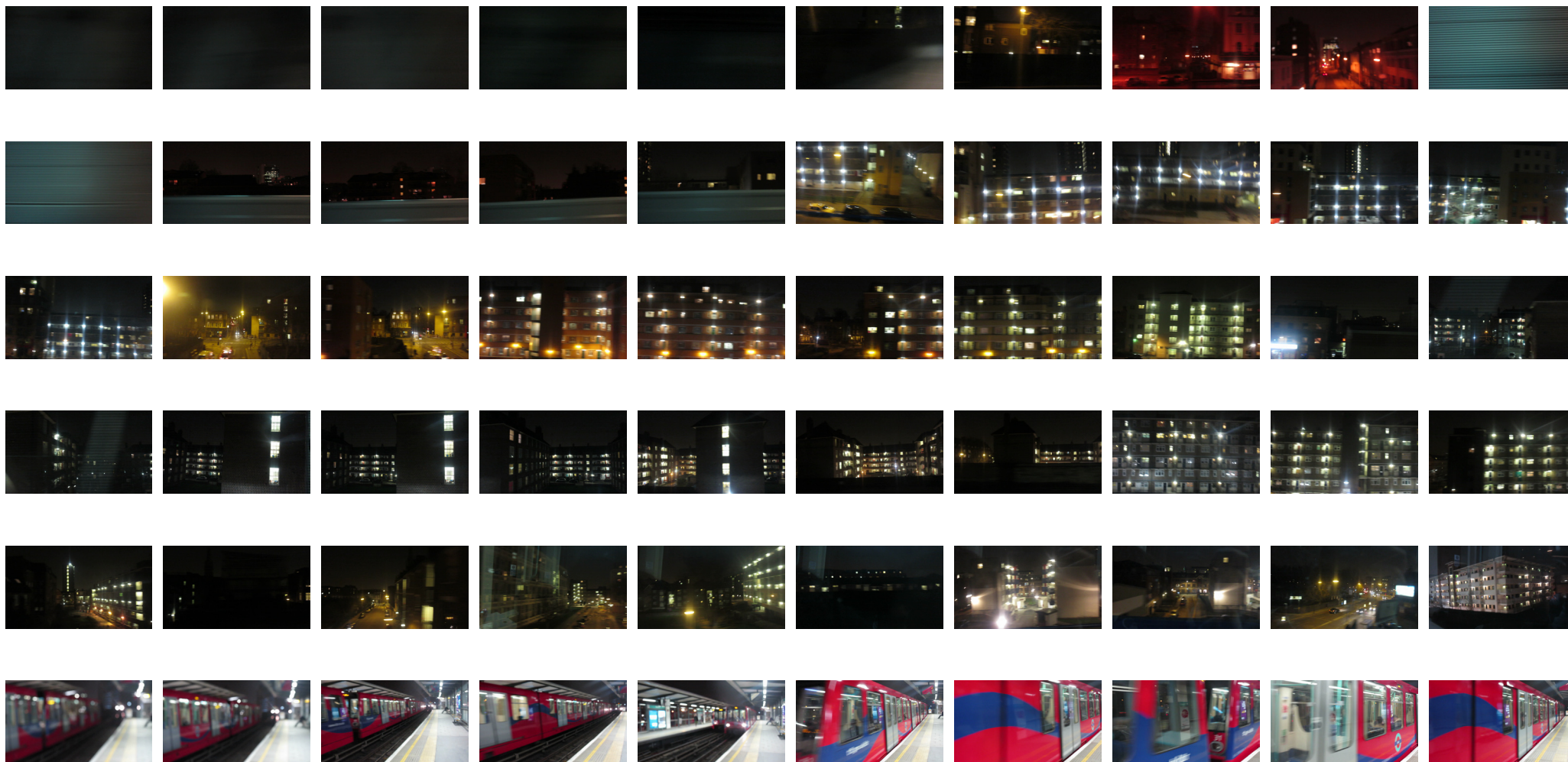


MAPPING AGENCY following the  
1991 Docklands' regeneration:  
Can performance alter agency  
in Canary Wharf?

D L R







MAPPING AGENCY following the 1991  
Docklands' regeneration: Can performance  
alter agency in Canary Wharf?



# A G E N C Y

## Zygmunt Bauman: Liquid Agency

'Agency, in contemporary society, means one thing to the tourists and one thing to the vagabonds. The poor, vagabonds, have very little mobility, while the affluent, the tourists, have a high degree of mobility. Basically these are metaphors for the lives of the top and bottom of society and he ties the life of these different worlds both to space and to time.'

## Erasmus Mayr: Adaptation from Aristotle and Wittgenstein's Agency

'Our self understanding as human agents brings with it three central commitments which appear trivial in themselves but easily conflict with one another:

1. The agent is active in regards to what he/she is doing and not a merely passive sufferer.
2. Human actions are a natural phenomena.
3. Human actions, as long as intentional, can be explained by their reasons.

There is a 4th claim which many philosophers consider as equally essential to our self-understanding as human agents: That we are autonomous agents who have a high degree of mobility. Basically these are metaphors for the lives of the top and bottom of society and he ties the life of these different worlds both to space and to time.'

## Sarah Ahmed: Agency within 'Strangerness', a feminist, post-colonial perspective about notions of strangers

'On the embodiment and community in the Contemporary Western World and the Fetishisation of the figure of the stranger: Agency of the Western self and nation is constructed, mobilised and legitimised through such fetishisation.'

# AGENCY

Lutfur Rahman Tower Hamlets President, speech, 14 January 2014:

*On agency as active participation and its relationship with 'public life'*

"Delivering lasting change in a time of austerity; protecting some of the poorest and most vulnerable people in Britain; yet also unleashing the talent and aspirations of local people so that they can be active participants in the improvement of Tower Hamlets, not just onlookers.

It is a big task; but I have three core principles that have guided me throughout my time in politics: First and foremost I believe in the talent and the ambition of our community. Our people, especially our young people, are our greatest asset. Secondly, I believe in the unique spirit of tolerance and togetherness that characterises the East End; where hundreds of years of immigration and the historic pressures of deprivation have forged a strong local identity.

You just need to look at the list of tonight's speakers to see how people of every different background can be brought together by shared values and a shared love of the place we call home. Finally, I believe that our location gives us the leverage to negotiate hard on behalf of local

people. Negotiate with the developers who want to build on our land and the multinational corporations that bring so much wealth into Canary Wharf. With these three assets, I know that real and lasting change can be delivered; we can harness the talent in our midst; we can embrace all the creativity that diversity brings and we can make sure that big businesses and developers are delivering for the whole community. Let them make their profit – I have no problem with that – but only if the community profits as well."





# AGENCY

Agency is participation that is watched or heard, that someone is witness to in space.

# REGENERATION

In describing Thatcher's regeneration of Canary Wharf as part of another failed attempt of trickle-down economics, Anna Minton says:

"Most important of all, they promised to transform places by increasing not only their own property values but those in the surrounding areas, bringing in so much wealth that it somehow flows out to the gates of the gated properties and 'tickles down' to the surrounding poor. This was the idea of 'regeneration', a word which came into use during the 1980s, and means 'rebirth' in Latin. Rather than the more prosaic 'redevelopment', it conjures up the image of the phoenix of Canary Wharf and the new economy rising from the ashes of Docklands and Britain's industrial past."  
(2013: 541)

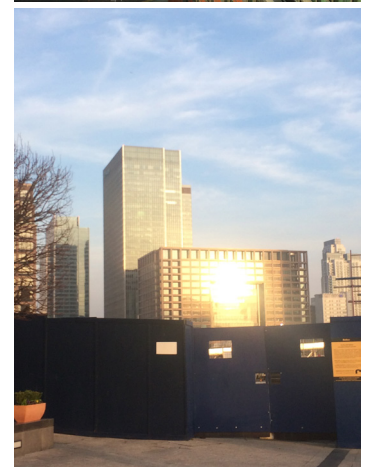
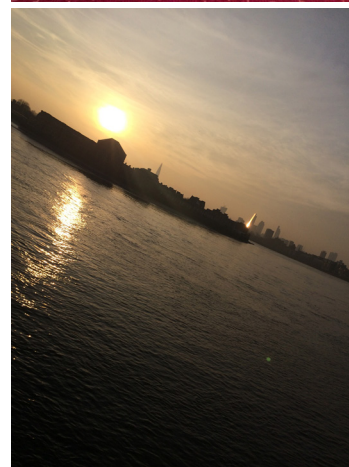
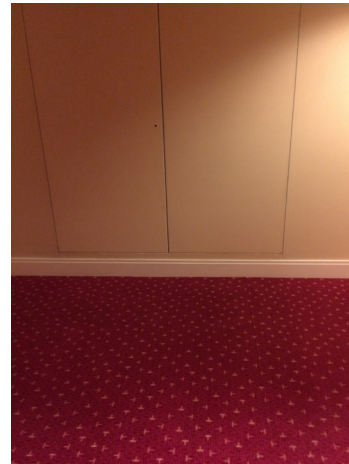
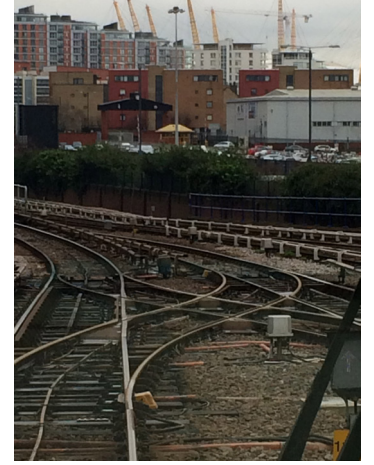




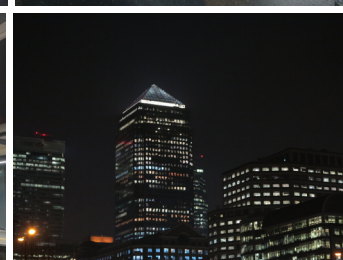
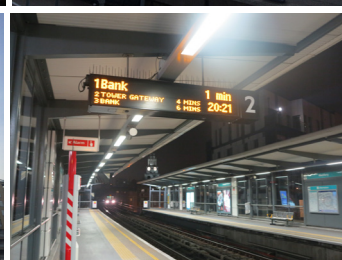
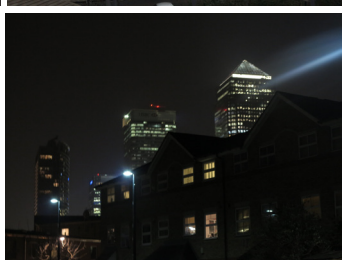
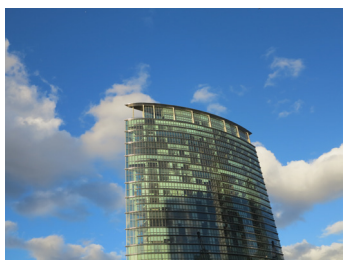
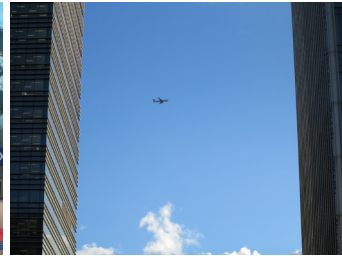
visit [thetour.co.uk](http://thetour.co.uk) or [canarywharf.com](http://canarywharf.com)

















# CANARY WHARF ESTATE





••••• Vodafone UK 18:44



< Back



More

17 Mar 2014 4:44 pm

● Hi there

Hellooo

Are you tinderering at work?!

● Yes I am

● In front of my client

● I'm really naughty

● You?

very naughty! Is it that boring ?

●●●●○ vodafone UK 18:44



< Back



More



I'm a tax consultant for jpmorgan. So yes.

Oh dear

Didn't someone jump out of one of the windows at jp Morgan recently?



Yes he was a trader in technology. One of his startup firms that he was selling stocks for went bust



Which meant he was most definitely going to be made redundant



And never get a job as a trader again. Sad times

••••• Vodafone UK 18:44



< Back



More



Anyway so what do you do?

That's awful! As if his job was that important to him?

I'm a masters student :)

And has the client clocked yet?

Hmm slightly more complicated than that. As a trader you get used to the lifestyle and I guess when you have to downgrade from that it sometimes is too much.











## PREDOMINANT MATERIALS

glass  
steel  
concrete





1 Churchill Place



25 Canada Square



8 Canada Square



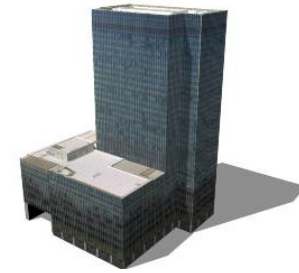
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40 Bank St



25 Bank Street



Pan Peninsula



25 Cabot Square



5 Canada Square



1 Cabot Square



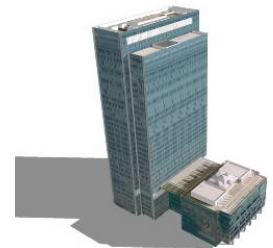
33 Canada Square



1 West India Quay

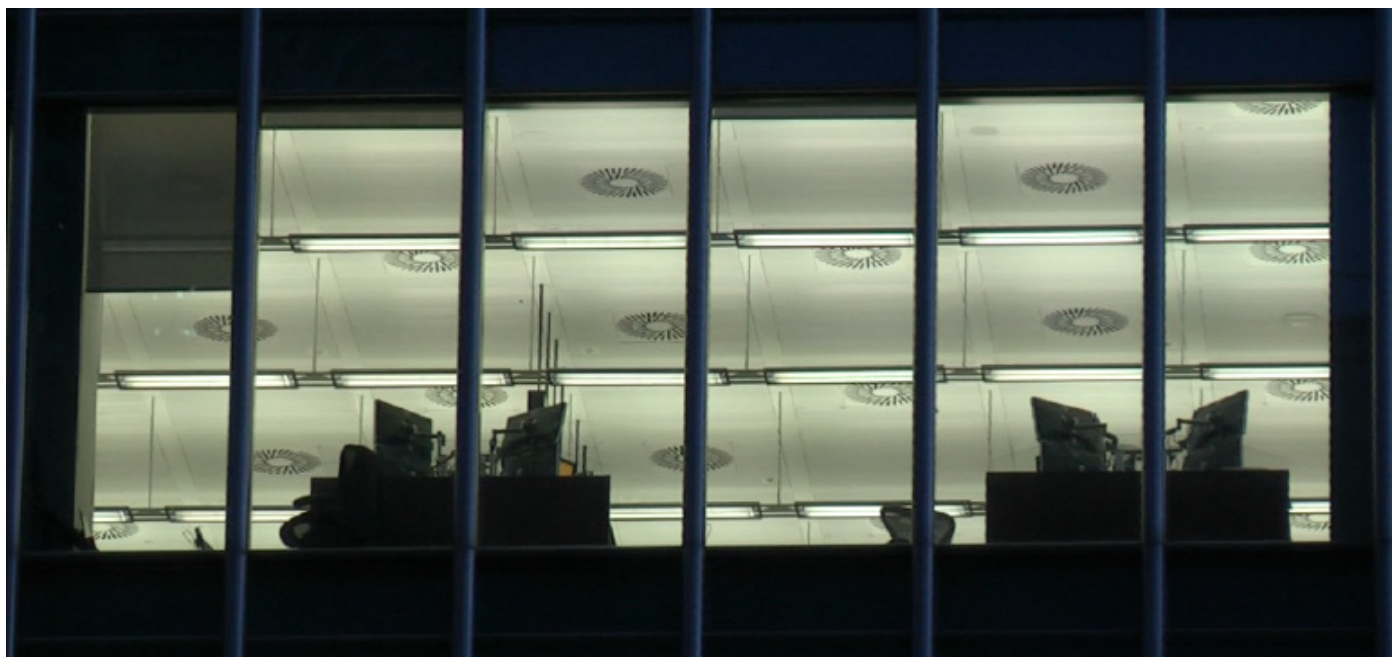


10 Upper Bank Street













MYTHICAL ISLAND  
FALL - ACCIDENT - PREV.  
LIGHTHOUSE  
Ø  
AUTOARCHITECTURE  
MEGAVILLAGE  
FLOATING DEVICES  
FLANERIE  
DERIVE  
WALK  
CHURCH  
ISOLA DELLE ROSE  
RUBBERDOLLING

URBAN SCI-FI  
FOREST OF TOWERS  
CANALS  
WALKWAYS  
METAPHORIC PLANNING  
PSYCHOGEO RELIEF  
BY NIGHT  
ALTERTOPIA  
WOMAN - PERF DOC  
WAKE - SLEEP  
LUNA PARK 24H  
DETECTIVE NOVEL

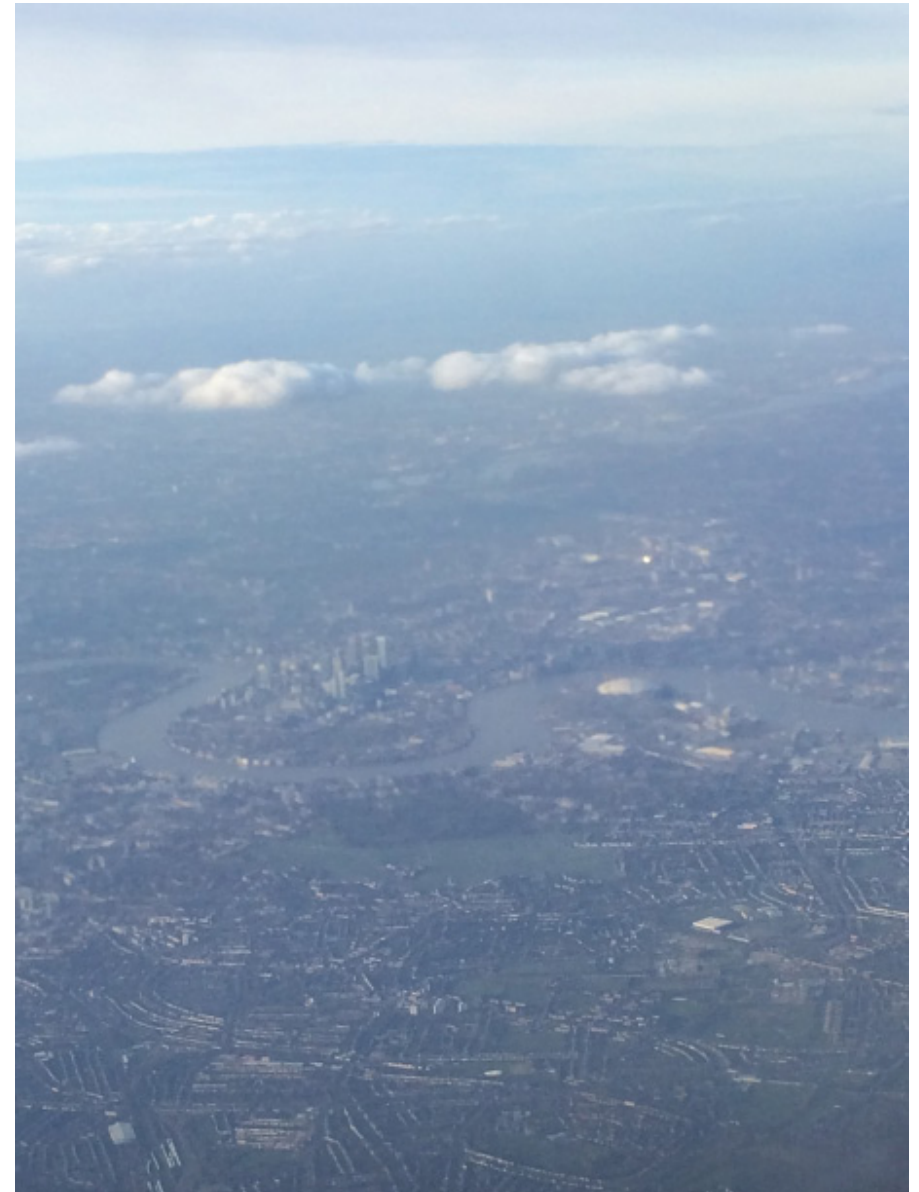
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ANTICLIMAX NON-EVT  
HOTEL = PLOT  
GYM  
FLOOR-HEIGHT  
COMPUTER SYSTEMS  
MAN-FACADE  
ESCALATORS  
CORRIDORS  
PRIVATE - PUBLIC  
THE STRIP  
CONVEYER  
XYZ

REAL - IRREAL  
OCEAN AERIEN

GAME	BRUT
DICE - CHESS MONOP- OLY	OCTV
GRID	BUILDER
MONDRIAN	CHANTIER
LABYRINTH	PLANEVIEW
ARTERIAS	BOMBS
BEG/END	DLR
CIRCULATION	ABSENCE-PRESENCE
ARROWS	DUTY-FREE
DOTS	JET AGE
NOTATION	FIREWORKS

SCHIZOPHRENIA  
VERTICAL - SCHISM TABULA  
RASA  
NAKED SS  
ANTI SS  
CURTAIN-WALL  
PRISON  
DEPERSONALISATION  
VICTIMS  
VOID  
MURDER  
SUICIDE  
ARCHI PARANOIA  
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FEAR  
AGGRESSION  
ALIENATION  
PHOBIA  
STRANGENESS

# CANARY WHARF

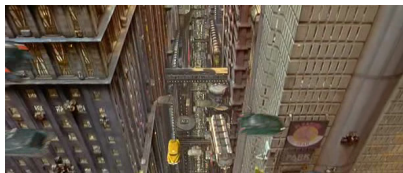
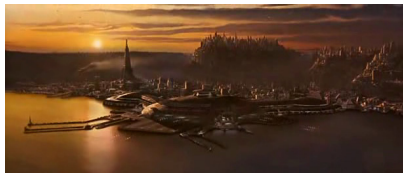
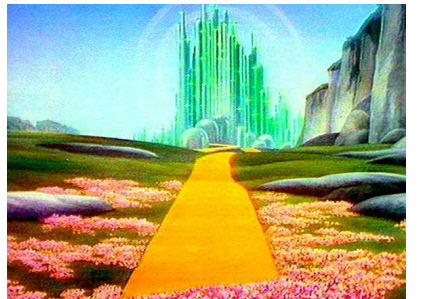
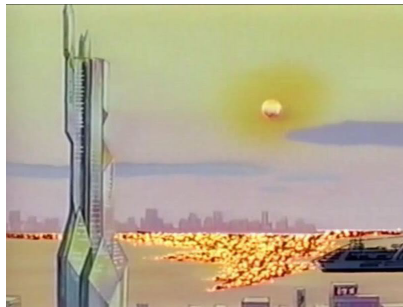
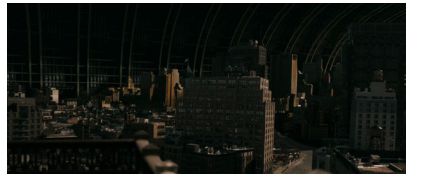
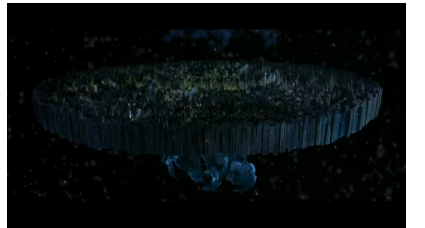
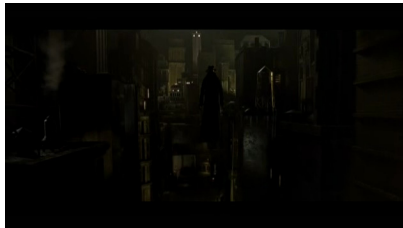


"Aeneas marvels at its mass-once a cluster of huts -  
he marvels at gates and bustling hum and cobbled streets.  
The Tyrians press on with the work, some aligning the walls,  
struggling to raise the citadel, trundling stones up slopes;  
some picking the building sites and plowing out their boundaries,  
others drafting laws, electing judges, a senate held in awe.  
Here they're dredging a harbor, there they lay the foundations  
deep for a theater, quarrying out of rock great columns  
to form a fitting scene for stages still to come." (Virgil, *Aeneid*)

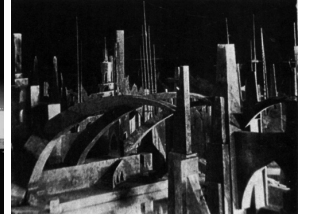
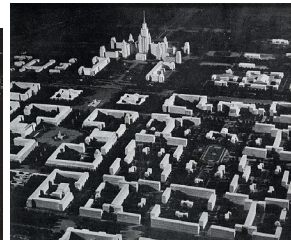
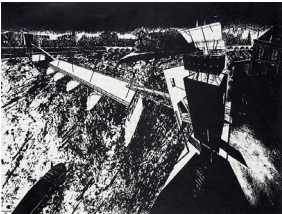
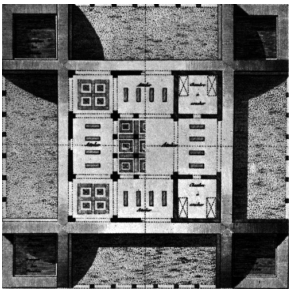
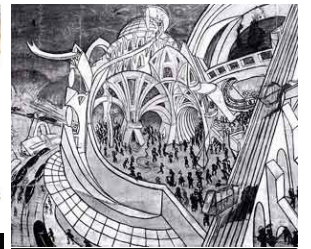
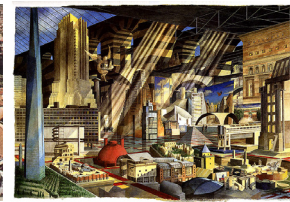
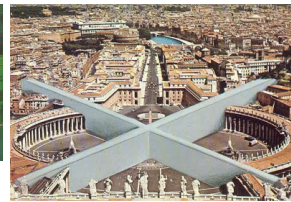
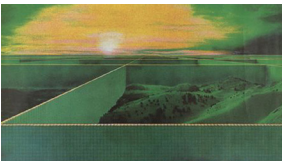
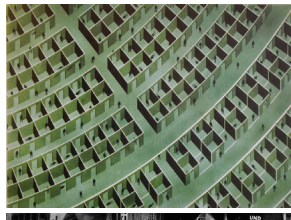
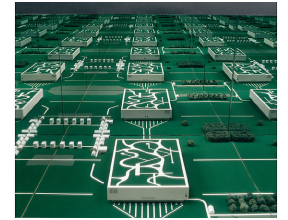
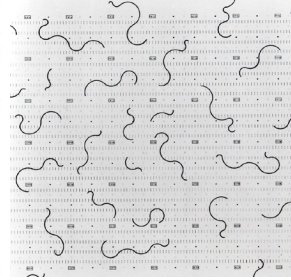
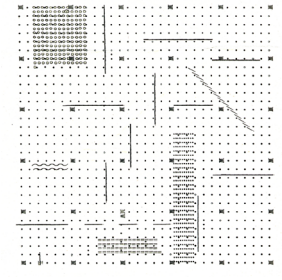
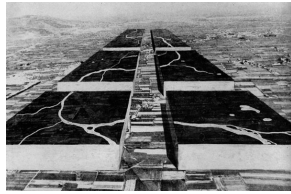
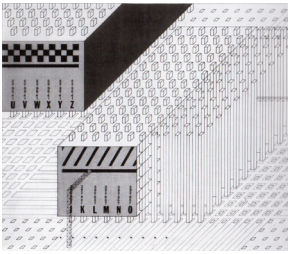
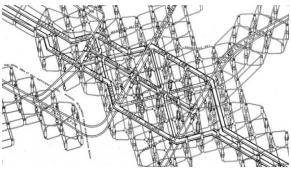
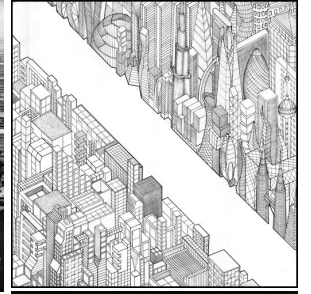
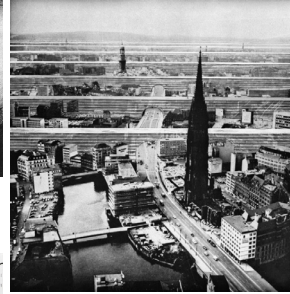
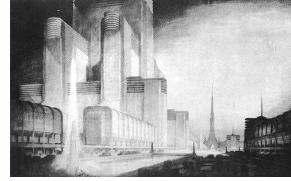
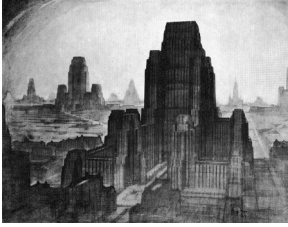
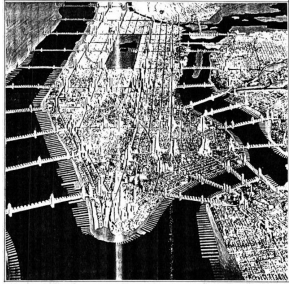




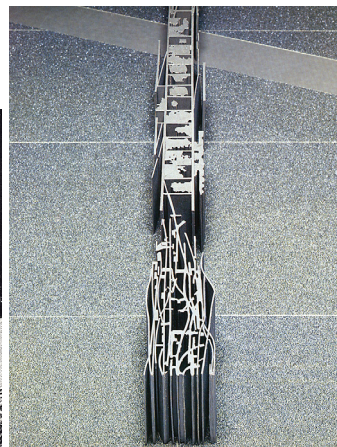
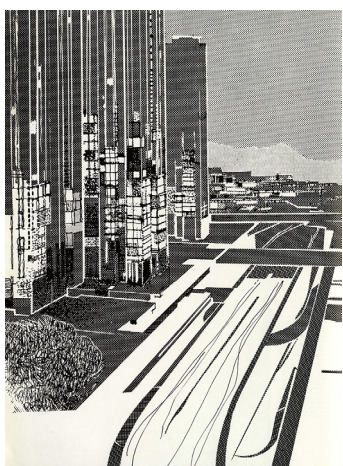
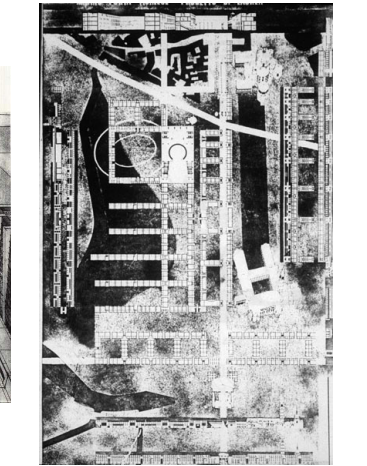
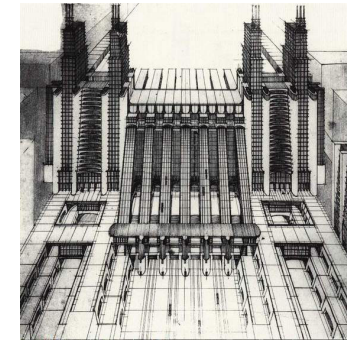
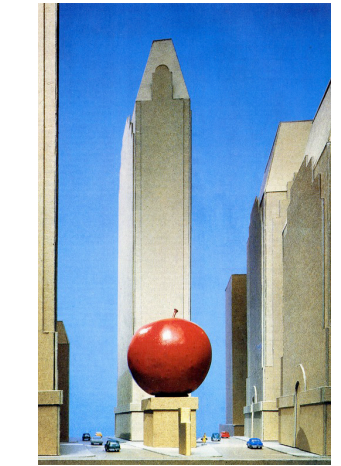
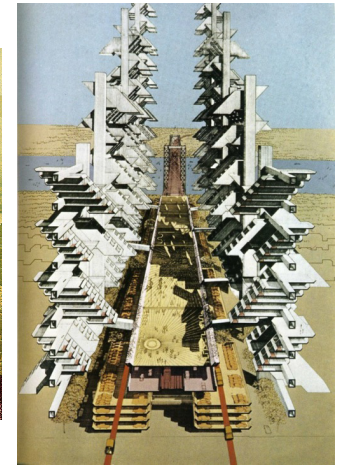
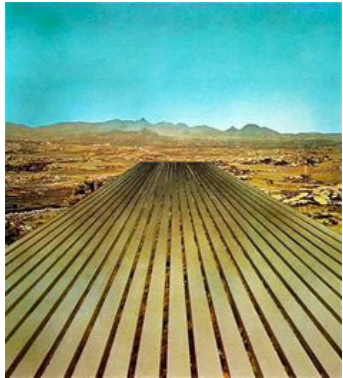
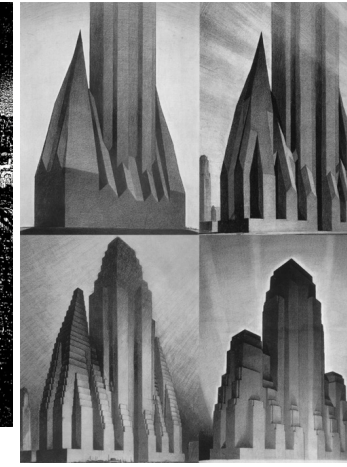
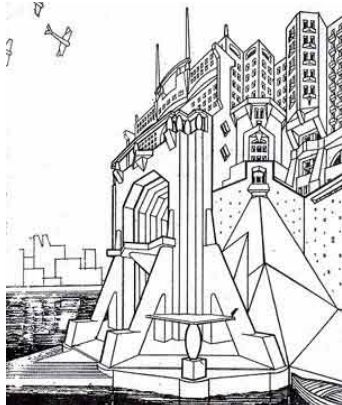














Once, a city was divided in two parts. One part became the Good Half, the other part the Bad Half. The inhabitants of the Bad Half began to flock to the good part of the divided city, rapidly swelling into an urban exodus. If this situation had been allowed to continue forever, the population of the Good Half would have doubled, while the Bad Half would have turned into a ghost town.

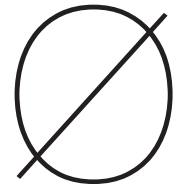
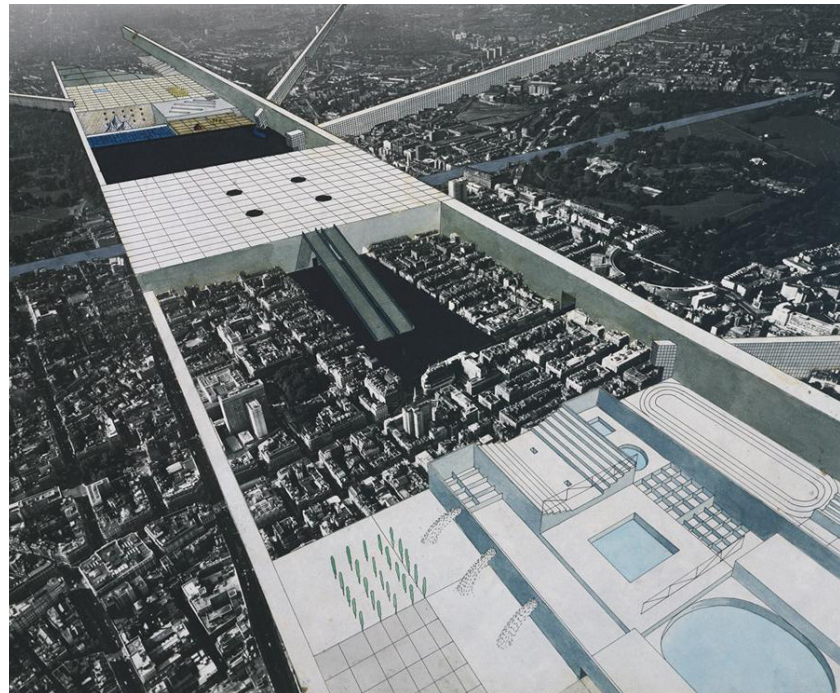
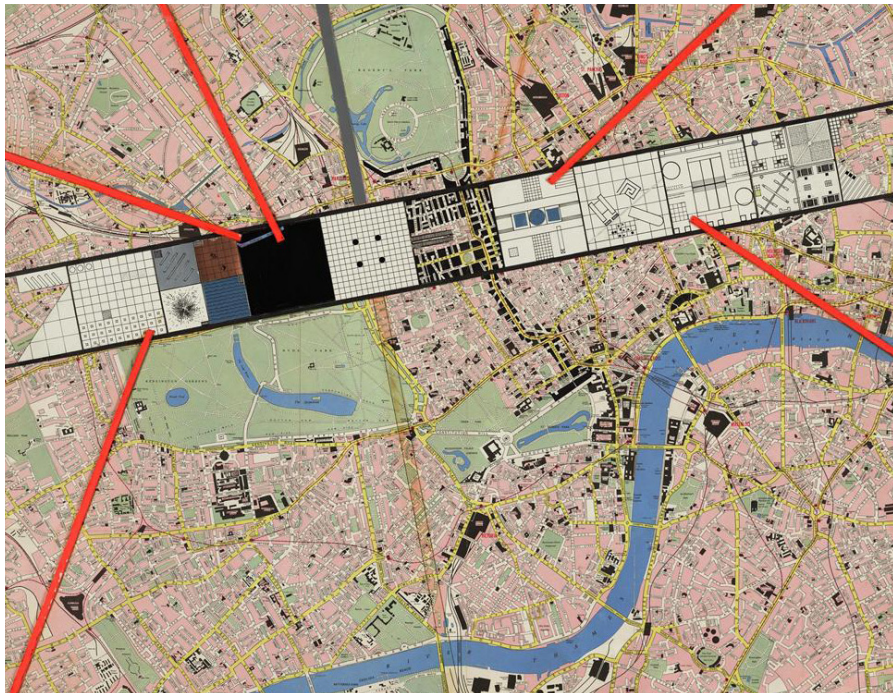
After all attempts to interrupt this undesirable migration had failed, the authorities of the bad part made desperate and savage use of architecture: they built a wall around the good part of the city, making it completely inaccessible to their subjects. [...]

As so often before in this history of mankind, architecture was the guilty instrument of despair [...]

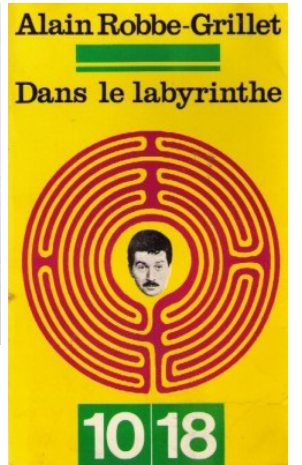
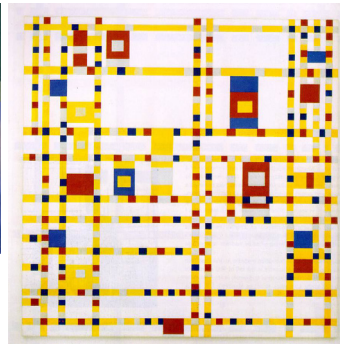
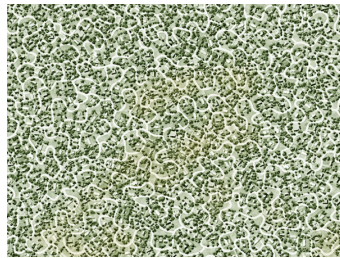
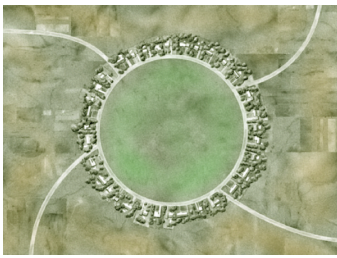
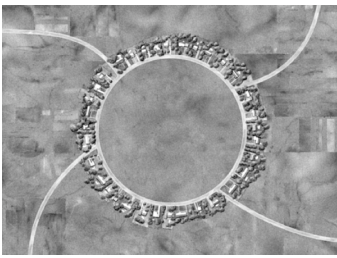
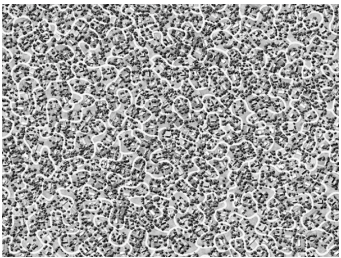
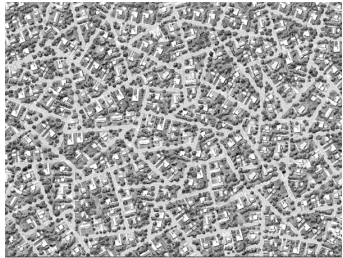
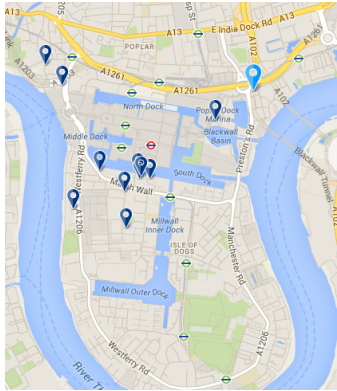
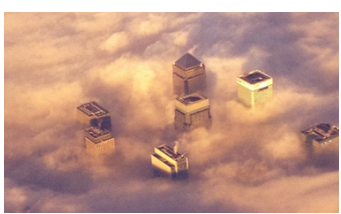
Division, isolation, inequality, aggression, destruction, all the negative aspects of the Wall, could be the ingredients of a new phenomenon: architectural warfare against undesirable conditions, in this case London. This would be an immodest architecture committed not to timid improvements but to the provision of totally desirable alternatives.

The inhabitants of this architecture, those strong enough to love it, would become its Voluntary Prisoners, ecstatic in the freedom of their architectural confines. [...]

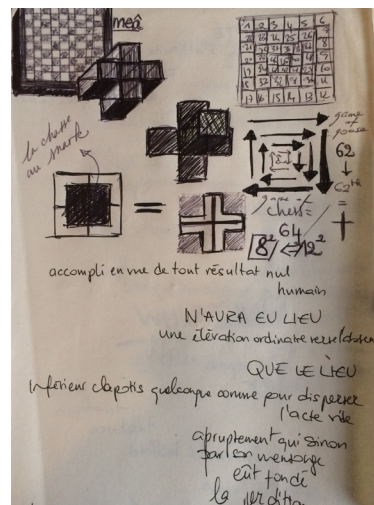
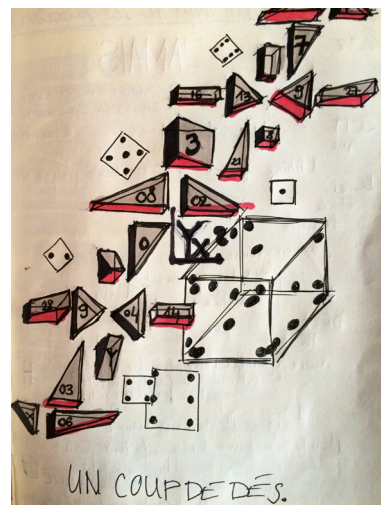
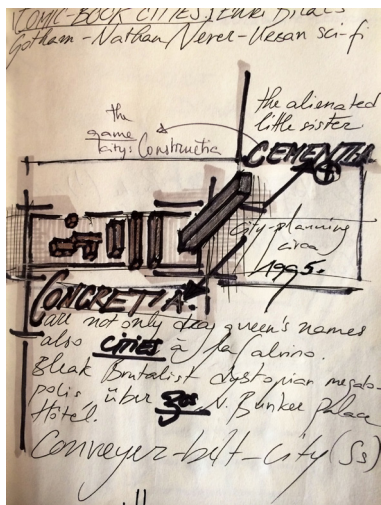
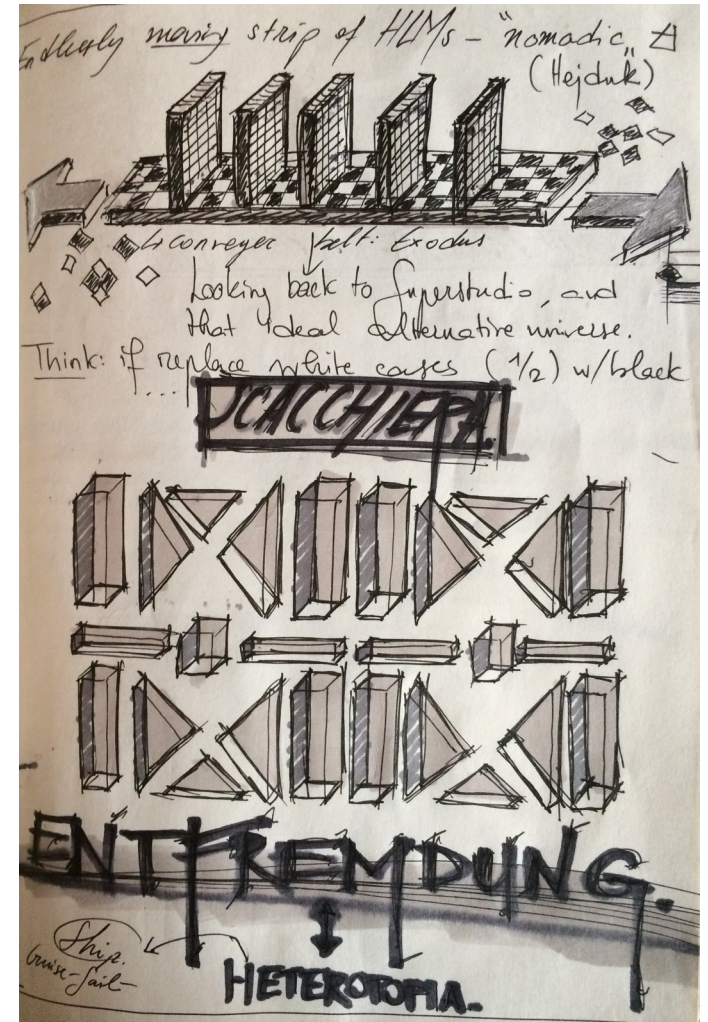
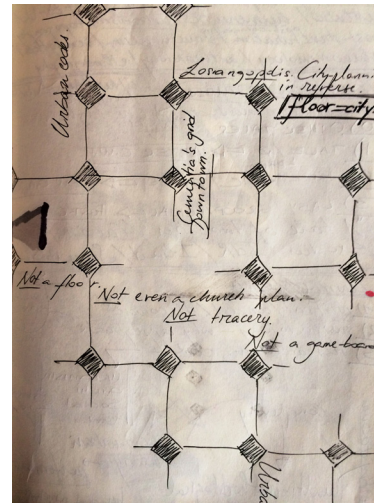
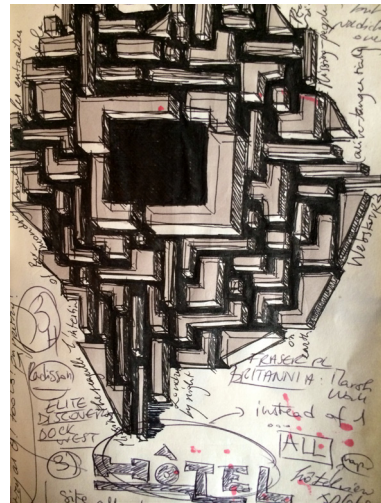
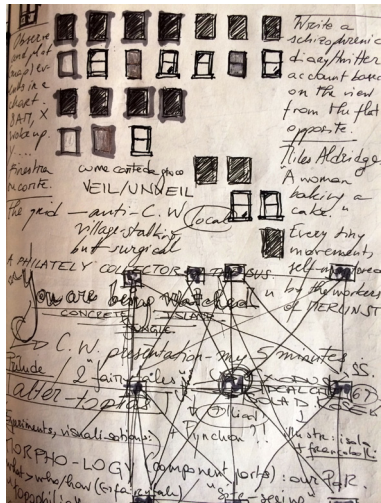
Rem Koolhaas, Elia Zenghelis, Madelon Vriesendorp, Zoe Zenghelis, *Exodus or the Voluntary Prisoners of Architecture* 1972 London



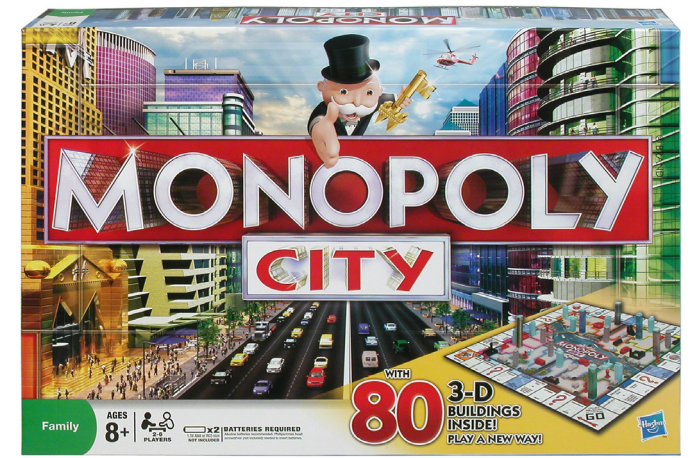
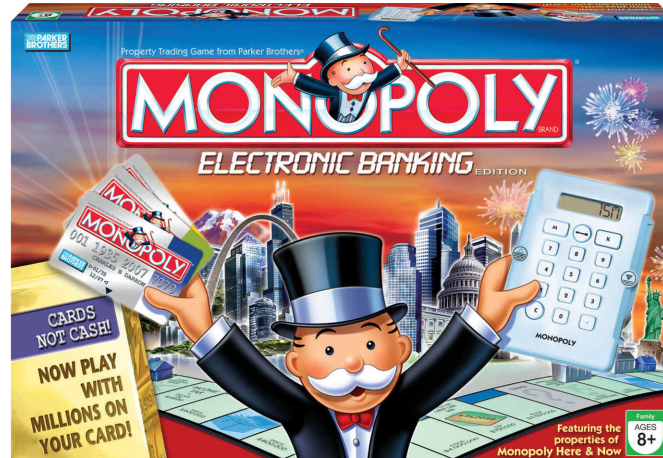
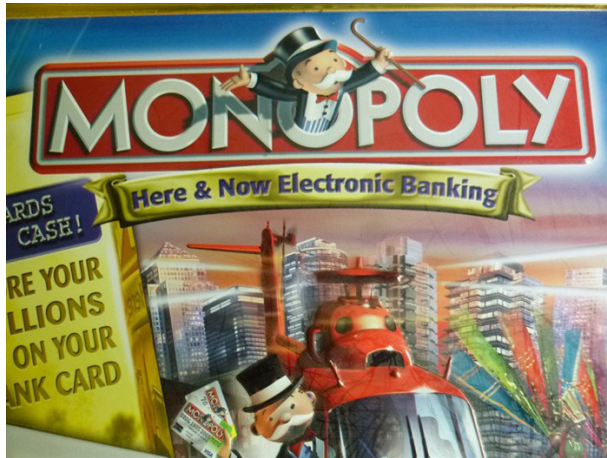












"Cities, even if they last for centuries, are in reality great encampments of the living and the dead where a few elements remain like signals, symbols, warnings. When the holiday is over, the elements of the architecture are in tatters, and the sand again devours the street. There is nothing left to do but resume, with persistence, the reconstruction of elements and instruments in expectation of another holiday."

(Aldo Rossi, *A Scientific Autobiography*)