

SCHIZOPHRENIC CULTURE: CHALLENGES IN POSTMODERN ARCHITECTURE

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ABSTRACT

Architecture continuously evolves alongside humanity, with postmodernism representing a critical phase that introduces complex challenges. Central to this discussion is the notion of *schizophrenic culture*—a concept borrowed from Fredric Jameson, which describes a cultural condition marked by fragmentation, depthlessness, and the collapse of coherent meaning, often found in postmodern societies. This research aims to critique postmodernism in the context of increasing commercialization and its impact on architectural practice. By employing a qualitative-reflective methodology, data were collected through in-depth interviews and analyzed using NVivo software, complemented by formal logic. The study highlights significant projects, such as The Line in Saudi Arabia, which illustrate the tension between commercial growth and the preservation of cultural identity. Findings reveal that while commercialization can drive innovation, it also poses a risk of homogenizing architectural designs, undermining the diverse cultural expressions that postmodernism seeks to champion. Ultimately, this research advocates for a re-evaluation of how economic objectives can coexist with the foundational principles of postmodernism, providing critical insights and recommendations for future studies to navigate the challenges posed by commercialization within the architectural field.

Keywords: *Architecture Culture, Architecture Critic, Postmodernism, Schizophrenic Culture*

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INTRODUCTION

The commercialization of various fields of work is an inseparable phenomenon. All categorizations of professions—such as nature, expertise, and status—are mobilized to drive commercialization. While this trend is observed across numerous sectors, architecture, with its unique intersection of artistry and functionality, has become a prime field for the exploration of commercialization's influence on both the profession and its products. In October 2022, a seminar on architecture was held in Indonesia, focusing on commercialization and copyright (Andany, 2022). This event highlighted the growing emphasis on commercial opportunities within the architecture sector, reflecting a broader trend in which architectural practices increasingly prioritize economic viability alongside artistic expression.

A striking example of this trend is The Line, a postmodern megaproject in Saudi Arabia. The initiative significantly contributed to a 60% increase in commercial records issued in 2024, with a total of 521,969 records registered (Al-Kinani, 2025), signaling the powerful economic impetus behind contemporary architectural undertakings. According to Elliott (cited in Miletic, 2025), infrastructure jobs from such projects—both currently underway and in planning—will help underpin economic growth into 2025. These developments reinforce the central role of architecture in shaping commercial and infrastructural expansion.

However, the increasing commercialization of architecture raises important questions about its impact on architectural theory and practice. The tension between economic and cultural values in contemporary architecture, particularly in postmodernism, calls for a deeper examination of how architectural design is influenced by market forces.

However, beyond its economic significance, The Line exemplifies what Fredric Jameson terms hyperspace—an architectural condition where the complexity, scale, and disorientation of space reflect the logic of late capitalism. Spanning 170 kilometers as a perfectly linear city, The Line disorients traditional spatial experience, defying conventional notions of urban scale, orientation, and human-centered design. This disjunction from bodily perception and navigability is a hallmark of hyperspace, where individuals are unable to cognitively map or locate themselves within vast, ahistorical environments. Moreover, the project's futuristic aesthetics, driven by artificial intelligence (AI) and automation, detach it from local cultural or historical continuity, aligning with Jameson's critique of postmodern architecture as a medium that erases historical depth in favor of spectacle and simulacra—representations of imagined futures. In this way, The Line not only manifests the economic ambitions of contemporary architecture but also encapsulates the cultural and perceptual fragmentation that characterizes postmodern spatiality.

The role of architecture in economic development encourages both new and existing architectural practices to manifest themselves through commercialization. However, this economic impetus may come at the cost of traditional architectural values, such as cultural sensitivity and design integrity. The increasing pressure to meet market demands and generate profits has led many architects and developers to overlook the more complex and reflective design principles often advocated by postmodernism. Extreme commercialization can lead to the homogenization of architecture, where unique and innovative designs become increasingly rare. For instance, many major cities worldwide are now adorned with buildings that share similar styles and functions, inspired by the same business models. This creates a uniform

visual identity that neglects local character, undermining the architectural diversity that should reflect the cultural identities of each region.

The trend of commercialization poses a significant challenge to the foundational values and original objectives of postmodernism. Initially, postmodernism emerged as a critical response to the hegemonic ideals of modernism—such as rationality, structural clarity, functionalism, and economic efficiency—that once dominated spatial discourse. In contrast, postmodernism sought to embrace complexity, contradiction, and plurality. However, contemporary architecture often betrays these original aspirations. Landmark projects such as The Line, The Spiral, The Shard, M2 Building, and The Portland Building reflect an architectural shift that increasingly prioritizes spectacle and commercial value over cultural depth and contextual sensitivity.

Nevertheless, this evolution invites deeper reflection: is commercialization inherently opposed to postmodern values, or is it a natural extension of them? In light of Jean Baudrillard's theory of simulation, postmodern architecture can also be interpreted as a realm of hyperreality, where signs, symbols, and surfaces replace substance and historical depth. From this perspective, buildings like The Line become simulacra—representations of imagined futures that have no direct referent in reality but are consumed as if they do. The commodification of architecture may not contradict postmodernism but rather exemplify its mature form: architecture as sign, surface, and spectacle in a global marketplace of meaning.

Thus, this paper critically examines the role of architecture in the postmodern era, particularly how commercialization influences its development and cultural significance. Theoretical frameworks, such as Jameson's concept of hyperspace and Baudrillard's simulation theory, will provide the foundation for understanding how architectural design responds to and reflects broader socio-economic trends. Employing a qualitative-reflective methodology, the research uses formal logic and NVivo software for data processing, in-depth interviews for data collection, and purposive sampling to identify relevant case studies and perspectives.

A Brief History Commercialization Building

Architecture, since its earliest forms, has been deeply intertwined with societal needs, belief systems, and emerging economic activities. As Ching, Jarzombek, and Prakash describe, early humans around 11,600 BCE constructed built environments by clearing forests, harvesting clay, and building granaries (2018: 6). These acts—although tied to survival—demonstrated the initial intersection between architectural form and economic function, particularly in how spaces were optimized for resource storage and productivity, planting early seeds of utilitarian and economic intent.

Symbolic use of architecture continued to evolve, as seen in Malta's prehistoric temples which mimicked natural caves to create spiritually charged spaces (Ching et al., 2018: 27). This symbolic approach, while primarily ritualistic, also functioned to consolidate social power and attract communal gatherings, embedding early architectural forms with cultural capital—a precursor to commercial value. Architecture, even at this stage, began to shape how communities perceived value through built environments. This duality became more apparent in ancient cities like Ephesus and Miletus. Ephesus, while originally a spiritual hub, developed into a health resort and a thriving port by the 9th century BCE (Ching et al., 2018: 204).

Miletus, similarly, held religious significance but became a major wine exporter (Ching et al., 2018: 205). These cases illustrate how architecture gradually became instrumental in enabling and sustaining commercial economies, with sacred or public spaces doubling as nodes of trade, tourism, and economic activity—blurring the line between cultural function and commerce.

The industrial era further solidified the relationship between architecture and commercial purpose. Modern architecture, as defined by Amiri, emphasized simplicity and efficiency—values aligned directly with industrial productivity (2016: 1627). As traditional and mythological narratives were abandoned, architecture was recast as an engine of rational economic growth, serving expanding urban populations and capitalist systems. Raygani notes that this shift emphasized objectivity and function, marking a broader societal turn toward material productivity (2014).

A practical manifestation of this ideology was the Glasgow School of Art, a pioneering building that featured electric lighting, central heating, and ventilation (Birdsell, 2018). These innovations were not just technological marvels—they catered to a new class of users and investors who valued functional efficiency as a marketable asset. According to Amiri (2016: 1628), this shift reflects a transformation where architecture increasingly prioritized economic viability, mass applicability, and universality, setting the stage for a commercialized architectural identity. Jencks, as cited by Malpas (2007), describes cities shaped by rational planning and industrial logic as the apex of modernist ideology—cities where built form was synonymous with economic progress.

However, as the modern world became increasingly shaped by industrialization and economic rationalism, critiques began to emerge against the idealistic and utilitarian visions of modernism. Critics such as Birdsell (2018) emphasized that architectural merit should not rely solely on functionality but also on creative risk-taking. Postmodern architecture arose in response, seeking to reintroduce meaning, history, and identity into the built environment. Amiri (2016:1629) notes that postmodernism strives to rediscover the cultural and historical narratives of humanity—elements previously marginalized by modernism’s rationalist agenda.

Table 1. Differences in Architectural

Aspect	Prehistoric	Classic	Modern	Postmodern
Key Characteristics	Use of natural materials; communal and ritual focus	Monumental structures; use of columns and symmetry	Functionality and simplicity; emphasis on form	Eclecticism; blending of styles; emphasis on context
Cultural Significance	Rituals and community identity	Political and religious importance	Reflection of industrial society; new societal values	Exploration of identity and history
Construction Techniques	Megalithic structures; simple forms	Advanced engineering; use of concrete and stone	Innovative materials and techniques; integration of technology	Diverse materials; often deconstructed forms
Architectural Purpose	Community gathering spaces; spiritual connection	Public and religious spaces; representation of power	Serving functional needs of modern life	Reflecting cultural narratives and identities
Notable Examples	Stonehenge, Göbekli Tepe	Parthenon, Colosseum	Glasgow School of Art	Guggenheim Museum Bilbao, Portland Building

Source: Author, (2025).

Yet, as Bertens (2005:232) argues, postmodernity reveals the instability of modern knowledge itself, exposing modernism's internal contradictions and questioning the foundation of its claims to objectivity and progress.

This evolution from prehistoric ritual spaces to postmodern eclecticism reveals a consistent undercurrent: architecture has always responded to the economic structures of its time. While early structures reflected communal values and spiritual significance, and modernism championed efficiency for industrial progress, postmodern architecture—despite its philosophical resistance to modernism—has increasingly fallen prey to the forces of commercialization. What began as a critique of capitalist homogenization now finds itself entangled in it. The pursuit of identity and cultural depth in postmodern design is frequently diluted by market pressures, resulting in spaces that are aesthetically diverse yet conceptually fragmented. Thus, the historical trajectory of architecture suggests that commercialization, rather than being a peripheral influence, has become a central force shaping architectural expression across all eras—often at the cost of the discipline's original ideals.

Commercialization Challenges in Postmodernism

Commercialization presents complex challenges that manifest across various fields, reflecting tensions between innovation, ethics, and market demands. Goletti, Purcell, and Smith (2003: 3) describe commercialization as a process requiring shifts in dimensions as it progresses from subsistence to more advanced stages. This progression introduces diverse issues that are often domain-specific but share underlying complexities.

In the field of biotechnology, particularly in the development of electrochemical biosensors, commercialization hinges on cost-effective components within an integrated platform to ensure market viability (Akhlaghi et al., 2024). Similarly, the commercialization of biofertilizers faces obstacles such as ensuring timely supply, addressing slow product response, and combating the availability of subpar bioinoculants in the market (Yadav & Yadav, 2024: 2). These challenges underscore the tension between scientific innovation and the practical demands of market readiness. Huegel (2024: 11) highlights how scientists navigate these tensions by balancing research performance with the demands of commercialization, often pursuing goals that are both multifaceted and fraught with contradictions.

In journalism, commercialization is deeply tied to advertising, where advertisers often influence media content. Krisdinanto (2024: 100) warns that advertising's impact can drastically reshape media narratives, potentially prioritizing commercial interests over public discourse. McChesney (2004: 140) elaborates that advertiser control frequently forces the public interest to confront commercial filters, highlighting the ethical dilemmas inherent in media commercialization.

The issues of commercialization are further compounded when considering its ethical and legal dimensions. In the context of biobanks, for instance, commercialization is positioned at the intersection of economic and ethical rationales, raising significant concerns about consent, intellectual property, and ownership (Martin, Brown, & Turner, 2008; Petrini, 2012; Martin & Kaye, 2000). Turner, Dallaire-Fortier, and Murtagh (2013: 76) argue that these issues demand a critical recasting of the commercialization problem, particularly in the way socio-technical futures are shaped by attempts to align commercial and public health interests.

More broadly, commercialization has been criticized for focusing primarily on static resource allocation rather than fostering economic growth (Ndongko, 1991: 112). This critique reflects a broader tension within commercialization, which often prioritizes immediate market viability over long-term societal benefits. Across fields, commercialization embodies a recurring struggle to balance innovation, ethical considerations, and public good, necessitating a nuanced approach to its implementation and regulation.

Complexities of commercialization in various fields, including biobanks, it becomes increasingly clear that these challenges are reflective of a broader cultural condition described by Fredric Jameson as "schizophrenic culture." This notion encapsulates the fragmented and disjointed nature of contemporary experience, where economic imperatives often overshadow ethical considerations and public good. Jameson's framework encourages us to critically examine how these dynamics shape our understanding of culture and identity in a postmodern context, prompting a deeper exploration of the implications of commercialization on our collective future.

Schizophrenic Culture according to Fredric Jameson

Postmodernism in architecture stages itself as a form of aesthetic populism, as articulated by Fredric Jameson (1991: 2). Aesthetic populism refers to the way postmodern culture democratizes artistic expression, blurring the lines between high and low culture. It embraces a variety of visual languages, often drawing from popular culture and everyday life, which allows for a broader audience engagement. The emergence of postmodern culture has generated diverse responses, which converge into two dominant perspectives, as noted by Best and Kellner (1991). Utilizing a Marxist theoretical framework, Jameson analyzes postmodern culture and its implications for social change (Ihsan, 2022: 37).

Fredric Jameson's concept of "schizophrenic culture" refers to the fragmentation of time, meaning, and identity in postmodern society, where the continuity of historical context is disrupted. Influenced by Lacan's psychoanalysis, Jameson (1991:6) uses the term "schizophrenic" not as a clinical diagnosis, but as a metaphor for the disjointed, surface-oriented, and non-linear nature of postmodern expression. In architecture, this is reflected through eclectic designs that juxtapose historical references, commercial symbols, and superficial spectacle without a unified narrative. The result is architecture that prioritizes instant visual appeal and consumption over deeper symbolic or historical meaning.

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Jameson is recognized as a prominent Marxist thinker who focuses on critiques of postmodernism (Roberts, 2000). He argues that aesthetic production—whether in painting, music, film, or fashion—has been integrated into the mass production of commodities (Ihsan, 2022: 43). This phenomenon reflects a shift toward an "ideal schizophrenic," easily pleased by

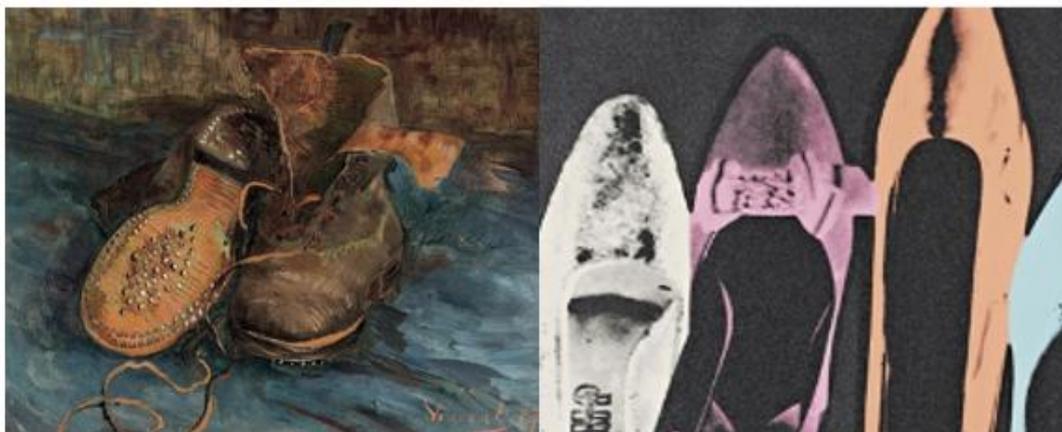


Figure 1. A Pair of Shoes – Van Gogh & Diamond Dust – Andy Warhol
Source: Postmodernism, or, The Cultural Logic – Frederic Jameson

an eternal present, as long as it presents itself through a lens that equally captivates viewers, regardless of whether they are gazing at an old shoe or the complex organic mystery of the human toenail (Jameson, 1991: 10). This shift results in a weakening of historicity, both in our relationship to public history and in the evolving forms of private temporality. This “schizophrenic” structure, as Jameson references Lacan, determines new types of syntax or syntagmatic relationships within the more temporal arts (Jameson, 1991: 6).

Jameson further elucidates the thematic depth of two contrasting works: Vincent van Gogh’s “A Pair of Shoes,” representing high modernism, and Andy Warhol’s “Diamond Dust Shoes,” which is emblematic of postmodernism. He asserts that there is “the waning of affect in postmodern culture,” and critiques the “gratuitous frivolity” present in the “final decorative overlay” of postmodern art (Jameson, 1991: 10). This observation underscores the limitations of postmodern art, which often struggles to elucidate or find substantial meaning behind its visual representations. While Warhol is famously associated with the commercialization of culture and the fetishism of commodities in late capitalism, his emphasis on these themes is neither purely positive nor negative; it exists simply as a condition of the time (Ihsan, 2022: 45).

The Westin Bonaventure Hotel exemplifies the aspirations and contradictions of postmodern architecture, encapsulating a distinctive vision of urban space. As a structure that “aspires to being a total space, a complete world, a kind of miniature city” (Jameson, 1991: 40), it stands as a symbol of both architectural innovation and the complexities of contemporary urban life. The Bonaventure is not just a hotel; it has become an iconic backdrop for “countless Hollywood productions and sales meetings” (Bartlett, 2024), emphasizing its dual role as a functional space and a cultural landmark.



Figure 2. Westin Bonaventure
Source: Marriot.com, (2025).

Architectural design of the Bonaventure respects "the vernacular of the American city fabric" while also catering to popular tastes (Jameson, 1991: 41). This balance between modernity and local context highlights the postmodern ethos, which seeks to connect with the existing urban landscape rather than impose a starkly different aesthetic. However, the hotel's striking glass facade also serves a contrasting function, as it "repels the city outside," creating a reflective barrier that obscures the hotel itself, allowing only "distorted images of everything that surrounds it" to be visible (Jameson, 1991: 42). This interplay between visibility and invisibility underscores the notion of alienation within modern urban environments.

The Bonaventure embodies the shifting paradigms of collective consciousness in a postmodern society. Jameson suggests that when postmodernism becomes generalized as a cultural style, it transcends its more morbid associations, becoming "available for more joyous intensities" (Jameson, 1991: 29). This transformation is evident in the way the Bonaventure invites visitors to engage with its dynamic spaces, yet it also reflects the "schizophrenic collective consciousness" that characterizes contemporary culture (Jameson, 1991: 320).

Drawing on Deleuze and Guattari in *Anti-Oedipus* (1972) notion of the "schizophrenic" subject, can be seen as a manifestation of the fragmented experiences of personal identity and the aesthetic challenges posed by postmodernism. Rather than implying a pathological condition, this "schizophrenic" quality reflects the multiplicity and disconnection inherent in contemporary culture, characterized by fragmented narratives and the interplay of diverse influences. As Jameson notes, this landscape is marked by "the psychoanalytic undermining of experiences of personal identity" and the "fragmentary, schizophrenic aesthetic" that has emerged in the media age (Jameson, 1991: 348). The hotel, with its unique architectural features and intricate interior design, thus serves as both a reflection of and a response to the complexities of originality and coherence in art and architecture, capturing the essence of postmodernity's celebration of multiplicity and ambiguity.

In summary, "schizophrenic culture" in the context of postmodernism reflects complex and fragmented experiences that embody a plurality of identities and aesthetics. It indicates that contemporary culture is no longer bound to a single narrative but instead celebrates the diversity and interaction among different cultural elements.

METHODS

This study adopts a qualitative approach to explore the phenomenon of schizophrenic culture in postmodern architecture, focusing on how commercialization can be both necessary and damaging to fundamental values. The primary method used is in-depth interviews with informants selected through purposive sampling, a sampling technique based on specific criteria to ensure the relevance of data (Sugiyono, 2016: 81). As noted by Ashadi, Anisa, & Nur'aini (2018: 132), in-depth interviews allow for detailed exploration of respondents' views. The informants in this study come from various professional backgrounds to provide diverse perspectives on the research topic, as summarized in the following table.

The study selected 46 participants, coming from diverse professional backgrounds related to architecture and design, including architects, artists, educators, graphic designers, show directors, undergraduate students, and professional violin players. The goal of this diverse selection was to ensure that a broad range of perspectives on commercialization in architecture were represented, reflecting the complexities and various facets of the issue at hand. Number of informants was determined through purposive sampling, where participants were chosen based on their relevant experience and knowledge regarding the study's topic. These groups were selected to provide diverse insights into commercialization in contemporary architecture and design, ranging from professionals engaged in large-scale projects (like architects and graphic designers) to those in the fields of education and arts (such as educators and artists). This diversity enables the research to capture a comprehensive view of how commercialization impacts architectural practices, both in theory and in practice, as well as its cultural implications.

Residence distribution, which includes rural, peri-urban, and urban settings, also reflects diversity in perspectives based on different social and cultural contexts. Urban residents (61% architects, 100% artists) are likely to provide insights into the effects of commercialization in large cities, while rural participants (17% architects) may offer different experiences related to limited resources and access to commercial markets.

Data collection is conducted through semi-structured interviews, providing flexibility to explore the informants' views. The interview results are analyzed using thematic analysis, following the six-phase approach of Braun and Clarke (2006), which includes familiarization,

Table 2. Participants' demographic characteristic

Demographic Variables	Architects (n=18)		Artists (n=4)		Educators (n=4)		Graphic Designers (n=6)		Show Directors (n=1)		Undergraduate Students (n=8)		Violin Professional Players (n=5)		
	n	%	n	%	n	%	n	%	n	%	n	%	n	%	
Age	18-44	16	89	1	25	4	100	6	100	1	100	8	100	5	100
	45-59	2	11	3	75	0	0	0	0	0	0	0	0	0	0
Marital Status	Married	10	56	3	75	3	75	2	33	0	0	0	0	0	0
	Unmarried	8	44	1	25	1	25	4	67	1	100	8	100	5	100
Residence	Rural	3	17	0	0	2	50	1	17	1	100	1	12	1	20
	Peri-Urban	4	22	0	0	2	50	2	33	0	0	3	38	1	20
	Urban	2	61	4	100	0	0	3	50	0	0	4	50	3	60

Source : Author, (2025).

coding, theme development, review, definition, and reporting. To assist this process, Nvivo software is used for coding and organizing qualitative data, enabling the identification of logical patterns and relationships between commercialization and the fundamental values of art and architecture. The study also employs basic formal logic to interpret the thematic structure, especially in highlighting causal or correlative connections within the data. This approach aims to illustrate the core conflict within postmodern culture. Ethical considerations are upheld throughout the research, including informed consent, confidentiality, and participants’ right to withdraw at any time.

The analysis revealed a significant geographical divide, with urban participants highlighting greater access to commercial opportunities. This disparity underscores the complexities surrounding commercialization and its impact on different communities, raising questions about the sustainability of traditional practices in a rapidly evolving cultural landscape.

RESULT AND DISCUSSION

The analysis of the semi-structured interviews conducted with a diverse group of participants reveals significant insights into the relationship between commercialization and the fundamental values of art and architecture within the framework of postmodern culture. The demographic characteristics of the participants are summarized in Table 2, showcasing a range of backgrounds, including architects, artists, educators, graphic designers, show directors, undergraduate students, and professional violin players. This diversity is critical in understanding the varied perspectives on commercialization's impact across different fields.

Commercialization: Problem and Opportunity in Working Field

This data was collected between August 2024 and January 2025, which allows for the possibility of differing opinions influenced by the commercial conditions prevailing during these months. It is crucial to ensure that this temporal variation does not introduce bias, particularly in favor of any specific month that may be more advantageous for data collection. To mitigate potential bias, the interviews were conducted with a consistent approach across the entire data collection period.

The results of the interviews are categorized into six distinct categories, allowing for a structured analysis of the responses. Each category is designed to capture different aspects of the respondents' perceptions and experiences related to commercialization:

Table 3. Illustrative Data of Perceptions and Challenges Across Categories

Domain	Description	Illustrative Quote	
		Opportunities	Challenges
Perception of Commercialization	Perspectives on the opportunities and risks of commercialization in arts and architecture.	"Commercialization opens doors to a broader audience. It's how we bring our stories to the world." — Architect, 35, Urban (December 2024)	"Challenges: "In rural areas, commercialization often feels exploitative—outsiders profit while we lose our cultural identity." — Artist, 39, Rural (October 2024)

Market Acceptance	Views on how the market receives creative works and its impact on innovation.	"The market in urban areas is evolving. People are now looking for more innovative and sustainable designs." — Graphic Designer, 32, Urban (November 2024)	"It's hard when the market values predictability over creativity. Bold ideas are often rejected." — Architect, 38, Urban (October 2024)
Availability and Accessibility	Challenges and opportunities in making art and design more accessible to diverse audiences.	"Online platforms have made art more accessible, even in rural areas. Now anyone can participate." — Undergraduate Student, 21, Rural (September 2024)	"For those of us in rural areas, art is still physically inaccessible—few galleries and resources exist here." — Graphic Designer, 28, Rural (August 2024)
Creative Integrity	Concerns about maintaining artistic authenticity amidst external pressures.	"I've learned how to balance my artistic vision with client demands. Compromise doesn't always mean loss." — Show Director, 36, Urban (October 2024)	"Clients often expect us to replicate popular designs. It makes it hard to stay true to myself as a designer." — Architect, 37, Urban (September 2024)
Social and Cultural Impact	Observations on how art influences and reflects societal and cultural values.	"Art can spark conversations about inequality in urban spaces. It's a powerful tool for change." — Graphic Designer, 32, Urban (November 2024)	"In rural communities, art still struggles to be seen as a necessity rather than a luxury." — Educator, 50, Rural (October 2024)
Impact on Aesthetic Value	How commercialization and market trends affect the aesthetic quality of works.	"Commercial trends have challenged us to innovate while maintaining aesthetic value." — Architect, 38, Urban (October 2024)	"Everything is starting to look the same. Designs are becoming formulaic because of market demands." — Graphic Designer, 28, Urban (September 2024)

Source: Author, (2025).

Commercialization presents both opportunities and challenges across various domains within the arts and architecture industries. It acts as a double-edged sword, offering the potential for growth and wider accessibility while also threatening fundamental values. One significant finding is creative integrity also suffers under commercialization. Many participants expressed frustration that market demands for predictable, trend-driven designs undermine innovation and originality. This concern is underscored by the NVivo analysis, where the word "market" appears 134 times, making up 12% of the total responses. This high frequency indicates the significant pressure artists and designers face to conform to commercial trends, often at the expense of their unique visions. The mention of "authenticity" 76 times (7%) reflects worries about maintaining creative identity amid these market pressures. Respondents noted that prioritizing commercial viability often leads to a dilution of originality, undermining the cultural and aesthetic richness of their work. Similarly, the term "culture" (98 mentions, 9%) emphasizes how market-driven creative direction can disconnect art from its cultural contexts, reducing the significance of artistic expressions. While "access" (87 mentions, 8%) highlights the potential for increased visibility, it raises concerns about whose voices and narratives are prioritized in the commodification process.

Table 4. Top 5 Words by Frequency in Interviews (NVivo Analysis)

Word	Frequency	Percentage
Market	134	12%
Culture	98	9%
Access	87	8%
Authenticity	76	7%
Aesthetic	65	6%

Source: Nvivo - Author, (2025).

The findings of the study show that commercialization in art and architecture brings both opportunities and challenges. On one hand, commercialization expands audiences and accessibility, reflecting the openness of postmodern culture. As one urban architect put it, "Commercialization opens doors to a broader audience. It's how we bring our stories to the world." On the other hand, challenges arise in terms of creative integrity and cultural identity, which are increasingly threatened by market pressures. A rural artist expressed, "In rural areas, commercialization often feels exploitative—outsiders profit while we lose our cultural identity." This reflects the "schizophrenic" culture Jameson describes, where local cultures often clash with global commercial currents, creating fragmentation that is dynamic but threatens authenticity. Market acceptance of artistic works often demands practicality and limits on innovation. As one architect noted, "It's hard when the market values predictability over creativity. Bold ideas are often rejected." This reflects the fragmented nature of postmodern culture, where, as Jameson observes, there is a loss of historicity in art and architecture. The diversity and commodification of this culture often sacrifice originality to meet market demands. Commercialization of art impacts social and cultural values, but it is often accompanied by identity conflicts. A graphic designer argued, "Art can spark conversations about inequality in urban spaces. It's a powerful tool for change." However, in rural contexts, art is still seen as a luxury rather than a necessity, reflecting the divide in how art is consumed based on social and geographical location.

To enhance the reliability of the findings, all interview transcripts were coded using NVivo with consistent themes identified through multiple cycles of thematic analysis. Codes were cross-validated by a secondary reviewer to ensure coherence and reduce personal bias in interpretation. The use of word frequency analysis (e.g., "market", "authenticity", "culture") further supports the consistency of emerging themes across different informants.

These findings align with previous studies such as Smith (2022), who also noted that commercialization in creative fields often leads to a tension between market demands and cultural preservation. Similarly, Lee and Tan (2021) found that artists in urban settings tend to value commercialization for exposure, while those in rural areas express concern about exploitation and loss of authenticity. This pattern reinforces the broader discourse on cultural negotiation within globalized creative industries.

In light of preserving traditional values, which aligns with the foundational goals of postmodernism, it is essential to approach commercialization with caution to prevent hegemonization by commercial practices and power structures. In this way, a thoughtful engagement with commercialization can foster a richer dialogue between tradition and modernity, allowing for innovative interpretations of cultural practices that respect their origins while adapting to new contexts. This balance can contribute to a more inclusive and dynamic cultural landscape that honors the past without being overshadowed by commercial interests.

Schizophrenic Culture Phenomenon in Postmodernism Architecture

Phenomenon of "schizophrenic culture" within postmodern architecture encapsulates the dichotomous nature of contemporary artistic expressions, wherein conflicting narratives coexist and shape the built environment. This complexity is evident in the interplay between commercialization, cultural integrity, and aesthetic value, as demonstrated by recent data collected from various professionals in the field. For instance, one architect states, "Commercialization opens doors to a broader audience. It's how we bring our stories to the world," highlighting the positive aspects of commercialization as a vehicle for cultural expression. However, a rural artist counters this by expressing concern that, "in rural areas, commercialization often feels exploitative—outsiders profit while we lose our cultural identity." This juxtaposition reflects the tension between the benefits of market exposure and the risk of cultural dilution, exemplifying the schizophrenic nature of cultural experiences in architecture.

To further clarify this phenomenon, we can use logical symbols to formalize the relationship between commercialization, cultural identity, and artistic integrity in postmodern architecture. This logic is relevant to architectural theory because it presents a clear causal relationship between elements that shape the cultural dynamics in architectural design.

This formalization helps us map how changes in one factor (such as the perception of commercialization) can influence other aspects (like artistic integrity or aesthetic value), creating a "schizophrenic" cultural environment. This formula strengthens the argument that commercialization brings about conflicting narratives, offering both wider access and financial opportunities while simultaneously risking the erosion of cultural identity and authenticity. Coexistence of beneficial perceptions and challenges results in a schizophrenic cultural environment within postmodern architecture, highlighting the complex dynamics at play in contemporary design. Commercialization introduces conflicting narratives, as it promises wider audience reach and financial viability while simultaneously risking the erosion of cultural identity and authenticity. This duality creates a landscape where innovative designs are celebrated, yet the pressure to conform to market demands can lead to a homogenization of aesthetics, compromising the unique characteristics that define a community's architectural identity.

Consequently, this tension fosters an environment where diverse values compete, resulting in a fragmented sense of belonging and a disconnection between the architectural expressions of culture and the market's expectations. In this way, commercialization becomes a significant factor in shaping a schizophrenic culture within architecture, reflecting a struggle between maintaining artistic integrity and adapting to the ever-evolving demands of the marketplace.

To ensure the validity of this conceptual analysis, logical propositions were constructed based on recurring themes extracted from interview data and NVivo coding. Peer debriefing was conducted with fellow researchers to confirm the consistency and applicability of these interpretations. The logical modeling also enhances analytical rigor by mapping out causal tensions in a structured format.

$$P \wedge \neg Q \rightarrow S$$

If commercialization is perceived positively while cultural identity is not maintained, then artistic integrity is compromised.

$$R \wedge \neg T \rightarrow \neg P$$

If market acceptance fosters innovation but diminishes aesthetic value, then the positive perception of commercialization may diminish.

$$(P \vee Q) \wedge (R \vee S) \rightarrow$$

Schizophrenia

The coexistence of both beneficial perceptions and challenges creates a schizophrenic cultural environment within postmodern architecture.

Let Assume :

P: Perception of commercialization as beneficial

Q: Cultural identity is maintained

R: Market acceptance fosters innovation

S: Artistic integrity is compromised

T: Aesthetic value is diminished

Statement 1: If people perceive commercialization positively (PPP) but cultural identity is not maintained ($\neg Q \rightarrow \neg Q$), then artistic integrity suffers (SSS). This means that when commercialization is seen as good, but it threatens cultural roots, it leads to a loss of artistic values.

Statement 2: If the market promotes innovation (RRR) but also reduces the quality of aesthetics ($\neg T \rightarrow \neg T$), then the positive view of commercialization (PPP) might fade. In other words, even if commercialization is initially seen as helpful, if it results in lower quality designs, people may start to view it negatively.

Conclusion: When you have both positive views on commercialization and the challenges that come with it (like the loss of cultural identity and aesthetic quality), it creates a confusing and conflicted cultural environment.

The schizophrenic dynamic described in this study mirrors the contradictions noted by Jameson (1991) in his critique of postmodern culture, where commodification leads to both creative liberation and cultural fragmentation. Furthermore, recent research by Kim (2023) and Duarte (2020) in the context of architectural discourse similarly identifies the dual role of commercialization as both enabler and disruptor of cultural continuity. The patterns observed in this study echo these findings and contribute further insight into how architectural identity navigates such paradoxes.

By using this logical formulation, we can more clearly map how two conflicting elements—commercialization and cultural identity—interact, creating a tension that shapes the contemporary architectural landscape. This formula clarifies why and how commercialization creates a double-edged challenge in postmodern architecture, leading to "schizophrenic culture"—where there is a sharp contrast between values like cultural authenticity and artistic integrity and the need to adapt to broader market demands.

CONCLUSION

This Research has uncovered significant insights into the phenomenon of "schizophrenic culture" within postmodern architecture, particularly as it relates to commercialization and its impact on artistic integrity, cultural identity, and aesthetic value. The findings reveal a complex interplay between positive perceptions of commercialization, such as broader audience engagement and market-driven innovation, and the challenges it poses, including the potential dilution of cultural identity and the compromise of artistic authenticity.

A notable novelty of this research lies in its exploration of how these competing values contribute to a fragmented architectural identity, reflecting the broader societal tensions inherent in contemporary design practices. This duality underscores the necessity for architects and artists to navigate these conflicting narratives carefully, as they work to maintain the integrity of their cultural expressions while engaging with the commercial landscape.

In order to achieve this balance, architects can prioritize thoughtful collaboration with clients and stakeholders, ensuring that cultural values are not overshadowed by market demands. By integrating local traditions, community involvement, and sustainable design principles, architects can create works that respond to commercial pressures while preserving authenticity and aesthetic quality. These strategies offer a path forward, where commercial success does not come at the cost of cultural integrity.

Recommendations for further research include a deeper examination of specific case studies that illustrate the impact of commercialization on architectural projects in diverse cultural contexts. Additionally, future studies could investigate strategies that practitioners employ to reconcile these competing pressures, fostering a more cohesive understanding of how to preserve cultural identity and aesthetic quality in an increasingly commercialized environment. By addressing these areas, subsequent research can contribute to a more nuanced understanding of the implications of commercialization on the architectural landscape and its role in shaping cultural narratives in the postmodern era.

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