Eurasian Journal of English Language and Literature, vol. 3(1), 245- 261

Available online at https://dergipark.org.tr/en/pub/jell

SPACE AND ARCHITECTURE IN DAVID GREIG'S *THE ARCHITECT*[i]

Esma Nur ÇETİNKAYA KARADAĞ[1]
Recep Tayyip Erdoğan Üniversitesi, Turkey

Abstract

David Greig, one of the representatives of the British theatre, makes political and social issues background in his plays. He mainly focuses on globalism, immigration, borders, corruption, and people's encounter in different spaces. The Architect, performed in 1996 at Traverse Theatre in Edinburgh, shows Leo Black's decline within the context of spatial and relational issues. Once a prestigious architect hired by the state to construct a significant project years ago, Leo Black faces a petition campaign to demolish his first big project, Eden Court. The tenants of Eden Court are not happy to live there any longer because the area where it was built turned into a socially corrupt place. This study aims to depict the spatial inequalities, the dispersion of families with different social backgrounds to the city, the quality and the design of the space, the importance of architecture, and the formation of relations in public and private places. Greig, processing the plot like a sociologist, touches upon the delicate results of the neoliberal economic model in and around the city in a literary work. He vividly portrays neoliberalism's requirements, such as the division of labour, the utilization of public and private places, the politics of mass housing in the city, and increasing social inequalities. Leo Black tries to prevent his family and his career from destruction despite his terrific loneliness.

Keywords: Space, architecture, neoliberal, inequality

1. Introduction

People adjust places according to their life situations, which are defined by their economic practices. In the late twentieth century and in the early twenty-first century, the definitive economic model in the world is neoliberalism. The concept of housing has the utmost importance for people and the states. The statement 'neoliberalism is radically individualistic'

[1] Corresponding author: esmanur.cetinkayakaradag@erdogan.edu.tr

shows the twenty-first century's motto in government politics (Ritzer, 2008: 599). Housing and property are the two essential aspects of the rentier economy, and governments increasingly depend on this economy. New construction projects appeal to politicians, and the governments' discourse mainly includes gigantic construction projects ranging from shopping centers to skyscrapers under urban planning. These expensive projects have become the signifiers of a neoliberal economy in the city. In *The Architect*, space usage is a primary problem because people belonging to different social ranks do not have equal rights. Social inequalities in a shared space are the results of a neoliberal government perception. Henri Lefebvre sees this as a result of the city planning with the high industrialization and states 'a programmed *everyday life* in its appropriate *urban setting*' (Lefebvre, 1971: 65). The politics of everyday life has become the politics of modern life in the city. In Great Britain, the Community Architecture movement in the 1990s aimed to meet the needs and wishes of its users. Architects were expected to work in the community for whom they are designing. They also had to cooperate with their clients during the construction process (Christopher, 2002: 196). The social issues in the play refer to the Community Architecture movement in the 1990s. Leo Black, the protagonist of *The Architect*, struggles to build new projects in the city despite his loneliness and despair. His struggle represents different aspects of the neoliberal system in a developed country.

2. The Role of An Architect in A Neoliberal World

The focus of this play is on being an architect in this play. The protagonist, Leo Black, thinks jobs are divided into two groups; the ones that affect the world and those that do not. He is proud of his career, and he suggests that his son Martin choose the same career path. To Leo, being creative can be interesting for a job. However, designing and building make you powerful. Leo can be right because architecture has always been a meaningful sign to show the civilization of a city or a country. He believes that architecture is responsible for the past, the present, and the future:

> **Leo** … Now, building, construction, engineering, architecture. These have effects. Here you have responsibility. Obviously you can dream, use your imagination, of course but there's a purpose. You put your dreams on paper… blueprints, drawings. The smallest line, the merest gesture of the pencil can be the curve of a motorway flyover, or pull a tower up from the slums, or shape a square from a mess of alleys. That's what we do, Martin, we dream these structures and then (Greig, 2002: 95-96).

There is a hierarchy between jobs in the world. Being practical and responsible put architects in a superior position compared to other employment areas because an architect's imagination can transform a space into a different one. Cities are formed and reformed according to these architectural drawings. Since structures are of great importance, so their designs and architectural plans are. Japanese philosopher Kojin Karatani makes an analogy of architecture since its early ages:

> Among Greeks, architecture was considered not merely a skill of craftsmen but an art practiced by those technologies, and who therefore plan projects and lead other craftsmen. In this context, the term *techne'* meant not only technology in a narrow sense but also *poiseis* (making) in general. Plato defined it in the following way: "By its original meaning *[poiesis]* means simply creation, and creation, as you know, can take very various forms. Any action which is the cause of a thing emerging from non-existence into existence might be called *[poiesis]*, and all the processes in all the crafts are kinds of *[poiesis]*, and all those who are engaged in them [creators]" (Karatani, 1995: 5-6).

Leo separates his creativity and genius in architecture from those of other jobs. However, Karatani's perspective gives us an artistic and archaic aspect of the issue. Leo sees architecture as a way of life, and architects are the pioneers of civilization. His perspective is similar to Karatani's depiction of *poiesis* mentioned in the above quote. Architects design space, and they are the *doers* of the culture. Leo tells his ideas about this problem:

> **Leo** Understand? This site's in the middle of no-man's land. Look at it. Devastation. Someone in the planning department told me, this is officially third world status. Which means vandalism, burglars, and Christ knows whatever else. It's a prime example. You dream up ideas, but you have to think, you have to see potential problems. Solve them. Before they happen – understand? I saw the problem – that … and this is the physical solution (Greig, 2002: 97).

In the quote above, we learn the multi-dimensional part of Leo's work. Eden Court was built in a place where there was nothing then. Leo regards the area as it belongs to no one, so the right to use this place belongs to the government or the contractors hired by the government. Leo points that the term third world refers to a social rank. The clash of these ranks is apparent in the play. Leo belongs to the first world, but Sheena Mackie, a tenant at Eden Court, belongs to the third world because of her social background. Sheena, as a leading figure at Eden Court, does her best for her community, and she resists Leo Black and the other governmental difficulties in the demolition process bravely. She is the one who challenges Leo's works and ideas in the field.

David Harvey stresses that uneven geographical developments result from the geographical disparities in wealth and power, which are the two decisive factors of space production (Harvey, 2000: 189). It is reasonable to say that Eden Court was built to remove the underprivileged groups from the city, not to be a problem for the rich. When Sheena visits Leo in his home, she is fascinated by the spacious atmosphere and the private garden. However, they have to deal with many problems in Eden Court except their houses' uncomforting features. The geographical differences that Harvey insistently mentions create these two families' social realities. The acute rupture of underprivileged groups from privileged groups generates hierarchical chaos because the city's spatial division bears different problems. As Harvey emphasizes, the city right must be distributed equally to people from different walks of life:

> The right to the city is not an exclusive individual right, but a focused collective right. It is inclusive not only of construction workers but also of all those who facilitate the reproduction of daily life: the caregivers and teachers, the sewer and subway repairmen, the plumbers and electricians, the scaff old erectors and crane operators, the hospital workers and the entertainers, the bank clerks and the city administrators. It seeks a unity from within an incredible diversity of fragmented social spaces and locations within innumerable divisions of labour (Harvey, 2012: 137).

Leo often misses that without the contribution of different positions, he cannot render his mission well. In the city, all jobs unite and create one big reality; that is the city. Leo's explanation about the necessities of building a structure shows two crucial aspects of the work. Although it is theoretically possible to make any type of installation, nature and humans are two unpredictable elements. These two can influence the stability and the practicality of any structure. However, the architects may fail in calculating these two factors. Like Harvey's point above, Leo is also dependent on other superstructures in the city. Therefore, he emphasizes the unpredictability of humans among these structures. Harmony is the most crucial thing in creating, and if you exceed the limits, there may be some hazards. Thus, even the most robust structure may bear some unexpected results:

> **Leo** The base of the building would have to be wide … to support the height. Lifts are a problem, over a certain number of floors and you need separate lifts … then there's the human elements … vertigo. People do get vertigo. I suppose that counts as a nature. Materials, design and nature … if one of these factors is out of harmony then, when you get beyond a certain point, the structure overbalances, things get dangerous. You can work it out. Theoretically, though, there's no limits (Greig, 2002: 98).

Materials, design, and nature are the three critical factors for a structure to be stable. Without harmony, things can get dangerous.

> **Leo** It's a typical attitude, of course. Blame the architect. People are poor. Blame the architect. Place is a slum, blame the architect. They fill a place with pigs and then complain it's turned into a pigsty (Greig, 2002: 122).

Leo, dissatisfied with the petition campaign to demolish Eden Court, does not feel responsible for the social deterioration. He cannot be the one to blame, but the government because the space that the architect created as a model cannot fight against the social realities created by the authority. Leo indicates that the issue is much bigger than the design of an architect:

> If the architects and planners wish to look for initiatives in the process of developing the environment, it is crucial for them to study the role of architecture and architects' potential for influence in the turmoil of both economics and the consumption of signs. Answers to the question of consumer society architecture could be found elsewhere than in individualism and alternative lifestyles. The urban space has transformed into a disconnected spatialized fabric exactly because of individualistic consumption habits (Ahlava, 2000: 40).

Adopting a Baudrillardian perspective in his work, Ahlava sees that architecture has many aesthetic aspects, not separate from economics and consumption. Therefore, Leo is right in his reproach:

> **Leo** It's an exact model, Mrs. Mackie, an exact model of the Eden Court design. I wanted you to see this to make a point.
>
> **Sheena** The grass. You've made the grass green. Put green felt down.
>
> **Leo** This is the original design. Six standing towers. Aerial walkways linking each tower, platforms linking each balcony. The whole enclosing a central park.
>
> **Sheena** It shouldn't be green. That part of the estate's all mud now. It catches the rain. It's like a draining bowl. You want to put down brown before felt for that.
>
> **Dorothy** The models aren't supposed to be realistic. They're impressions (Greig, 2002:164).

Sheena implies the infrastructural weaknesses of Eden Court in the above quote. Because the roads are muddy yet the model shows them as green. She insists that the model is misleading because it warps the actual conditions of Eden Court. However, Dorothy states that the models do not have to reflect the realities. From a Baudrillardian perspective, the most definitive feature of simulations is the models in *The Architect*, and they replace the entire Eden Court buildings (Baudrillard, 2018: 34). Namely, Leo drew the design and never saw Eden Court

again. In a sense, he is alienated from his work. He is not interested in the infrastructural problems of Eden Court as an architect. Greig refers to another point here. Today the properties are sold by showing the models in an office or advertised on TVs. So the advertised models are the idealized versions of the buildings. They offer lots of green space, vivid colours on the buildings, and happy families with their kids around the model. However, the infrastructural and superstructural realities of the models do not necessarily fit in them.

> **Leo** The original design was, in fact, loosely based on Stonehenge.
>
> **Paulina** I didn't think anyone lived in Stonehenge.
>
> **Leo** Standing stones were the inspiration.
>
> **Paulina** Too draughty I thought.
>
> **Sheena** Didn't you win an award for this?
>
> **Dorothy** He did.
>
> **Leo** I won some recognition at the time.
>
> **Sheena** It looks good. From this angle. From above (Greig, 2002: 164).

Leo was inspired by Stonehenge when he designed Eden Court. The historical structures of the past are supposed to be built in cities. Leo made his dream real in his work. So his power as an architect appears. Harvey using architecture metaphorically, states:

> The architect shapes spaces so as to give them social utility as well as human and aesthetic /symbolic meanings. The architect shapes and preserves long-term social memories and strives to give material form to the longings and desires of individuals and collectivities. The architect struggles to open spaces for new possibilities, for future forms of social life (Harvey, 2000: 200).

It is notable to see that Harvey theoretically emphasizes Dorothy's sayings in the above quote. In that sense, Greig successfully reflected the issue to the characters. Leo, winning recognition thanks to Eden Court, has had a prestigious career. However, the social memories of Eden Court were filled with negativities over time. Leo continues to defend himself:

> **Leo** I was asked to build cheap homes. Cheap housing. High density accommodation. Eden Court is a council estate., Mrs. Mackie, but I built connecting areas, and public spaces, I designed it so everyone's front room gets the sun at certain times of the day. They're not luxury homes, but architecturally, they're well designed. That's the point I'm making. I put as much

> imagination, as much thought, as much of my self into these buildings as any – (Greig, 2002: 164-165).

Leo sees that he cannot resist Sheena anymore because he is frustrated with the campaign. He asserts that he did what the council expected from him. Thus, she must focus on other factors except for the architectural defects or the architect's role. Harvey, emphasizing the role of architects in the modern world, states that:

> The architect has to imagine spaces, orderings, materials, aesthetic effects, relations to environments, and deal at the same time with the more mundane issues of plumbing, heating, electric cables, lighting, and the like. The architect is not a totally free agent in this. Not only do the quantities and qualities of available materials and the nature of sites constrain choices but educational traditions and learned practices channel thought (Harvey, 2000: 204).

Harvey sociologically summarizes Leo's architectural references in the above quote. So it is unreasonable to accuse Leo of the complications in Eden Court. The council hired his imagination at that time, and he designed Eden Court. He is just a piece in a gear wheel.

Architects are globally influential, yet architects are also contingent upon the country's social and political order. So they cannot be held responsible for the problems such as the safety of the construction site, the quality of the material used in the project, the appropriate conditions of the working staff, or the environmental degradation in the region. Thus, Leo makes a clear-cut division between what can be regarded as his responsibility and what cannot be attributed to him.

> **Sheena** Would you say it was your responsibility?
>
> **Leo** It was my responsibility. It's not my fault the council turned into a ghetto. I didn't put the people in it.
>
> **Sheena** Were you there when the flats were built?
>
> **Leo** I supervised the project.
>
> **Sheena** Did you actually supervise the work? Watch every bolt go in? See every panel in place?
>
> **Leo** Of course not (Greig, 2002: 165-166).

In architecture, the external conditions define the scope of the work. Harvey believes in the symbolic power of architecture in our lives:

> The architecture of dialectical utopianism must be grounded in contingent matrices of existing and already achieved social relations. These comprise political-economic processes,

> assemblages of technological capacities, and the superstructural features of law, knowledge, political beliefs, and the like. It must also acknowledge its embeddedness in a physical and ecological world which is always changing (Harvey, 2000: 230).

The world is continually changing, and some structures need to be demolished, rebuilt, or redesigned. Architects have a role in adapting the buildings according to the new requirements. Otherwise, the nature of the design will be skipped. Eden Court, once an excellent place for its residents, is now a place of deterioration. Thus, it needs to be demolished and rebuilt again. However, it cannot be assured that it will not bring new problems. Because as Leo often states, the human element is the most critical factor in a space. So the utopia that Leo hoped to put into practice cannot be established. The symbolic power of the architect indeed depends on many factors Harvey mentions in the above quote. Sheena also says:

> **Sheena** I don't mean to seem rude, Mr. Black. You're probably a nice man. You've a nice family. You probably meant for it to be a nice place to live. Isn't that what architects are for? I remember the brochures we got. A drawing of the sun shining and kids playing in the park. When they came round looking for tenants I signed like that. I saw the models. But it was all 'vision', wasn't it? Vision's the word you would use. Not houses, but a vision of housing. Cheaply accommodated. Eden Court might look like Stonehenge to you, it might have won an award but it's built like a pack of cards (Greig, 2002: 166-167).

Sheena once comes to the point that the visionary buildings offered friendly people to live, sunlight, and happily playing kids at first. The brochures and the models seduced the people who are going to live there. However, now, Sheena considers that they were all about vision. It is clear that money was the determinant of the project, so high-rise buildings were preferred at that time. It was proper enough for the landscape. The people's happiness was not aimed at, but the project's success was first. Remarkably, the vision of the project was a medium to conceal the other problems. While the word 'house' refers to the buildings solely, 'a vision of housing' indicates a bigger perspective.

Sheena comes to the point that nothing is left when the architect's role is removed from the building. Because life, which Sheena probably means a quality life, is the distinguishing effect on a space. Although Eden Court was supposed to be a nice place to live, life was not as lovely as it was supposed to be. The dialectic objective of architecture has not been achieved in Eden Court:

> **Sheena** Architecture's for the people who pay. Always. All we want to do is take control. It's not about good or bad buildings, it's about who decides. Don't we have the right to not like good buildings? You do (Greig, 2002: 167).

Eden Court residents have lost control of space in time, and it turned into a ghetto. Now, she believes that upon demolishing Eden Court, a new control mechanism can be accomplished there. However, her wish to control the space much better may bring some unexpected results. Because space changes according to the social and political dynamics, the residents cannot be the mere authorities there. Nevertheless, Sheena's struggle to make their place a better one puts her in an important position. Like Harvey's conceptualization, she is an architect for her own life. She is coping with difficulties to design a better life for herself and her community:

> Herein lies perhaps the most difficult of all barriers for the insurgent architect to surmount. In facing up to a world of uncertainty and risk, the possibility of being quite undone by the consequences of our own actions weighs heavily upon us, often making us prefer 'those ills we have than flying to others that we know not of' (Harvey, 2000: 254).

Harvey's Marxist side is evident in the above quote. Furthermore, Sheena's hopeful resistance to creating a much better place for them is similar to Harvey's bold statement. When Eden Court was to be demolished, Sheena and Leo meet again. Leo tells how the destruction is done despite being depressive in this situation. Leo states that not only the building but also demolishing requires the correct calculation. Otherwise, it cannot be controlled accordingly, and this may also bring other problems:

> **Leo** It's a complex job destroying buildings as big as this. You can't just watch it topple. It's more clinical than that, more surgical. The taller the building the more you need to control it, or else the whole thing falls sideways, takes other buildings with it, falls into the crowd. It's an interesting operation (Greig, 2002: 197).

The dialogue between Sheena and Leo can be interpreted differently. The building refers to a well-designed society ruled by control mechanisms. Still, it has to be torn down in the end because the problems in society have gone so far that they cannot be solved without demolishing them.

3. Neoliberal City Dynamics

> **Leo** The tower's going to be over there. At the head of the docks. Where the fish market used to be. They're still digging foundations. but you can imagine.
>
> **Martin** Is this one of yours? The tower? Did you dream it?

> **Leo** A lot of people are involved in the project.
>
> **Martin** Did you think it up though? Your dream?
>
> **Leo** I'm part of the design team, obviously … so in that sense, yes. Everyone has their role, everyone has input (Greig, 2002: 96).

The above quote between Leo and Martin implies constructive changes in the city. Because the previous fish market is no longer needed in the city, instead, a tower is being built in the fish market space. Since cities are similar to living beings that change in time and the buildings also gain new functions at different times. Frederic Jameson seeing modern life as a constant rotation of elements, tell us that all structures are apt to change depending on the conditions (Jameson, 1997: 90).

The new always requires the demolition of the old. Aihwa Ong saying that 'neoliberal governmentality reflects the infiltration of market-driven truths and calculations into the domain of politics' exemplifies the constructive changes in the society (Ong, 2007: 4). When Leo states that many people are involved in the project, he refers to his work's magnitude. Even though he has an undeniable contribution to the building project, he cannot achieve it without a profitable division of labour. Emile Durkheim claims that the division of labour is associated with the advancement of society. A division of labour causes work to be accomplished well, and it refers to society's progress. Therefore, Leo's success as an architect depends on the success of everyone in the project. Although it was his dream to create a new site, cooperation must finalize the project.

In the first act, Leo stands close to the architectural models in the office. Martin often makes Leo angry by muttering and touching the models. He implies that the models do not look real. Instead, they look like artificial buildings. In the below quote, Martin questions this clash:

> **Martin** The model's clean. Is that deliberate? When you make them? They don't look anything like real buildings. There's no dirt. No mess around them. Just white card, patches of green felt and pretend trees. They look like film buildings. They look as though the sun's always shining on them (Greig, 2002: 101-102).

The difference between a model building and a real building is inevitable. In the model, there are not people. The human element, which Leo later mentions, is essential here. However, when social reality does not fit in the model's promises, there arouses another problem because people can be easily manipulated and directed with the models shown initially. The models conceal the realities. They have the power to warp them because they are necessary tools of

advertisement. In *The Architect*, the gap between the model and the social realities is processed well. Martin and Sheena oppose Leo as the models do not associate with the real buildings of Eden Court.

Eden Court was built by government support, and Leo was hired to lead the project. As a cheap way to place lower-class people in the city's specific parts, mass housing has been a severe matter of neoliberalism. Sheena, as the representative of the tenants in Eden Court, is aware of the political weakness. She does not want to lose years in court, so she started a petition and collected many signatures from people, including a political figure, Prince Charles. She tries to deal with Leo, either:

> **Sheena** The council don't want to build a new estate. They say there isn't the money. It's cheaper to slap a bit of paint on and leave the place fall apart. We could take them to court but something like this could take years. The only way we'll get what we want is if embarrass the council. And if you say they need to be rebuilt they'll have to do something. They can hardly argue with the architect, can they (Greig, 2002: 107)?

As a critique of the Thatcher regime, Harvey stresses the long-term negative impacts of social housing in the UK. The loss of affordable housing in central areas led many people to be homeless (Harvey, 2005: 163-164). Leo was disappointed because his project was to be demolished. Although he solely cannot be blamed for the social corruption in Eden Court, he may have disguised something in the process of construction. This is clear in the below quote:

> **Leo** I didn't hire the contractors.
>
> **Sheena** A few bolts missing here and there. They always over-design these things anyway. If the odd panel doesn't fit, never mind.
>
> **Leo** I admit there was a lack of supervision but the contractors were under pressure. Time was pressure. You may not remember but it was you people who were demanding houses (Greig, 2002: 166).

According to this dialogue, we see that the constructional problems of Eden Court are inexpensive materials, lack of supervision, too much pressure on the contractors, and timing. People who expect their houses immediately and the company forcing the contractors to rush are two main spheres. Sheena, as a conscious tenant, knows all the construction's weaknesses, so she does not let Leo lay the responsibility on others. In any case, Leo's wife, Paulina, interferes with the situation and reveals Leo's ideas then. We understand that Leo had to rush to finish the project. He professionally tries to conceal the problem. The silhouette of cities has

changed a lot since industrialization. Sheena's quote indicates how a construction project influences the city in the long run:

> **Sheena** …Watching over the city's front door. And then the front door closed. Containers. You know the containers you put on ships, on lorries … As soon as they invented containers there was no need for docks in the city centre. No need for dockers. A port and a motorway's all you need. The crane lifts the box out of the ship and onto the back of the truck. Done. So the dockers and sailors lost their jobs and you got yours … making museums and restaurants out of warehouses and whisky bonds. Even the tarts moved inland. All that got left here was people who were stuck. Stuck in boxes on the dockside waiting to be picked up. Hoping someone's going to stop for us and take us with them (Greig, 2002: 185-186).

Sheena silently observed the commercial traffic on the docks from her house. She witnessed the working cycle of men and saw the flow of import and export goods. The goods that she mentions above represent different types of trade. For example, cars and crates of whisky will be served to upper-class people, loads of coal will be used in factories to produce more industrial products, and bananas may be linked to tropical countries. These products are the signifiers of overseas trade, which is highly promoted in neoliberalism. However, the trade growth brought new consequences, and then the goods were put into enormous containers, which allowed to transport more goods by ships. However, a more professional system was required to provide this capacity. Neoliberalism cannot be thought of without an advanced method of transportation, either. As a result, the city's front door closed because of the excess trade, which led dockers to lose their jobs. Since neoliberalism is a meta-spatial concept, it must first open a free space to grow freely. So, the docks turned into a port, and a motorway was built.

On the one hand, a group of people lost their jobs. On the other hand, a group of people got new jobs according to the changing conditions. The success of neoliberalism in terms of transforming spaces is not a recent phenomenon. On the contrary, the countries closer to the seas, like Britain, efficiently used this geographical advantage. It is once proved that the free market of neoliberalism cannot be restricted to one space. Instead, it is a meta-spatial concept. Harvey emphasizes the importance of transportation in the areas:

> The capitalist mode of production promotes the production of cheap and rapid forms of communication and transportation in order that 'the direct product can be realized in distant markets in mass quantities' at the same time as 'new spheres of realization for labour, driven by capital' can be opened up. The reduction in realization and circulation costs helps to create,

> therefore, fresh room for capital accumulation. Put the other way around, capital accumulation is bound to be geographically expansionary and to be so by progressive reductions in the costs of communication and transportation (Harvey, 2001: 224).

Sheena's words are like a lament over the unrestrainable change of the city dynamics in time. Once she could see what was brought from overseas countries, she cannot see what the containers include now. Big companies occupy the port, and a closed system runs it. She also mentions the museums, restaurants, and warehouses as the new places in the city. As a white-collar worker, Leo is included in the system because its new façade allows him to perpetuate in the city. However, the residents of Eden Court fell into disuse. Therefore, the spatial crisis is not a simple one but a complicated one. When Sheena refers to the 'tarts' as they moved inland, another scary result reveals. Harvey tells these drastic results as:

> The social consequences of neoliberalization are in fact extreme. Accumulation by dispossession typically undermines whatever powers women may have had within household production / marketing systems and within traditional social structures and relocates everything in male-dominated commodity and credit markets. The paths of women's liberation from traditional patriarchal controls in developing countries like either through degrading factory labour or through trading on sexuality which varies from respectable work as hostesses and waitresses to the sex trade (one of the most lucrative of all contemporary industries in which global deal of slavery is involved (Harvey, 2005: 170).

The male-dominated system of neoliberalism creates its unprivileged groups. The 'tarts' Sheena mentions are just another result of the new system. Both Leo and Sheena are aware of the crisis, indeed. However, they are mere subjects in the design and do not have the power to put things alright immediately:

> **Sheena** I'm not stupid. I'm not a silly woman who doesn't like modern buildings. You're right. I know this is 'good design'. 'Good design' isn't the point. The point is control. Who has the power to knock down and who has the power to build it (Greig, 2002: 189)?

Sheena's focus on power to knock down and construct the buildings is indeed a thematic problem in *The Architect*. Sheena's asking who has the power cannot be replied to quickly because it is distributed between the money holders and the country's political governance. So, the control mechanisms are up to change over time. The free-market economy requires a flexible environment in which the flow of money is not interrupted. Neoliberalism is

'characterised by uncertainty, insecure employment, and hyper-responsibilization' (Hilgers, 2011: 361). Like Sheena, Leo is also aware of the change in the city. His perspective is as follows:

> **Leo** In the past we built cities on top of cities… in the middle of cities… around them… Haphazard, unplanned… encrustations. Layers of mistakes corrected by more mistakes… Never a clean slate. Never a clear vision. So when they asked me to build something I thought … Duty required me to … I thought I had to make … Because of the future … A new idea. A better thing. Look. A thousand families … self-contained flats … connecting. Walkways … public galleries and … space and structure and … And the stones … each block represents a stone, a monolith … Do you see? Timeless. A family in each flat. Each block a community. The whole estate a village. The city encircled by estates, each one connected to the others. And to the centre. Do you see? A design. But it's the human element, isn't it? Materials, structure and so on … But the human element… Eludes you. You can't design for it (Greig, 2002: 192-193).

Leo despises the old structures in the city because they were wrongly planned and constructed. Thus, he aimed at building a timeless housing project for Eden Court. He calculated every angle of the building, from the walkways to galleries. He also thought of a vital centre for Eden Court. Hence it would be easier to dominate the people. Design is about the millimetric calculations of space, materials can be chosen, and structures can be built with those materials. However, the human element is incalculable. According to Leo, humans are unpredictable, and they may not fit into the design so perfectly. That is why humans elude the design and the designer. In the end, Leo does not make his dream to be timeless because the destruction of Eden Court becomes another new adjustment in the city.

Today cities are divided into different parts, and the conditions of each piece differ from one another. For example, the region where Leo and his family live in the city is cleaner and more spacious than where Eden Court rises. According to Leo, the city's social splitting is normal, but the human element is unpredictable. The structural schemes of the city are "micro-states" or neighborhoods where social and housing facilities such as electricity, sanitation system of the roads are provided for people according to their economic level (Balbo, 1993: 24).

As saddened by Eden Court's destruction, Leo turns back to his family and tries to avoid his defeat. He daydreams of going somewhere and starts from scratch:

> **Leo** We'll get out of the city. Paulina. A village somewhere. We'll do up a house or something. I'll work from the attic. Get back to the original us … all of us … You, me, Dorothy, Martin (Greig, 2002: 136).

Leo, tired of his job and the city's necessities, holds on to a romantic dream of leaving the city with his family. He thinks that village life would be better for them and have a chance to have a happier life. Even though they have a beautiful house and recognition in the city, he cannot stand the city's inaccuracy. That is why he thinks that they have lost clarity in the city. In a sense, they have consumed themselves in the city. The extended effects of neoliberalism are also seen in many life areas because it created its cultural logic.

The psychological effects are apparent in *The Architect* when we examine the characters. Similar to Sheena, Leo is alienated from his environment and hopes to change it. He also feels stuck in the city, and therefore, he wants to go back to his original, because:

> This is a world in which the neoliberal ethic of intense possessive individualism can become the template for human personality socialization. The impact is increasing individualistic isolation, anxiety, and neurosis in the midst of one of the greatest social achievements (at least judging by its enormous scale and all-embracing characters) ever constructed in human history or the realization of our hearts' desire. But the fissures within the system are also all too evident. We increasingly live I divided, fragmented, and conflict-prone cities (Harvey, 2012: 14-15).

Coming from different social realities, both Leo and Sheena want the best for their families. Family is their priority, and they have to achieve this together in the city. At the end of the play, David Greig opens the door to unite Sheena and Leo despite their social differences. However, this can only happen after the explosion of Eden Court. In that sense, Greig offers the destruction of old structures to build new ones. However, the city is always unpredictable. Last, people in the city must adapt to different conditions because they must be fast, flexible, and ready for any unforeseen situations. Douglas Spencer sees the capacity to adjust to other positions as necessary for our existence. He states:

> Adaptability and flexibility appear, through the neoliberal lens, as the qualities of conduct, the ethos that the subject must cultivate in order to the truth games of neoliberalism there is no choice for the self, politically or ontologically, but to govern, and to have itself governed, according to these imperatives (Spencer, 2016: 23).

In *The Architect*, we see different forms of neoliberal subjects scattered in and around the city. The city has become a secure place for them because everybody has to cope with many city

problems. Everybody is the rival of each other, and they must make concessions to attach to the city's dynamics successfully.

4. Conclusion

The Architect involves social, economic, and political references that dramatically influence people's lives from different aspects. The play is divided into two acts, and the characters interact with each other in different parts of the city. The space politics of neoliberal governmentality, the architecture, and architects' role within the context of modernism in the last century are at the core of the play. Greig creates the text's social realities depending on those spaces. He mainly shows that the structures in and around the cities are built based on a rentier economy. Once made for immigrants and economically lower classes by the state, Eden Court turns into a corrupt place in time. The purpose of building a mass housing site is associated with biopolitics because the best way to control people from lower classes or marginalized groups is by putting them in one specific space. Namely, the city is shared by marginalized and advantaged groups depending on their social status. On the one hand, there are small and dark flats in tall apartment buildings. On the other hand, there are spacious and bright houses in decent regions. There is an ever-lasting social gap between the realities of the city. Thus, this paper focused on the social and spatial inequalities with sociologists, architects, and economists. The best way to understand space politics in a neoliberal age can only be possible by seeing the disparities between social ranks.

References

Ahlava, A. (2000). *Architecture in Consumer Society*, Publication Series of the University of Art and Design Helsinki: Helsinki.

Aihwa Ong, A. (2007). *Neoliberalism as Exception: Mutations in Citizenship and Sovereignty*. Durham and London: Duke University Press.

Balbo, M. (1993). Urban Planning and the Fragmented City of Developing Countries. *Third World Planning Review*, 15 (1), 23-5.

Baudrillard, J. (2018). *Simülakrlar ve Simülasyon*, İstanbul: Doğubatı.

Bourdieu, P. (2005). *The Social Structures of The Economy*, USA&UK: Polity Press.

Chrisropher, D. (2002). *British Culture: An Introduction*, New York: Routledge.

Greig, D. (2002). *Plays 1*, London: Methuen Drama.

Harvey, D. (2000). *Spaces of Hope*, Edinburgh University Press.

Harvey, D. (2001). *Spaces of Capital, Towards a Critical Geography*, New York: Routledge.

Harvey, D. (2005*). A Short History of Neoliberalism*, New York: Oxford University Press.

Harvey, D. (2012). *Rebel Cities, From the Right to the City to the Urban Revolution*, London & New York: Verso.

Hilgers, M. (2011). *The Three Anthropological Approaches to Neoliberalism*, UNESCO: Blackwell.

Jameson, F. (1991). *Postmodernism, or The Cultural Logic of Late Capitalism*, Chapel Hill: Duke University Press.

Karatani, K. (1995). *Architecture as Metaphor*, Cambridge: MIT Press.

Lefebvre, H. (1971). Everyday Life in Modern World, London &New York: Harper & Row Publishers.

Ritzer, G. (2008). *Sociological Theory*, New York: McGraw Hill.

Spencer, D. (2016). *The Architecture of Neoliberalism, How Contemporary Architecture Became an Instrument of Control and Compliance*, Bloomsbury Publishing Plc.

[i] This article is based on the first chapter of the author's thesis, Space and Human Relations in David Greig's The Architect, done in 2021 at Ordu University under the direction of Asst. Prof. Cüneyt ÖZATA.