicitly turned into a material entity with the help of technological developments. The subject began to be defined as an assemblage of human and non-human things. Technological equipment such as wearable structures and VR glasses could be early examples of the physical objectification of the subject. Moreover, in a theoretical manner, the architect–subject who was turned into a fetishistic object could be seen as a sample.

Axiom 4: Radical Changes on the Definition of Theory

The objectification process of the subject caused a radical transformation in the definition of the theory. V. A. Lektorsky (2017) depicted theory as a "pattern of potential means of operating with the object". In this respect, when both the disappearance of the dialectical gap between the subject and the object and the Lektorskyian theory definition were considered, it is obvious to re-define the theory as "pattern of potential means of operating with the subject". Therefore, theory is converted to the pattern, in which the subject operates for the subject; in Hegelian terms, theory reflects itself. Zizek (2008) prefers to define the condition, in which the content and matter of theory are changed, as "Ptolemization" (Zizek, 2008, vii), which means that the defenders of the current paradigm prefer to produce new complications and data in order to sustain it. It is possible to exemplify "Ptolemization" in social theory; Zizek (2008, viii) explains that to be entering a post-industrial society may contain some Ptolemisation of old sociological models. From this point, it is possible to claim that many models starting with the prefix post- may contain a Ptolemisation.

Axiom 5: Alienated Design Processes for Post-truth Architecture

With the digital turn, the concept of alienation that is seen between the product and the producer in modern production processes leaps to the design process. The dialectical position between the mental and manual labour dissolved after neoliberalism; the intertwined position of mental and manual labour caused a rupture in social antagonism that dialectically worked for the totalising societal structure. The new mental-expertise-labour created after the digital turn began to work as a sub-profession in professions. The architect–subject, who worked as a mental labourer began to be evaluated as architect-as-worker (Deamer, 2015, xxiv). New technological agencies caused the alienation process of the architect–subject towards thy own mental work. The commodification of design labour, that means the "reification process of reason" in the context of the Baudrillardian simulacrum (Baudrillard, 2017, 1–43); the power could be able to invade the human reason.

Axiom 6: Ambiguous Interaction between the Space and the Subject

Everyday life, constituted by bodily experience, transformed into the unfamiliar cyber experience via new technological interfaces and agents. Lefebvre (1988, 78) argued that every day is "a kind of screen, in both senses of the word; it both shows and hides; it reveals both what has and has not changed ... it is insignificant and banal." However, it is possible to claim that new socialisation tools are formed by digital technologies cause to loss the unrecognisable character of everydayness; the banality/insignificancy of everyday life becomes a significant commodity that runs in order to gain reputation to the ordinary subject. New media gives an appearance to the invisible body that lost its true appearance, by articulating everyday experience to commodity fetishism. New cybernetic agents capture direct and univocal interaction between the body and the space for the sake of visibility of the insignificant. In this respect, new cyber agents will be decisive in both the transfiguration of reality and the perception of space in the post-truth era. It is significant to mention "Metaverse" as a new media, which will have a considerable role in the future of humanity.

CONCLUSION

In conclusion, it is possible to claim that new technological developments will cause new life formations in the social order, and will change whole production and design procedures. In the age of post-truth, the social structure tried to be supported the mechanisms such as Ptolemisation and Redubling procedure, in the place of unstable superstructures; in this situation, there is a necessity for cultural forms, which work as point de capitone, in order to keep stable the rhizomatic flowing superstructures. Architecture could be run as that kind of the nodal point, which could have potential both to shape and transform the order of life. In the age of reconstruction of all social order, architectural praxis has to revise itself by just keeping away from verification of old paradigms.

- *This article is based on the PhD Dissertation entitled as Ideology, Subject, Architecture: The Transformation of Architectural Theory and the Architect-Subject in the 21st Century by Rabia Çiğdem Çavdar and completed under the supervision of Prof. Dr. Güven Arif Sargın at METU, Department of Architecture in 2018.*

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