English

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conception de l'espace pour redéfinir le rôle politique «de l'architecture en rapport à l'art, aux mœurs et à la législation», comme l'indique le titre d'un ouvrage publié en 1804 par Ledoux.

9. «Evening in Llano». Dans la région de Llano (Texas), John Hejduk observa la lumière mate que réfléchissaient les arbres au crépuscule. Le scintillement provenait d'innombrables cocons vides qui recouvraient les troncs tandis qu'un bourdonnement provenant d'insectes éclos était perceptible dans la cime des arbres. Nous pouvons comparer les cocons vides et le bourdonnement invisible avec une époque dans laquelle l'érection de murs ne sert plus à rien et où la surveillance et l'organisation spatiale ne sont plus tributaires de la substance. Il est toutefois significatif de voir à quel point Kwinter et Hejduk divergent dans leur interprétation de ce bourdonnement invisible. Kwinter en donne une interprétation rationaliste, il y voit le prolongement de l'évolution biologique avec des moyens techniques, tandis que Hejduk le met en rapport avec le monde des idées que dynamisent les nouvelles technologies. Hejduk a une réception de la technologie sans mode d'emploi et sans savoir-faire. Ne maîtrisant pas les nouveaux moyens, il doit s'approprier les choses en tant qu'architecte et chercher des solutions avec les moyens dont il dispose. Pour Kwinter, le bourdonnement invisible dans l'espace est un développement biotechnique des potentiels et des différences – des ΔTs – contenus dans la matière. Pour Hejduk au contraire, l'architecture en tant que telle représente une différence matérialisée – un ΔT – par rapport à un espace sans substance. Ses projets représentent des mondes qui, comme l'a pertinemment relevé Michael Hays, diffèrent complètement du monde dans lequel ils ont été fabriqués. Ils ressemblent à une troupe architecturale qui entretient des rapports tendus avec un contexte objectif caractérisé par la disparition et l'abstraction. Ce qui est ici décisif est le comment et non le quoi. Ces projets paraissent complètement superflus, mais ceci n'indique toutefois pas l'échec de la politique de l'espace qui les fonde. C'est au contraire la conséquence d'une politique de l'espace autonome, propre à l'architecture, au nom de laquelle nous pouvons exiger des choses considérées comme superflues technologiquement: des choses dont nous avons besoin!

English

André Bideau (pages 10–19)
English translation: Michael Robinson

The urban landscape as aesthetics

An inner-city project by Herzog & de Meuron in Munich

We have a kind of love-hate relationship with the shopping mall - as with many other imports from the USA. Any attempt to control urban quality is seen as an attack on the supposedly authentic signs and values of the city, and excluding the heterogeneous from synthetic inner worlds is condemned in moral terms. Herzog & de Meuron see their building conceptually as a European response to the American typology, whose inner realms are increasingly becoming part of the European urban experience. "Fünf Höfe", with its mirrored innards literally reflects the difficult conditions characterizing inner-city interventions of this kind. At the same time, this development, ennobled by an art gallery, is very much a Munich building, picking up the artificiality and landscape qualities that are inherent in this city.

Arcades and malls are so unsophisticated as a rule because even when they are on a large scale they rely on architectural and vegetable surrogates, on miniaturized streets, squares and areas given over to nature, to act as a distraction from their own artificiality. How does a practice like Herzog & de Meuron deal with the cliché of a mall in the middle of tidy Munich? The "Fünf Höfe" (Five Courtyards) project had a complicated history involving changing clients and developer needs as well as monument preservation conflicts. This meant that criteria like city scale and building scale, genuine and false, old and new, lavish and reasonable were relativized, if not set entirely in abeyance. This led to a typical spectrum of the problems and needs haunting the inner-city shopping worlds that are so omnipresent in Germany in particular.

With a single exception, in Theatinerstrasse, Herzog & de Meuron decided not to provide their inner-city intervention with façades. They have responded to the tricky coring situation with inner courtyards of a variety of kinds, and also arcades with floating three-dimensional cross-sections and lighting. They have neutralized categories like parcel and block and perceptions of interior and exterior space in an atectonic conglomerate whose inner life survives without having higher principles of structure built into it didactically.

Cosmetics and control
The Fünf Höfe development appears as a network into which a whole variety of spatial stimuli are scattered, some of them casually, some like blemishes. For example, the Prannerpassage has attached itself to a neo-Baroque façade like a parasite. A glass mosaic on the grey rendering of the arcade walls covers up the fact that this narrow, dark cutting forces its way right through the existing buildings to Kardinal-Faulhuberstrasse, in the form of an Expressionist film set. The longitudinal thrust of the complex comes from the Salvatorpassage. It was half completed in summer 2001, and forms the glass heart of the whole complex: the arcade is 90 metres long, 14 metres high, and provides a backbone for the various interlinked routes that run through the block. At the same time it provides necessary outdoor spaces, as some of the rented areas in the upper floors face this way. Thus it provides something more complex than a mall that is restricted to presenting and selling. The strong shape of the Salvatorpassage is much more reminiscent of an Italian "galleria", which is also often hidden away as an interior space with surprising geometry within otherwise restless urban morphology.

One of the principal attractions of Fünf Höfe is the "hanging garden", which will run through the whole of the Salvatorpassage in two years time. Creepers combined with lighting features are suspended from the ceiling's baldacchino-like grid structure. This vegetable and electronic filling, designed by the plant artist Tita Giese, makes the arcade into a vessel, into a nature show hidden within the body of the city. Ludwig II's private conservatory used to offer a corresponding show in the immediate vicinity (on the roof of the Munich Residenz)[1]: it had a lake, swans, palms and Moorish kiosks, a technically elaborate biosphere intended as a retreat that would make the unsociable, city-hating monarch better able to bear the loathed sojourns in his capital. As in the case of King Ludwig's fantasies, compensation and simulation are also part of the essence of the mall. Spatial experiences are offered as narrative and as entertainment there as well. Herzog & de Meuron also handle the phenomenon of the mall's synthetic public quality with their usual sensuality. The route through the various levels and on to the art gallery floor is a state of the art promenade architecturale, occupying almost the whole depth of the site. Just before going into the art gallery's conventional White Cube, anyone who has strolled up from the foyer is rewarded a view over the Salvatorpassage that now appears like a showcase filled with people and plants, a construct.

Herzog & de Meuron bring off some of the "cosmetic effects" in Munich that Jeff Kipnis has described as the central feature of an "old-fashioned" working method. Kipnis sees the architectural and atmospheric reality of the techniques used by Herzog & de Meuron as an attack on the physical quality of architecture, as "something threatening: paranoid control, control that has gone out of control, schizo-control".[2] These techniques, developed as trade-mark of archi-

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tectural signature pieces, have also proved useful within the urban scale of this invisible building. Thus, the differently reflecting surfaces are experienced as a stretched epidermis, sometimes physically, sometimes immaterially. Given that the courtyards and passages sometimes appear as gaps, sometimes as spatial containers, our perception of internal and external space is additionally undermined. But at various points in the Salvatorpassage we perceive the surgery involving the interior of the block: construction, the ends of floors and structure appear behind the glazing like X-ray images of unstructured urban entrails. But the treatment of these scars causes some strange preservationist blooms to sprout: Involuntarily ripped open, the fine 1955 counter-hall of the Hypobank gapes on one side of the Salvatorpassage. Hilmer & Sattler, the architects responsible here, have supported the surviving ceiling fresco like a specimen. The adornment of the client's formerly most prestigious space now serves as air space decoration for a bookshop.

Downtown Germany

The spatial system of Fünf Höfe can be perceived in the light of atmospheric, internal and architectural-historical relations. But it would be one-sided not to see the intervention in the context of the economic and political developments of the past ten years. It is only these conditions that make it possible to analyse the design themes in terms of their urban relevance. Ultimately this represents the more important tactical and spatial-political level.

Herzog & de Meuron themselves call Fünf Höfe an "inner-city project for Munich", which means that they – like the developers and politicians – are making a claim in terms of the city centre. The public space they have designed continues a development that the Munich architect Adolf Abel had conceived in a 1947 reconstruction scheme for the city centre: a network of arcades, courtyards and squares was to link the new blocks, which followed the pre-war pattern. Although it was less radical than reconstruction planned for many other German cities, Abel's scheme was implemented only fragmentarily in the fifties – among other places in Hypobank's own block, for which Abel himself designed the new building. But this arcade concept, whose model character city building councillor Christiane Thalgott is always stressing, has now acquired a certain degree of redundancy, since the city centre was changed into an almost seamless pedestrian area from the seventies onwards. The transformation removed some of the meaning from these street spaces, which were artificial anyway – especially in Theatinerstrasse, which was shaped by the humble traditionalism of the post-war period.[3]

This is Herzog & de Meuron's first "investment return" project, and they are reacting to conditions of the kind dictated by major developers in many urban development projects. Berlin was not the only place to experience how much

money banks, insurance companies and property companies put into ensuring returns from top inner-city addresses after the fall of the Wall. This consisted partly of exploiting derelict plots, and partly of renewing post-war buildings which were no longer attractive enough to meet the needs of today's attitudes to consumption and work. This pressure (particularly marked in view of the German property pool renewed after 1945) also prompted refurbishment of the Hypo-Vereinsbank's Munich property.

The fact that the major companies, which had been wandering off into the outskirts, were now again showing an interest in downtown areas was also the effect of a newly created climate. In the last decade a new generation of planners and politicians managed to get rid of some of the bureaucratic and legal hurdles that had previously stood in the way of large and complex interventions.[4] In earlier days, there had been a knee-jerk resistance to urbanism's dependence on large, anonymous developers, but now some new protagonists have taken the stage. Also, the urban marketing phenomenon has meant that major private projects are no longer associated with speculation and urban destruction, but more with creating jobs, location advantages and quality of life.

Architectural discourse itself has followed this change of paradigms. After years of fascination with peripheries, fragile places and contexts, debate has now turned to new manifestations of the urban, dealing with the hypertrophic density of infrastructures, programmes, atmospheres and brand culture. Increasingly, discourse has identified itself with inner-city landscapes of power and control. The dynamics of originally "critical" topoi like the privatization of public space or branding has engendered perceptions that see architecture as another category of product.

Almost an invisible building

Two aspects of the artificial urban interior have acquired entirely new significance because of the events of 11 September 2001: security and control. But the great private projects were sensitive even in periods of economic boom, because they are always in danger from their own programmation. These uncertainties about use reduce architecture much more directly to the level of "cosmetics" than this process is described by Jeff Kipnis in relation to Herzog & de Meuron design methodology. Take for example the Debis development in Potsdamer Platz and its digestion problems: "the wrong product in the wrong place"[5] threatened to collapse even during its own projection period, the need for office space in Berlin after the fall of the Wall turning out to have been miscalculated. And so an "invisible mall" was built into the approved urban scheme by Hilmer & Sattler, which had been based on office use.[6]

The story was somewhat different in conservative Munich. The competition held in 1994 was based on Hypobank's concrete requirements. Herzog & de Meuron were working on the basis of participation by three other practices in their

original development concept: Hilmer & Sattler, Kollhoff & Timmermann and OMA. The buildings were to be placed next to each other like "heavy stones", forming a system of alleyways and courtyards that Herzog & de Meuron related to the Munich old town on the one hand and the porous volume of the Residenz palace on the other. Ivano Gianola's Maffeihof, an office building commissioned by the Vereinsbank, also fitted into this plane of reference. Yet, the neighbouring Vereinsbank and Hypobank, coincidentally placed in the same building block, were to merge in 1997. Now the uses in the section planned by Herzog & de Meuron and their partners for the new HypoVereinsbank were reduced to a "finance shop". The proportion of commercial and office rental accommodation increased accordingly. From then on the HypoVereinsbank appeared above all as a developer and a client for the art gallery of their own Cultural Foundation.

But the Fünf Höfe project was not only completely re-routed because of the bank merger: in the mean time the Munich public had already begun to resist any extensive demolition of the building block. What was realized subsequently, or will be realized by 2003, represents a compromise. Kollhoff & Timmermann and OMA have disappeared. Strategically, Herzog & de Meuron have withdrawn from the cityscape and made the material constraints work for them, opening up their project to the topological and expressive issues that they started investigating in the mid nineties. The reflecting, amorphous space is not so much a building as an urban infrastructure: developers' architecture as a "fill-in mass" with cavities cut into it that suck passers-by into the interior of the excavated block. In this respect it is to be regretted that the clients "extracted" a façade from Herzog & de Meuron for the one prestigious gap in Theatinerstrasse. The firm responded with a laconic self-quotation: the shuttered entrance façade to the art gallery and the Perusapassage is a piece of refined déjà-vu. On the north and south sides Fünf Höfe is camouflaged by well-behaved mediocrity: on the north side (Salvatorstrasse, still under construction) is Hilmer & Sattler's row, and on the south side (Maffeistrasse) Gianola's Maffeihof, its materials and scale making a rather inadequate shot at forming a hinge for the crystalline inner world.

Art, non-art, artificiality

The Fünf Höfe programme is under the spell of the art gallery, whose white spatial field is hermetically sealed on the top level. Passers-by are "collected" at various points. Foyer, shop and two cafés are placed at strategic points in the realm of flanerie. The routes from the mall area up to the art are lavishly, if not to say extravagantly sized. They complement the space of shopping and take account of the HypoVereinsbank culture foundation's need for prestige. In this sense Fünf Höfe is a prosaic counterpart to Tate Modern, Herzog & de Meuron's other urban interior addressing contemporary art consumption.

Art is not just featured as an attraction in Fünf Höfe. Its aura is also made to work for a pragmatic purpose – to perfect a formally ambitious environment. By involving Rémy Zaugg and Thomas Ruff Herzog & de Meuron resorted to two artists with whom they have been working for a long time. Zaugg has placed accents displaying colour and text at strategic vertical access points (art gallery foyer, office floor stairwells, etc.). In the familiar manner, these text images convey "positive irritations" to passers-by like AND – I WOULD – BECOME VISIBLE – IF I OPENED – MY EYES or I – THE IMAGE – AM LISTENING – TO YOU or simply YOU HERE NOW. Due to the omnipresence of the noted "Zaugg characters" – used by Herzog & de Meuron as graphic trademark of their plans for a long time now – the architecture appears somewhat overloaded pedagogically: all street side entrances, all arcades and courtyards have been provided with neon signs in the typography developed by Rémy Zaugg and Michèle Zaugg-Röthlisberger, relegating the shop signs very firmly to second place.

The question about art as a medium is also raised by the photographic works by Thomas Ruff that have been incorporated in the flooring. Compared to the expansion of awareness brought about when Herzog & de Meuron and Ruff collaborated on the Eberswalde library façades, the screen prints of towns and landscapes that have been applied to occasional concrete slabs in Fünf Höfe seem rather episodic and decorative (some of Zaugg's text images refer to their visual content as well). Thus in Fünf Höfe it is not the brand labels that dominate public space. It is much more art itself that exerts a kind of aesthetic control here – as a programme and as a surface.

Nostalgic density, cool styling
Herzog & de Meuron call it a "European response to American shopping malls" a "mixture of art and non-art". In Fünf Höfe the use of art for urban branding is more subtle than in the imposing gestures made by the Guggenheim concern. In any case, the culture foundation of HypoVereinsbank is not a colonializer like the Guggenheim Foundation, but a solid Munich organization.

Munich has often claimed to be more important than it was, economically, culturally and politically, regularly assigning compensatory functions to architecture and landscape.[7] We are familiar with Ludwig II, who anticipated Jeff Koons' actions with a historicist architectural theme park. Ludwig made an impact with his private architectural policy when the North of Germany was in the act of sidelining the Kingdom of Bavaria economically and politically. Set in the midst of its agricultural environs, Munich was stuck for a long time with the status of a civil servants' and residence city without either industry or proletariat. Until the era of Franz Josef Strauss, being "under-programmed" remained the chief characteristic of the state capital.

It was not just in Munich's past that architecture was associated with placing signs and urban planning with introducing worldliness. The synthetic character of the city centre was reinforced if anything by the Second World War – the cause of its purifying reconstruction and subsequent reduction to museum image, to a large extent. Fünf Höfe, too, lies somewhere between nostalgic condensation and a coolly styled urban landscape. With elegant, controlled distortions and reflections Herzog & de Meuron, pick up some of Munich's traditional artificiality and art-syness.

In a city whose ambience stands more for quaint chic than radical chic nowadays, the "blending" of inside and outside, exclusivity and anonymity, cultural consumption and high-end shopping has some entertainment value in its own right. But at the same time the Fünf Höfe complex forms part of a phenomenological analysis of the structural principles of city and landscape that Herzog & de Meuron already carried out in the eighties - alongside their glamorous object production.[8] This experience makes it possible for them to respond thematically to a building commission that relativizes all signature design and, fundamentally, raises the question about the role of architecture and the definition of its products.

1 The conservatory was built immediately after the accession of Ludwig II (reigned 1864–1886) on the roof of Leo von Klenze's Hofgarten wing.

2 "The Cunning of Cosmetics" in El Croquis 84, 1997 and wbw 11/1998
3 None of this could have happened without the building of the S-Bahn and the U-Bahn for the Olympic Games in 1972. Since then public transport in the city centre has imposed a completely new development hierarchy and changed the relationship between the centre and the region.
4 Newly created instruments like co-operative development planning or imported strategies like public-private partnership are attempts by public authorities to monitor major projects in an agile fashion and to slim down long-drawn-our consent processes.
5 Dieter Hoffmann-Axthelm: "Die Veranstaltung von Stadt", wbw 12/1998
6 It is the adaptability of Renzo Piano that has to be thanked for the fact that the retrograde urban image destined for Potsdamer Platz survived this architectural infill.
7 Claims of this kind were typical of Munich in the 20th as well as the 19th century: the municipal housing projects in the 20s, the theming of the neoclassical city as the Third Reich's "City of the Movement", the 1972 Olympic park and the intercontinental airport and trade fair city in the 90s.
8 E.g. the Schwarzpark project in Basel, the housing estate design for Aspern, Vienna, the study for the Avenida Diagonal in Barcelona (with Meili & Peter), the suggestion for the development by the Berlin Tiergarten and the study "Basel – an emerging city" (with Rémy Zaugg).

From the art of space to the politics of space

New spatial technologies, new power mechanisms

Architects – the masters of spatial creation – cannot handle space autonomously. Space is always political. But what can architecture achieve in this kind of space today? Do we need architecture at all, or just a new spatial policy for architecture? Questions of this kind arise against a background of the new technologies and networks that are crucially involved in presenting, organizing and producing space today. Along the essay by Hans Frei, we present a "classic" strategy of spatial control. A photographic essay on the defense structures left by
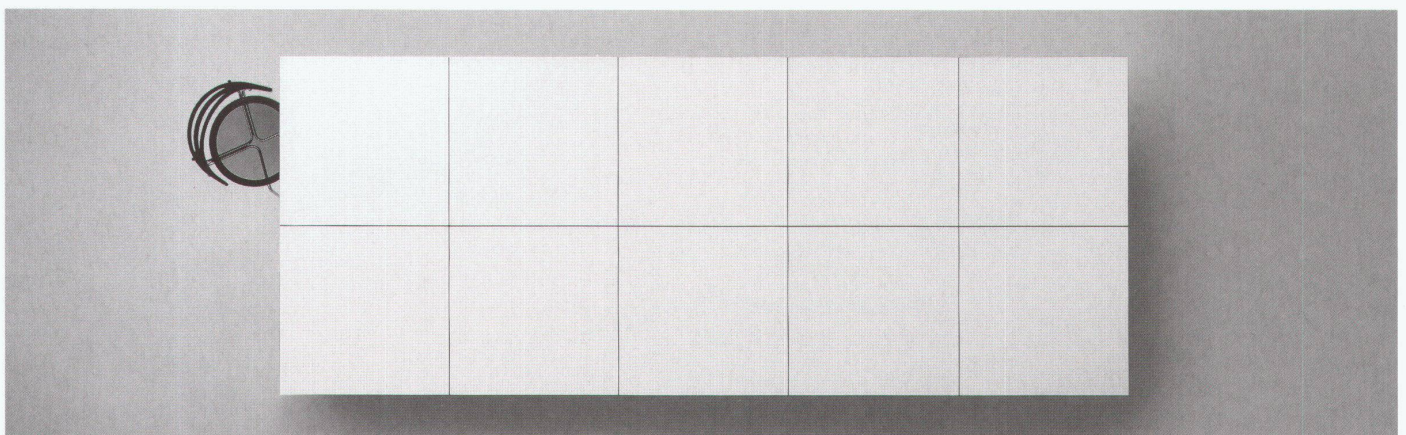
the Swiss armed forces outside and inside the visible settlement structure deals with artefacts intended to camouflage and mislead: artefacts of imagination.

1. "Building walls does not help" is the title of an article on globalization by the sociologist Saskia Sassen. She uses an architectural metaphor to introduce a future society to the art of survival. But this metaphor also casts a shadow back on architecture itself: building walls when faced with permanent visibility – thanks to electronic surveillance – for everyone who is totally walled in. Informed immateriality signals an attack on matter form and thus also on its content, architecturally defined space. This is all about the final phase of a cultural battle that started with the printed book in the 15th century, was continued by the press and television, and has now arrived at a crucial stage in the electronic media age. A battle by the media with architecture whose end even Victor Hugo foresaw: "ceci tuera cela". The front line of the architectural avant-garde does not seem to be particularly sad about this development. In their eyes, the disappearance of architecture at least makes room for a quite different way of handling space that is no longer impeded by mass and substance.

2. The question of space, the question about what space essentially is, has hitherto been of central importance to architects. But nevertheless it was never merely an intrinsic matter of architecture, it was constantly associated with abstract notions of space that went well beyond the bounds of architecture. So Geoffrey Scott wrote in 1914 in "The Architecture of Humanism" that architecture is a humanized pattern of the world. This formula applies as much to the classical and humanist view of the world as to the scientific world pictures of thinkers like Newton or Einstein. Architecture speaks in the first place through its ability to contain space, before expressing itself in the language of its formal elements. But abstract space as a reference for concrete, accessible space has become ever more complex, infinite and cold with the passage of time. It is difficult to associate anything at all with it that is drawn from expe-

rience. It was quite right that Einstein should have showered Giedion with scorn and mockery for his attempt to build a methodological bridge between the theory of relativity and the formal concepts of modern architecture. Even for astronauts, who experience the cosmos directly, "it is earth that everything revolves around" – in the words of the geologist William Anders, who circled the moon on board Apollo 8 in December 1968. Ultimately the view from outer space simply acts as a stimulus to phrase the question about space on earth differently, and to tie it more closely to the destiny of place down there.
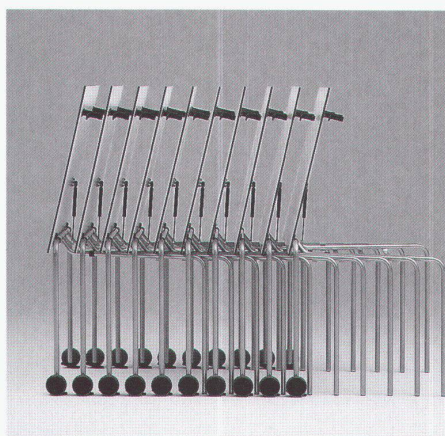
3. Globalization and miniaturization. Despite all this, it is not as easy to get rid of abstract space as everyday experience would suggest it is. Technical progress does not just make a contribution to conquering outer space, it provides direct access to abstract space here on earth. Globalization and miniaturization are current examples of how concrete space can take on abstract form, whose dimensions have either exploded or imploded. Exploded because of the world-wide linking of individual positions, which are endowed with global qualities in this way. Imploded because of nanotechnology thanks to which whole worlds are replicated in a single point. Even though globalization and miniaturization run absolutely counter to each other in terms of their real extent, they are in fact no other than two aspects of one and the same acquisition of abstraction by space. The "City of Bits" is so much closer to the crystalline structure of our brain that it would be impossible for it to be located anywhere outside our bodies like the conventional stone city. Globalization and miniaturization imply a technology of space that has nothing, but absolutely nothing, to do with conventional architectural resources. We can thus talk about a politicization of space, space no longer being about the formal representation of contents that are fixed before they become the object of architectural design, but about direct control and organization of spatial parameters.

4. The architectural avant-garde front drew its lessons from history. In the 18th century Beaux-

Arts architects generously left the building of bridges, streets, canals and institutions that were linked up with the new territorial networks to engineers, and thus were quick to miss the introduction of new thinking about space. It was not acknowledged until much later that architects themselves had sunk to the level of bombastic confectioners. The opposite applies to today's avant-garde: the spatial parameters for the new technologies are now directly declared to an architectural issue – if in this context it is possible to talk about architecture at all, rather than the technology of space. Any architect who wants to be up with the times today can only smile about Microsoft chairman Bill Gates, who felt that he had to hide his own products in his home, a wooden structure made of ancient Douglas firs.

5. Leibnitz has a crucial part to play in bridging the gulf between concrete and abstract space. The Baroque philosopher and mathematician saw the world as a gigantic organism in which matter and space are inextricably entangled. He sees space as liquid matter, extending from the extended universe to the smallest, unextended monad, and it can be subdivided at will. From this viewpoint, it is no longer possible to consider architectural design as a form-producing practice in which mass is kneaded in order to shape space. All the contrasts between inside and outside, space and mass, on which architecture had built hitherto, are now available again. It is as though buildings were more or less material condensations of space, and as though its liquid material were demanding new concepts and tools from architects so that the potentials contained within it can be developed. The crucial dimension of space is no longer its extent but the intensity with which matter – or better, the emptiness of matter – is fitted out.

6. "Design from within". A manifesto read by Sanford Kwinter, by arrangement with Jeffrey Kipnis, in 1997 at the any-how conference deals with the consequences of this thinking for architecture. Kwinter's view is that it is no longer important what one does today – the market

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decides anyway, no matter how shallow the results might be –, but "what does matter, more than ever, is how one does it." The manifesto turns explicitly against the cult of objects and thus against central positions in terms of earlier architectural self-perception. "Today, from a particular perspective, architecture has begun to vanish as a discipline, and some of us are not mourning. More and more, we like to think of practice in more generic and elastic terms: we think of what we do as design, and we too, like the generations before us, feel the need for an escape velocity that might carry us beyond the sclerosis of inherented boundaries. For us the new design envelope is an organon-in-the-making; it is comprised of a will to technique and an ethos of research in real domains." The "how", the spatial technologies to which architecture is reduced here, lies ultimately in rationalizing the formative logic that is inherent in matter itself. "Technique is the engagement of real logics present in human or nonhuman environment and their conversion into potential, specifically, into apprehensible formative potential. Technique is the design of within. In the case of technique, the logics are there as a kind of immanence or pregnance in matter, and they are followed in matter because the world is matter and its products and nothing besides." Kwinter places technique as "design from within" on the same plane as biological evolution. "Evolution is nothing other than the gradual insertion of more and more freedom into matter. In that sense we humans, custodians of the most advanced form of Mind are simply the most free entities in the universe. But the universe itself is not at all that far behind."

7. Hackneyed work from the architectural avant-garde. However, Kwinter does not make any clear statement about the extent to which his ideas of "design from within" are fulfilled by architects like Ben van Berkel, Greg Lynn, Marcos Novak, Steven Perella, Lars Spuybroek etc. How far do these architects go, and how is it possible to distinguish between the various design approaches in this respect? How far do they go in comparison with people who design operating systems, write software programs and work with the microstructure of matter? We should not allow ourselves to be deceived by the magnificence of finely-tuned CAD programs like Maja, Form-Z, Rhinos and Cathia. Behind them there are operating systems and source codes of vertiginous complexity. Woe betide anyone who does not succeed in getting behind the user-friendly surface. They would fit Friedrich Kittler's statement: anyone who doesn't acknowledge what is hidden behind the user-friendly surface will also not use the computer for purposes that are not acceptable to a higher, definitive authority. In this case architects who go the furthest in terms of using new technologies would only be handing their responsibilities over to those people who program computers, manipulate material structures etc....

In this context, we should also ask whether projects by architects like van Berkel, Lynn, Novak, Perella or Spuybroek really do give us an appropriate sense of technological progress. What will architecture look like in the age of electronic reproducibility? The response to this question by William Gibson, the author of Neuromancer (1984), in front of a group of architects is more than revealing: His view was: "If the people who are currently building nanotechnology and virtual reality have their way with us, I think that what we think of today as architecture will be considered as something, I don't know... (this would be a good time to faint, or to start speaking in tongues...)" If a specialist in matters of the future or the future of architecture can think of no response other than fainting or needing divine inspiration, then how are we supposed to believe in the images created by well-versed software users? Are these images not just an idle attempt to simulate divine inspiration by architects who are in fact just revealing their own triteness?

And another thing: the new spatial technologies themselves require a space in which to function; a power mechanism is needed that requires new technologies so that it is in a position to organize the streams of people, goods and values in its own way. The territorial networks of the 18th century were in this sense commissions from political authorities and not inventions by engineers. The disciplinary society needed the obliging co-operation of engineers in order to set up their specific regime of discipline. Accordingly we should ask to what society, to what social regime our present-day technological progress belongs. There is no argument about the fact that architecture is allotted a completely different role here. In the disciplinary society buildings were a constitutive part of the system, and based, as Michel Foucault showed, on different variations on the panopticon. And so when Deleuze speaks of the control society taking over from the disciplinary society, then it is clear that the built casting moulds are no longer meaningful: instead of going to school, we are in a life-long further education process, and instead of going to prison we are given invisible electronic shackles. This looks like more freedom and less architecture. But nevertheless, the new regime makes its contribution to establishing systems of power whose purpose it is sometimes difficult to discern. But it is wrong to conclude that more technique means the same as "adding more and more freedom to matter". The crucial question here is: freedom for whom? For all? For a few? Or for matter? The message conveyed by Theodore Kaczynski – the Unabomber – loses nothing of its credibility from the criminal, terrorist means used to assert it. The message is: "Technology is a more powerful social force than the aspiration for freedom".

8. Architecture and spatial politics. If architects' spatial thinking is occupied with globalization and miniaturization, this may well mean that the

question of space is being opened up politically, but it does not mean by a long way that architecture has a spatial policy. Ultimately spatial policy consists of a quite pragmatic relationship of architecture to the control and organization of space. This is by no means a reason for rejecting technological progress as such and sounding a retreat to the ontological fundamentals of architecture. Just like art in the spirit of Joep van Lieshout, architecture also offers the possibility of achieving something in space that is not otherwise possible. In the 18th century it was Boullée and Ledoux who reformulated spatial policy for architecture in the undertow of a new kind of spatial thinking. They co-operated closely with the engineers, but they were not content to push territorialization forward using only the resources of architecture. Instead they used the new spatial thinking to redefine the political role "of architecture in relation to art, to custom and to legislation" – as the title of Ledoux's 1804 publication put it.

9. "Evening in Llano". At dusk, somewhere near Llano (Texas), John Hejduk noticed trees reflecting a faint light. The glow came from countless empty husks covering the trunks, and from the treetops came a hum made by the insects that had slipped out of the husks. The abandoned husks and the invisible humming fit in well with a period in which it does not help to build walls and spatial control and organization are no longer linked up with architectural bodies. But what is interesting is how differently Kwinter and Hejduk interpret this invisible humming. Kwinter rationalizes it as biological evolution continued by technical means, while Hejduk links it with the world of thoughts intensified by new technology. But ultimately Hejduk remains someone for whom new technology has arrived without an instruction manual, with any know-how. And because he does not resort to these new resources, he has to take everything into his own hands as an architect and look for solutions with the resources at his disposal. For Kwinter the invisible humming in space is a biological development of potentials and differences – ΔTs – that are inherent in matter. But for Hejduk, architecture as a whole represents a materialized difference – a ΔT – from insubstantial space. His projects present worlds – as Michael Hays very accurately put it – that are something quite different from the world in which they were made. They are like an architectural troop that is in a tense relationship with the objective context of disappearance and abstraction. The crucial thing here is the how, and not the what. The fact that they seem so superfluous does not indicate that the spatial policy underpinning them has failed. No, it is the logicial consequence of an independent spatial policy within architecture in whose name things can be demanded that are deemed superfluous: we need them!