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Reflection of the Freedom Movements on the Relationship between Political Power and Architecture in Paris: Architectural Competitions

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ABSTRACT

As its most prominent financier and employer, architecture is closely related to religious, political, and economic power. According to Lefebvre, representation spaces are established to permanently represent politics and ideology and their transmission to new generations. The democratic attitude of the political power will only change the perception known with the representation spaces. Therefore, this study deals with the example of Paris, which was indicated as the capital of the freedom movements initiated in the 1960s, to demonstrate how the relationship between political power and ideology with architecture transformed under the influence of democracy and freedom movements. For this purpose, political ideology between 1960-90 formed in the De Gaulle period and reached the highest level in the Mitterrand time, attracting the entire world's attention, and its relationship with architecture is investigated.

Democratic, pluralistic, participatory, and transparent approaches in politics brought architectural competitions to the agenda by seeking transparency, pluralism, and participation in the production method of architecture above all. These architectural competitions were organized for Paris to reflect the ideological perspective. The crucial result of the libertarian perspectives concerning the city is the importance of publicity as a factor containing the shared spaces of people. The important results concerning the field of architecture are the support of the formation of new ideas, the production of buildings that are the leading symbols of new movements, and providing equality of opportunity for architects.

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1. The Relationship between Political Power and Architecture

One of the factors influencing architecture is political power. Power refers to the person or group that holds dominance in society. In specific communities and at certain times, political, military, or religious factors become the principal actor forming cities, buildings, and spaces. It is the ideology that forms the link between power and architecture. Power affects architecture with a particular ideological act.

Althusser defines ideology as "the system of designs that dominate the mind of a person or a social group." [1]. According to Althusser, space is an ideological device. It should be evaluated as a tool that transmits the existence of the power to its subject, legitimizes and naturalizes power, and as a stage where ideological transfers occur [2].

According to Lefebvre, if ideologies aim for permanence, this can only be possible if the ideology determines the edges of the territory under its dominance and produces the space of the social order in that it wants its permanence. Lefebvre clarifies the space-ideology relationship through space representations in spatial triad dialectic: representation spaces are designed and consistently articulated with ideology, power, and knowledge. They reflect this knowledge and ideology in their spatial textures through effective knowledge and ideology. Because of their extent and role, space representations are assembled, organized, and produced according to the logic of the established order, namely political power, the predominant ideology (or discourse), and the predominant economic order [3].

On the other hand, Foucault considers space as a text and highlights that the traces of power can be read as an open text that is present everywhere, as a stage, a view, and a sign distributed over all social spaces [4].

As Althusser, Lefebvre, and Foucault pointed out, architecture is a transmission mechanism or representation of power, ideology, or authority. It can acquire continuity and perpetuity thanks to architecture.

It is quickly figured out by looking at the history of architecture that those holding power often look for a way to turn their power and thoughts into symbols with the help of architecture. Mimar Sinan's Süleymaniye Mosque's the symbol of the power of Suleiman the Magnificent, the Basilica of St. Peter's representation of the Vatican and the papacy [5], or the monumental construction of the Hagia Sophia Church in order to prove the power of Christianity can be given as examples for the mentioned fact [6]. In National Socialist Germany and Fascist Italy, the oppressive power of Hitler and Mussolini was attempted to be accentuated in a Neoclassical manner by some architectural elements of antiquity that were reinterpreted in gigantic proportions [7]. In addition, it is undeniable that the popes, who once held political and economic power alongside religious authority, had significant shares in Rome, gaining its current appearance and the influence of communism and Stalin on Soviet Architecture [8].

It is also possible to make a reading parallel to the understanding of democracy in power and architecture relationship instead of limiting it to the examples the totalitarian regimes used to reflect the dominant ideologies. The following section examines this through the example of France.

2. Democratic Reflection of French Political Power: Architectural Competition

With philosophers such as Rousseau, who believes that people are born equal, Montesquieu who advocates the necessity that the will of the majority should dominate the political regime; Diderot and d'Alembert, who support equality in law, freedom of thought, and expression, France is the first place where libertarian ideas flourished [9]. In addition to being the capital of the great revolution in world history, where the central authority left its place to libertarian thoughts, Paris was also one of the important centers of the libertarian movements in the 1960s. In this context, the study deals with the example of Paris, including Mitterrand's significant projects, which started with the De Gaulle administration in the 1960s, to demonstrate how the relationship between political power, ideology, and architecture changed under the influence of democracy and freedom movements.

Social transformations increased movements demanding participation, equality, and freedom in the late 1960s. By the 1970s, the understanding of democracy had changed, and the central authority had lost its former power.

Castells defines urban social movements as collective conscious action aiming at transforming the city's structure against the ruling class's interests and values [10]. Especially the Paris student movements of 1968 are at the forefront of the urban movements that started to be seen frequently in the 1960s. The movement started on March 22, 1968, with students protesting some university administration practices in Nanterre, one of the western suburbs of Paris. The workers supported the students with a strike [11]. The movement towards the university system expanded its boundaries by turning into a general system criticism.

The discourse of pluralism was at the forefront of the leading discourses of the 1970s, with the influence of the 1968 uprisings that highlighted concepts such as freedom, the right to participation, workers' rights, women's rights, and immigrant rights. Since the 1970s, Laclau has claimed the possibility of defining democracy with pluralism and difference but not with equality [12]. According to pluralist thought, no single group or class is dominant in society; all groups should be able to make their voices heard. These viewpoints have been influential on political thoughts and practices.

Like many politicians in political history, presidents in France utilized architecture to spread their views and ideologies and put signatures on their epochs. Attaining political prominence in the 1970s, the concepts of pluralism and democratization required the powers to be polycentric rather than unicentric. The concepts of pluralism and democratization, which attained political prominence in this period, changed the power-architecture relationship. As a reflection of pluralist, libertarian, and democratic perspectives, architectural competitions started to rise to obtain projects with participatory, pluralistic, and democratic electoral system forms.

Various writers emphasize the open call, transparent and simultaneous production of ideas of the architectural competitions in independent evaluation processes. Architecture competitions are the jury evaluation of various architects' design alternative productions simultaneously in the same place [13] and subject and architectural program [14]. Bergdoll has indicated that the process has become open to the public with the competition, unlike the classic employer-designer working model [15]. Cabanieu considers this a method to invite architects to present their design proposals in order to encourage the emergence of new ideas by an institution wanting to construct a new building [16]. It has been asserted for centuries that the reasons for organizing architectural competitions are activating creativity whose source and limits are unknown [17], discovering unrecognized talents, and motivating famous architects to do their best [18].

In summary, architectural competitions are a process organized to produce qualified projects, where many architects develop solutions simultaneously on a particular subject and the evaluation of these solutions by a jury consisting of professionals in the field. Alongside their primary purpose of obtaining projects, competitions aim to get advantages such as revealing young talents, increasing creativity through competition, and allowing architects to speak freely.

With the features listed above, the competitions are a correct form of representation for the administrations emphasizing democracy and freedom. Cultural buildings supported by French Presidents Georges Pompidou (1969-1974), Valéry Giscard d'Estaing (1974-1981), and François Mitterrand (1981-1995) paved the road for the city to attain new iconic buildings, bringing France's name to the agenda with cultural matters in the world public opinion, the emergence of new talents and ideas, and updating the architectural discussions (Table 1).

Significant developments in the relations of democratization and decentralization policies with architecture began with the Pompidou Center competition held during the Georges Pompidou period. D'Orsay Museum, La Grande Arch, and Villette Park projects were initiated Under the auspices of Valéry Giscard d'Estaing, and these projects underwent radical changes during the Mitterrand period [19]. The movement that emerged during the Mitterrand period and was defined as "New French Architecture" had a remarkable influence on architecture. The competitions held during the Mitterrand period and the buildings produced are regarded as significant projects. Winterbourne indicated that two prominent politicians leading the development of democracy and forming decentralization were essential factors in the emergence of this new architecture [20]. The following section introduces the mentioned projects and their impact. The distribution of these projects in Paris is shown in Fig. (1), and Table 1 shows the process of obtaining the projects.

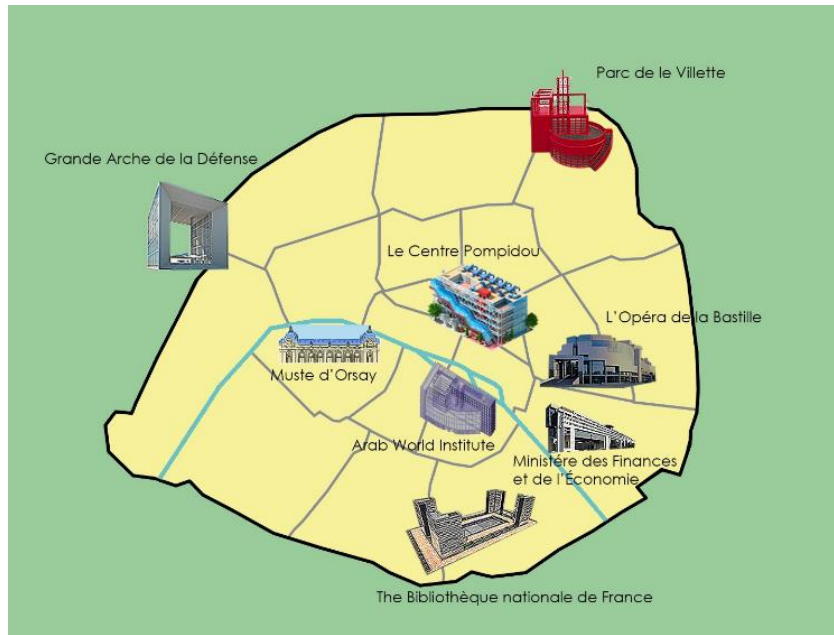


Figure 1: Distribution of projects to Paris [21].

Table 1: Process of obtaining projects.

PROJECTS	PRESIDENTS	DATE	METHOD OF OBTAINING THE PROJECT	ARCHITECT	STATUS
THE CENTER POMPIDOU	Charles de Gaulle	1967	Invited Competition	Charpentier, Faugeron, De Marien	Not Constructed
	Georges Pompidou	1970	International Unrestricted Participation Competition	R. Rogers, R. Piano	Constructed
ARAB WORLD INSTITUTE	François Mitterrand	1982	International Unrestricted Participation Competition	Jean Nouvel	Constructed
D'ORSAY MUSEUM	V. Giscard d'Estaing	1961	Building Demolition Decision		Not Constructed
	V. Giscard d'Estaing	1978	Building Registration Decision		Constructed
	François Mitterrand	1982	Invited Competition	P.Colboc, R. Bardon, P.Philippon	Constructed
TETE DEFENSE	G. Pompidou	1969	Tender	I.Ming Pei	Not Constructed
	G. Pompidou	1971	Tender	Émile Aillaud	Not Constructed
	V. Giscard d'Estaing	1980	Invited Competition	Jean Willerval	Not Constructed
	François Mitterrand	1982	International Unrestricted Participation Competition	J. O. Von Spreckelsen	Constructed
MINISTRY OF FINANCE	François Mitterrand	1982	International Unrestricted Participation Competition	P. Chemetov, B. Huidobro	Constructed
OPERA BASTILLE	François Mitterrand	1982	International Unrestricted Participation Competition	Carlos Ott	Constructed
PARK VILLETTE	V. Giscard d'Estaing	1977	Decision to Build a Museum of Science and Technology		Not Constructed
	François Mitterrand	1983	International Unrestricted Participation Competition	B. Tschumi	Constructed
NATIONAL LIBRARY	François Mitterrand	1989	International Unrestricted Participation Competition	Dominique Perrault	Constructed

2.1. Georges Pompidou and the Centre Pompidou Competition

In 1967, during the reign of Charles de Gaulle, an invited competition was held to reorganize the Beaubourg area, where the current Pompidou Cultural Center is located. The need for a more democratic solution arose with the unsuccessful result of the closed-invited competition, which was not liked by Parisians and was not received public support [22].

Afterward, Georges Pompidou, who took over the administration, desired to build a multifunctional cultural center that would attract visitors to Paris and incorporate and integrate many branches of art. De Gaulle decided to open an international project competition in 1970, given that the public still needed to adopt the closed-invited competition.



Figure 2: Pompidou Center, Richard Rogers-Renzo Piano [23].

The project designed by the young talents of the period, Richard Rogers and Renzo Piano, was selected first and constructed, which caused discussions that would populate the international architectural agenda.

As seen in Fig. (2), the public space left in front of the project offers Parisians and museum visitors tremendous freedom to meet, wait and rest. The museum itself has been liberated from the service systems that used to be inside the building, exposing them clearly on the building's surface. The floors were freed from the need to be fixed, offering great flexibility.

2.2. Mitterrand Era and Grand Projects

Being elected President in 1981, François Mitterrand wanted to celebrate the 200th anniversary of the French Revolution and accentuate Paris's role in the economy and politics. Influenced by the international success of the Center Pompidou, the President decided to initiate extraordinarily large projects in Paris. He actualized important projects that served public and cultural functions to provide new modern monuments in Paris, symbolizing the substantial role of France in art, politics, and economy at the end of the 20th century. Architectural competitions were preferred as the method of obtaining many of these projects.

Emile J. Biasini states that the Center Pompidou was the tremendous universal cultural achievement in post-war France, and there was a ten-year suspension before Mitterrand's systematic program started. However, he also adds that cultural studies continued in this process as well:

"This ten-year suspension, of course, in no way diminishes the various efforts taken towards decentralization in theatre, music, scientific education, and cultural activities since we had the Ministry of Culture in France (since 1959). It is clear that all these actions benefited from the increased admiration thanks to Grand Projects. Decentralization should not make the cultural essence unproductive. Conversely, the periphery regions always benefit from the high quality of the center's energy. In this context, Paris has always played the role of capital in France, the Grand Projects has naturally settled there, and the power of this primary energy has also been strengthened."

F. Mitterrand is a highly cultivated president with a high interest in literature. Therefore, he supports the efforts of those who want the culture to be adopted by more people and not be a closed area owned only by the privileged group. Thus, one of the reasons behind large projects was facilitating the public's access to cultural activities [24].

2.2.1. D'Orsay Museum

The Railway Station Building (Fig. 3), which began to be planned at the end of the 19th century and opened within the scope of the 1900 Paris Universal Exhibition on July 14, 1900, that is, on the anniversary of the French Revolution, has lost its significance over the years. In 1961, various suggestions were made with the French National Railways Company's decision to sell the area and the buildings where the station is located. Even a project competition was opened for a congress palace and a hotel in the area. However, the reactions and awareness that developed after the famous Paris Halls were demolished created a discussion atmosphere focused on D'Orsay Station. With the influence of the public's reactions, the Railway Station was registered as a "building that needs to be protected" in 1978. It was decided to transform the Railway Station Building into a museum during the President d'Estaing era.



Figure 3: D'Orsay Railway Station [25].



Figure 4: D'Orsay Museum [25].

The demands of the public impacted the decision process of the political power during F. Mitterrand's reign came to power after d'Estaing, and it was decided to organize the Railway station as a museum to cover the period between 1848-1914. This democratic decision was supported by a competition decision with a democratic selection method, and six architects were invited to the competition.

The ACT group consisting of Pierre Colboc, Renaud Bardon, and Paul Philippon, won the competition (Fig. 4), concluding in 1979. In line with the understanding of the French Museums Administration that "the interior architecture of a building is a distinct responsibility," a second competition was opened for interior design. This time the winner is Italian architect Gae Aulenti. Mitterrand opened the museum in 1986 [24, 26].

The public's reactions to the possibility of demolition of D'Orsay Station led to the decision to preserve the building and the politicians to organize a competition for it to be converted into a museum.

2.2.2. Arab World Institute

This project symbolizes France's historical connection with most Arab States. Politicians' willingness to build a bridge between east and west since the grand mosque was built in Paris in 1926 gave rise to the idea of founding

the Arab World Institute in 1980. A national architectural design competition was opened in 1981 to construct the building needed by the Arab World Institute to represent Arab Culture. The jury chose Jean Nouvel's design, which considers its exceptional environment and synthesizes architectural elements belonging to Arab Architecture with a modern design and new technology, as seen in Fig. (5) [27]. With Jean Nouvel combining east and west through this design, the French government allows polyphony and multiculturalism in the city with the Arab World Institute on the Seine River's bank close to the Notre Damme Church.

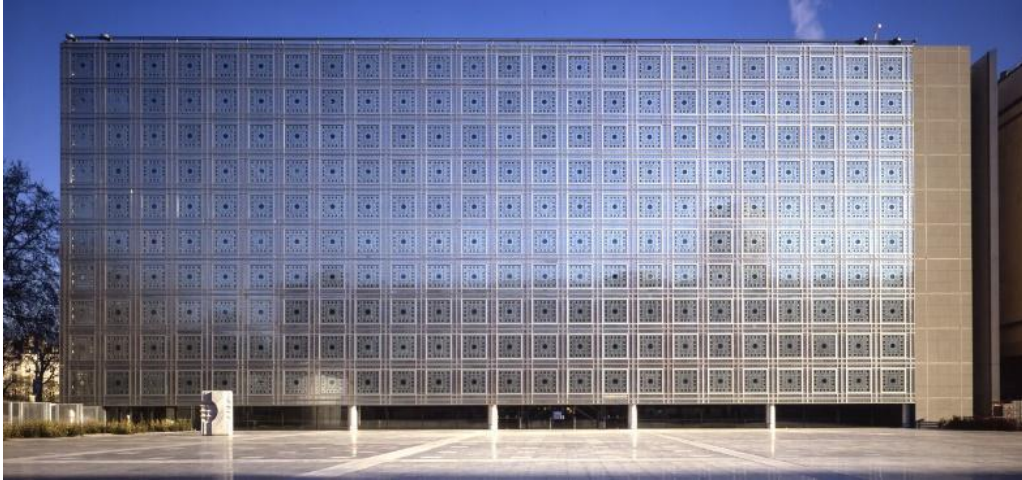


Figure 5: Arab World Institute, Jean Nouvel [28].

2.2.3. Tete Defense

The La Defense district design has attracted the attention of presidents since the 1950s. In the 1950s, during the periods of Presidents Vincent Auriol and René Coty, it was decided to create a new business center in the La Defense district of Paris to fulfill the needs of large companies. This project aimed to protect the historical center of Paris, which includes low-rise buildings and iconic structures such as the Eiffel Tower, from high-rise construction and economic pressures.

It was desired that the endpoint of the Victory Road (historical axis) in the La defense region, which started in the Louvre Royal Palace during the Charles de Gaulle period and continued with the Arc du Carrousel, Champs Elysee, Arc de Triomphe (Fig. 6), and Neuilly bridge, to be determined with a symbolic monument (Fig. 7) [29]. For this purpose, in 1969, during the Pompidou era, Ieoh Ming Pei was commissioned by city planner Jean-Paul Aaron to design a building on the site of Zehruss' unbuilt towers. Ieoh Ming Pei suggested twin towers at Tête Défense. Later, Émile Aillaud was asked to come up with a project. Aillaud proposed two low buildings with identical walls. According to Lacaze, the two projects caused controversy when they emerged in 1971.

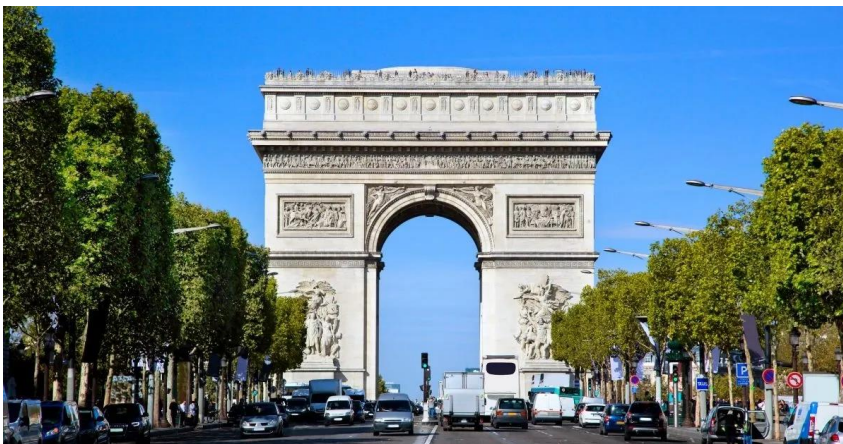


Figure 6: Arc de Triomphe [30].



Figure 7: The historical axis of Paris [31].



Figure 8: La Grande Arche de La Defense, J. Otto Von Spreckelsen [32].

In 1980, in President Valéry Giscard d'Estaing period, EPAD¹ They had to organize a competition due to the previous discontent. Jean Willerval's conciliatory project completed the competition in the first row. However, the project still needs to be constructed. The EPAD director found it appropriate to wait due to the upcoming presidential elections [33].

F. Mitterrand decided to add the urban transformation project to be prepared for the La Defense region to the list of significant projects with a development initiative after he took office. To this end, an international architectural project competition was held in 1982 [29]. For this purpose, in 1969, during the Pompidou era, leoh Ming Pei was commissioned by a city planner. Thus, the process that started with the project proposals received from architects and continued with the limited competition ended with an open competition with international participation.

As a result of the competition, Danish architect Johan Otto Von Spreckelsen's monumental project -as seen in Fig. (8) presented with its stability, simplicity, and purity of form, was selected as the winner. The jury of prestigious members, such as Richard Rogers, chose the best four projects without ranking among 424 participants of the competition, and President Mitterrand made the final decision [29].

According to Thurnauer:

"But the real client was President Mitterrand. Represented by Jury President Robert Lion, Mitterrand's aura was felt throughout the project. During the jury sessions, the only real tension was about him- the reason for the tension was the idea that the President would make the final choice among the four projects to be selected by the jury."

In an interview conducted in 2012, Richard Rogers stated that the jury's selection process was controversial, although it was not reflected in the official report [33].

The fact that the projects proposed during the De Gaulle period led to controversy should be read as an indication that the administration gave the public appreciation importance. The failure of Jean Willerval's project to be constructed is courtesy of not bequeathing the construction of a project that has just begun to an administration about to change. Subsequently, Mitterrand's desire to have the right to choose in the last round of the international competition he organized was influential in naming this significant project series as Mitterrand projects.

¹ Etablissement Public d'Aménagement de La Defense: An autonomous public organization established to implement the La Defense Project.

2.2.4. Ministry of Finance and Economy

The Great Louvre project caused the relocation of the Ministry of Finance, serving in the Louvre Palace. It was decided to relocate the Ministry to the Bercy region east of Paris. This selection was based on an urban parameter and aimed to balance the east of Paris by weighting it as a functional distribution [24].

For this purpose, a national competition was organized in 1982. No specific typology was adopted in the architectural design of public buildings in France. Therefore, creating a typology was left to the responsibility of the competitors [34].



Figure 9: Ministry of Finance and Economy, P.Chemezov & B.Huidobro [35].

Paul Chemezov and Borja Huidobro won the National Competition [34]. The building is the only one in Paris daring to challenge the Seine River (Fig. 9) [36].

This project was created to add a critical function to the east of the city and balance it with other regions; in other words, equality between the city areas was observed. It created a new typology as a state building and was raised above the ground in a way that would not interrupt the Parisians' stroll along the Seine. Office units were positioned perpendicular to the river, providing equal use of the scenery. In summary, the citizens' freedom was not taken away, and the employees' comfort was considered.

2.2.5. Opera Bastille

Another major project is a new opera house for Paris, announced in March 1982. A highly symbolic, historically rich, and sociologically meeting point of two different Parisian worlds was chosen for the Opera House: Place de la Bastille (Fig. 10), a historic square that destroyed the 14th-century castle where the French Revolution occurred on July 14, 1789.

The Uruguayan-Canadian architect Carlos Ott project, which offers a new life to the neighborhood and its original function, won the international competition among 774 projects. Ott overcame the challenges of creating this new facility, which hosts a large crowd and provides the essential technical tools for artists to produce quality work. The Opéra opened in 1989 [24].

With its stepped façade -as seen in Fig. (11), this design was made in an area significant in Paris and world history as the starting place of the French revolution, symbolizing the rise and liberation of the poor class. The audience is invited into the opera with the crown door at the highest point, where the stepped view ends on the front of the building. Freedom and ascension become the symbolism of this project.



Figure 10: Place de la Bastille [37].



Figure 11: Opera Bastille, C. Ott [38].

2.2.6. National Library of France

The mission of the National Library is to be the starting point for the complete regeneration of the 13th district, an industrial wasteland on the banks of the Seine. As a result of the competition held in January 1989, a mixed jury led by I.M.Pei selected twenty proposals from 244 entries. From the words of the time Minister of Culture, Jack Lang, it can be thought that the new library should respond to a very ambitious program:

"It is planned to accommodate 12 million books, provide the appropriate tools to handle them in terms of storage, preservation, and accessibility, integrate technologies, attract a broad audience, respond to the needs of students and researchers, and become a "new representative monument."



Figure 12: National Library, Dominique Perrault [39].



Figure 13: Inner Court [40].

The project of the young French architect Dominique Perrault was deemed worthy of the first prize as a result of the international architectural competition, in which 20 projects were presented to President Mitterrand by the jury. Mitterrand chose Perrault's design, which has a clear image even from afar, thinking of the new library as an opportunity to revitalize eastern Paris [41]. The National Library of France is the last of Mitterrand's Prominent Projects and is commonly regarded as the Mitterrand library.

It is planned to create a balance within the city by transforming an inert area of the city into an attraction spot by this project. Four blocks rising on the earth to be a new representation monument provide visibility from distant points of the city and define the entire area (Fig. 12). Like abstracted crown doors, the blocks allow the citizens to approach the building from four sides while limiting the central gathering area (Fig. 13). As a public space, the formed gaps allow the citizens to walk around freely.

2.2.7. Villette Park

Villette is a district in the north of Paris, located around the l'Ourcq Canal. Studies were started to determine the future of Villette after the Paris slaughterhouse was moved to different places at the beginning of the 1970s [42]. It was decided to build a Science and Technology Museum in this area in 1977, during the Valery Giscard d'Estaing presidency. In 1983 – in the Mitterrand period – the Ministry of Culture opened the International Architectural Competition to design Villette Park, an urban park [24, 27].

The Parc de la Villette jury was free to choose the architect of the first city park to be built in Paris since the 19th century without the approval of President Mitterrand. The decision of the 21-member jury, including Swiss-born French architect Bernard Tschumi and Dutch architect Rem Koolhaas, invited nine equal first-placed competitors to the second round, caused protests from the other 468 competitors and the press [43].



Figures 14-17: Folies [44].

Figure 18: Villette Park, Bernard Tschumi [45].

The competition specification had a very bureaucratic and detailed program. While almost all of the projects participating in the competition remained faithful to the program, only two projects opposed the program, claiming that the importance of the landscape allowed for program change. Tschumi and Koolhaas asserted that the landscape was important not because it was beautiful and green but because it provided a model for modifying the city program [46]. The competition jury selected Bernard Tschumi's project (Fig. 14), which challenged the competition program, as the winner in the final vote.

In his project, Bernard Tschumi combined high-tech materials and methods with a collage-like design approach by breaking apart architectural forms. It took its intellectual basis from Derrida's writings on deconstruction and is recognized as the first deconstructivist design. There are tiny structures in the park called "folie" (craze), placed in a specific order/disorder, and each is designed to be suitable for a distinct function (Fig. 15-18). Park was considered "an incomplete design" and was designed as a model that can be modified, disassembled, and reconfigured according to its usage [47].

The decision to revitalize an undeveloped part of the city creates equal opportunities for the residents. The fact that the competition was held in two rounds caused reactions from other competitors who realized that they had lost. Tschumi's design invites the city dweller to a cinematic walk and symbolizes openness to new ideas with incomplete red follies, regarded as the point of madness.

Conclusion

Architecture, one of the means used to demonstrate the influence of religious, political, and economic power holders in world history, has classical, historicist features to respond to the concepts of sublimity, power, permanence, etc. while reflecting the ideologies of totalitarian regimes. The character and form of production in

representation spaces produced in the direct interaction of architecture and power have changed only with the democratic attitude of political power.

Being the beginning of the liberation movements in history, Paris is also the center of the freedom movement that started in the 1960s. The democratic, pluralist, participatory, and transparent approaches of political ideology have created changes in architecture's production method and content to re-represent Paris. Architectural competitions were chosen as the method for producing representation spaces of this period due to the transparency of the process, pluralism and innovation in the production of ideas, equality of opportunity, and participation in decision-making features.

Cultural subjects are predominantly seen in the presentation of the competitions. Some projects are designed to be landmarks in the city center, while others aim to revitalize certain city regions. The attitude that cares about publicity in subject and location choices connects the city's past and future and allows cultural polyphony reflects the ideological perspective that minds freedom after 1960.

It has been seen from time to time in the project evaluation that the public's participation in the decision or their protests influenced the political power. The results of many competitions were not constructed when they received reactions from the public, and new ones were arranged after a specific time. It was seen that the President was influential in the decisions of projects after the jury eliminated them up to a certain level in the competitions organized during the Mitterrand Administration. The creation of the shared mind of the citizens, professional experts, and political power to deal with the issues related to the city indicates that the participation right of the stakeholders of the issue is respected. The opportunity provided by the political power made it possible to embody new ideas from young or senior architects who won the appreciation of the public, the jury, and the administrator.

As a result, it has been seen those buildings, which are the leading symbols of new movements in the field of architecture, has been produced to represent Paris, in which all the stakeholders of the subject are influential in the decision process, publicity is given importance as the common spaces of the people, and the formation of new ideas is supported through international competitions.

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