Book Review

Review of Flynn, Susan, and Antonia Mackay (eds.). 2019. *Surveillance, Architecture, and Control: Discourses on Spatial Culture*. London: Palgrave Macmillan.

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Surveillance, Architecture, and Control: Discourses on Spatial Culture is the third volume in a series of collected volumes, following *Spaces of Surveillance: States and Selves* (2017) and *Surveillance, Race, Culture* (2018). Editors Susan Flynn and Antonia Mackay, lecturers at the University of the Arts, London and Oxford Brookes University, respectively, have brought together fifteen chapters that, from a range of different perspectives, focus on the interrelationship between the built environment and surveillance cultures as a central part of contemporary societies. In addition to architecture and urban planning, the contributions draw on art, film, literature, performance, and photography to understand surveillance cultures as something that take place in the physical, as much as the fictional, spaces we inhabit. In their introduction, Flynn and Mackay establish the topicality of the book by drawing on a range of popular culture (such as *Westworld* and *The Handmaid's Tale*) as well as public debate, and the volume can indeed be regarded as a contribution to the flourishing of surveillance studies approaches in arts and cultural studies that has emerged in recent years and that has been cemented with the addition of an Arts Forum in this journal. The disciplines represented span urban planning, sociology, psychology, geography, film studies, art, literature, and cultural studies. These are brought into dialogue through the grouping of the chapters into four parts and are framed by an introduction and an epilogue by the editors.

The first grouping of chapters is titled “Urban Landscapes and Spatial Surveillance.” From the perspective of urban design, Alan Reeve draws on sociological and political theory to advance a theory of spatial organization and surveillance by looking at design, management, and use of social space as strategies of surveillance. He raises a pertinent question that reverberates throughout the volume when he asks “to what ends and for what ends is the gaze of the other exercised in such settings, and to what degree are designers, managers, and society more generally complicit when such surveillance is used to restrict liberty and identity as opposed to creating the possibility for authentic self-expression and enjoyment?” (54). In this section, Lucy Thornett situates this discussion in the realm of performance and scenography, discussing the site-specific performance *Tower* (2017), which—through its arrangement of spectators, performers, and sites—brings attention to the way in which architecture performs power and to the interrelation between spectacle and spectator. Additionally, Kwasu D. Tembo explores the constellations of surveillance and architecture in comics, centering on Neil Gaiman’s *Miracleman* (1991) and Dean Motter’s *Mister X* (1984–2009). The second section, “Domestic Architecture and Houses of Horror,” moves from the landscape into the interior

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of dwellings. Jaclyn Meloche looks at the architecture of suburban homes from a feminist perspective, focusing on the artist Isabelle Hayeur's photographic series *Model Homes* (2004–2007). Subarna Mondal cross-reads the architecture of the Bates Motel and the Bates House as they are presented in Hitchcock's *Psycho* (1960), and Antonia Mackay argues for the importance of the murder house and its agency in *American Horror Story* (2011–present). In the final chapter, and one of the volume's best contributions, Luke Reid looks at the television series *Black Mirror* (2011–present)—in particular the episode “The Entire History of You” (2011)—combining close analysis with a broad theoretical scope. The third section, “International Spaces, Performativity and Identity,” moves from the public spaces of Vancouver to the architecture of confinement in Ireland's Magdalene Laundries to the televised spaces of South Africa's courtroom during the trial of Oscar Pistorius. Joel Hawkes centers his reading of urban space on the public art piece *The Birds*, situated in the Olympic Village in Vancouver, which serves a subversive function, making the viewer aware of the site as a surveilled space. Jennifer O'Mahoney, Lorraine Bowman Grieve, and Alison Torn consider how social control and surveillance take place, focusing on the former Magdalene Laundry in Waterford, Ireland that contained women and girls who were deemed deviant by society. And Alexandra Macht focuses on the televised trial of Oscar Pistorius and how this space is operationalized and used to manage and perform identities. Finally, the fourth section, “Technological Cultures of Surveillance,” brings together a series of perspectives on the role of technology in spaces of surveillance. Nathaniel Zetter discusses the convergence of videogames and military surveillance drones, Stacy Jameson explores the bodily immersion of 4D theatre space, Brian Jarvis looks closer at the architecture of The Circle's headquarters as a space of surveillance in David Egger's novel *The Circle* (2013), and Graydon Wetzler argues for a strategy of “neuromorphic architecture” (295) through a series of case studies ranging from Alvin Lucier's score *I Am Sitting in a Room* (1969) to a laser Doppler vibrometer to wayfinding GPS hacks.

Unsurprisingly, Bentham and Foucault are central in many of the contributions. Yet, a key argument for the editors is that, by bringing together case studies that span urban planning, public art performances, design, domestic homes, institutions of incarceration, and 4D cinemas, they seek to show how the enactment of power and control takes place beyond the panopticon structure by establishing a relationship between being watched and watching. It would have been good to see a more thorough engagement with how the volume conceives of “space” as a well a more elaborated dialogue with, for instance, David Lyon's notion of a culture of surveillance. This is because the volume, by bringing together close readings of aesthetic products with perspectives from more sociologically grounded surveillance theories as well as urban planning and design, faces a challenge that it shares with most of the cultural turn in surveillance studies: the challenge of allowing the different disciplines to cross-fertilize each other while still remaining interesting for their sub-disciplines. This is a balancing act that I believe the majority of the contributions to this volume manage really well and that makes the volume as a whole a worthwhile read.