REGENT CADDESI QUADRANT'IN, PERFORMATİF MİMARLIK VE YARI-OBJELİK BAĞLAMDA YENİDEN DEĞERLENLENDİRİLMESİ

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ÖZ

Britanya Naip Prensi'nin emri ile 1818 yılında inşasına başlandığından bu yana, Regent Caddesi (Regent Street), dünyanın en popüler alışveriş caddelerinden biri olmuştur. Üzerine uygulanan müdahalelerle orjinal tasarımını kaybeden caddenin Quadrant denen kısmı bu değişimlerden en çok etkilenen parçasıdır. 1848'de yıkımı gerçekleşen Quadrant'ın, kolonları ve geniş saçağı ile Naiplik döneminde teatral bir atmosfer sunan arkadları, yerini boşluğa bırakmıştır. Bunun sonucunda orijinal tasarımın izleri günümüzde tamamen unutulmuştur. Yokluk ve kayıp kavramları, filmler ve tiyatro oyunlarında oldukça popüler bir tema olarak ele alınsa da, kayıp çoğunlukla bir öznenin yani insanın kaybı üzerinden işlenmektedir. Oysa insan dışı nesne olarak mimari yapıların ve tarihi dokuların izlerinin silinmesi de bir kayıp olarak ele alınıp, üzerinde dramaturjik bir araştırma yapılamaz mı, sorusu bu makalenin çıkış noktasıdır. Regent Caddesi, şehir planlama ve mimari tasarımda bugüne dek birçok kez araştırılmıştır. Ancak yarattığı karanlık atmosferden dolayı Quadrant'ın, 19. yüzyıl Londralıları tarafından suçlu bir birey gibi görülüp yargılandığından, yıkım kararı ile tıpkı idam edilen bir özne gibi anlamlandırıldığından bugüne dek bahsedilmemiştir. Bu boşluğu doldurmak amacıyla, mimari yapıya farkında olmadan yüklenen bu yarı insansı rolü merkeze alan bu makalede, Quadrant'ın yarı-öznel rolü Serres ve Latour'un *quasi-subject* (yarı-özne) kavramı üzerinden tartışılarak, mimari ve kentsel yapılara kullanıcılar tarafından yüklenen yeni anlamlar ve işlevler irdelenmiştir. Bunu yaparken Quadrant'ın ontolojik anlamı ve buna bağlı olarak ürettiği değişken rolleri, 1818-48 tarihleri arasında, yıkımı öncesi tarihi bağlamda ele alınarak, kazılıp çıkarılmıştır. Naiplik ve Viktoryen dönemi görsel ve yazılı kaynaklara başvurularak, Quadrant'ın tıpkı yaşayan bir canlı gibi doğan, yaşayan ve ölen evreleri incelenerek, mimari üretimin her zaman yeni anlamlar üretebilen ve yaşamsal bir doğası olduğuna, bu yarı-canlılığı gereği de bir drama ve senaryo öznesi olabileceği sonucuna varılmıştır.

Anahtar kelimeler: Yarı-öznelik, Regent Caddesi ve Quadrant, kent tarihi ve kuramı, mimari kuram ve eleştiri, mekânın potansiyelleri.

RE-INTERPRETATION OF THE REGENT STREET- QUADRANT WITHIN THE CONTEXT OF PERFORMATIVE ARCHITECTURE & QUASI-SUBJECT

ABSTRACT

Built in 1818, Regent Street, named after its patron Prince Regent, later King George IV, has been one of the most famous thoroughfares in Europe. Much of its original design had been lost, including the spectacular section known as the Quadrant, which was characterized by arcades that created a theatrical setting. What remains visible today is the fabric replacing the Quadrant colonnade functioning as a shelter, a feature that was lost after it was removed in 1848. Although the notion of absence is a quality often attributed to physical beings depicted in the films or plays, it has not been discussed within the context of a loss of an architectural entity or element. This article probes the following question: Can architecture be dramaturgical? The shelters of the Quadrant were blamed for creating dimness, as if the shelter was a person. Several studies have examined Regent Street from the perspective of urban planning. This article aims to view architecture as a half-subject rather than a fixed or a static object and narrate the architectural story of the Quadrant between 1818 and 1849. Accordingly, I argue that the shelter of the Quadrant can be considered a theatrical object or quasi-object, a term borrowed from Michel Serres and Bruno Latour to describe the half-subjectiveness of unlived beings. To do so, using an ontological approach, I will decipher the architectural history of the Quadrant as the shelter in the nineteenth century to unearth its roles and explore its transformation. Using the Regency and Victorian visuals and texts, I will examine how the Quadrant has generated new meanings and functions as a lived creature. This paper aims to explain that architecture is not a static or durable production but rather it is transformative and potential to be a half-subject as it was born, lived, and died.

Keywords: Quasi-subject, Regent Street and Quadrant, urban history and theory, architectural theory and criticism, potential of space.

INTRODUCTION

A visitor to Regent Street today might assume that the street is quite similar to how it was when it was originally built during the Regency era (1818-30). The enormous line cuts through London sharply and quite widely to serve as a pedestrian-friendly shopping street. People on the street, the endless bustle, and the colorful costumes of the visitors, which competed with the fashionable outfits in the shop windows, created a spectacle in its own time and existence. The dominant curve of the Quadrant as a southern terminal of the street set itself apart, and people rambling down to the Quadrant created a stage-like view of Greek theatres by providing a Neoclassical, whitewashed background, as shown in Figure 1. It was this theatrical atmosphere that formed the heart of my PhD thesis (Author, 2018).

Figure 1. The Quadrant, Regent Street, 2018 (Photographed by author).

However, the Quadrant today is not in its original state, largely because its striking colonnade was pulled away during the Victorian era. Stroller of the street today cannot imagine what it was like to be walking under the shelter of the Quadrant during the Regency. Its destruction seems like an attempt to not only remove the shelter of the Quadrant from its architectural environment but also from the memories of future generations. Although there has been much research and books concerning Regent Street, only a few of them focus on the Quadrant. Nonetheless, the absence of the Quadrant has never been just a renovation project since there is a long history behind it. Even though loss is a popular theme for many novels, stories, films and dramas, they always refer a person or group of people. However today world giving relatively equal role to unhuman beings since this is a post human era in which human is not a unique source of universe. Therefore, loss of animals, plants, disease or even architecture can be a main subject of narrative. This essay will attempt to fill this gap by narrating a story of absence of architecture and loss. It aims to give a protagonist role to architecture and explore potential of space in theatrical means by taking the Quadrant's own dramatic story on the stage.

Thinking architecture and dramaturgy together is not a new attempt since both disciplines stemming from the similar origin. The word *dramatourgos* is composed of two parts: "drama" to act or to do, and the second part

tourgos which meant working together deriving from the word "ergo" meaning work. Architect deriving from arkhitekton is composed of two parts: "arkh": to be the first, who commands and "tekton": mason, builder. Consequently, architecture and dramaturgy both derive from the name for those who construct them—the Greek word "dramaturgy" originates from the words for "drama" and "act" (ergo) and, similarly, the word "architecture" derives from the word "architect," etymologically the "master builder." Thus, their roots, building and dramatic composition, stand for constructive skills. But these words also have become expanded and contested concepts, sometimes used without clarification and in conflicting ways (Turner, 2015). Construction of a drama involves building the character, with their inner (psychological) world and an outer world of costumes, props, and sets. Construction of a building, on the other hand, consists of creating the inner capacity for a space as much as the material embodiment. Writing a drama, therefore, is narrating a construction process of *being*. This Being should be conceived of as the doctrine of "Being" in Heideggerian terms (Heidegger, 1999), and Being is a building itself, as he suggested in *Building Dwelling Thinking* (1999). Since what differentiates human Being from all other Beings is precisely nothing, in the ontology of Sartre (McBride, 1997), both human Being and non-human Being, like architecture, can be constructed dramaturgically. Thus, the dramatic story is the construction process of ontology. For Graham Harman (2017), people approach *being* in terms of *what it is made of* and *what it is used for* to understand its ontology. Therefore, construction of the material and functional building is what constitutes a constructing of the dramaturgy. While the material world is more about physical quality, functionality is the inner world that corresponds to how people or dwellers live there.

By taking Harman into account, architecture has full of potential to be talked about its material and functional aspects. Moreover, it lives and being lived by its participants thus it creates new meanings according to its occupants. Consequently, there is no one fix meaning of function for architecture. Therefore, architecture has a never-ending potential to produce new ontological meanings as if it is an evolving lived creature. Aim of this essay therefore exploring this animism in architecture by taking Regent Street Quadrant as a center.

METHOD

This essay will combine quantitative research with history as well as grounded theory. Dramaturgy as a noun "suggests the structure of a performance, while also being applicable to the composition of a play text. At the same time "doing dramaturgy" can imply the activity of analyzing and interpreting either type of structure, sometimes with a view to making a critical contribution to an ongoing creative process (Turner, 2015, p. 3)". Thus, construction of this essay will stand for the dramaturgy as a noun, while interpretation of historical sources to understand the inner world of the Quadrant will correspond to doing dramaturgy of the Quadrant. There will be two buildings in this essay: (1) building of the dramaturgical text and (2) history of building Quadrant as a tectonic architectural production to dwell. I will first be unpacking the meaning of the building, both as a construction and a dwelling, in the Quadrant, Regent Street during the Regency period by using Regency maps, drawings, and engravings or caricatures to dig out both the physical and utility construction of the Quadrant. I will then look at the transition in dwelling in the Quadrant from the Regency to Victorian

periods using visual and written sources. Victorian *Punch Magazine* and Parliamentary Papers will be the key sources in unveiling the hidden story of the shelter of the Quadrant. I will explore how the ways in which people dwelt in and used the Quadrant became the very reasons for its execution during the Victorian era. Since architecture can be animated by the human body or natural forces, like time, this paper argues that architecture has the enlivening qualities of a seemingly static non-human entity, as Bruno Latour and Michel Serres have used "quasi object." (Serres, 2007) By considering this half-aliveness of architecture, this essay will suggest that cities, architecture, human bodies are playing exchangeable roles in everyday life by mirroring in one another with or without conflict. Thus, I will be deeming the Quadrant a quasi-object of its own dramaturgical performance with its own participant, following in the footsteps of Michel Serres, Bruno Latours, and Martin Heidegger.

A SHORT STORY OF THE PRINCE REGENT: EXCESSIVENESS IN ART & ARCHITECTURE

It was November 2, 1810 when His Majesty King George III was fastened into a straitjacket and not released for eleven days because of his insane and violent acts. Then, in January of 1811, when King George III's condition worsened, Parliament appointed the Prince George IV as Regent and allowed him to form a government (Priestley, 1969). Born in August 1762, the Prince of Wales was a well-educated man, handsome in a florid fashion, with effortlessly engaging manners. When he was free from his father's control, instead of following in his father's footsteps in either politics or lifestyle, he used his position for personal pleasure and indulged his desire for entertainment. His education and attitude gave him the visual and artistic knowledge that he would later use to create his future monarchy of spectacle. Indeed, his great passion for creative activities resulted in him earning the moniker "the first Gentleman of Europe" (Melville, 1906). Regency London was deemed the most fashionable city in Europe because of the Prince Regent's obsession with beauty, which covered all artistic fields and of which architecture was a significant component (Margetson, 1971). The Prince Regent commissioned many extraordinary buildings and palaces including Windsor Castle, Buckingham Palace, Carlton House, and the Brighton Pavilion (Jones, 2005), but Regent Street is the most famous among them in terms of its scale.

At the beginning of the nineteenth century, England was suffering from social, economic, and political upheavals and deprivations because of the Napoleonic Wars (1803–1815), which had also led to tremendous expense. The rich were getting richer due to earnings from their lands and taxes, and the poor were getting poorer because of the debts they had incurred. The Industrial Revolution and the war with France in the early nineteenth century made this gap between the classes even wider. The nineteenth-century London was the eyewitness of a dialectical relationship between two socioeconomic poles of the city that were segregated and separated into two different but parallel worlds. The West Enders were the upper class and royalty including dandies,[1] the *beau monde*,[2] the royal family, the MPs (Members of the Parliament), and the members of an upper-middle class made up of professionals like doctors and lawyers who lived in West London. At the other

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[1] A man, who dressed in expensive, fashionable clothes and was very interested in his own appearance.
[2] Fashionable society.

extreme, the East Enders (including North and South-East) were servants, artisans, and beggars—the working class living in East London and the City of London (between West and East). Even though there was not a solid separation in the sense of isolation through physically impassable barriers that controlled the movement of people, other kinds of virtual, mental, and physical markers existed between the streets, buildings, shops, and alleys that acted to delineate spatial limits and make a clear separation between the classes.

The Prince Regent was always a champion of the upper classes, but his palace, known as Carlton House, was situated in between the slums of the East and the luxurious West, as shown in Figure 2. During the Napoleonic wars (1803-1815) with France, Paris, famed for being the traditional fashion center of Europe, did not welcome the British to shop freely. Britain was therefore motivated to develop its own style and fashion industry. Napoleon had commissioned a new Parisian shopping promenade, Rue de Rivoli, as a majestic grand axis in the 1800s (Ayers, 2004), while London had only one such elegant shopping promenade on Bond Street and then the more modest Oxford Street. The Prince Regent was aware of the importance of having a beautiful, controlled, and fashionably designed street in London (Arnold, 2005). Yet because the streets of London were occupied by multiple classes, it was not easy to control the actions of the public on the streets. Also, the streets of London were more than just roads—they were venues for encounters and embodied the link between a King and his people. As a result, the Prince Regent knew that he was vulnerable in those streets, especially with Carlton House situated in between the wealthy West and the poor east. Therefore, he wanted a new thoroughfare in order to rival Napoleonic Paris and clean out the unwanted paupers from in front of Carlton House (Hobhouse, 2008).
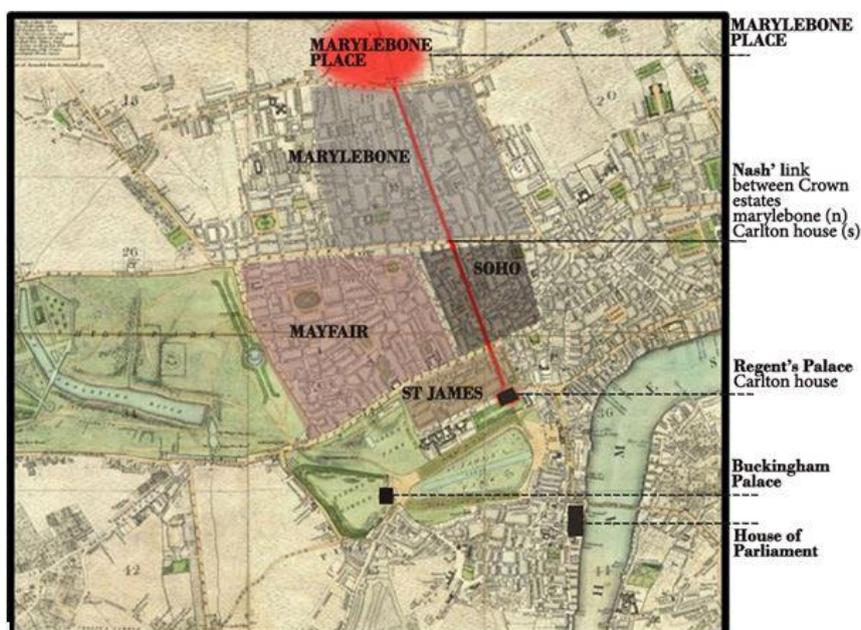

Figure 2. Map Showing the Regent's Carlton House In St James In Between West and East London. London 1801 (The British Library Board).

BUILDING REGENT STREET AND CONSTRUCTION OF THE QUADRANT

Rather surprisingly, from the Great Fire of 1666 to the Regency period, London did not witness any significant attempts to change the map of the city (Rasmussen, 1960). The Prince Regent contracted his architect, John Nash, to build a north-south axis as part of a new urban plan to improve the city of London in 1811. Nash designed had previously designed Prince's Palace in Brighton, and this time he was assigned to gentrify London regarding to Prince's taste. He reformed the Crown's vast land in Marylebone place as Regents Park. Then he revised urban plan of London by proposing a magnificent north-south access that extend from Regents park in the north to Carlton house (princes palace) in south. This shopping thoroughfare that made the Prince Regent yell, "It will quite eclipse Napoleon!" (Wheatley & Cunningham, 2011). However, this massive project, with similarly enormous costs, was unsurprisingly rejected by the Commissioners of Woods and Forests due to the ongoing war with France and the lack of finances. Following the Duke of Wellington's momentous victory at Waterloo, which resulted in the defeat of Napoleon in 1815, the Prince claimed to be the real commander and the true ruler of the country, allowing the Regent Street project to finally get underway in 1816. By 1818, the construction of Regent Street had already begun in front of Carlton House (Hobhouse, 2008, p. 31).

Figure 3. Map Showing the Area of Nash's Proposal on the Existing Layout (The British Library Board).

Regent Street promised to be a new and pleasant thoroughfare that would create a direct and axial connection between the Crown properties from the north to south in London (Figure 3). In the north, Marylebone Park was leased as cottages, but the lease ended by 1811. Nash proposed terrace houses for members of the upper class

in the Marylebone area, which offered a direct link from there to the House of Parliament in the vicinity of Carlton House to the south. Nash drew three guidelines from Portland Place (north), Swallow Street, and Carlton House to frame the new street. Since the majority of the middle- and upper-class Members of the Parliament were living around the area of Portland Place, this would make it easier to get to the House of the Parliament. As displayed in Figure 4, Swallow Street (painted in blue) was situated within the Crown Estate land in the west. While upper-class residents lived close by, the street had an industrial character with human, animal, and vehicular traffic making the area untidy and noisy. Nash suggested demolishing the shabby buildings on Swallow Street so compulsory purchase orders were not necessary. Moreover, the redevelopment would increase the value of the lands owned by the Crown, and the monarch would benefit from the remodel through the development of a modern and fashionable trade center (Hobhouse, 2008, pp. 4-9). Finally, the last guideline came from Carlton house, bringing fashion in front of the doors of the Regent.
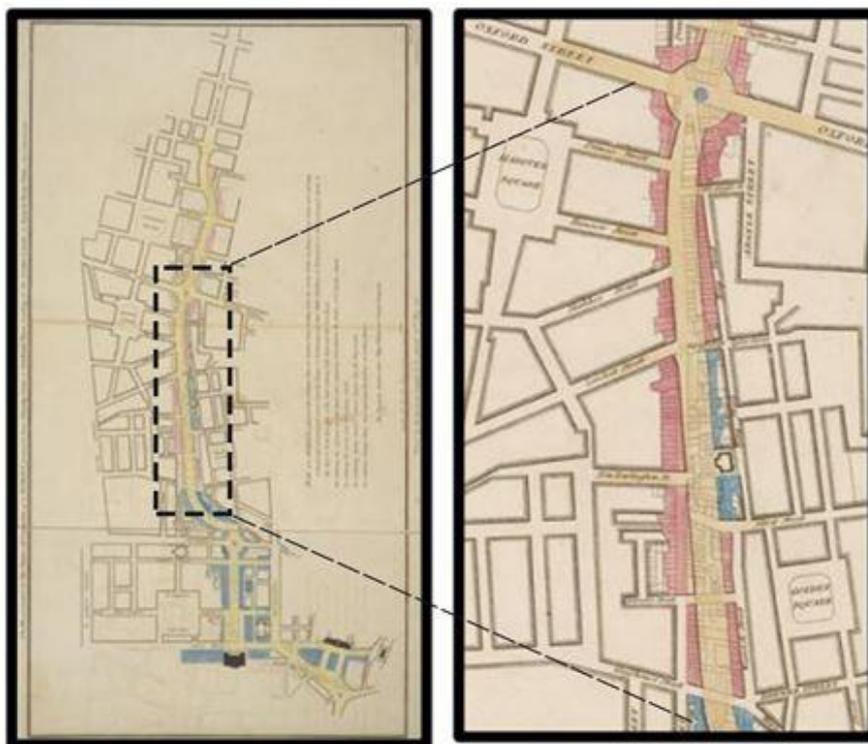

Figure 4. The Crown Estate, Starting at Carton House and Extending to The End of The Quadrant, Is Painted In Blue. Pink Indicates the Areas for Compulsory Purchase (The British Library, 2013).

For Nash's plan, each line that was previously isolated needed to be brought together. Figures 3 and 4 show how Nash connected them by adding curves in between the lines. The new body of the street was called Regent Street after its patron. It comprised five main parts: Pall Mall (Carlton House), Lower Regent Street, the Quadrant, Upper Regent Street, and Park Crescent with Portland Place that cut London through from north to south. Between these five parts, Nash drew curvy joins to create a fluid street and eliminate zigzags and dark, hidden corners. The first curve, bigger in scale, was in the south and called the Quadrant; it connected the lines from Carlton House to Portland Street. Numerous architects were involved in the design and construction of Regent Street, including John Soane, R.C. Cockerel, Decimus Burton, Robert Smirke, George Stanley Repton,

and Samuel Baxter, but the Quadrant was the exclusive work of Nash as both developer and architect (Richardson, 2001).

Building and Dwelling in the Quadrant

The dramatic story of the planning of the Quadrant started when around 250 shopkeepers and residents on Swallow Street were asked to leave their properties (Sheppard, 1963). This led them to label Nash a housebreaker as they believed he had deliberately designed the street layout to demolish the old and shabby for the Crown's benefit. However, some of the houses were compulsorily purchased and acquired by the Crown before construction of the street had begun (White, 2016). The enormous quarter circle Nash had designed there also acted as a barrier eliminating the direct link from the dirty streets of Soho to Carlton House. As Londoners had not seen such a unique, double-sided passage before, experience in the Quadrant was described as such: "Regent Street is one of the most striking and gay streets in the west end of London and is thought by some to be the most singular and magnificent line of streets in the world. The quadrant is a very fashionable walk: the shops and pavement on either side of the road under an elegant colonnade, which is supported by 140- cast iron pillars" (Darton, 2012). Figure 5 shows this walk as well as the engraved cast iron pillars, glass windows, and stucco facades of the street.
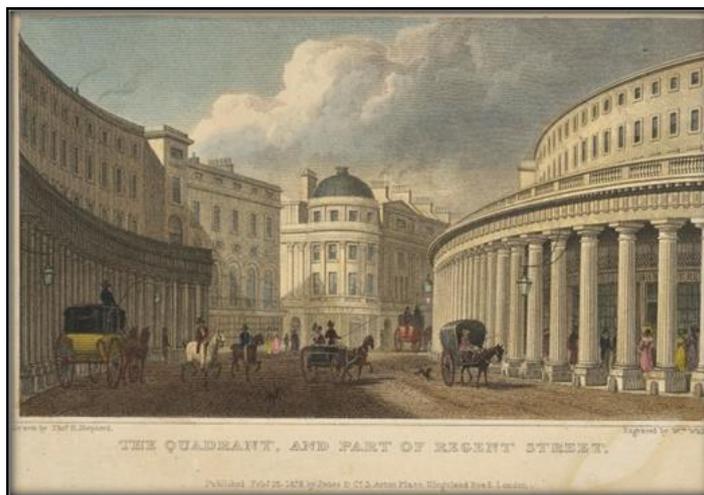

Figure 5. The Quadrant, Regent Street, 1828. (The British Museum, 1828).

Beyond the materiality, the uniqueness of the Quadrant was based on walking under the singular, continuous shelter, allowing people to dwell there without interruption. The Heideggerian term *dwelling* proposes a different approach to buildings, considering them not tectonic or structural entities but *things* that are *beings* in time. For example: according to Heidegger, dwelling might be a mental state of being, he refers to a truck driver could feel at home when he is on the road. This state has often been associated with a place of upbringing, households or spaces of comfort- broader cultural ideologies of space linked to this positive emotion, signs or symbols of dwelling in culture that often restrict the notion of building and dwelling (Heidegger, 2001).

Dwelling therefore is attached to the psychological or emotional state of its dweller (who dwells there), and it should not be just associated with home or other fixed spaces. That is the reason why the act of building in itself is the act of dwelling simultaneously for Heidegger. Considering dwelling in the Quadrant, the visitors to the street were the dwellers in that they were inhabiting the space in their daily lives. Since the shelter was open to people from any class and sex, each dwelled in their own way. As a Regency gentleman named N. P. Willis said:

> Walk in a little farther than to the Quadrant. Here commences the most thronged promenade in London. These crescent colonnades are the haunt of foreigners on the lookout for amusement, and of strangers in the metropolis… you find a town dandy getting fidgety after his second turn in the quadrant while you will meet the same Frenchmen there from noon till dusk, bounding his walk by those columns as if they were the bars of a cage (Willis, 1846).

The shelter of the Quadrant was a promenade for those who went for a walk, a fashionable destination for the shoppers, an income source for the workers, a statue symbol and edifice for the Prince Regent, and a monumental signature for Nash. There were also apartments above, which King-favored dandies of King George IV rented as bachelor lounges and dwelled there as their love resort (Whittock, 1836). Figure 6 shows how the balustrade over the colonnade was used as a place of surveillance, to see and to be seen like in a theater box.
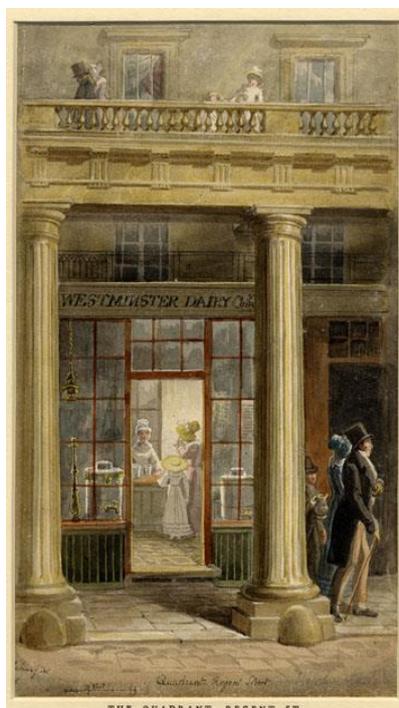

Figure 6. The Westminster Dairy in The Quadrant, Regent Street, 1825 (The British Museum, 1825).

There is a dual performance between the shelter and its inhabitants who practice and animate the building in accordance with their daily performance. For each performance, the role of the shelter is changed by the hands of its dweller as if it were a puppet animated by a puppeteer. The very moment when the Quadrant was

dwelled in by those who observed, visited, criticized, dominated, or created emotions there, they transformed the shelter into a half being, a quasi-object. This animism should not be always taken as a physical movement— as Cage said, "There is no such thing as an empty space or empty time. There is always something to see, always something to hear" (Cage, 1968). Therefore, there is always a performance in architecture within its own silence and stillness. In *The Parasite*, Serres elaborates on the term quasi-object to explain this performativity of the unhuman body: "It is not an object, but it is one nevertheless, since it is not a subject, since it is in the world; it is also a quasi-subject since it marks or designates a subject who, without it, would not be a subject" (Serres, 2007, pp. 225-227). He demonstrates this half subjectiveness with a soccer ball. A ball is a boring, ordinary object that does not do anything unless someone takes it and plays with it. When there is a soccer game, the ball becomes the target of the eyes, which follow it as if it is a live body. When a player kicks the ball, he animates the ball. This animation gives the ball a subject role, stolen from the soccer player, and thus players turn into the objects of the ball since the only reason for them being there is to animate the ball. The peak of the performance is the moment when the ball goes into the goal, capturing all eyes as if a protagonist of the stage. At this moment, the ball becomes the most visible by freezing all eyes on it.

Because architecture does not have the same inner quality as the soccer ball, it cannot as easily be considered a quasi-subject. However, as in relationship between the ball and human body, there is always an interaction between the body and architecture. Therefore, there is always a flux, and never-ending relationship between users and built environment that naturally gives architecture an improvisational role as it happened in Quadrant. The very moment when the architecture or shelter of the Quadrant captures all the eyes of its audiences, it also turns into the subject of its performance. When referring to the images captured images of action and movement per second from the photographic gun of Etienne Jules Marey, Bruno Latour said "give me a gun and I will make all buildings move" (Latour & Yaneva, 2008) to underline that architecture is living, moving, and dying—not by the kick of soccer player but by the process of time. It took almost twenty years for the Quadrant to become a quasi-subject of its own theatrical performance. Sadly, the very characteristic of theater is based on its temporality, and the end of the performance for the Quadrant meant the execution of its shelters and colonnades.

TRANSITION IN DWELLING IN THE QUADRANT FROM THE REGENCY TO THE VICTORIAN

When King George IV died in 1830, his brother William IV governed the country until his death in 1837. His successor Queen Victoria was 18 when the Regency era ended, and the Victorian era started on June 29, 1837. Within a short period of time, the architectural magnificence of the Regency Quadrant became a source of ridicule and embarrassment. Nash's Quadrant originally was "no less than 120 feet wide and palatial six-storey shops and residences on both sides - between aristocratic London in the west and plebeian London in the east" (White, 2016, p. 24). It provided a dramatic atmosphere with its Doric columns, and the shelter was unique in protecting dwellers from bad weather. But by the 1840s, the shelter that was the source of that exclusiveness was falling apart both metaphorically and literally and urgent improvement was necessary to maintain the space.

In 1846, Victorian Almanac *Punch Magazine* reported the holes in the shelter of the Quadrant with the caption of "Improvements of the Quadrant." In an 1847 piece entitled "The Roofless Quadrant" we read:

> The Quadrant has lately been turned into a shower-bath…The rain drips through, and pedestrian who has folded up his umbrella under the delusion he is under shelter, is astonished to find when he emerges into the open air that he is wet... If it is the intention to turn the Quadrant into a public washhouse, notice should be given of the fact... whereas at present a run through the Quadrant cost a new hat besides ruining a clean shirt… (Punch Magazine, 1847, p. 26).

As time passed, the Quadrant continued decaying with the rainy days and *Punch Magazine* (1847) observed that, "to person who had no umbrella, the quadrant used to be a place of refuge in stormy weather" and warned that the shopkeepers should find someone to fix the shelter otherwise the "public may not like their degree of latitude and abandon the place altogether" (p. 61). Since there was no attempt from anyone, especially from Queen Victoria, to fix the shelter, *Punch Magazine* (1847) targeted the government and the politicians behind this negligence, publishing that the roof of the Quadrant was open to air and nobody has cared to spread a piece of clothes or a few mackintoshes over it to keep the water out. The magazine advises the Improvement of the Quadrant to make advertise the place as a Bath and Wash-House rather than arcade (p. 151).

Despite these critiques, there was neither an effort to fix the shelter nor an attempt to demolish it. Then *Punch Magaz*ine published (1847, p. 229) a picture, seen in Figure 7, calling it "The Ruins of Regent Street Arcade". They condemned the shameful attack to this heroic Regency dwelling saying that George IV could not believe the present situation of the Regent Street Arcade. As this magnificent part had lost the roof, the rain pours through its holes; the winds create whistles via the damaged skylights; the plaster and the woods crumbling from the ceiling.

The language of the magazine narrated the dramatic atmosphere that was created between nature and architecture. *Punch* then associated the Quadrant with ruins in ancient cities that were politically attacked and damaged to erase the signs of the past cultures. Considering the market space in Royal exchange where Mediterranean traders selling their authentic goods, or the Great exhibition (1854) in which Medieval, Renaissance and Byzantine themed galleries, Egyptian courts along with other traditions around the worlds were set to present and represent to educate illiterate Victorians who were previously spend their times in the gin houses during the Regency (Jackson, 2019). Hence, erasing the sign of past in quadrant was bearing purpose of development rather than ignoring other cultures and their presents.   *Punch* implied that the Victorians were erasing the symbolic meaning of Regent Street by doing nothing for it. Foreseeing the destiny of the Quadrant, *Punch Magazine* (1847) said "… In a few months more unless the holes are filled up - for a hole in time may save nine - the entire colonnade must inevitably tumble from its proud estate and the ruins will be numbered with those of Nineveh and Carthage" (p. 229). Art and the architecture of 19th century were grounded and developed by those who went to Grand Tours, brought many drawings along with piece of buildings back to Britain especially from the Eastern and Mesopotamian cities. Resemblance among ruin of

Nineveh, Carthage and Quadrant was therefore quite striking since Quadrant was put in a position of a piece of ruined city that deserved to be recorded for the future artists and architects. Nonetheless in the finishing lines, the magazine begged people who enjoyed visiting the arcade to be careful under the shameful shelter, no longer recognizable as what Nash had designed, unless they enjoyed dangerous adventures in a place where signs must be put up marking it as "Dangerous" or "No thoroughfare" (*Punch Magazine*, 1847, p. 229).

Figure 7. The Street as Ruin Cities (Punch Magazine, 1847).

Later in the same year, the Quadrant Improvement Committee met the Commissioners of Wood and Forest and permission was granted to them by her Majesty to fill the holes in the roof of the Quadrant (*Punch Magazine*, 1847, p. 177). However, the roof was not fixed, despite the permission of the Queen, as there were other speculations and inquiries into its removal. Following a string of complaint letters, the shelter of the Quadrant was finally removed in 1848 and its cast iron pillars were sold to the Railway Company for forty pounds per column (*Punch Magazine*, 1848, p. 159) (Figure 8).

The Parliamentary Papers of 1846 offer several reasons for the removal of the Quadrant. The first of these was that: "the congregation of the low and vicious has so far injured the reputation of the Quadrant, and obtained for it an unfortunate notoriety, that we have good reason to believe many ladies are deterred from visiting it, to the serious injury of our trade" (House of Commons, 1847-1848). This was referring to the vice and prostitution taking place under the shelter of the Quadrant, making it an unsafe place for respectable, decent women. Regency gentlemen largely addicted to gambling and billiards often had their gaming houses in the apartments of the Quadrant. Moreover, many of these dandies used their flats for extramarital or illicit love affairs, and the colonnade of the Quadrant was a good place for such men to pick up prostitutes. When the Quadrant was blamed for prostitution, the main problem cited was its arcaded colonnade that provided shelter for the women and allowed them to hide and sell their bodies. Another complaint was that the "colonnades

excluded the light that was necessary for the goods and columns prevented their shops from being distinctly seen by the person riding on the carriages" (House of Commons, 1847-1848). However, neither *Punch Magazine* nor the Parliamentary Papers ever mentioned why the execution of Quadrant was necessary.
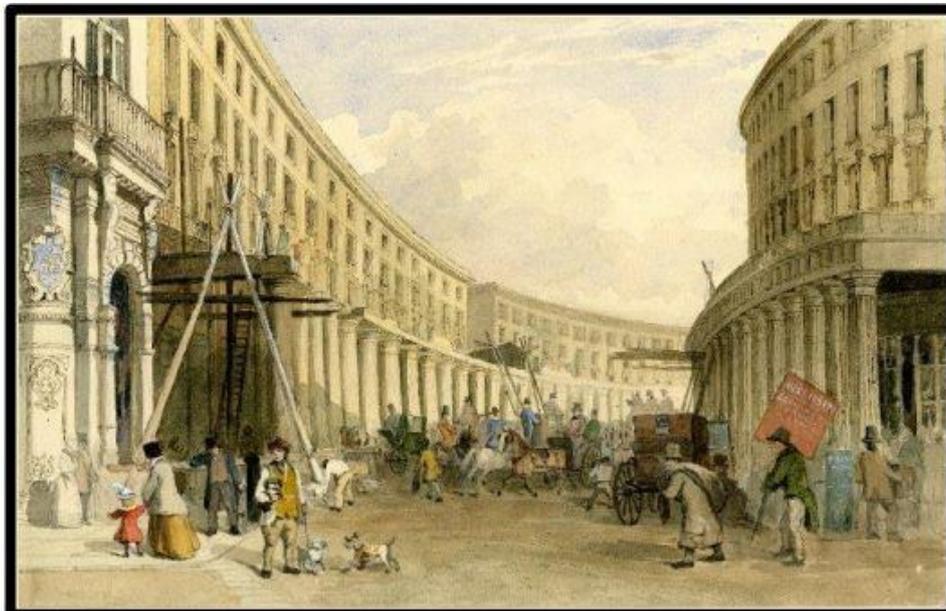

Figure 8. The Removal of The Arcades, In 1848 (The British Museum, 1849).

When Victorian Inhabitants Re-Dwelled in The Quadrant

Although many documents blamed the shelter of the Quadrant, judging it and finding it guilty, they did not elaborate on how architecture could have forced its dwellers to act in a way in which they did not wish. Heidegger (2001) said, "We do not dwell because we have built, but we build and have built because we dwell, that is, because we are dweller" (p. 146). Did not people come to the Quadrant to dwell under the protection of its shelter during the Regency? It was still a dark and dim space when the ladies and gentlemen came to the arcade of the Quadrant for the latest fashion while the lower society window shopped. As the bodies of courtesans to hire or rent as a product showed, sex and pleasure had always played an important role, from Roman times up to the transformation of the Quadrant. Although prostitution was a not new phenomenon in the history of England, and especially of London, it became a problem when it became too visible in the Victorian Era. As Heidegger said above, the building is not able to offer bad habits or immoral inhabitation but rather it is the inhabitants who dwell as they are. The visibility of prostitution as a form of dwelling made the Quadrant more visible than ever. The more visible the Quadrant became, the more it captured the attention of its visitors; it was the very moment when the Quadrant was performing as a quasi-subject. In this performance, the Quadrant was sharing the sin and crime of its dwellers since its shelter was to be blamed for being a dwelling for prostitution. Therefore, the primary reason for the removal of the shelter was its half-subjectiveness as a prostitute and removing the dwellers could only be achieved by removing their dwellings. It

was not that the Quadrant was different from in the Regency era, what was different was who wanted to dwell there, and the new dwellers were Victorians.

CONCLUSION and DISCUSSION

Regent Street was an architectural production of Regency society and, as Lefebvre suggested, every society produces its own space (Lefebvre, 2009). Victorians were different from Regency dwellers in many aspects. In contrast to the Prince Regent, Queen Victoria was known for her etiquette and religious background (Roberts et al., 2016). Just as Regency society was ruled and shaped by its patron, now it was time for Victoria to reign and create her own society. It should not come as a surprise that the demolition of the Quadrant corresponded with the dawn of the Victorian age. Throughout history, many monarchs and leaders have given orders to change the system that preceded them or announced new rules or regulations to prove their legitimacy. The Victorian era very much fitted this model. For example, in terms of social and welfare, Victorians took numerous acts for public health and security issues that were generated in Regency, including the Sanitary Acts (1866) and the Public Health Act (1848). In fashion, Victorians changed the humble silhouette of Regency Ladies into a less flattering spherical shape by adding crinolines to lose and half-transparent attires of Regency. All these attacks from Victorians to Regency can be seen in various fields such as in fashion, architecture, morality and social system.

Figure 9. Daily Performance in The Very Last Days of The Shelter (The British Museum, 1848).

Eighteenth and nineteenth-century England was a patriarchal society governed by the power of men (Margetson, 1971, pp. 12-29) who were the rulers and the owners of industrial England. In comparison, Victoria was a female ruler, and she was in the early stages of her life when she came to the throne. In that male-dominated world, Nash dedicated the Quadrant to the Prince Regent, hence its name of "Regent Place" for many years (White, 2016, p. 25). The Quadrant, as shown in Figure 9, was the symbol of the Prince Regent—standing for him, carrying his name, representing his heritage, and showcasing his lifestyle and excesses. It

played a quasi-subject role during his absence, with the edifice never having been improved or repaired but remaining in the original state in which the King dwelled. Each time one saw the quadrant, one actually saw the representation of Regent. For that reason, I believe that the removal of the arcade was actually an execution process, both literally and symbolically.

Obviously, the arcade performed like a physical architectural organ where one can see desire in all degrees, from sexual lust to fashion commodity. In Freudian terms, it literally refers to a punishment, in this case a removal or an aesthetic surgery of the Quadrant's organ that elicited these desires (Bocock, 2013). Metaphorically, the Quadrant was a symbol of man, the world of industrialization, and a symbol and signature of the King, and it was therefore like a symbol of "father" in Lacanian psychology (Homer, 2004). Through this lens, the Quadrant can be seen as playing a powerful and ruler role by representing the name of the father (King George IV) during his absence. Being a quasi-subject gave it the power to assert itself as a vital subject. Bennet stated, "By vitality I mean the capacity of things—edibles, commodities, storms, metals—not only to impede or block the will and designs of humans, but also to act as quasi agents or forces with trajectories, propensities, or tendencies of their own". Thus, killing the Regent meant killing his deputy and his marks.

Historical sources clearly show that Queen Victoria faced hard times until becoming Queen, especially as her uncle King George IV refused to pay for her education and living costs even while he was living in debauchery (Williams, 2010). Contrary to the Prince Regent and his excessive spending on food, fashion, and entertainment, the Queen was well aware of the how the lavish lifestyle of her uncle had contributed to the national debt, and she wanted to signal she was to reign in a very different manner. Regency was an era of self-indulgence, entertainment, beauty, and luxury in accordance with the Prince Regent's very own inclinations. His street was there to show off, to compete with other nations (especially France), and as a place to perform in this fashion spectacle. The destruction of the shelter of the Quadrant was not a random choice but a social and political act, as *Punch* previously opined. The Victorians' main concerns were the development of a modern metropolis and paying off the national debt incurred during the Regency correspondingly fixing issues inherited from King George IV (Dart, 2012). However, there is no definite source that shows that the clients of the street have changed after destruction. Art historian Lynda Nead (2005) examines how understanding of gender and public space in a Victorian society where women joined the everyday life of city streets and entered the debates about gaze, ethics, spectacle, and adventure. Since the streets of London have always been host for those from various backgrounds, destruction of the Quadrant was not fully be able to change the image or the profile of its visitors.
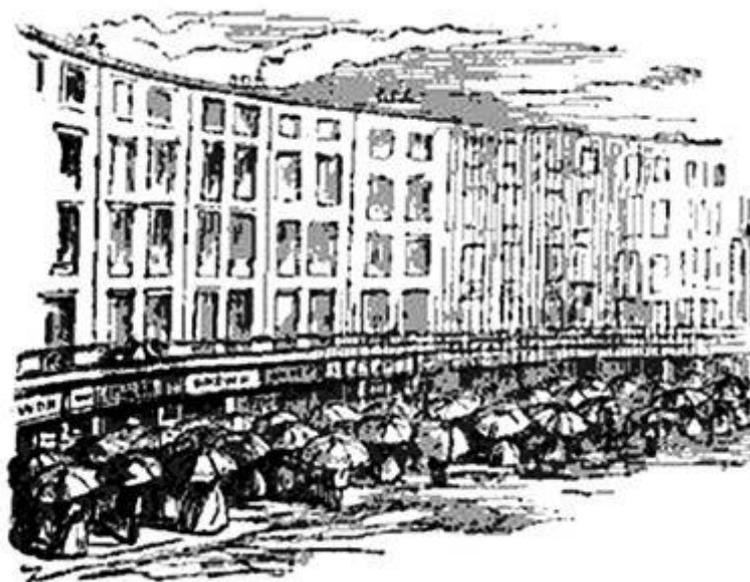
Figure 10. Illustration Showing the Mourning in the Quadrant (Punch Magazine, 1849).

All in all, it is not only the material that ages through time but also the dwellers of the building. Since dwellings carry the emotions and psychological backgrounds of their dwellers, architectural space is also verbally produced by the past experiences of its users. As De Certeau stated, when we start saying, "Here, there used to be a bakery" or, "That is where old lady Dupius used to live," we start designating the presence of the absence through these memories. Thus, while describing what is no longer there via "here, there used to be… ," we demonstrate what this current place is composed of, what is invisible in this visible state , which reveals different layers of the space (Certeau, 1984). This is what happened in 1849, as seen in Figure 10 titled "The fall of the Quadrant". *Punch Magazine* (1849) reported that, people of Regent Street were crying for the destruction of the Colonnade of the Quadrant. Natives or foreigners redesigned the shelter by using their umbrellas to create a portable colonnade (p. 270).

Even though the shelter of the Quadrant was verbally reproduced and memorized for a while, it had to die, just as all the dwellers have long since died, because living and aliveness is legitimate only if there is mortality.

RECOMMENDATIONS

Architecture is a dynamic embodiment that includes series of principles in its embodiment. Thus, architecture does not only concern the structural or material problem but rather philosophical one especially after the industrial revolution when technology altered the social lives of people and building environment. There are many philosophers, and their ideas involve in architecture to discuss it from different aspects before or after its construction. Consequently, this paper recommends that architecture as an interdisciplinary subject cannot be separated from other disciplines like, natural, historical science and humanity or the subject related to them. This paper suggested that, since 19th century industrialization, architecture has been given agency role as Serres and Latour coined. As an agency, architecture become and ontological object that does not need anyone

to be in there. Moreover, being an agency is a process that contains numerous potential other agencies who involved in it. Therefore, this research will be a starting point of analyzing architecture as an agency who act or re-act and animate or being animated by other agencies. For the further research, this paper will continue to search potential agencies related to architecture of the prospected future when the development of technology is expected to transform the performative role or architecture.

ETHICAL TEXT

"In this article, the journal writing rules, publication principles, research and publication ethics, and journal ethical rules were followed. The responsibility belongs to the author(s) for any violations that may arise regarding the article. "

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