

“Big architecture”

From Disciplinary Architecture to the apotheosis of Biopolitics

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Contents

Introduction	4
Biopolitics	6
History	9
a) Observation Buildings	12
b) Surveillance Buildings	18
b1) Discipline Buildings	19
b2) Production Buildings	24
c) Modernism- dialectic between inside and outside	28
d) Enclosure Buildings	34
d1) Partially enclosed buildings	35

d2) Totally enclosed buildings	37
e) Biopolitical buildings	40
Business Eden	42
Conclusion	63

Introduction

As an architect my chief interest is in how buildings and people interact and how architecture creates scenarios that control and constrain the ways in which it is used. This essay is an exploration of the idea and implications of bio-politics – the shaping, constraining and enabling of people through the design of their environments. I am interested in understanding how this relationship has been implemented in different historical periods as well as in the present. These concerns have had a profound influence on my own practice as an architect/designer and I intend to demonstrate its effects by incorporating some projects of my own.

Poignant changes are taking place year by year in our societies since the ancient civilizations. These changes are carrying elements that have to be applied in order to affect the way that people live. Architecture is one of the main carriers of these elements and the associated consequences they bring will be encountered from many angles throughout this document as i explore the relationship between architecture and various forms of surveillance, visibility, observation, and how this elements co-operate with each other to fuel the phenomenon of biopolitics.

As an almost unexplored relationship between architecture and biopolitics this was a rather difficult theme to investigate as i found it a challenge to even locate suitable reference books to progress my research. However over time i was able to identify sources that offered a new or different piece of information or opinion. What did become clear the deeper i looked was the increasing number of buildings- past and present- that fell within my criteria for further analysis and comment. Though i tried to bring up the highlights because the further you investigate the more you understand that Biopolitics is everywhere even in the smallest

things or situations around as. It appears to me that recognised or not, the notions of the theories discussed here represent a powerful undercurrent to popular social and architectural beliefs.

In order to fully illustrate this concept, i will firstly look at the historical context, reflecting on how ancient civilizations featured elements of surveillance, how this elements maintain in our current society and how they will probably be in the near future always in relation to architecture.

From “macro to micro”- looking at the broader aspects of each section, then examining the finer details of a given area, my aim is to convey not only the way in which various buildings discussed have impact upon architecture, but how this in turn has affected and will affect the progression of modern societies.

Biopolitics

'For millennia, man remained what he was for Aristotle: a living animal with the additional capacity for a political existence; modern man is an animal whose politics places his existence as a living being in question.'

Michel Foucault, History of Sexuality 1: The will to knowledge.

"Biopolitics"¹, was a term devised created by French philosopher Michel Foucault (1926-1984). Foucault conducted a lecture at College de France in 1979 entitled "la Naissance de la Biopolitique". This was the first time that the term had been used. In its simplest terms, biopolitics looks to control defined groups within society as opposed to the individual, **Sexuality, population, health, birth, death, lifespan** and race could all be compartmentalized within a biopolitic society. During the seventieth and nineteenth century the power techniques were centered on the human body, they ensure the spatial distribution of individual bodies. "They were also techniques for rationalizing and strictly economizing on a power that had to be used in the least costly way possible thanks to a whole system of surveillance, hierarchies, inspections, bookkeeping, and reports-all the technology can be described as the disciplinary technology of labor"².

But another kind of technology is introduced during the second half of the eighteenth century and this time is a "no disciplinary power is applied non to man-as-body but to the living man, to man-as-living-being; ultimately, if you like, to man-as-species."³ We could say that the discipline tries to organize and rule the the groups of the individual bodies but to the extend that they could be dissolved to single bodies and then apply on them the differs disciplinary

¹ Michel Foucault, *The Birth of Biopolitics: Ethics, Subjectivity & Truth*, Vol. 1, The New Press, New York, 1997, Page 73

² Michel Foucault, *Society must be defended: Lectures at the College de France*, Penguin Books, London, 2004, Page 242

³ Ibid

procedures (surveillance, training, punishment etc), so they individuals could be more productive. The no disciplinary “method” that was established it was applied to a multiplicity of people but not in a way that they were only individuals bodies but that they were part of a group of a bigger community “a global mass that is affected by overall processes characteristic of birth, death, production, illness, and so on”⁴. A massification that is directed at man-as-species. After establishing the anatomo-politics of the human body at the beginning of the eighteenth century we pass to the other have of it with “biopolitics” the politics of “bios” in ancient Greek means life, the politics of life.

What biopolitics does is that admits the “anomalies” in society (whatever they are) and instead of immediately taking strict measurements tries to prevent control. For example in case of an epidemic situation the people of an area would be locked in their houses and live for a specific period under we could say fascistic measurements as Foucault describes in his book “Surveiller et punir. Naissance de la prison”, Gallimart Paris, 1976. But the since the “biopolitical era” began then the situation is different. “Death was no longer something that suddenly swooped down on life-as in an epidemic. Death was now something permanent, something that slips into life”⁵ and these kind of phenomena was taken into account and the development of public hygiene begun.

In order for such a system to be effective within society, it relies on information, that means that mechanism such as forecasts and statistics - something that is readily available in a world dominated by surveillance (especially in our period with such an advanced technology). Another French philosopher, Gilles Deleuze (1925-1995) observed that a crisis had occurred due to the many changes in forms of government which characterized the post

⁴ Ibid

⁵ Michel Foucault, *Society must be defended: Lectures at the College de France*, Penguin Books, London, 2004, Page 244

modern period. He stated that the western world was in a transition period between a “disciplinary society” and a “control society”⁶.

⁶ Gilles Deleuze, *Post-script on Controlled Societies*, Levin, Page 316-321

History

The proxemics between revelation and projection of public and private has dominated human history since the first civilizations. In Egypt, numerous paintings on walls show images of a panoptic god (fig. 1) represented by eye-shaped symbols. Cities were constructed in such a way that the palace was in the middle and at the highest position, not only for the residents of the palace to have a good view, but also to create the feeling of surveillance for people in surrounding areas. This is as well the idea of a climatic building to mark the centre of cities and to suggest ideological priorities operates, of course in relation to religion and political structures – cathedrals, palaces, centres of government, and capitalism, what have been termed ‘cathedrals of commerce’ – usually the higher, prominent structures and increasingly signature and landmark buildings that become closely related to the ‘meaning’ of the place for visitors and tourists.

eye shape symbols



1 Khonsu Temple, wall decoration

Classical cultures and their various revivals and revisions, have always remained a point of reference in Western democratic cultures, closely influencing the style and planning of the city centre. Even in democratic civilisations like the Greek, the phenomenon existed but in a more positive version. It is not a coincidence that one of the values of the golden age was “*ta enoiko mh endhmo*”- which roughly translates to “the events within a house are not the property of the community”, although in this specific period of the Greek history, the Agora was the centre which connected human life.

In Christianity too, surveillance took place and was used as a very strong “tool”. There are so many churches, where God is represented architecturally as an **eye** on the domes (fig. 2) as “*ta panta orwn*”- the one that rules the world- the one that knows everything and can punish whenever he wants.



2 Dom of a church in Rome

In the 19th century, Jeremy Bentham (1748–1832), an English philosopher, designed the Panopticon, an “official” building of surveillance. Since then and especially with the arrival of the modernists, many buildings with similar aspects become real projects. But is biopolitics a reality or just another philosophical theory? And if it exists, how does it work, and where does it get the information it needs to survive?

Foucault makes the point that there was a shift in the late eighteenth century between surveillance and ideological shifts which tried to internalize the idea of surveillance within the individual. He makes very graphic reference to the way in which punishment shifted from the public to the sequestered sphere. The CCTV culture of the present is the apotheosis of this strategy, seeking as it does to internalize regulation, promote a sense of constant subjection to a minority gaze. So there is an argument that if you want to consider how power operates in the modern city, you must pay attention to the immaterial, electronic structures of control. But how architecture responds to a subject like that? Does “Biopolitical Architecture” exist?

And if it does which are the elements of this existence?

This is exactly what we are going to explore by looking at the following architectural categories.

a) Observation buildings

Buildings that fall within this category have been designed to allow the occupants to observe, but without others being aware, compared with surveillance buildings, where inhabitants have a distinct awareness that they can be watched. We look at surveillance buildings in more detail in category b), but to typify the notion of an observation building, here we examine Charles Beistegui's penthouse which except the observation element of the architectural design we can comment as well on the vista of the "view" as a more general category denoting power.

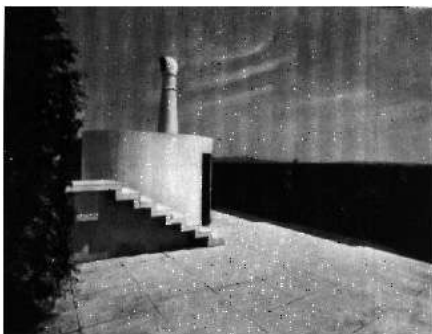
Living in a high place with a 'bel vedere' – a balcony, an altana – is a universal sign of privilege. Often we see in the Sunday Times, advertising apartments with balconies and views, especially looking over the Thames, it's very clear that the properties view is an important aspect of the value of the property. Tourist literature is often very specific about the vantage points offered and it is relevant that all World Fairs from the 1889 Paris Fair (Eifel Tower) onwards – have 'vertical features' from which the whole fair, and by analogy, the whole world can be seen. The tourist visiting a new place makes for the high places in order to totalise and visually command the view. World Fairs erected towers, or vertical features to provide points of vantage. De Bestigui's penthouse is an extreme example of the view exalted to an almost military play of concealment and vista.

The Penthouse, Paris (1923) (fig. 3 and 4) was designed by Le Corbusier for a wealthy client, Chares Beistegui. He was an avid collector of surrealistic art. This is the main reason why the penthouse is the most paradoxical work of Le Corbusier. Of course the apartment had the main themes associated with Le Corbusier (light and circulation), but the elements

that characterise the space are the **framing systems telescope/Camera Obscura** exterior mirror in the roof garden.



3 Le Corbusier, Penthouse in Paris



4 Le Corbusier, Penthouse in Paris (camera obscura)

The Camera Obscura in a telescope form was used to keep the Parisian city view framed, stable, and in real time for the residents. This idea of the window as opening views into other worlds that can be comprehended and controlled is obviously part of the attraction of cinema where a complex play of camera movement and editing provides an almost supernatural vantage point and the development of screens and windows in computers which enable interactive displays – the ultimate fantasy of the panopticon culture. However, an alternative interpretation of this idea can be seen in “Slow House” by Diller and Scofidio (1991) Hampton Long Island. A big screen projects the view from a lake, which had been pre-recorded, capturing the view during all seasons. So even if the owner were not there, they would have the opportunity to see the view whenever desired. This exact action- the

13

owner capturing and recording a “public space” and being able to review at their leisure, is the point at which public and private (inside and outside), becomes one.

This is when the identity of a public space is lost. The personal image becomes owned and can be published by anyone. A similar example is the Brasserie restaurant (1999) by Diller and Scofidio (fig. 5 and 6), where spaces without the necessity or possibility of a window view can be refurbished in a highly successful manner. The concept of this space is very simple- surveillance cameras and monitors replace windows. Exactly what is happening outside the restaurant, and especially in the entrance, is recorded and projected onto the interior of the space. The electronic equipment satisfies the voyeuristic tendencies of people who not only wish to eat, but also

observe at the same time- **“people watchers”**. In comparison with the voyeuristic mood that the media (and other powers) have already created, this project offers an exceptionally appropriate solution for potential customers.



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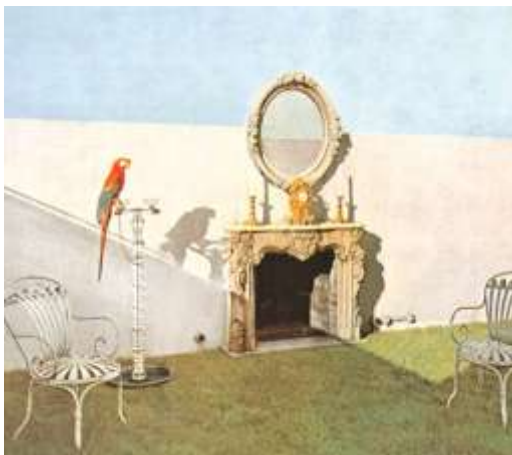


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Diller & Scofidio, Brasserie Restaurant.

Apart from the surrealistic elements of Charles Beistegui's art collection, the most architecturally surrealistic spot is the roof garden. "First of all, the garden creates a tension between inside and outside"⁷, this is happening as it is totally separated from the rest of the apartment, being situated on the top of it, and this space is occupied by elements which we usually find in the interior of spaces.

The garden is like a living room "carpet of grass"⁸, but the main subject is an imitation fireplace (fig. 7) surrounded by metallic chairs, and above, a curved oval mirror. The whole space is surrounded by a 5ft white wall. Beyond the fireplace is the Arc de Triumph and at the opposite side of the space is the Eiffel Tower. The garden, with all these interior elements,



7 Le Corbusier, Roof Top of the Penthouse



8 Sigmund Freud's study, Vienna.

⁷ Samantha Krukowski <http://www.cm.aces.utexas.edu/faculty/skrukowski/writings/corbubeistegui.html>

⁸ Ibid

added to its location (exposed to the sky and between two important monuments) seems like a **special metaphor between private and public**. The space is a surrealistic area; a dreaming space like the places that Salvador Dali introduces in his paintings. "The divisions and confluences of public and private, inside and outside, are represented by the mirror which hangs above the fireplace"⁹. Again, like being in a Dali painting, if someone were to look in the mirror, they would have the notion of being in the interior and the exterior of the space at the same time, it is like the framed mirror (fig. 8) against the window of Freud's working table. As Marie-Odile Briot notes- "the mirror (the psyche) is in the same plane as the window. The reflection is also a self-portrait projected onto the outside world"¹⁰. This is exactly the observation experience which anyone can have by being in this garden, the experience of observing the space and the city in a paradoxical display. When someone looks in the mirror, they can see only their head, as if the rest of the body supporting the head is somewhere else, the head at this moment does not belong to the space, it belongs to the city- it is part of Paris.

Samantha Krukowski refers to Jacques Lacan's work "The mirror stage as formative of the function of the I", in which Lacan describes how a child at a specific age can recognise himself at the mirror, not only as himself but as something different from himself. Lacan refers to this phenomenon as "virtual complex"- which it is totally separated from reality, and the child, in his mind, duplicates himself and the world around him. In the same sense, the person who looks into the mirror recognises himself, but in a step further, he sees an object "seen by others in identification with others"¹¹.

This extraordinary way of observing the space, and at the same time, yourself within the space via these different observatory angles, is the experience that the penthouse of

⁹ Ibid

¹⁰ Marie-Odile Briot, *Le Spirit Nouveau, son Regard Sur Les Sciences in Leger et le Spirit Modern*, exhibition catalogue (Paris Musee de Art Modern de la Ville de Paris 1982) page 38

¹¹ Samantha Krukowski <http://www.cm.aces.utexas.edu/faculty/skrukowski/writings/corbubeistegui.html>

Charles Beistegui proposes. It is not so much the architectural elements that connect inside with outside, more that the interior objects give a surrealistic sense to the space. It seems that Le Corbusier was inspired by the character of his client.

b) Surveillance buildings

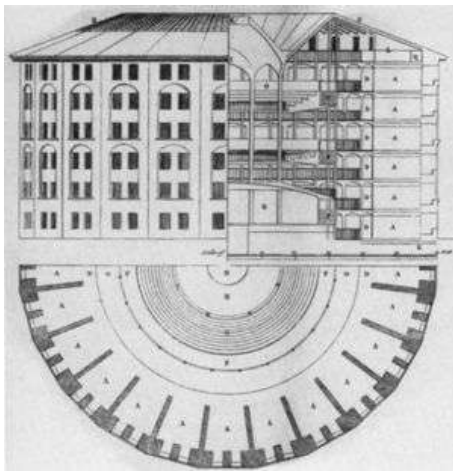
This category refers to the buildings that are designed to **dominate** the human figure. Some examples, such as Jeremy Bentham's, Panopticon and Koepel Dome Prison in Arnhem, show disciplinary qualities whilst the Ford Foundation and Larkin Building, promote productivity.

It can be easily understood that a lot of buildings fall within this category. The main reason for their existence is the enclosed environment which they provide (prisons). Of course prisons are buildings which dominate the human and force him into a disciplined position at all times. But there is a similar kind of building, which, with small differences puts the human under a **disciplined position of working**- we are talking about “productive” buildings.

b1) Discipline buildings

The best example of a disciplined building is the Panopticon (fig. 9). The concept was to allow the observer (guards) to observe without being seen by the prisoners. Thus in the mind of the prisoner was the idea of being watched at all times. In plans, the prison was a large cylindrical shape with a circular tower in the middle. The tower was equipped with windows facing the cells, and specially designed blinds in order that prisoners could not see

anything within the central tower. The cells had two windows- one facing outside and the other facing towards the tower. The design of the building illuminated the cells, especially during the day, so from the tower a guard could see small shadowy images moving, whilst keeping the tower in darkness. The overall idea is comparative to a small theatre, within each cell, the prisoner takes the part of the actor. But there is a difference- this actor could not see their audience. Therefore even if only one guard were on duty, the “**actors**” would never know.



9 Jeremy Bentham, The Panopticon

The geometry of the building only allowed for the guard to look at the cells, a prisoner could not look or communicate with the next cell because there was no side view. Additionally the walls were so thick that noise was kept to a bare minimum. But even if a prisoner would like to communicate through the means of sound, he would not, due to his inability to know if he was being watched. So the end result of the panoptic prison would have been to put prisoners in a position where they were **constantly**, and **negatively**, being viewed. Even if surveillance is not always present, the results remain constant.

The design of the building included huge walkways so that no noise (from a door) or light could warn the prisoners that a guard or other official was approaching. Panopticon's design also featured “speaking tubes” so the guards could threaten prisoners if they were not

behaving in a manner that the said guard considered appropriate. For the night hours Bentham designed lamps that could provide the cells with enough light for surveillance. Visibility twenty four hours per day would be the “**trap**”, not the bars of the cells. Bentham did not mention anything about the Panopticon project’s similarity to the menagerie in Versailles that Le Vaux had created. In the middle of this space was an eight-sided building, which on the first floor housed a room for the king (when he wanted to visit the menagerie. Around the central building there were seven cages with the animals, the eighth space used as the entrance. So when the king decided to visit, he had everything in his view- animals, workers etc. The cages seem to be the cells of the Panopticon, whereby animals could be replaced with people, where individual separation could happen by the accusation of the **prisoner/patient/student**. And finally the mechanism of power replaces the king.

But who was supposed to watch the guards and how would the community monitor the performance of supervisors within Panopticon to ensure they would not take advantage of the system? This was thought of, and designed as well. The building had no doors so anyone, could enter and see exactly what was happening. So at the same time, the prison staff was subject to surveillance as well.

Bentham did not stop there- he dreamed of entire cities based on the system of the Panopticon. Schools, hospitals and factories were also envisaged. The Panopticon ethos would spread into entire city planning as a “virus”. Unfortunately for Bentham, his dreams stayed only on paper, because the church reacted to the project, due mainly to the fact that if one person was spying on another, it might cause suspicion and mistrust in the community.

The Koepel prison in Arnhem, built in 1882 (fig. 10), is perhaps the first example of a building based around the theory of Panopticon. It was supposed to have the “principle of organisation for situations in which a small group of supervisors monitors a much larger

group of supervised: factory workers, hospital patients, lunatics, prisoners”¹², and potentially students and other groups within society.



10 Rem Koolhaas, The restoration of the Koepel prison in Arnhe.

As it is already characterised that the Arnhem Koepel represents the principle in its purest form, the prison has the notion of panoptic power. At the time it was built, the beliefs surrounding prisoners' discipline, and the relationship between prisoners and guards were very different. Isolation of prisoners and the notion of continuous observation from guards could help them to better understand the gravity of the crime they had committed. Some years later, it was realised that this would not help prisoners achieve a “social comeback” into society (this is biopolitics when we care about the social come back of people, children's abuse used to be one of the most serious crimes and punishment was the main focus onto this subject, now we are paying the same attention to the way that this people would come back to the social scheme, it is not a discipline society it is not a surveillance society its a biopolitical one that we live in). So, the central tower of the Koepel was transformed into a canteen for the guards. At the same time, this totally exposed the guards to the prisoners in the cells surrounding the tower. Additionally, new prisons which opened in the Netherlands were designed with different concepts, which would help improve the new ideas about the way prisoners should live within these institutes.

¹² O.M.A Rem Koolhas & Bruce Mau, *S,M,L,XL*. The Monacelli Press Inc, New York, 1995, Page 237

The improved spaces gave the opportunity for the inhabitants to socialise and create a more relaxed atmosphere. In addition, the buildings were more open to visitors and the guards were not continuously giving the impression that they were permanently watching prisoners. But within this system, prisoners took advantage of the new relationship, and the level of respect for guards changed. "The relationship with the guards has become mediated through electronic devices"¹³. I would summarise this as "surveillance in the post-modern period" and with regard to the previous quote, modern society should give a deeper consideration to the ever-increasing use of electronic surveillance systems. As mentioned previously, the church did not allow the Panopticon to be built due to issues of mistrust and suspicion, but it should not be forgotten that **mistrust creates more mistrust**, and so on, therefore it is impossible to know what results could occur in a situation such as this.

However, is it wholly necessary to be in these types of buildings to experience the same feelings that they evoke? As referred to in the introduction of the exhibition CTRL [SPACE], "When we hesitate to race through a red light at an intersection where we see a black box, not knowing whether it contains a working camera but having to suppose that it might, we are acting today according to the very same panoptic logic"¹⁴. We can understand that we experience these kinds of feelings everyday.

But almost two century's later people seem not to understand the dangers behind "mistrust and suspicion" and provoke the subjects towards this. Adverts in the London transport system (fig. 11) motivate people not to trust each other and trust their senses so "if you see or hear anything suspicious tell our staff or the police immediately". Each of us become the 'judge' of others life and behaviour and this is of course a 'virus' that was injected to our society threw the reality shows where by using our remote control we enter peoples private life and with the use of our phone we decide their future.

¹³ Ibid Page 240

¹⁴ <http://ctrlspace.zkm.de/e/>

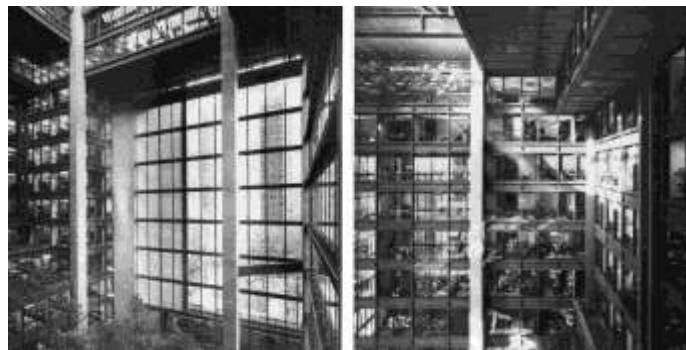


11 Advert in the London tube

We are the modern panopticon, we are the new generation of CCTV cameras, cameras that cannot even record facts but 'trust their senses'.

b2) Production buildings

An example of a building which incorporates this characteristic into its design is the Ford Foundation, New York, (1968) by Kevin Roche (fig. 12 and 13). “Two Wings House, 12th floor offices and partially enclose a garden court, separated from 42nd Street by a window wall”¹⁵. It may sound like an ideal working building in Francesco Dal Co’s book, but there are much more important features being utilised here. The headquarters of the company are positioned at the top of the building, but in such a way to allow a person within this area to be able to **survey** the other departments, located within a specific corner of the building on the lower floors. Thus the hierarchy are able to monitor their subordinates beneath them, both in a **physical and metaphorical sense**. This notion is reinforced by the materials from which the offices are constructed. Glass and metallic columns are the evidence of an almost “naked” working environment, in front of the surveying eye of a manager. This situation reminds us of the cities that once stood in ancient Egypt, where the palace was situated in a dominant position.



12, 13 and 14 Kevin Roche, Ford Foundation

¹⁵ Francesco Dal Co, Kevin Roche, *The Architectural Press Ltd*, 1986, page 106

In addition, the garden on the ground floor gives an opportunity for employees to take a break, but still supervised by the manager. This space is enclosed- **an atrium**- a place where smoking is not allowed. This in turn forces workers to stop smoking, being healthier, more **productive**, and therefore working for a greater number of years (with the qualifying age of retirement increasing worldwide extending the working life further still) By providing a controlled leisure space within the building, the distance that an employee travels to take their break is minimised, and by increasing the capacity for an employee's working life, the future elements of a more productive society can be envisaged.

The Larkin Building , New York (1904) by Frank Lloyd Wright (fig 15 and 16) was a precursor to the ethos created by the Ford Foundation on a larger scale. The particularly noteworthy interior featured an open plan on the ground floor where the desks of secretaries were situated. Above were rectangular balconies, where the offices of the “men” in powerful positions were located. This is a perfect example of the **exploitation of the female**, literally underneath the power and observation of the male. The secretaries could be surveyed at any time, and even if they were not, the opportunity existed for surveillance, as it did at the Ford Foundation, or the prisoners at the Panopticon.



15 and 16 Frank Lloyd Wright, Interior and exterior of the Larkin Building



17 Frank Lloyd Wright, furniture design for the Larkin Building

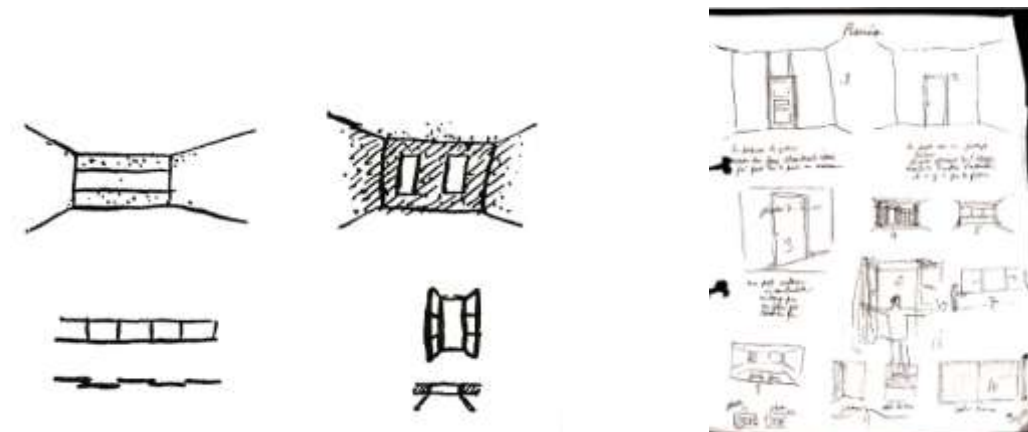
Apart from the actual space, the furniture within the Larkin Building was also designed by Frank Lloyd Wright. The chairs (fig. 17) had three legs- they were deemed unsafe- if a secretary were to lean to one side, the chair was liable to become unstable. “When asked to please redesign his chairs because they were considered unsafe, Wright responded by saying that the workers should sit up straight and stop being so foolish in his chairs”¹⁶. But what is hiding behind Wright’s answer? With the growth of mass production and local industry, paralleled with the continual advancement of technology, the general spirit of the environment would have been very productive, Workers should sit straight on the chairs, without being “**foolish**” in order to produce as much work, as quickly as possible. In combination with the surveillance element, high levels of productivity would be achieved.

¹⁶ The Buffalo History Works Photography Collection, www.buffalohistoryworks.com

c) Modernism- dialectic between inside and outside

Modernism as a movement can be characterised by the **open plans** and “breaking down” of boundaries between the interior and exterior- playing with visibility. Le Corbusier, Mies Van Der Rohe and Frank Lloyd Wright are some of the most recognised figures within modernist architecture. Adolf Loos however, can be more specifically credited with manipulating interior visibility.

Without entering into the argument between Auguste Perret and Le Corbusier in the pages of “Paris Journal 1923”¹⁷, over the most suitable type of window (fig.18 and 19) (Perret believed that vertical was favourable, the opposite of Le Corbusier’s horizontal window presentations), I would say that in an inversion of the observation (how people outside could



18 and 19 Le Corbusier sketches for windows.

¹⁷ Bruno Reichlin, *The Pros and cons of the Horizontal Window: The Peret-Lecorbuisier Controversy*. Daidalos, no 13, 1984

see the human figure inside) Perret's windows are framing and give stability to the human figure, whereas Le Corbusier's horizontal windows offer an opportunity to observe a figure in movement. It could be said that Perret's window would be more suited to photographic capture, and Le Corbusier's ideal for video recording where we can always find in his comments about the compatibility of architecture and film and his writings on the 'architectural promenade'. However, in current examples of houses that benefit from publicity through photography or other media, people are almost never shown **utilising** the space in the intended way, as there is a sense that their privacy is paramount.

As Beatriz Colomina makes reference to, in her book "Privacy and Publicity", we are given Le Corbusier's definition for housing: "the house is a shelter, an enclosed space, which affords protection against cold, heat and outside observation"¹⁸. The house is characterised as "a device to see the world". But when Le Corbusier and Mies Van Der Rohe designed and built their respective projects, the Villa Savoye (1931) (fig 20) and the Farnsworth House (1946-51) (fig. 21) it is perhaps not such a coincidence that the spaces they used



20 Le Corbusier, Villa Savoye



21 Mies Van De Rohe, Farnsworth House

¹⁸ Beatriz Colomina, *Privacy and Publicity (Modern Architecture as Mass Media)* MIT Press, 1996, page 7



22 Le Corbusier, Marseilles apartments

were framed by a natural landscape (trees, bushes etc). Even the massive block in Marsielles (1952) (fig.22) by Le Corbusier had huge transparent glass facades, in a place where surveillance had been **neutralised**. Colomina says “to be inside this space is only to see. To be outside is to be in the image, to be seen”¹⁹. In my opinion, to be inside the space is to see and be seen. To be outside, is to be in the image, but at the same time, to see the image that is provided to you.

Adolf Loos believed that the window was not for the use of viewing, especially for a “cultivated man”²⁰. He used the window only for the purpose of allowing light to enter the space- in opposition to Le Corbusier’s theory. As Colomina states, “In Loos’ houses: not only are the windows either opaque or covered with sheer curtains, but the organisation of the spaces and the disposition of the built-in furniture seem to hinder access to them”²¹. He used to put all the seating furniture with its back to the windows, in order that inhabitants were forced to sit in this way, without the ability to explore the view from the window. The way that he used his architectural power in relation to the built-in furniture reminds us of the chairs of Frank Lloyd Wright in the Larkin Building, where he was trying to control human behavior as a consequence of his design.

¹⁹ Ibid

²⁰ Le Corbusier, *Urbanism*, Paris, 1925, page 174

²¹ Beatriz Colomina, *Privacy and Publicity (Modern Architecture as Mass Media)* MIT Press, 1996, page 234

Examples of Loos' work where the window is "ignored" are the bedroom of the Hans Brummel apartment, Pilsen 1929, the seating area for the ladies in Muller House, Prague 1930 (fig. 23), "or more dramatically"²² in Vienna's Werkbundsiedlung Housing (1930-32) (fig. 24). In this example, he decided to build a double height window, but again he could not avoid adding curtains and built in furniture. The upper level seating gallery was also facing inside. "Symptomatically, and we must return to this point, when the sitting nook in an identical house is used as a man's study, the seat faces the window"²³ This is a total opposite to the phrase that Loos pointed out to Le Corbusier, in his book "Urbanism". Additionally, there is again a dominating male sense similar to that of the Larkin Building.

In the Moller House (fig. 25 and 26), Vienna 1928, a sitting area is raised from the living room. To the left and right of the space, there are bookshelves. In the middle is a window with a sofa in front, facing again the interior of the space. Though the space is much more than a comfortable reading area; the dominating position of the space gives a sense of control within the house, as the view crosses the whole building until the back of the garden. So if someone is sitting, they can see immediately who has entered the house without being seen- at least for a few moments, due to the light coming from behind the sofa. Not only does the window's position facilitate comfortable reading, but strongly illuminates the space and creates a shadow of the human figure that makes it unrecognisable. "Comfort in this space is related to both intimacy and control"²⁴. The window provides nothing else except light and "power". The view is the interior of the house "from the alcove to the living room to the music room, which opens onto the back garden. Thus the exterior view depends upon a view of the interior"²⁵.

²² Ibid

²³ Ibid

²⁴ Ibid, page 238

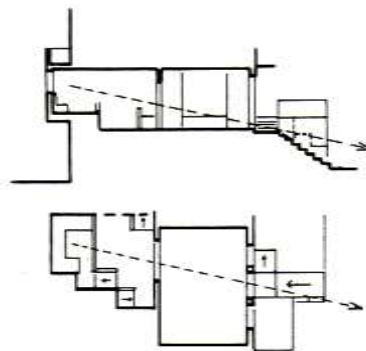
²⁵ Ibid



23 Adolf Loos, Muller House, Prague



24 Adolf Loos, Vienna's Werkbundsiedlung Housing



25,26 Adolf Loos, Moller House

Muller House, Prague 1930, is another Loos building, where the plan of the main floor follows a sequence of spaces which are situated around the staircase- “follows an increasing sense of privacy”²⁶. From drawing room to dining area to study room, ending at the ladies room. This sequence is similar in its purest quality to the houses of Rem Koolhaas in Bordeaux (1998), and the Frey House (1940-53) by Alfred Frey, where the living room/kitchen/dining rooms (more public spaces) are exposed and private spaces) are protected. The ladies room is situated in the middle of the house, and the window for this space offers views directly onto the main living area. A theatrical box is again situated here (like the Moller House) whereby any intruder could easily be seen. “Likewise the view to the

²⁶ Ibid, page 244

exterior, towards the city, from this theatre box, is contained with a view of the interior”²⁷. Comfort is again produced by intimacy and control.

These theatrical boxes are situated in the house “overlooking the internal social space”²⁸. The inhabitants are **actors and spectators** in their own space. Furthermore, the spectator/voyeur can become the actor/subject of observation. “She is caught in the act of seeing, entrapped in the very moment of control”²⁹. In Michel Foucault’s book “Discipline and Punish”³⁰ a similar situation is explored, where a guard within the Panopticon could be the spectacle and the spectator, as it was easily possible for his superiors (or anyone else for that matter) to enter the prison and observe the progress the said guard had made with their work. From this it shows that the fate of the inhabitants within the Loos house is connected to that of the prisoners and guards within Panopticon.

There is an element of theatricality within the representations of Loos’ interiors. “Many of the photographs, for instance, tend to give the impression that someone is just about to enter the room”³¹. Where Loos gave a sense that someone was to imminently enter a space and Le Corbusier offering an opposite sense of someone having just left a space, there is a very different situation in architecture of the moment. We are now presented with an **“empty” space** where nobody is there; a situation forced by the hand of society and sociology, molding the shape of modern architecture, due to a sense of increased desire for personal privacy- a direct result of the vast acceleration of surveillance in our everyday life.

²⁷ Ibid

²⁸ Ibid

²⁹ Ibid

³⁰ Michel Foucault, *Discipline and Punish: The Birth of the Prison*, Pantheon Books New York 1977

³¹ Beatriz Colomina, *Privacy and Publicity (Modern Architecture as Mass Media)* MIT Press, 1996, page 250

d) Enclosure Buildings

Many modern buildings are designed with an element of defense included- not allowing the eye to see beyond their glass façade. Public buildings in major cities rarely offer a glimpse of what lies within. Exterior lighting from spotlights or similar, offers no benefit other than to illuminate the public “skin” of the building. The interior is therefore protected from any public observation or monitoring other than that already deemed acceptable by those in charge. In order to expand upon the theme of buildings that have elements of enclosure incorporated into their design, I have split them into two categories below- partially enclosed and totally enclosed.



27 Albert Frey, Frey House.



28 Rem Koolhaas, House in Bordeaux.

d1) Partially enclosed buildings

This category focuses upon buildings where a more basic level of enclosure is in mind, where some effort has been made to protect inhabitants' privacy to a certain level. As referred to previously, Albert Frey's Frey House (fig 27) and Rem Koolhaas' house in Bordeaux (fig. 28) both offer elements of partial enclosure. Both houses offer ground floor open-plan living accommodation surrounded by glass facades similar to Farnsworth House, and upper floors for bedrooms and bathrooms giving a sense of enclosure, more comparable to a **war-time bunker**, giving restricted external and internal visual accessibility. In a more public paradigm, Institut du Monde Arabe, Paris (1987) by Jean Nouvel (fig. 29 and 30) has a ground floor entrance and reception area, again surrounded with a glass façade, with other departments on higher floors shielded by "photographic" diaphragms that enable visibility to be increased or decreased.



29 and 30 Jean Nouvel, Institut du Modern Arabe 31 Office block in Sydney 32 Tessera, Fix Brewery in Athens

There are also situations where an existing building receives modification for the purpose of partial enclosure, where huge projections, sign writing or advertising hoardings, or indeed

other media which shows or describes something on approach to a building, is installed. The building's **defense** is enhanced, and yet more of the activity within the building is masked. For instance, the Nike advertisement covering a glass-fronted office block in Sydney (fig. 31) or the Fix building in Athens (fig. 32) illustrate this. The Fix Building, originally a brewery, became the subject of a competition for renovation following a long period of disuse. Team Tessera proposed an extension of the existing façade, with diaphanous strips of sweeping images following the façade of a section of the building previously demolished. The purpose of this plan was to provide a covering for the void, but also to offer a ready made frontage for any future project that would be build in the void behind. Additionally the façade would offer advertisement opportunities, as well as projected images of captured surveillance from other parts of the site, metaphorically taking a public area and turning it 90 degrees. Therefore, any potential structure erected within the void would automatically be a partially enclosed building. The plan offered the unique and additional benefit of catering for the modern desire for fame and public recognition encapsulated by the **Big Brother** phenomenon, as those passing the site would be captured on camera and projected onto the giant screens above, allowing literally anyone to be famous for 15 minutes, or more, at least within the city of Athens.

d2) Totally enclosed buildings

The focus of this section is towards those buildings which offer a more comprehensive defense by the exterior in order to totally protect the interior from view. There are obviously many ways in which this can be achieved- notable methods include: incorporating a pattern into the design of the building's façade as shown in Eberswalde Library (1999) by Herzog & de Meuron (fig. 33) or Het Uithof Library (1999) by Wiel Aret (fig. 34) using a range of surfaces, such as mirrors, to cover the façade and imitate the surrounding environment (like a Chameleon) for example Musee de Beaux Arts (1997) by Ibos & Vitart (fig. 35) or by utilising highly technological elements to provide the "illusion" of enclosure, as the Blur Building (2002) by Diller & Scofidio (fig. 36) illustrates.



33 Herzog and de Meuron, Eberswalde Library



34 Wiel Aret, Het Uithof Library



35 Ibos and Vitart, Musee de Beaux Arts



36 Diller and Scofidio, Blur Building

This last example, designed for the Swiss Expo 2002, and situated at Neuchatel in Yverdon-les-Bains, is a metal platform surrounded with high pressure water nozzles that are able to produce a man-made fog which “blurs” the platform and associated structure- in the words of the architects “formless, massless, colourless, weightless, odourless, scaleless, featureless, meaningless”³². Because of this, it is totally impenetrable to the eye and could therefore have any given activity taking place within it, however the luxury of this secrecy is totally reliant on the functionality of the technology involved, and has no architectural failsafe or dependence. Whilst there is no observation possible from outside to inside, there is the opportunity for the subjects within to observe and be observed, again with specialised technology involved. Before entering the space, participants were required to complete a survey, answering questions relating to their personality. This enabled staff to ascertain enough information about each person to provide them with a raincoat (fig. 37 and 38) embedded with a computer program that matched the given aspects of their personality. When in the space, the raincoats or “**braincoats**” would wirelessly communicate with each other, offering an audible or visible signal when one participant approached another who embodied similar character traits. When we consider the inordinate number of people who apply to become a contestant on reality TV shows in order to achieve fame, popularity, exposure or elevated status within society, such a technological addition to the use of a building- allowing others to literally see your personality on your sleeve- is surely a concept that a great amount of people could identify with. There is also a notable comparison with the architecture of Adolf Loos, where the theatrical play of observation between inhabitants of his buildings is mirrored by the open characterisation experienced entering the Blur Building.

³² Elizabeth Diller, Blur Building- The Architecture of Nothing, John Hill, www.archidose.org



37 and 38 Raincoates before enter the Blur Building

e) Biopolitical buildings

The mechanism for the provision of information needed is **panoptism**. There has been an unequivocal and incomprehensible explosion in systems designed to monitor human activity. From CCTV in the shops and supermarkets to cameras on the streets of central London that can record the date, time, location and registration number of any car that happens to pass. From the credit and debit card transaction processing systems that instantly charge your account with the amount you are spending, and record your location anywhere in the world, to the wireless and mobile phone technology that allows your location to be tracked to within 100 metres, to the latest EU passports that have an identity chip embedded within them in order to more fully record the movement of the holder. Or worse, the installation of similar technology into the human body, to record health data as already seen with domestic pets. From Oyster and Octopus transport ticketing systems, that record the exact journey details of each user, to GPS satellites which can read a car number plate from outer space, to Google Earth, which gives anyone and everyone a bird's eye view of the entire planet. These examples clearly illustrate that we live in a society where personal freedom and rights have been neutralised. The danger does not stop here. All the systems and databases that I describe are currently independent, for use only by the specific company or organisation responsible for them. But what if a time comes when all this information can be linked together, resulting in a **"hyper-panoptic"** system? And what would be the consequences if access to such a system could be breached by those willing to abuse it?

Whilst this scenario remains only a possibility, biopolitics is a functioning aspect of our society. Human cloning, while still "unofficially" successful, is an eventuality, and genetic engineering is already happening. Constant government and media advice is prompting us towards a healthier diet and lifestyle, facilitating a better contribution to society, for a longer

period. Gym membership is encouraged for both health and social status. Calls are made for increased use of public transport, whilst it is consistently more difficult, and expensive, to use your own car. But top of the list are the anti-smoking campaigns, perhaps backed so furiously by governments due to the poor health and shortened life expectancy of smokers, thereby also cutting an individual's working life short. And in addition, conveniently "grouping" another section of society into a social pigeon hole.

Interpreting these factors from an architectural perspective, I am going to introduce you a building that embodies many of the biopolitical aspects discussed here. The projects name is Business Eden and it's an unrevealed proposal of the Canary Wharf PLC for the future of British economy.

Business Eden

What measures could be taken to insure corporate survival following a major financial meltdown? Could the UK lose its predominance in the financial markets?

In order to facilitate the growing international population within it, London, the world's leading financial centre, is metamorphasising into a generic city (fig. 39, 40 and 41). The well known architect Rem Koolhaas talks about generic cities as being "liberated places from the captivity of centre, it is nothing than a reflection of present need and present ability, it is big enough for everybody. If it gets too small it just expands and if it gets old it just self-distracts and renews, it is superficial like a Hollywood studio lot and it produce new identity every Friday morning"³³ These observations typify London today. But this has caused London to lose some of its traditional "Britishness", with a foreign born population of 2.300.000 out of 7.500.000, 50 no-indigenous communities and 300 different languages spoken. This communities are indigenous communities but they are often the poor who have limited opportunities to move and they tend to be neglected or scorned as 'white trash', 'chavs' etc. They are the least employed and mobile of the population and tend to feel disillusioned and neglectd in a culture that prioritises economic and social mobility and multi culturalism.



39 London Eye Prate Vienna



40 Canary wharf

Shanghai

³³ O.M.A Rem Koolhas & Bruce Mau, *S,M,L,XL*. The Monacelli Press Inc, New York, 1995, Page 1250



Canary Wharf typifies this shift towards the generic- the population statistics for the area are 84.4% White (68.3% British, 12.8% non-British, 3.3% Irish, 6.8% South Asian, 2.6% African-Caribbean and 2.0% Chinese. Everything one could possibly need is close to hand, without having to travel anywhere. More than this, the ethos and values that it represents could be found within any international business district.

At the end of 2006 the official number of people employed on the estate was 90,302, of whom around 25% live in the surrounding five boroughs

Canary Wharf has introduced to us the concept of the “Business ID”, where an employee idealises and identifies with the company they are working for, creating the notion that their whole life is manipulated by the employer. Sleeping hours continue decreasing while commuting and working hours continue increasing (Sleeping hours during week 1980: 7hrs 01min, 2000: 6hrs 08min, 2006: 5hrs 59min)

The biopolitical "*biopolitics*" (the style of government that regulates populations through biopower) tool used by these employers is “teambuilding” (fig. 42) (team building' can refer generally to the selection and motivation of teams, or more specifically to group self-assessment in the theory and practice of organizational development). Its main purpose is to

increase productivity and staff motivation. In its extreme this can cause neutralisation of an individual's leisure time.



42 Team Building

In a post-democratic period (where politics is no longer important to the average person, but is the domain of the “aristocrats”), the political identity of the subject is reduced, and the political interaction regarding the main issues of social organisation is decreased. The message that a given political party is trying to convey takes second place to the personality and public persona of its politicians. Ethics have been replaced by aesthetics, it is not a coincidence that when the President of France made his last visit in the U.K. most of the news papers instead of pictures of him or they had the shoes of his wife and what was the main interest of the public was what Mrs Sarkozy was wearing these days (fig. 43).



43 The guardian front page at the day of the visit

This has contributed to some sections of society looking in other directions of self-expression, with more people getting involved with religion, or even extremist groups.

Comparatively, teambuilding is trying to reduce antagonism between colleagues. This is dangerous for the future of the company in the same way that the increased political apathy is a danger to society as we know it.

In 2007, a number of financial institutions experienced difficulty following certain companies such as Citigroup, Merrill Lynch, Bank of America, UBS and Northern Rock being unable to repay huge loans, in combination with the rising price of crude oil and the strong SWF (Sovereign Wealth Funds). In 2018, the international financial community could no longer walk the unstable tight-rope, and succumbed to a crisis similar to that of 1929.

In order to try and recover from this financial devastation, companies from Canary Wharf planed to relocate to Albion to join a “mutated” society based on the values of teambuilding (fig 44).

for the party's nomination from the start, than Mr Livingstone is to Mr Brown, whose dislike for the mayor is famous. A defeat for his candidate would therefore be a particular setback for Mr Cameron. But the corollary is that a victory for Mr Johnson could boost the morale and momentum of Tories nationally, whereas the afterglow of a win for Mr Livingstone would shine only fitfully on Mr Brown.

What Labour has on its side is the knack of managing expectations. In the weeks before Mr Brown became prime minister last June, the party did nothing to challenge Tory claims that he would not enjoy a honeymoon bounce in the polls. So he was seen as a miracle-worker when ratings did rise, even though the increase was small by historical standards.

Labour has been similarly keen to

downplay hopes for May 1st. A modest set of results—Mr Livingstone scraping home in London and a slight improvement on last year's share of the popular vote elsewhere—may end up being seen as a spectacular double-whammy. Mr Brown's underlying problems—a declining economy, his shortcomings as a communicator—would remain; but even a short respite from them would be welcomed. ■

It's rough out there

For the first time after 15 years, Britain is facing again the prospect of a serious economic meltdown. The financial storm that blew up Britain's subprime mortgage market in 2010 following of course a number of financial institutions (Northern Rock, Citigroup, and Merrill Lynch) being unable to repay huge loans in combination with the rising price of crude oil and the strong SWP (Sovereign Wealth Funds) in 2025 is becoming a hurricane.

London economy which represents 20% of national GDP will suffer a significant loss of income. The damaging effects will quickly trickle down to the rest of the country through the housing market and retail sales. To make matters worse, private forecasters have mostly been clustered near the bottom of the Treasury's 272.8% range. Moreover several of the forecasts completed after the last summer credit crunch and the UBS crisis were producing results of .8% or below. If growth ends up anywhere near this low figure, then 2025 will be far the worst year for the British economy since the recession of 2010.

Of course Britain will not be alone in suffering an economic hardship. But in contrast to every previous slowdown since the early 1990s, Britain could well do worse than America and Europe in 2025.

A project almost completed in the Albion island, a new "mutated" society that is going to help a quickly build up of the international economy in case of a meltdown scenario. This hybrid place is going to be based on biopolitical values and of course the tools for a system like that to work are surveillance and teambuilding. New designs, from buildings to everyday objects, will give the impression to workers that a greater power will take care of them. Organic food will be served and a healthy lifestyle will be promoted far more than today. Leisure time will be occupied in the most contemporary venues. And of course, all of this will be provided with the underlying idea of maximising productivity.

By Construction Chalmers



Credit markets

A lifeline for banks

The Bank of England's bold initiative should calm frayed financial nerves

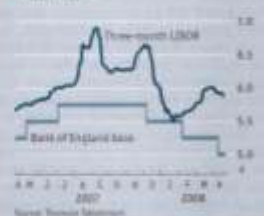
EVER since the money markets capsized last August, top bankers have criticised Britain's central bank for a tardy and inadequate response to the gravest financial shock since the early 1930s. Now they no longer have cause to grumble. The Bank of England has taken a decisive step to restore confidence in the banking system.

The "special liquidity scheme" launched this week puts Britain's central bank at the forefront of international attempts to arrest the financial crisis. Although some have called the plan, which is likely to provide banks with at least 150 billion (\$200 billion) of extra liquidity, a "bail-out", Mervyn King, the Bank of England's governor, rejects that charge. He said on April 21st that the scheme was "designed to improve the liquidity position of the banking system and raise confidence in financial markets while ensuring that the risk of losses on the loans they have made remains with the banks".

The initiative is a modern version of the time-honoured central-banking practice of ensuring that solvent banks do not trip up in troubled times for want of ready cash. The need for the Bank of England to reinterpret this sacred text has been apparent for several weeks. A telltale sign of the

Parting company

Interest rates, %



The most interesting thing is that the credit crunch caused a lot of promotion of simpler more frugal lifestyles, downscaling and simpler living, (of course these kinds of things were first identified the first two weeks of October 2008 when another crunch hit the international market and then the EU leaders came together and guaranteed the financial banking future

of Europe. That was exactly the first time where personal ambitions became a second issue and the main purpose was to 'save' the market from total corruption. People and countries worked together pushing down the antagonism between them and this is when we had the first signs of a cultural shift in the finance world). New designs, from buildings to everyday objects (fig 45), will give the impression to workers that a greater power will take care of them. Organic food will be served and a healthy lifestyle will be promoted far more than today. Leisure time will be occupied in the most contemporary venues. And of course, all of this will be provided with the underlying idea of maximising productivity.



45 Albion Flag

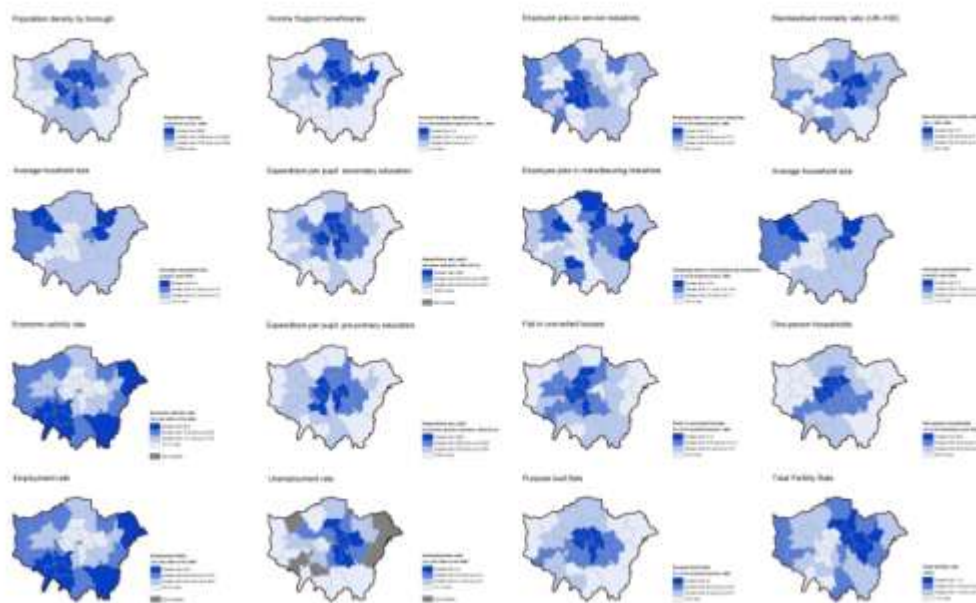
There will be a trade-off between government and commerce- a last chance for the recreation of individual political identities as payment for allowing businesses to create a utopia of productivity. What actually will happen is a struggle over the degree which the State will regulate future financial dealings. The proposals for a more regulated capitalism are being met with opposition that suggests that capitalism is a self healing organism.

The government would need to avert possible social disaster by ensuring people had a "life raft" of independent political thought should there be an economic crash, and thus the revoking of their "Business ID"- surely there must be a way of a company conditioning its staff to take a political view...

Being an architect, i feel that its necessary to respond to the circumstances that i find myself in – to try and discover a practice that is responsive to the tendencies that i have discussed and illustrated. I feel that this kind of practice is dependent on a detailed analaysis of the circumstances prevailing at the moment. Following the identification of London as a generic city, and in order to create a “perfect” district I created a series of maps which analyze **a)** The Boroughs of London **b)** The district of Canary Wharf and **c)** The Welwyn Garden City

a) Statistics from the Borough of London (fig. 46) helped me to understand subjects such as unemployment rate, employee jobs in service industries, average household sizes, total fertility rates, standardised mortality ratio and their locations. These statistics will be used to create a suitable environment for Business e(DEN).

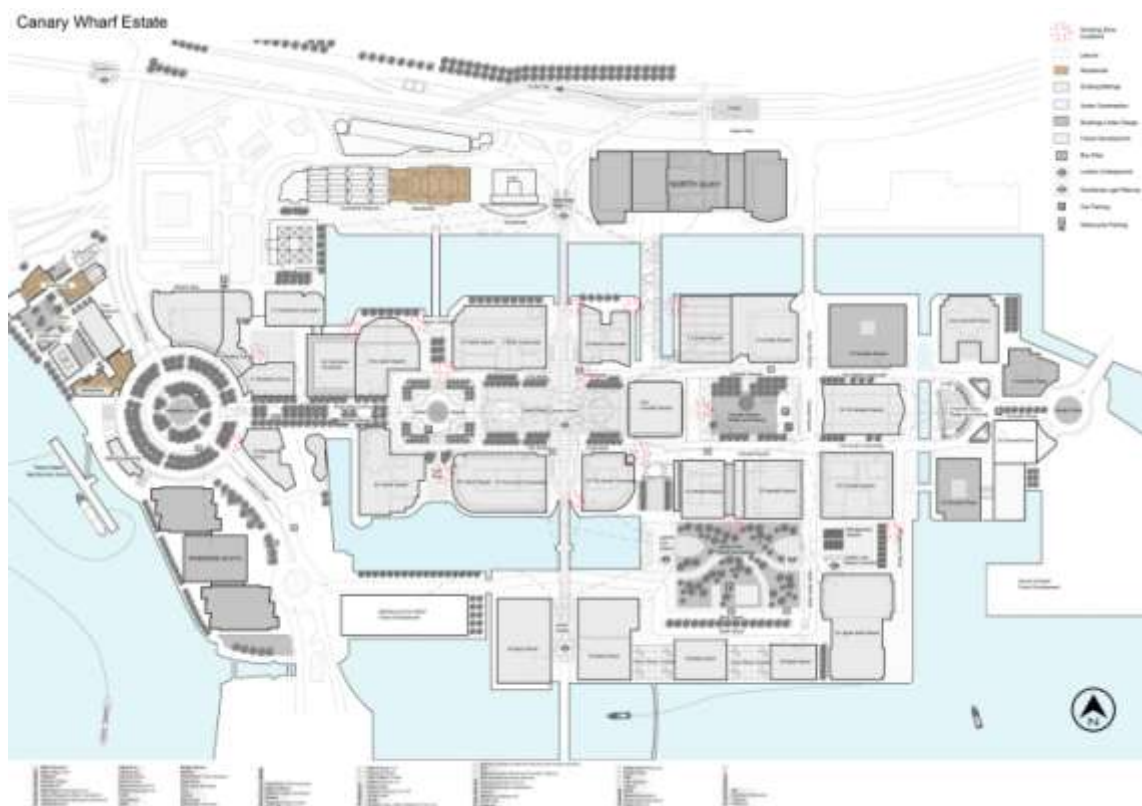
Boroughs of London Statistics



46 Boroughs of London research

b) Canary Wharf as we know it today (fig. 47), started to develop in the 1980s by the “Docklands Development Corporation”. They started bringing land and buildings into use encouraging industries and commerce creating an attractive environment, assisting in the

provision of housing and social facilities to encourage people to live and work in the area. Currently the official number of people employed on the estate is approximately 100.000, of whom around 25% live in the surrounding five boroughs. Tenants include HSBC, Credit Suisse, Citygroup, Lehman Brothers, Morgan Stanley, Bank of America, Barclays. By 2025 this number is set to rise to 200.000.



47 Map of Canary Wharf

Canary Wharf has been designed with emphasis on creating a pleasant working environment. Careful attention has been given to the provision of the public open spaces, including parks, squares and promenades. Tenants and visitors can enjoy going to bars and

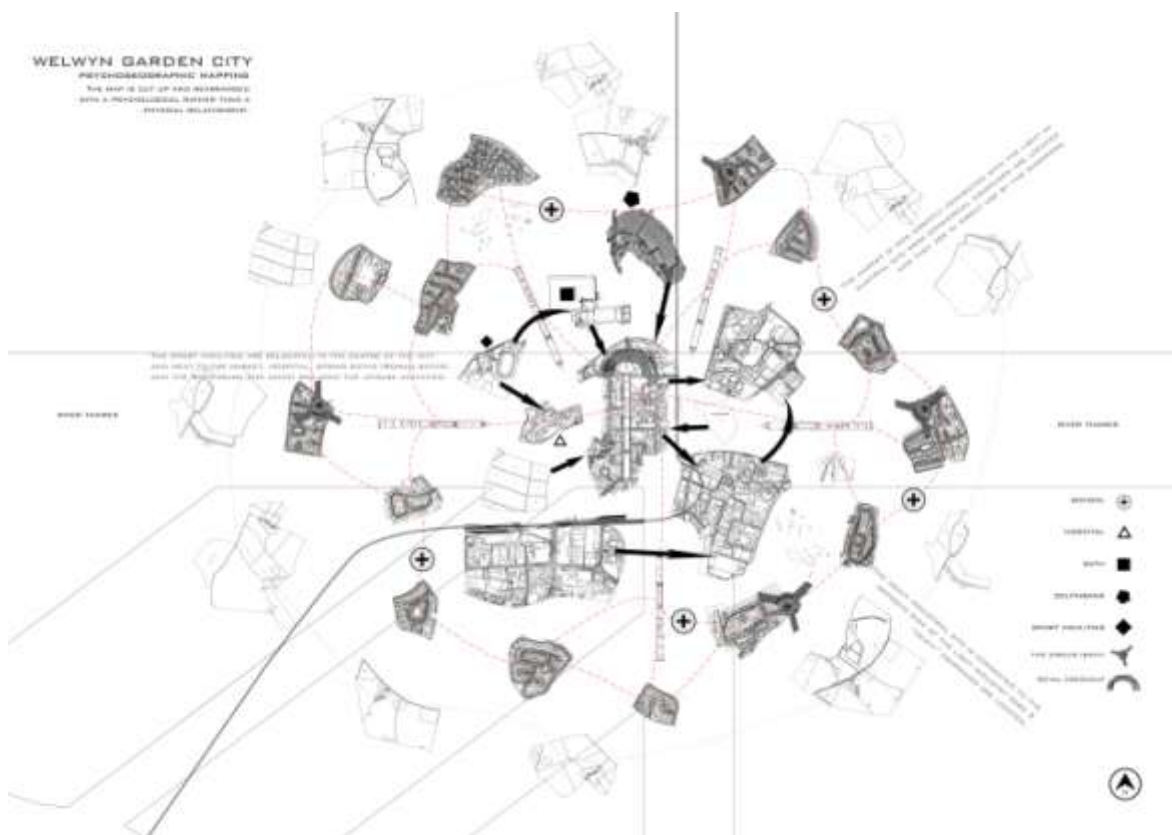
restaurants and with the retail areas and ongoing arts and events activities provided by Canary Wharf group PLC. However, the group also regulates security with up to 400 CCTV cameras in the area and has plans to introduce the most up to date surveillance systems. This regulative umbrella exists in order to set the rules for a different social behaviour. As an example, even the builders or caterers must comply with the dress code upon arrival and departure from the estate. Smoking outside is only permitted in the dedicated outdoor smoking areas.

c) Welwyn Garden City (fig. 48) is another biopolitical project. Situated in Herefordshire, it founded by Sir Ebenezer Howard during the 1920s and designed by Louis de Soissons. This project was an attempt to create the “perfect” city. In order to keep the city “safe”, the biopolitical power on the project which was enforced, didn’t allow pubs, cinemas and other forms of entertainment to exist.



48 Welwyn Garden City map research

Despite trying to create the “perfect” city, Welwyn Garden is far from it. It was built to facilitate 32.000 people and currently it is occupied by 100.000. Flaws in the design also include programmatic planning faults such as the hospital being built outside the city centre or the misuse of the main boulevard. The most important design fault is the relationship between the city centre and the industrial sites, where the heavy industry is a barrier between the main market and the big departments stores such as B&Q, Homebase etc. This relationship increases the use of transport. A series of three maps were created to develop this “mutated” business district.



49 Psychogeographic Map of Welwyn Garden City

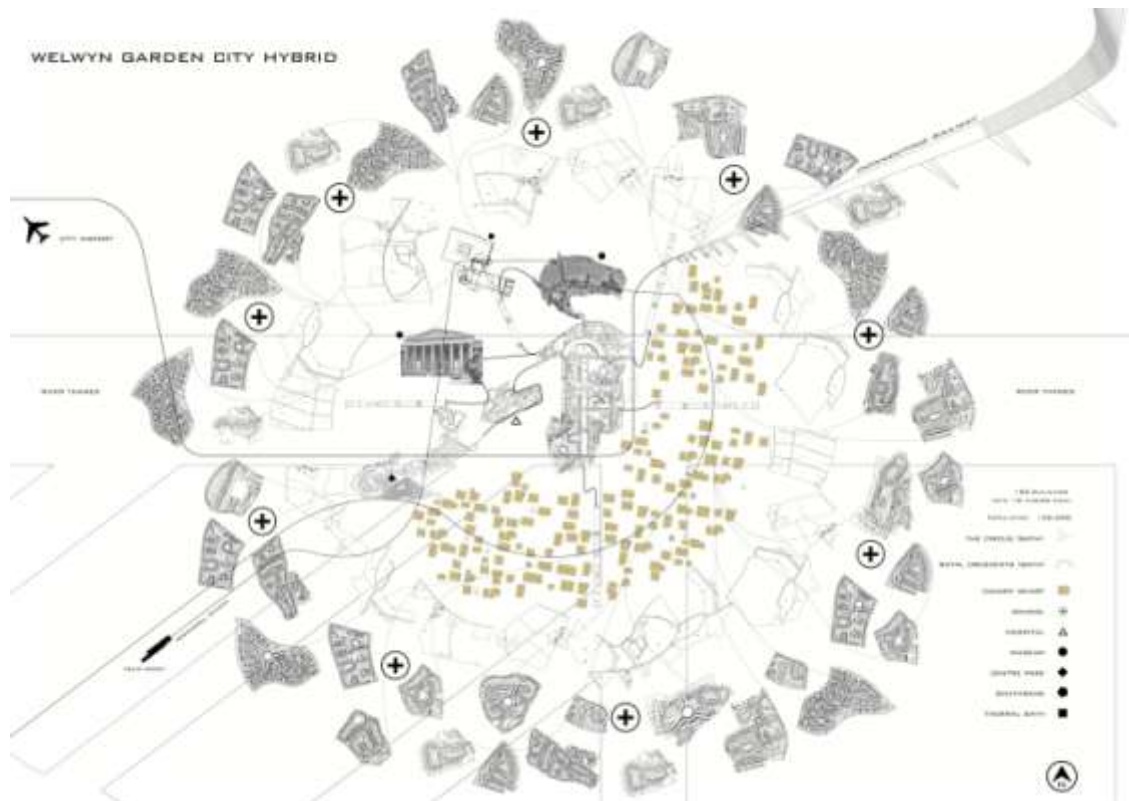
Influenced by the Situationists and Guy Debord ideas, where they “suggested that traditional city maps could be reappropriated and transformed to produce psychogeographic maps that

document the hidden psychological structure of urban spaces”³⁴, I created a psychogeographic map of Welwyn Garden City (fig. 49). The market is now directly connected with the light industrial site where commercial companies are located and they are in direct use by the shoppers. The heavy industrial city is connected to the opposite side of the light

industry where the rest of the heavy companies are located. Sports facilities and the hospital are relocated next to the market as well as Roman Baths, transferred from the city of Bath. As I already mentioned the city does not have any leisure spaces ie cinemas, bars and theatres, that is why I am relocating the facilities of Southbank.

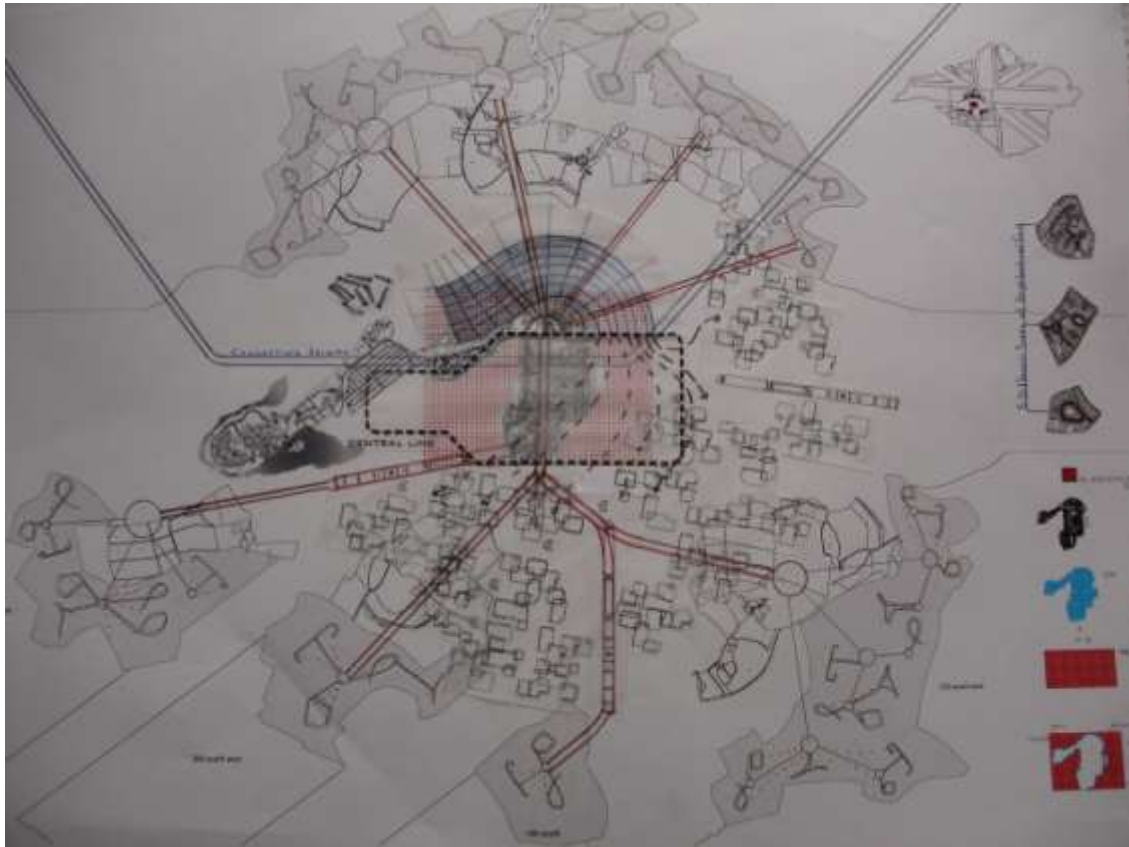
The following map (fig. 50) is based on trying to push forward the ideas of Welwyn Garden City and apply them to a proportion of 100.000 people. At the same time a centre park is relocated to facilitate the needs of teambuilding. Within this park tennis courts, swimming pools and water sport facilities can be found. The industrial sites are replaced by the Canary Wharf infrastructure. The agricultural / farming areas are repositioned from the outside ring to a more convenient location between residential areas and the city centre. This results in the direct distribution of goods to both areas. Although all these changes are crucial for the master plan, ideas from the initial project are kept, such as the schools situated in the periphery between the city centre and the neighbourhoods. Two types of railway will provide links. The first being a service which will connect the neighbourhoods with the city centre facilities and a second, connecting the airport with the city and the rest of the island.

³⁴ Mark Wigley, *Constant's New Babylon The Hyper-Architecture of Desire*, 010 Publishers, Rotterdam 1998, page 18



50 Welwyn Garden City Hybrid Map

In the last map (fig. 51) all ideas are applied in the centre of the actual island, which is the most convenient area to create this project. This means that the sea is accessible for team building activities, water sports and also trade and shipping. As we project the ideas onto the island, five different Boroughs are created. Their names are a result of their geographical position on the compass, for example 135 degrees South East. At the same time we are able to see the proportion of land needed to facilitate the city centre needs for its 100.000 people. This is shown by dividing the excising city centre into hectares and multiplying it by three.



51 Final Map

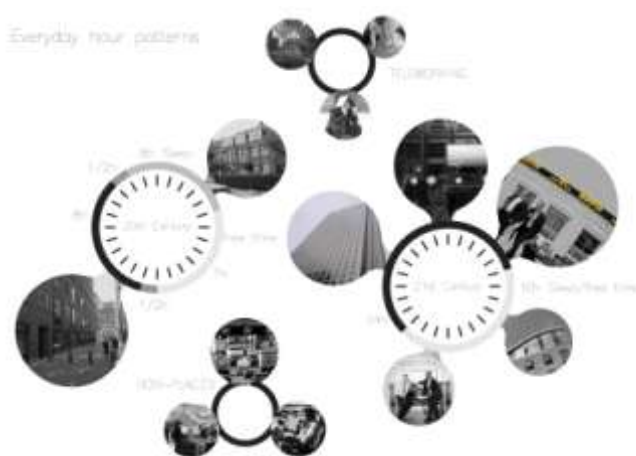
An innovated idea was to use pasta and rice to experiment with different city grids quickly and identify the value of each of them.

I decided to use two different types of grid systems. One connecting the five boroughs and the other, connecting the different financial office buildings. Finally key junctions were created to connect the two systems.

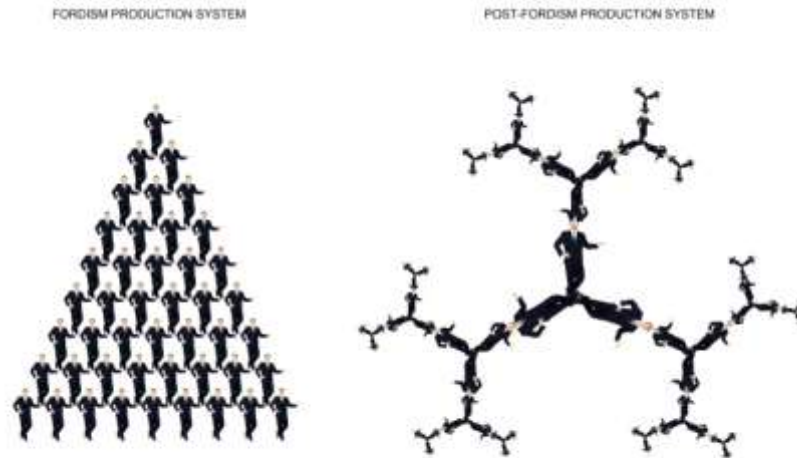
My final proposal is something between an office building and a city grid. What I will try to do is experiment with the barriers between an architectural structure and urban planning. The main reason for doing this is that in postmodern societies the barriers between living, working and leisure are not clear. For example with the help of modern technology, an employee is able to work while commuting to the office. This maximizes productivity as the

working hours are increased in a subtle way. Mobility workers and hot desk are the new trend for companies and the activation of the “non places” (fig. 52) such as motorways and airports as J. G. Ballard would describe. Starbucks was voted the best non office environment for combining leisure and working.

In the Fordism period it was all about defining the skills set for each job, training for standard tasks, positions placed hierarchy and under authority of higher level, observation of the workers, rest breaks, breaking down complicated tasks in many smaller and simpler ones, separation of different work of tasks between different groups of workers, emphasis on social class – blue collar workers. In contrast, the post Fordism (fig. 53) period emphasizes on types of consumers, the white collar workers. It introduces feminization of the work force and globalization of financial markets, bringing together various thinkers who have different view of its form and implications. Flexibility and quick response to the market through innovation is achieved by bringing together different teams or people. The production is not organized as a serial model but more like a group of islands. The work is not divided among single workers but among teams of production which carry out the procedure from the beginning until the end of the finalization. Also technical executives (not managers but leaders) participate in the teamwork and instead of hierarchy interaction, responsibility and creativity are emphasized, “the boss” gradually disappears.



52 Non places/ Everyday patterns

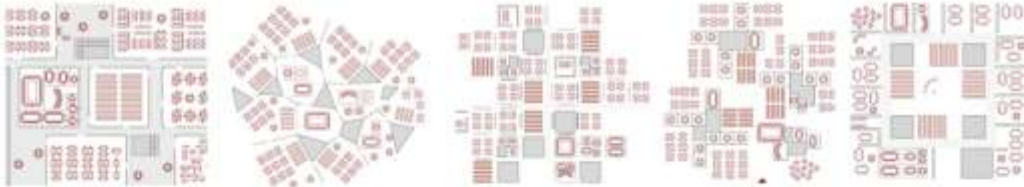


53 from Fordism to Post- Fordism

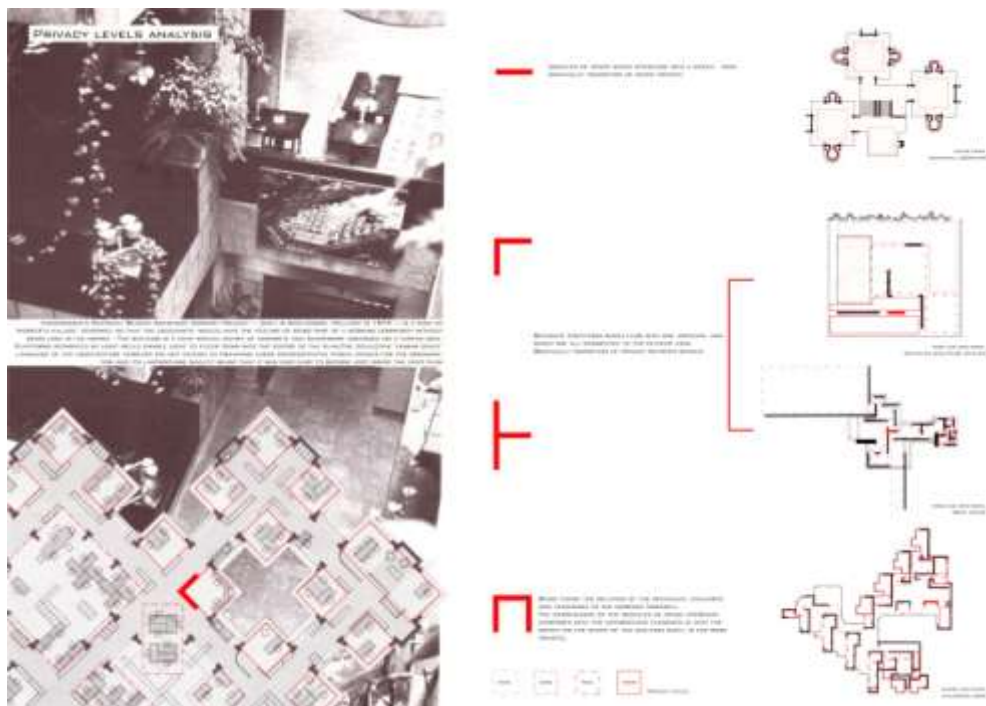
To create this hybrid proposal I had to understand how an office works. I went through different office paradigms such as the great room office landscaped city grid or archipelagos office as well as researching the history of offices from the 19th century onwards (fig. 54).

From cellular type offices to open plan offices and into the only architectural based office of Herzberger's central Beheer (fig. 55) Insurance Company project built in Abeldoorn, Holland 1974. This is a kind of workers village designed in a way that the occupants would have the feeling of being part of a working community without being lost in the crowd. The building is a deep spatial matrix of concrete and blockwork arranged on a tartan grid. Platforms which are separated by light wells enable light to filter down into the centre of the plan. The collective human scale language of the architecture however, did not extend to providing large representative spaces for the organization and its labyrinth quality meant that it was very easy to become lost inside the deep plan.

OFFICE PARADIGMS



54 Study of office lay out



55 Privacy levels analysis

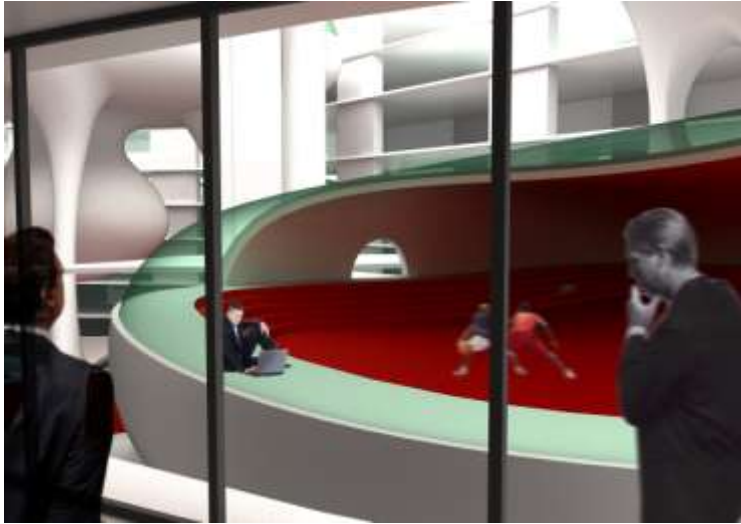
Identifying that Herberger did not achieve what was expected, I went through a series of studies on how an individual is able to pass from a public area to a more private space. Examples such as Mies Van Der Rohe, Rietveld's sculpture pavilion or the Brick House where separate partitions flow into one another and are connected to the outside view. This means the gradual transition of privacy between spaces. A similar effect takes place at the Aldon Van Eyke orphanage where the basic theme is the relation of the individual (children and teachers) to the company / school. The significance of the modules of space compared with the intermediate elements, is that the impact on the building shell is far more drastic. Inspired by the architectural implications of the above examples, I generated a system that applies layers of individuality within an office space. Instead of having interior public spaces and passing immediately to more enclosed spaces, as Herberger's proposal, my system allows levels of individuality.

Current companies are in need of group office interaction of different team scales. This results in an open planned space for big scale teams to interact. As we move through the office, spaces are organized to host smaller teams, passing gradually to the most individual space which is the cellular office. Within this space, the subject is able to choose total isolation if needed. The core of an office building consists of lifts, staircases, toilet and kitchen facilities as well as photocopy rooms which are the "unofficial meeting spaces" where people interact. In the periphery of this existing system, I decided to place the open plan and hot desk areas as they have the same underline, which is of course interaction. As we move away from the core, individuality kicks in. Teambuilding facilities are achieved not only because of the proposed office structure but by introducing small scale athletic facilities in the most public areas of the proposal, the core and open plan spaces. These include indoor basket ball and volleyball courts, climbing walls, musicality and quiz rooms. Exterior activities will take place such as treasure hunting, shooting and sporting challenges, as well as farming. Water sports will also be a part of the exterior activities such as cruising the New Thames, rafting and classic ship sailing (fig. 56).



56 Geological Map of the whole Business District and the five neighbourhoods.

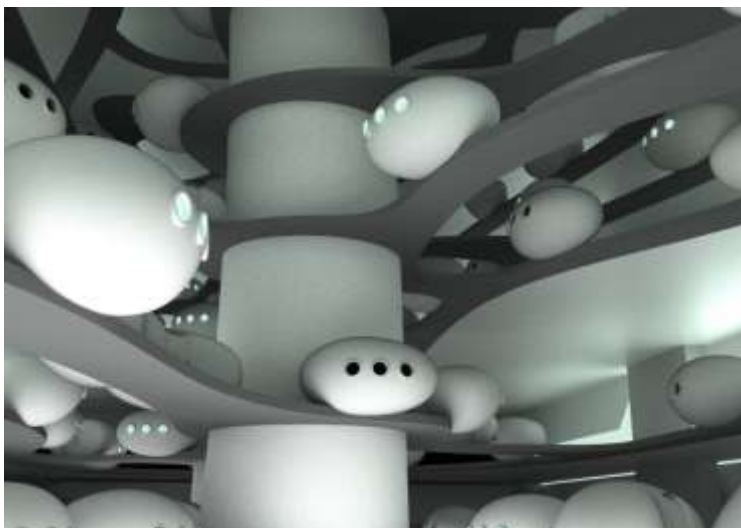
My proposal is the most extreme level of biopolitical design. All aspects of everyday life (working, commuting, leisure etc) are according to the needs of the companies. This underlines the highest level of productivity. Museums, cathedrals, stadiums, markets, theatres, bars and restaurants are located within the same infrastructure of the companies' buildings. Even the family of the worker may visit the company to take advantage of the facilities of the system (shopping and athletic facilities) (fig. 57 and 58). This will enable the employees to interact with their families throughout the working day, giving them the chance to work longer hours. Specially designed cocoons (fig. 59) will give them the chance to rest at work. There is no city centre. It's a hybrid system where work and leisure have an immediate interaction. The only part of the everyday life which is disconnected from this system is the living, which is located in the outer ring of the city and a ten minute commute is needed to reach it. It is designed this way in order for the subject to completely unplug himself from the system and reach his ultimate individuality.



57 Athletic Facilities



58 Athletic Facilities



59 Sleeping Cocoons/Power Sleep

The project could easily be compared with “Slave City” by AVL (Atelier Van Lieshout) (fig. 60) where it is not an allusion to the state but hard depictions of the biopolitical functioning of capitalist production. They show the underside of creative production communism in the capital west and thematize the harsh factory logic that typifies the production of goods in the new east. It’s enlargement is a synonymous with eco – capitalist utopia. “Slave City” can be described as a sinister utopian project values, ethics, aesthetics, morality, food, energy, economics, organization, management and the market are turned upside down and reformulated in the designs of this town. An up to date concentration camp, “Slave City”, benefits from the latest technology, participants work in the call centre seven hours a day on teleservices, such a customer service, ITC, telemarketing and computer programming. After manning the headphones, participants must work in the fields or inside the workshops for seven more hours to maintain the city. The participants efficiency is closely monitored and appropriate measures are taken if the drop below the set level.



60 Slave City Master Plan by Atelier Van Lieshout

My proposal may not be such a crucial utopic project, but consists of the same irony within the business world and what the future may hold. This will enable the existence of the capitalistic world which dominates our current society and will even survive after a financial meltdown as in 1929. Bearing in mind that the theory of biopolitics has not yet been concluded, as it is one of the newest philosophical and sociological issues, some people believe that the ultimate version of biopolitics is total anarchy.

Conclusion

When an architect embarks upon the task of designing a building, it is impossible for them to truly envisage the impact of their work until it is fully realised and being used for its intended purpose. I find myself in a similar position having now examined and collated so much information relating to such closely linked themes. There is now an opportunity for me to see how my “designs” work together and how effective a solution I have created.

By examining each section in turn, it became obvious to me that the notion of biopolitics was an **inadvertently underlying theme**, and something that really did exist long before Foucault assigned a name to it. It can be seen in its **embryonic** stage when we look at Bentham’s Panopticon- by making prisoners feel controlled at all times. The Ford Foundation puts the boss at the top, allowing him the same privilege- a sense of control, with even personal break times potentially supervised in the garden below.

The Larkin Building demonstrated that putting people into “groups” (female secretaries, male executives etc) and the use of specific architectural elements incorporated to enhance productivity, was another unashamed exercise in control. Beistegui’s Penthouse brought the Parisian landscape indoors with the use of the Camera Obscura, added to the mirror in the roof garden, which gave a sense of being part of the landscape without leaving the building. The framing systems of Villa Savoye provided its **exposition** merely through a person’s own movement past the sweeping rectangular glass facades. Even in examples like the Blur Building, where there was no opportunity for external control or observation, Biopolitics was evident as people were grouped together according to their characteristics (braincoats).

Business Eden embodies **biopolitic architecture and city planning** in its greatest form, and in this sense it is among only a handful of buildings that can make claim to this status. Society is in an ever-increasing state of panoptism, which can only point towards a continued fuelling of biopolitics, resulting in an increase of this type of building over time. When we consider how controversial Bentham's idea for Panopticon was, and how extreme his dreams of furthering this ethos to extend to whole cities and perhaps beyond, it is disconcerting to predict that there may come a time, not that distant from now, when his dreams may start to become our reality.

Through the gradual, sub-conscious realisation of Bentham's theories, and their incorporation into the make-up of modern society, architecture enters the dawning of a "**brave new world**"³⁵, a world where an architect's responsibilities no longer simply relate to the design and implementation of a building, but where they are entrusted with the fabrication of the future of society as we know it.

³⁵ Huxley, Aldous. *Brave New World*. London: Chato and Windus, 1932

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