URBAN ASSEMBLAGE: THE CITY AS ARCHITECTURE, MEDIA, AI AND BIG DATA.

• Paper / Proposal Title:
Smooth Invisible: Liquid Surveillance and Architecture

• Author(s) Name:
Hüsnü Yegenoglu; Justin Agyin; Jochem Groenland

• University or Company Affiliation:
Eindhoven University of Technology

• Abstract (300 words):
Big-data collections and artificial intelligence may have various advantages for individuals and society at large, however, the collecting and processing of big-data might also present an inherent danger of control and surveillance in society that threatens notions as privacy and self-determination (Zuboff, S. 2019). This leads to the vagueness of the classical demarcations and intermediates between public and private spaces. Contemporary surveillance technologies contribute to this increasing physical and mental flexibility, leading to the erosion and blurring of the traditional threshold between the private and public realms and new kinds of surveillance aesthetics in architecture.

The transition from solid to flexible conditions has been a milestone in 20th century architecture, which has been subject to constantly ‘liquid’ reversals based on concepts of transparency and simultaneity (Gideon, S., 1941). Now it seems that the intimacy of the domestic realm, once shelter of privacy, is transforming to a site of ‘liquid surveillance’. Hence, our reading in this paper goes beyond the traditional interpretations
of surveillance studies and spatial parameters of surveillance, as first described by Jeremy Bentham in 1843. These parameters are shifting towards Zygmunt Bauman’s concept of ‘Liquid Modernity’, which emphasize the rapid change in late-modern societies and state that mental and physical flexibility have replaced solidity as the ideal condition to be pursued. (Bauman, Z., 2000).

Our key hypothesis is, that the contemporary architectural manifestation of surveillance will be driven no longer by visible restrictions, but is being taken over by smart spatial structures of information, access, exchange and smooth invisible control. In our final paper, we come to offer accurate interpretations of the watching and watched paradigm, the impact of this development on the discipline of architecture and we will discuss the architectural responses to the new aesthetics of surveillance characterized by cultural and political aporia.

• Author(s) Biography (200 words each):

**Hüsnü Yegenoglu** - Hüsnü Yegenoglu graduated cum laude in architecture at Darmstadt Technical University in Germany. He designed projects in the Netherlands, Germany and Turkey. Since 1997 he has been assistant-professor and teaching courses in architectural analysis and architectural design at the Eindhoven University of Technology. He was a member of the Aesthetics Committee of Amsterdam as well as of the Dutch Architecture Foundation in Rotterdam. In 2016 he received his Ph.D. for his thesis on the social and architectural transformation of a pre-war social housing area in Amsterdam. Since 2019 he was member of the editorial board of the architectural journal OASE. Recently, he is co-organiser of the web-site ‘chronotopos’ focusing on the inscriptions of cultural and power related alterations in architectural space. Furthermore he is member of the Huizinga working group focused on contemporary shifts in culture related subjects.

**Justin Agyin** – Justin Agyin graduated cum laude in architecture at Eindhoven University of Technology in the Netherlands, where he teaches second year design projects and a graduation studio. Furthermore, he works as editor at the Architecture Institute in Rotterdam. He is a member of the editorial board of OASE, journal for Architecture and has been editor-in-chief for the architecture journal Archiprint and the built environment magazine Chepos. In addition, he has been one of the founding members of the Curatorial Research Collective where he co-initiated the project ‘The Eindhoven School: A Forgotten Avant-Garde’. Moreover, he has co-curated and produced several exhibitions with the exhibition committee CASA Vertigo and Eindhoven-based public art gallery Onomatopee.
Jochem Groenland – Jochem Groenland is an architect and studied at TU Delft and ETSA Barcelona. He is owner and principal architect at the Rotterdam-based architectural firm Architectenbureau Groenland. The firm’s activities include design work at the boundary between the urban planning and architecture scales, focusing on collective space. Moreover, he teaches second and third year design studios, as well as graduation studios, at Eindhoven University of Technology, where he also is co-responsible for the content and quality of the Bachelor Programme.