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*SOVEREIGN CONSTITUTION MENTAL CONSTITUTION {RE}CONSTITUTION*

# AMBIGUITY

AS

## SOVEREIGNTY <?>

The Legacy, Power

*-and Nature-*

of the

Sovereign | Constitution

## ** ABSTRACT **

This thesis seeks to reconceptualise architectural legacy in Finland by {re}contextualising Finnish architectural development from 1917-2015 within its legislative, cultural, historical, corporeal, linguistic, and corporate conditions of the time. It will constantly be asking and re-thinking what the role of the architect and architecture at large is within the sovereign. The underlying theme is to challenge traditional pre-juristic historical and theoretical lines of argument centred on nature, site, and environment, and expose it to the more systematic and enduring forces of modernism, which transformed Finland throughout the 20th century. By using bio-political argumentation, that is, a complex system of analysis of state power with explicit regard to the body, it sets to survey, analyse, and propose novel ways of understanding the oversimplified geopolitical relationships between people land, and architecture.

## //what//

The main area of interest is sovereignty. Usually considered a form of bare-life, inseparable from its most natural forms; the notion of sovereignty will be resituated into the constructed contemporary form of living we occupy as subjects in modern society through the models of the Sovereign Constitution, and [the] Sovereign Architect(ure). This will highlight ambiguities and tensions in the legal system and architectural forms, within their respective historical narratives, but ones, which ought to be celebrated as genuine contributories to a type of development unique to Finland, and, key to reinvigorating its previously reputable architectural position. The process is twofold. Firstly, the nature of the Sovereign Constitution will be unpacked into three scales: that of the nation, the mind, and the element. Within this meta-structure, six biopolitical architectures will be presented in order to delineate the problematic apprehension of the legacy of [the] Sovereign Architect(ure) as one subservient only to nature.

## ** PREAMBLE **

There is a widening gulf in Finland's international status as both leader and recluse. *Geopolitically*[1] Finland is a leader whose (in)famous neutral status has given rise to unprecedented open democracy, and crowd sourced legislating. Geographically and politically though, Finland is increasingly reclusive internationally, as seen through its individualised environmental policies, shared border with Russia, and diminished architectural heritage. The discreet difference in terms:

**(*geopolitically*<>*geographically*+*politically*)**

suggests discord between *power* and its materialisation, which this thesis takes as motivation towards a re-calibration of the notion of sovereignty in Finland. The gulf could be interpreted through the frameworks of Finland's open, digital constitution, and its closed, analogue system of architectural planning. What's more is that it could be argued that this is where Finland's greatest potential lies: in the ambiguous territory between modern and international yet classical and nationalist states of procedural and occupational existence.

## Between legislation

## //where//

Finland hasn't always been a leader in global democracy, or a recluse internationally in architecture. 60 years ago saw a complete reversal in scenarios. The fledgling nation, independent since 1917, was politically introverted, but architecturally dominant. Caught up in its rapid transformation from Russian colony, fighting internalised language strife with the Swedish ruling classes, Finland managed to produce its national style and convey a progressive "modern tradition" through the architecture of Alvar Aalto. The difference, and reversal in scenarios, can still be interpreted through the frameworks of the Finnish Constitution, and modes of architectural thinking. What's more is now these systems' relationships become both causal and effectual. This highlights perhaps that within the idiosyncrasies of Finnish legislative and architectural interstices, there is room for re-calibrating the concepts of architecture and legacy.

1. Danaher,D.2000,p.98

and architecture.

## ** PREMISE **

One way this might be achieved is by setting out a very contemporary idea of poetic biopolitics based on emerging crowd-sourced legislative and open democracy platforms. What this means is instead of considering people as subjects completely subservient to the state, this thesis intends to frame a type of analysis where state control is still shaped around the body but one wherein the bodies are active in producing their *own* contexts. This is the basis for {re}politicising of the work of Alvar Aalto: by introducing his influences to biopolitics, a fresh emancipating result may be realised. Placing the role of architecture very much in the foreground of an open constitutional sovereignty on the edge of Europe is the proposition.

## //how//

For example, in Finland, as of 2012, any citizen can change their country's laws. Using only their iPhone and experience of their built environment, there's a tantalisingly positive role for the architect to interpret, though presently remains elusive. Surprising then, given the humanist, and green narrative in Aalto's architecture of the 1940s and '50s. Problematically, and potentially, a lineage is uncovered whereby it becomes useful to examine Finnish independence through Modernism, and the 2008 reorganisation of political economies; one which will be understood at the scale of the relations between nations, and, individuals too.

## ** INTRODUCTION **

### *SURVEY*

As a line of enquiry starting in political and architectural theory, Part A surveys the Finnish Constitution from its formation in 1917 through specific and peculiar amendments until its 2001 re-draft. Considering the idea that constitutional law is all encompassing for internal workings of the state, yet adapted from external factors, an attempt is made to assimilate early Finnish nationalist architecture. However since the advent of the Citizens Initiative Act, the constitution (essentially the production of Finnish subjectivity) is in the hands of the people. Foucault's *biopolitics*[2] is drawn upon to explain the emergence of the sovereign state as a "*mobile cut*"[3] from the Swedes and Russians but one, which continues to define Finnish '*developmental*' biopolitics[4] through diplomacy. Sven-Olov Wallenstein states that the emergence of modern architecture coincides with the sovereign state being implemented[5]. To make this clearer three examples of '*extraterrestrial*' architecture are diagrammed to show the control classical buildings had over the capital's politics, religion, discipline, and

security – its subject. Then, *institutional* works of Aalto will be surveyed to highlight the difference to colonial architecture.

This Part concedes that the implementation of the biopolitical constitution spells the end of previous order. Architecturally, past grammars and vocabularies expire and a {*re*}contextualizing of Aalto is made through his characterizations and obscurations of national identity. Instead of viewing this singly as move away from tense political history, it is posited that if a biopolitical structure has been implemented, that the subject usurps architecture as the product of the age. Furthermore it could be said that Aalto was in fact responsible producing new subjectivities through fixation with Finland's future. This is aimed at questioning the perceived role of the architect and architecture at large.

2. Foucault, M. 2010
3. Foucault, M.2009 p.120
4. Mezzadra, S. 2013 p.90
5. Wallenstein, S. 2009 p.17

## ** INTRODUCTION **

### *SURVEY*

Departing on the idea that Finland has achieved its politico-economical goals, Part B seeks to understand how this hasn't supported more prosperous architecture. The political economy is considered *the* primary biopolitical tool[6], becoming the ideal framework to analyse the multitude at work. Where Part A traces the reproduction of the Finnish subject, this one considers what they themselves produce: information. Economist Christian Marazzi describes the chief exponent of a political economy as language [communication][7]; therefore the Part concentrates on the information (*linguistics*) of the changing modes of production in Finland over the past century, and again, transferals into the modern architectural "*project*".

Regarding the changing ethos of Alvar Aalto, emphasis is placed on ambiguities in his "*public modernism*" with the idea in mind that he sought instill an image of cultural and social uniqueness, alongside universal image for Finland to found its economy on. Paolo Virno engages

this sleight of hand through a criticism of the sovereign state[8] (echoed by Agamben[9]), explained as an authentic paradox from Thomas Hobbes' *Leviathan*[10]. The state of nature, and the civil state, are both the cause and effect of each other (objectivity of the Sovereign vs. subjectivity of the Mental constitution) and could be characterized as a linguistic strife-which can be unpicked diagrammatically through representational differences in Finland's national epic: the Kalevala. It is in this sense the self proclaimed "humanist" narratives in Aalto's work will be recontextualised. The transformation of NOKIA, and the decline of the public sauna will attempt to outline residual effects of economic change on architecture and in turn people, revealing novel consequences for the state of contemporary Finnish architecture.

6. Mezzadra, S. p. 112
7. Marazzi, C. 2007, p.38
8. Virno, P. 2004, p.17
9. Agamben, G in Campbell, T.2013, p.137
10. Hobbes, T. 2012. p.80

## *PROPOSE*

Criticisms of alienation and emancipation which stem from modernism[11], coupled with the widely acknowledged increase in speed, and connectedness brings about the need for a further shift in scale, to what cybernetician Gregory Bateson defined as the "*ecological*"[12]. That is, one which operates "*informationally*". Conclusive reconstitutions of the concept of [the] Finnish architect(ure) are pulled into present day, recalling the poetic and ecological underpinning to Aalto's design processes which, despite the exposed political narratives of his time, were always valuable.

Whilst associating architecture and biopolitics may seem negative - especially observing the stagnation in contemporary Finnish architecture– it will be conclusively stressed that this isn't the case. Tracking the "*poetic biopolitical*" tone of Peg Rawes, the current dystrophy of the Finnish architectural scene, and the longstanding search for true Finnish identity will be addressed as a speculative "*Ambigous Building Code*". The idea being

pressed is that the repoliticizing of Aalto's influences has by no means been in criticism. This reconstitution, as much as any historical point of conflict, or tension Finland has endured, and consequently blurred or made ambiguous culturally, legally or politically, has in fact been contributing to a type of development which is unique in Europe. It lends itself to being not only rediscovered through biopolitical argument, but embedded in an architectural code to make a substantial claim for a novel method of *legislating an architecture based in ambiguity*...

11. *Semiotics of the Kitchen*. 1975. 6:09,Short Film b/w. Electronic Arts Intermix c.2013 New York (Martha Rosler)

12. Bateson, G. 1972. p,142

# A

SOVEREIGN | Constitution

[ *A body of fundamental principles or established precedents according to which a state is acknowledged to be governed.* ]

# I THE SOVEREIGN STATE

## The Mobile Cut

*"for Foucault, sovereignty is produced by an interlinking of power relations, and just like the state, it must be understood as a "mobile cut" that will give rise to a whole series of transitional forms before it is transformed into modern biopolitics, which in turn will soon pose the question of the State's retreat – of how to balance a certain tactically useful lack of control with security measures within a larger strategic governing."*[13]

Finland is a young nation with an old history. Until 1917 Finland was for 108 years formally part of Russia and before that, Swedish territory. It is this Russian and Scandinavian history that puts Finland, despite joining the EU, on the edge of Europe. This tension defined by being on a political, geographic and climatic edge will preoccupy the opening section, and the initial framing of Aalto's "classical" works into legislative contexts.

French thinker Michel Foucault is regarded author of contemporary biopolitics[14]. This is the condition in modern western politics whereby the body is the motive for concern, and instigates descriptions of the state's operations .

13. Wallenstein, 2009 p.18
14. Foucault STP,1979 p.120

The concept gives rise to a related idea of subjectivity, again, used to describe state control over the body. However, before these can be investigated, there is the issue of the establishment of a biopolitical state, which for Finland stems from independence. Foucault's language is useful in describing Finland's independence. Firstly, mobility and transformational notions described emphasises the formality of the event, and the inevitable turbulence that followed. It seems curious as well that the State's retreat also serves to factually depict Finland's state of affairs in 2015.

Constitutional law is all encompassing. It defines how nations run in relation to citizens, their rights, and their habitation of the built environment[15]. Ultimately, binding the state and individual and ensures they are cooperational. Furthermore, the Constitution instigates {re}production of subjectivity. The document itself, written in 1917 opens with the idiom: "*The powers of the state in Finland are vested in the people…*"[16]

As stated, this linking of the state to the citizens is bio-political. Biopolitics usurps classical structures; in Finland's case means anything pre-independence such as colonial governance, imposed language, industry, and architecture. The act of declaring independence and establishing a new constitution in 1917 could be

15. Dicey, A V, 1967.
16. Finnish Constitution, Ch1.1.1. Helsinki:FLO

argued therefore as the moment that gave rise to a biopolitcal regime in Finland. Traditionally, as hinted at by Agamben or Wallenstein, the establishment of a biopolitical regime is cast as a negative and systemic means of control as manipulation of the body through fear and control. Likewise, in the meta-narratives of modern architectural history and theory concerning Finland this notion is totally glossed over in favour of purer discussions on environment and humanism. By extension, the same stance can be seen amongst Finns whereby in a cultural trait the points of conflict and colour in their emergence as a modern state are held as negative contributors to their identity. This thesis is about recontextualising these traits and the frameworks within which they occurred, in that they are inherently constructive "stepping stones" that produced the current Finnish landscape of Open Democracy, and could potentially produce a new outlook on Finnish architecture.

## Poikkeuslaki

These legislative "stepping stones" are the traces the Finnish Constitution will be surveyed through. Formally, they are the unique Finnish concept of the *Poikkeuslaki*[17] (Exceptive Law)[18]. These are mechanisms used by the Finnish Constitution to deal with conflicts/exceptions, and integrate them into law and regulation governing the people[19]. This thesis hinges on the argument that

architecturally similar processes took place. Aalto's work made subtle plays on the traditional role of state architecture either creating a language highlighting racial and social elements in favour of others to create a unified identity, or, at times a language that made these same things ambiguous, allowing 'integration' on a 'European' level. This underpins the argument being put forward which proposes links between contemporary Finnish architecture and concurrent legislation/legal processes. Further to this it also attempts to prove a novel connection between architecture and biopolitics, and in so doing, demonstrate that this connection is different to classical (architectural) models-suggesting that:

**the regime**

of 20th century

**Constitutional Finish politics**

*might be as*

architectural

*as it was*

legislative.

17. *Constitutional amendments are measures to protect constitutional rights of its people, and it is worthy to note that in Finland, this is done through a unique and ambiguous incitement of "Exceptive Enactments". Laws which are in conflict with the constitution can be passed, providing that they are passed in identical procedures to the constitution itself.*

18. Martinico, G. 2012. p45-47

19. Ojanen, T. 2004. The Impact of EU Membership on Finnish Constitutional Law. EUR Public Law, 531, 532

## Transitional Forms 1: *Legislative*

The ambiguity of 'Exceptive Enactments" can be characterized in three ways.

1. Blurring of substantive rights and formal provisions. Defined rules and duties of individuals, and merely recognized procedures for how one 'might' follow a rule.
2. Ambiguity for "outsiders" to the Constitution. Whilst the Constitution remains unchanged on the outside (there is no legal requirement to update the text following a successful Exceptive Enactment) yet internally the workings of the country have changed.
3. The Constitution has a "hole" cut into it, which is not necessarily filled, merely "patched up" with norms and conventions which are not enforced legally.

This has a profound impact on how a Finnish subject is {re}configured at a time which Foucault ascribed the: "*threshold of biological modernity*"[20]. It's during these threshold moments, at times in the most ambiguous of ways, that true Finnish identity might be found, through a peculiar means of {re}constitution. As Foucault suggests, the Finnish constitution, and subsequent formations of subjectivity, changed significantly in the 20th century. The exceptive enactments passed will be surveyed in the proceeding section, through the legislation passed, and its social impact.

20. Wallenstein, 2009 p.9

## Exeptive Enactments 1:*Legislative*

Some specific amendments can help connect the legal framework and its impact on the Finnish people. It is essential to prove the connection in this sense, prior to contextualising it within the discourse of architectural modernity since the process of this paper is to understand what biopolitics can do, and then, realise what it offers architectural discourse.

*The Constitution Act of 1919*[21] was the first official Act on the Constitution. It is written officially that the constitution "*went unchanged for fifty years*"[22] however, exceptive enactments were frequently used throughout the 1920s and 30s. Most pertinently, in relation to the post-independence recession, regarding the Finnish Markka. The "*strong-Markka-policy*"[23] was an exceptive enactment, in opposition to floating the currency, inevitably returning to the Russian Ruble. The lasting effects of this policy are what contributed to Finland becoming in 1990, the most expensive country in the world per capita.

Exceptive enactment re-emerged in the reformed Constitution of 2001, incorporating the *1995 Treaty of Accession*[24] into the EU, conversely, a reiteration of

21. Constitution Act, 1919. Helsinki: FLO, Ch1.
22. http://web.eduskunta.fi/parliament/relatedinformation/constitution.
23. Jonung, L. 2009. p54-56
24. Treart of Accession, 1995. Lisbon EUL, Ch.3

what it is to be a modern Finn. The conflict centred on Chapter 1, Section 4 of the Finnish Constitution declaring that: "*the territory and governance of Finland is indivisible*"[25] – making it "*unconstitutional*" to cede power to Europe. The Treaty was accepted as Poikkeuslaki, and Finland simultaneously proclaimed that it will not be governed by anyone other than Finland, and agreed to abide by the rules of the EU. Again, a seemingly clear statement for Finns was made in ambiguous circumstances.

Finally, Poikkeuslaki enabled the Citizens Initiative Act . Having only fully endorsed parliamentarianism[26] in the 1990s it was now being passed partially to the people. The Citizens Initiative Act[27] provides a platform where the idea of any citizen must (under circumstances set out[28]) be debated in parliament. Again contradictions are passed into force but what can be seen is a system of control, offset by continual unique counterparts, which arguably make them "Finnish".

This *might* be seen as a model of **Finnish Biopolitics.**

25. Constitution of Finland. Helsinki:FLO Ch.73
26. *the absolute decision of the parliament in legislating*
27. Citizens Initiative Act. 2012. Helsinki:FLO
28. http://www.avoinministerio.fi

## THE SOVEREIGN STATE II

### Architecture and Biopolitics

Having outlined a relationship between ambiguous legislative mechanisms of the Sovereign Constitution and the production of Finnish subjectivity as being biopolitical, and significant in its modern developments, a similar move will be made *architecturally*, through the labelling of Alvar Aalto as *Sovereign Architect*. To lead this second biopolitical architecture Sven-Olov Wallenstein's words on Biopolitics, and the emergence of modern architecture are considered.

"*...man's primordial relation to and of sensing himself comes from the resistance offered by the outside world, and above all the resistance to movement. This is why architecture can be understood as a prefiguring, or "projecting" of future human sensations: the architect composes a pattern of possible movement, a possible trajectory of the body...this means that geometrical structures, before they are reflections of some immaterial and supratemporal order, first and foremost are tools that gave an impact on our affectivity and give rise to a new type of sentient individual.*"[29]

29. Wallenstein, 2009 p8

So, if what Aalto's work of the 1920s provides is a basis for projection; then it follows that how he began to do this - to produce these *sentient individuals* who would set about transforming Finland into what it is today- must be reviewed as well. This will be made clearer by taking an extra step to demonstrate biopolitics as a currency in Finnish architectural history and theory. Then, to show how it reframes Aalto's architecture, some examples of his classicism will be surveyed.

Foucault and Wallenstein have it that biopolitics usurps classical order, which, they argue is colonial governance. There is a distinctive architectural tone here which serves to describe both the historic/classical/ binary role of architecture (in Finland) and in turn the claiming of a new national style in the early workings of Aalto. Significantly, it is worth noting that both the classical and neoclassical are equally political. It is this narrative which implicates architecture as an exponent of biopolitics which is manifest currently as a problem area in metropolitan Finland.

## Transitional Forms 2: *Architectural*

Ambiguity in Finnish national architecture can be characterized in three broad phases:

**1.**

**Colonial.**

Extra terrestrial architectures represent the cornerstones of the colony's culture (religion, politics, security.)

**2.**

**Finnish Neo-Classicism.**

Early regional architecture, and civic projects, sought to pick out specific aspects of Finnish culture in a way that made them unique in Europe. These were super-imposed into pre-existing "styles" from Empire to Palladian.

**3.**

**Finnish International Modernism.**

Specific differences in Finnish culture and society were still embodied in its civic architecture, but intentionally made into ambiguous forms and details.

Whilst largely read as conforming to architectural movements, it may also be argued-using biopolitical analysis-to have instigated the first moves towards a European-Economic-Area because the distinctly modern style of Finnish architecture encouraged original Finno-European trade links-which essentially transformed the country.

A geopolitical idea far beyond those a traditional historical analysis would ever afford early 20th century Finnish architecture/history which was chastised under the term "Finlandisation"[30]. If this was the case, the incorporation of Finnish policy into stylized architectural exports was something progressive which Aalto practiced long before his governmental counterparts.

* * * * *

Specific architectural "enactments" can help show how architectural developments had similarities to the legislative and legal framework. It is essential to prove the connection in this sense, prior to contextualising it within more well-known institutional projects (which themselves will be conflated against colonial institutes.)

30. *"Finlandization is the process by which one powerful country strongly influences the policies of a smaller neighboring country, while allowing it to keep its independence and its own political system. The term literally means "to become like Finland" referring to the influence of the Soviet Union on Finland's policies during the Cold War." http://en.wikipedia.org/wiki/Finlandization*

# *1*

## Bell Tower, Kuahajårvi church, 1921

An early example of Aalto's exceptive architecture. Realised in the guise of a traditional 17th century Finnish wooden church, it is clearly designed in accordance with Swedish ideals in neo-classicism.

Therefore, it seems to aspire to gothic principles, yet be instated with more humble aesthetics. Instantly recognisable stylistically, and overlaid with a Finnish sensibility.

image available. alvaraalto.fi

*2*

## Jyväskylä Singing Festival 1924

A clear venture into classicism this time studying Tuscan style colonnade and archways. Again recognisable, but instead of recreating the delicateness of the details, it is simply boarded over, much like Finnish lakehouses.

image available. alvaraalto.fi

*3*

## Meat Inspection Building, 1927

Finally, an example of classical language being utilised to raise the status of a very typical Finnish agrarian task. Once more the simplified entablature and wooden uprights act as a Finnish imposition.

image available. alvaraalto.fi

## Exceptive Enactents 2: *Architectural*

Aalto was well versed in Western-European History, and he saw these formal idiosyncrasies as inherently useful design tools. These works are exceptive in that they all retain the image of their models whilst bringing into the fore certain vernacular, agrarian, or social niches that Finland fitted during the 20s. Just like in the legislative process, Aalto negotiates potential conflicts between Finnish culture and pre-established architectural styles... "*They crystallise the remoteness of our country, our distance from the centres of culture; and their meaningless value is not diminished by the meaningless label of provincialism*." [31]

These are the first pieces in a complex process of defining and altering a national architecture. They begin by using the classical rules of architecture to stylize the Finnish character, before subtly universalising their meanings. Therefore they form part of a much larger game than the provincialism they have been typically categorised in. The first two chapters, and the biopolitical architectures surveyed already begin to prove that legislative, economic, and political conditions precede those of the landscape and nature in early Finnish national architecture.

31. Pelkonen, E-L. 2009. p.23

# III

## SOVEREIGN ARCHITECTURE
//traditional forms//

### Main Attractions in Helsinki: *Institutions 1*

Of the top-ten attractions in Helsinki [32], three are extraterrestrial (not Finnish). They fit the moulds for Foucault's preferred lines of interrogation into the production of subjectivity through the carceral [31] system – the prison (discipline); the senate (power), and the cathedral (religion)...

32. Architecture in Helsinki, 16/01/2015. Available from: < http://www.visithelsinki.fi/en/see-and-experience/sights-and-attractions> (8 Feb 2015)

33. Foucault, M. 1977.

# 1

## Sveaborg// Suomenlinna

Sveaborg is a UNESCO world heritage site 10 minutes into the archipelago. Founded by Sweden in 1784, the site is one of "*unique status in European military architecture*"[34]. Geographically the island reinforces its position as separate but proximate political system to the centre of Helsinki, a reminder of an external power and administration. The thick granite walls, slit windows, and narrow passageways are the architectures of discipline where many Finns spent long cold winters forging *"Disciplinary Careers"*.

34. Fortress of Suomenlinna, 06/10/2012. Available from < http://whc.unesco.org/en/list/583> (14 March 2015)

image available. *Architecture in Helsinki*, 16/01/2015. Available from: < http://www.visithelsinki.fi/en/see-and-experience/sights-and-attractions> (8 Feb 2015)

Main Attractions: *Institutions* 1

# 2

## Upenski Orthodox Cathedral

Orthodox Christianity was imported to Finland from Russia. Approximately 1% of Finns practice the religion, recognised by law as a Finnish institution[35]. The Russification of Finland, and the role of religion in pre modern society as a form of control explain its presence and it remains the largest Orthodox Cathedral in the West. Its red brick walls, cupolas and elevated foundations make it dominant in the South Harbour as a symbol of Russian rule.

35. < http://www.visithelsinki.fi/en/see-and-experience/sights-and-attractions>

image available. *Architecture in Helsinki*, 16/01/2015. Available from: < http://www.visithelsinki.fi/en/see-and-experience/sights-and-attractions> (8 Feb 2015)

Main Attractions: *Institutions* 1

# 3

## Senate Square (Helsinki Cathedral)

For many, the Senate is the symbol of Helsinki, through its prominent location in the city's centre its connection to independence. It's lavish Empire style, and designer (Carl Ludwig Engels) reveal the German hand in the emancipating Finland. Even though this is where many historic 'Finnish" moments have taken place, they have done so in spatial configurations proliferated by a foreign country.

image available. *Architecture in Helsinki*, 16/01/2015. Available from: < http://www.visithelsinki.fi/en/see-and-experience/sights-and-attractions> (8 Feb 2015)

## Main Attractions: *Institutions 1*

These examples embody Wallenstein's idea of "*resistance to movement*" in that they all have values to Finnish people in sensing themselves through their original functions, and nowadays as institutional 'reminders'. The patterns these buildings produce(d) all fit the mould of *technologies of the self*[36] i.e. they allow some form of production; belief, knowledge, fear within a subject. It can be seen that in "premodern"/colonial Finland, architecture was a form of binary representation of (whichever) state held power, which is the opposite to a *poetic* relation. This set the foundation for a *Finnish* national architectural identity to be borne out of nature. From there it will be possible to isolate key moments wherein it is possible to demonstrate a biopolitical constitution's replacement of architecture in this sense with people.

## Cultural Attractions: *Institutions 2*

Wallenstein concludes his essay "*Biopolitics*" with a pictorial essay documenting the development of modern hospitals[37] . Indeed, this was and still is a fertile testing ground for the limits of objectivity in architecture, however, two aspects to his conclusion serve to undo the previous strength in his argument on subject formation. First is the decision to survey hospitals, and the second

is how he chooses to interrogate them (the plan). The narrative throughout "Biopolitics" is that of dissolution. Despite this Wallenstein chooses a distinctly ordered programme, and a distinctly paradigmatic mode of representation[38] as his realisation. This criticism is where the intellectual and architectural malleability of Alvar Aalto can be drawn upon. (*Wallenstein actually references Aalto's Paimio Sanatorium of the 1920s. Again ethical and environmental strands are theorised, through its painted roofs, low level windows and sunning balconies*[39])

The move between mastery of classical idiom, and implementation of re-worked nationalism displays this malleability, through a development resulting in a focus more future and people oriented. (The eventuality of this will be described later through the very (post)modern relationship between architecture to political economy with urban planning as its endgame.) The move is traced through Aalto's shifting ideas on culture and what its roots were. Whether the cultural revival growing out of expanding geographical and economic foundations had explicitly architectural, or social implications will be examined. One example of this shifting notion of culture and its architectural trajectory is the Aalto campus. Educational programme is something less clinical in

38. Pai, H. 2002. p,61
39. Wallenstein, p.70-71

reality and character than Wallenstein's hospitals. Aalto implies growth and development for a new generation of Finns through architecture. Confusion and tension is apparent in the concept of culture in Finland, which makes sense considering the ambiguity surrounding the reproduction of Finnish subjectivity in the early-mid 20th century. This can be read in the architecture of the main campus. Its disjointed rectilinear//fan-shaped plan provides a street-like thoroughfare, separating administration and lecture rooms. The theatre façade shows a brick wall floating above full height glazing. In "*Complexity and Contradiction in Architecture*"[40] Robert Venturi notes that Aalto's complexities were "*part of the program and the structure of the whole*" and the strength of the campus lay in its "*order and inconsistency*"[41]. However it is just as likely that Aalto was mediating ground with his designs, between the classical paradigm of architectural/cultural representation, and the (biopolitical) replacement of this with the population as both products of, and producers of, that which epitomised the modern state: culture.

On the contrary, another Aalto "*institution*" can be criticised in this context for its non-longevity, non-repetitiveness, and mis-placement of the patterns of living into a foundation that was too fixed. Villa Mairea. On a topographic ridge of the site, Aalto physically

40. Venturi, R. 1996. p,26
41. ibid. p28

and metaphorically placed structural, programmatic, circulatory, sightlines, and environmental strategies of the design[42]. The inclusive formal structure of the Villa demonstrates that without the ambiguity, the architecture is static: isolated to a single site and single set of natural site conditions. Aalto expressed frustration on this in the 30s through an attack on typically Finnish notion of pure nature, landscape and sentiment:

"*But is it questionable whether [he] is able to show equal admiration about material objects which forms the basis of culture.*

(ALL CULTURE IS MATERIAL)"[43]

There is a viable relationship between architecture and legislation; demonstrated through parallelism in the concept of poikeuslakki as a legislating mechanism constitutionally and architecturally. It showed the transitional forms of subjectivity in newly independent Finland against an ambiguous grid of reference. Taking Foucault's definition of a sovereign state, and of biopolitics, it then used key examples of pre-independence architectural institutions, conflated against institutions of Alvar Aalto, to prove that a biopolitical regime is an accurate diagram of Finland, and elicits a more reflexive outcome than historiographical-architectural lineages.

38. Gamble, J. 2012. p4-5
43. Aalto, A. 1925.

The concession of this survey of the cultural, institutional, and constitutional architectures is that the very instant such a regimes comes into existence, their very means of affirmation become redundant.

If the power is vested in the people,

the sovereign constitution is no more.

* * * * *

# B

## MENTAL | Constitution

[*A person's state as regards, vitality, strength, and mental occupations in relation to linguistic drives.*]

# IV CORPOREAL SOVEREIGNTY

## Avoin Ministeriö

The "Open Ministry" is an organisation that epitomises the neo-sovereign condition proposed in this thesis, coming pre-loaded with digital/democratic achievements that Finland made in fulfilling its modern economic projections. Part of broader open-data and internet-based decision making platforms, the "Open Ministry" exists as a combination of app-based software, and volunteer lawyers etc. It focuses on the Citizens Initiative Act's provision that parliament must debate ideas with 50,000 votes of public confidence. By providing assistance in forming the correct type of information for the debate, namely, draft bills, OM essentially bridges the gap between a member of the public, and the legislating procedure of the state. There is neither a role, nor mention of architecture in this aspect of contemporary Finnish Biopolitics despite the previously close tie revealed at the inception of the modern Finnish state.[44]

44. *Open Ministry; Having your Idea Heard*, Available from: < http://www.avoinministerio.fi/kansalaiset/rekisteroidy> [01 April 2015]

## Secret Ties

Having established a case for using biopolitics to uncover a narrative in Finnish legislation and architecture which links the state, its architect(ure), and its people which is positive despite its ambiguity; it can be said that the notion of sovereignty is and has always been related to its much larger conditions of modernity. The aforementioned Open Ministry organisation is unquestionably the most modern and cutting edge part of modern Finland and it is completely digital, political, and produced by economic transformations. However, it is now time to understand what this means in relation to the original notion of the term, one which in Scandinavia is associated with natural laws and laws of nature. To begin,

> "*there is no clear point of intersection between the technologies of the self, those reflexive practices in which a relative individuality is constituted, and the political techniques that deal with the population.*"[45]

Giorgio Agamben questions biopolitics in a modern state[46]. Foucault alludes to a "*secret tie*" which unites *bio-power* and *bare-life*[47] which is an ambiguity or concession. If the state can be said to be the producer of subjectivity (whether it be from legislation or architecture) it must stand that in turn, the modes of thinking and organisation

45. Wallenstein, 2009. p.37
46. Agamben in Campbell, 2006. p.141
47. Snoek, A. 2010. p.49

then come from these subjects. New forms of control, production and representation require new codifications of performance and it is conceived that this was where Aalto's confusion over culture/architecture existed. As his focus turned towards International Modernism, it was also switching towards Finland's future. His cultural institutions laid a plan of sorts for Finland to become established as an international economy and power. As well as this, Aalto's position between nature and technology can be utilised to help aid the argument's subtle reinterpretation of sovereignty, and in turn [the] sovereign architect(ure).

In a little known article "*The Trout and the Stream*"[48] Aalto contributed to debates on technology. First and foremost, he denied the anthropocentric notion that nature was subservient to technology which in turn was derived from pure rationale and function. Instead Aalto set out a *treatise* for 'non technological thinking' based on natural analogies employing technology. This might be described as a theory for poetic architecture in that there was a non-hierarchical status between the natural and technological. This notion lends itself to the argument being constructed: that true concepts of sovereign constitution are ones which lie between the

48. Aalto, A. [1948], in G. Schildt (ed.) *Alvar Aalto in His Own Words*, Helsinki: Otava.

mechanisms of the state, and natural laws of existence. Poetic in that the two concepts are acknowledged on equal terms, and biopolitical in that they give rise to the coming chapters' architectures as ones which pertain to the linguistic developments, and politico-economical conditions of their time.

This part therefore sets out to discover:

i) *how Finland achieved this* ?

ii) *why it hasn't lead to a more established role for architecture compared to its outset* ?

## Hobbes' Paradox

Thomas Hobbes, English Philosopher in Politics sets out a paradox, especially potent for analysis of the absence of any situated architecture within the open democratic system of Finland. It's useful because it pre-dates any modern political philosophy (biopolitics and subjectivity) therefore strengthening the argument behind a reconceptualization of sovereignty, by proving in essence that even before biopolitics was termed, that more fundamental oppositions to the singular sovereign state of nature existed. What's more is its dyad is especially applicable to Finnish culture in relation to its agrarian>>information based economic reorganisation. The way in which it challenges the notion of biopolitical regimes and controls sets the tone for the proceeding sections. Hobbes pits natural pre-juristic life (state of nature) against establishment of the constitution (civil state.) Highlighting that in the state of nature, we share in a natural law effectually making us instinctively obey rules without knowing exactly what they are. The Civil State however is defined by explicit rules by which we abide.

"*the obligation to obey is, at one and the same time, both the cause and effect of the existence of the state, it is supported by that which is also its foundation; it precedes and follows.*" [49]

49. Virno, P. 2008. p,26-32

The paradox highlights the role that linguistic information plays in constructing a sovereign state because the state of nature doesn't correspond with any linguistic drives (justice/security/democracy etc.) which have been shown to be inseparable from the early Finnish state. Verbal language becomes the matrix of shared rules, which first existed as the Finnish Constitution, but might just be in the process of being replaced by something more open and digital in the crowdsourced legislation supported by the Open Ministry.

## Kalevala

Hobbes proves linguistic asymmetry is inherent in a sovereign constitution which is *unatural*, causing the need to shift scales and currencies when trying to understand the architectural decline as Finland achieved its modern goals. The mismatch thrown up by the paradox hints at why: the projected future for culture and economy were too closely matched and conceived, and their architecture disappeared, as it didn't acknowledge the longevity and biological nature of a sovereign constitution. Either way, the means of rediscovering it must be picked up at the level of population and its product: language. Paolo Virno's *Multitude* engages political philosophy of language, exploring ambivalences unleashed when the semiotic/semantic, rule/regularity, fact/experience intersect. Here, he relates to the Hobbesian criticism outlined:

*"One could object that the modern theory of sovereignty has access to at least one concept capable of functioning as an unmarked sign. The concept in question is the 'natural law' but in fact it is subjected to two markings. If it is natural, then it is not a law, and if it is a law, then it is not natural."* [50]

Language actively defines the sovereign state but significantly, in strife (paradox). The linguistic 'strife' created by Hobbes, expanded by Virno models a specific aspect of Finland's ancient and current histories. Its national epic, "*The Kalevala*", is a system of versed poems describing the birth of the Finnish Land and People stretching back three millennia. This zeitgeist of Finland existed as spoken first, then its only documentation was in semiotic icons; symbols of animals, nature, and celestial objects. In the mid-nineteenth century Elias Lonnrot made five journeys to represent it in the semantic written format (23,570 verses into 8 chapters)[51]. When translating, he developed a specific branch of the Finnish language based in pentachord, for antiphonic (two person) performances[52]. The language is distinct to native speakers through its own metre (*trochaic tetrameter*/Kalevala Metre.) This process was celebrated profusely in Finland, which at the time was largely Swedish or Russian speaking.

50. Virno, P. 2008. p,27

51. *The Kalevala in Many Forms.* Available from: < http://neba.finlit.fi/kalevala/index.php?m=145&l=2> [01 October 2014]

52. Lonnrot, E. 2009.

## { SEMANTIC }

The Kalevala's dual representation shows how Finns are predisposed to iconography, particularly coded languages, and furthermore, how their emergence as their own people is tied closely to (*their*) language. Certain geopolitical transformations align with the Kalevala's inherent linguistic refraction. Firstly, as an agrarian land of the Swedish Empire: iconographic representation emerged. Secondly, it was when the Russians overcame the Swedes, and sought to use the land as an industrial resource, that the linguistic development (that of the semantic word) ocurred. Both of these 'colonisers' then can be seen as manufacturers of modern Finland, and, the modern Finnish speaking nationals who Aalto would develop into the people who are taught to code and script in school, and the nation who have the highest levels of trust in government systems in the world. Once again, the natural is pre-empted by the concurrent biopolitical landscapes.

## { SEMIOTIC }

## Kulttuurisauna

### *Culture Paradigm 1*

To immediately spatialise the linguistic shifts, we may analyse the most phenomenological part of mainstream Finnish culture, the Sauna. The phenomena of sauna is as old as Finland itself: within its room-sized parameters exist a set of traditions[53], quirks, economic, social, and political relationships as {in}visible and dynamic as its heat exchanges. This intense landscape was once easily accessible to the population as shared culture, with public saunas being commonplace from cities to regional villages. The unwritten code of cultural conduct is what Paolo Virno in *Multitude: Between Innovation and Negation* describes as a "*norm*":

> "*The rules without the regularity of the civil state stand in opposition to the regularity without rules of the natural state.*"[54]

I wish to suggest a link between the creation of a distinct set of rules (**Finnish Constitution**) and the decline in social norms as exemplified by the ritual of sauna. The number of public saunas in Helsinki has fallen to

53. *Finnish Sauna Culture --- Not Just a Cliché.* Available from: < http://www.sauna.fi/in-english/sauna-information/articles-about-sauna/finnish-sauna-culture/> [07 November 2014]

54. Virno, P. 2008. p,35

55. BBC News International, Magazine. 2013, *Why Finland Loves Saunas* by Mark Bosworth. Available from: < http://www.bbc.co.uk/news/magazine-24328773> [07 November 2014]

four, from over three hundred in the mid 1960s[55]. At the same time, the advent of the home, or, private sauna has seen the number of domestic saunas explode to a ratio of 1:2 saunas to Finns. The decline in this dynamic cultural landscape can be seen as a diagram of the much larger dissolutionary trends which had an impact on culture, especially the shared natural practices, common behaviour of mankind which supposedly underpin the Scandinavian way of life.

The demise of public sauna bears a resemblance to the creation and implementation of modern regulations and codes[56] for the built environment and in how we decide, design, and inhabit it. The subsequent moves in the establishment and development of the Finnish political economy (and explicitly, its relationship with its people and architecture) from land, through production, and reorganisation into IT and data-based leader show tendencies to migrate towards the way of the rule over that of the norm. However, the true potential in the Open Ministry and Crowd-Sourced legislation may be understood as one where the ambiguous territory between rules (the laws) and regulations (the population) can be reinstated as a fertile space for design practices.

56. *Standard Errors and the Biopolitics of Regulation*, Available from: <http://sites.ace.ed.ac.uk/liamross/research/> [accessed 11 Jan, 2014]

## CORPORATE SOVEREIGNTY V

### Massakulttuurin

### *Culture Paradigm 2*

In Part A, neo-classical Aalto was argued as influential in the architectural reproduction of ambiguous legislative procedures for conflicts in the political sphere. This established a biopolitical narrative, and proved a connection between architecture and legislation is viable in the 21st century. It also gave a new perspective on the early forms of Finnish-National-Neo-Classicism, wherein the early works of Aalto helped to stylise the modern Finn in a system where they would become the central figures. From a decade later one of Aalto's early cultural institutions showed that the similar ambiguities and tensions demonstrated a confusion which can be explained through what Wallenstein characterises as the "emergence of modern architecture", that is, this subtle shift between architecture as chief exponent, and programme as paradigm.

It is now time to contextualise Aalto's work within critical biopolitical discourse, specifically, that of the Multitude, termed by Paolo Virno. First we trace the cultural confusion Aalto had in Jyvaskyla, to Turku, the modern capital of Finland-due to its proximity to Stockholm. Aalto's ability to comprehend the complex cultural landscape here is exhibited in his architecture,

which "*focused on the question of how architecture could engage and provide for the collective body.*"[57]. The subject of mass housing interested Aalto now, his first commission being the Tapani apartment building(1931).

"*For anyone interested in the creation of a unified national culture like Aalto, it was important to be assured that the sympathies of the working class were directed to building a single homeland rather than to establishing international class solidarity.*"[58]

In another commission, Aalto engaged mass culture: the newspaper. Designs for a Finnish language Newspaper office, show how architecture was a mediator between the "*producers of information and their audience... inviting the viewer to engage and construct meaning from a multitude of information and effects*"[59]

57. Pelkonen, 2009. p.53
58. ibid. p,53
59. ibid. p,61

Suomen Huoneistokeitju
Teemme enemman
Suomen Huoneistokeitju
Netiokaupalla uusia kotcja

Massakulttuurin

*1*

# Tapani Apartments 1931

Regularised plans, steel framed windows, and ratios of floor-space to occupation saw Aalto redefine his architecture through collective culture in systematic terms.

image available.
Pelkonen, E-L. 2009. *Alvar Aalto. Architecture, Modernity, and Geopolitics*. New Haven: Yale UP

TURUN SANOMAT
KEBAB
ADA
PEPSI
ADA
ADA
ADA
KWH

Massakulttuurin

*2*

# Turun Sanomat Office 1930

Electrically lit signs, and 7m high windows with large format printouts of the days headlines. This is definitely the emergence of modern Finnish architecture, very much focused on modern culture and the urban experience of modern Finns.

image available.
Pelkonen, E-L. 2009. *Alvar Aalto. Architecture, Modernity, and Geopolitics*. New Haven: Yale UP

-1865 -

Papermill exports to Russia

-1910 -

Rubber products export to 'Europe'

-1920s -

Domstic sale of rubber goods

-1950s -

Produces electricity by modernizing paper mill.

-1967-

NOKIA ELECTRONICS

Produces steel cable for electricity networks.

-1981 -

Creates Europe's first digital phone network

-1982 -

Designs world's first digital "mobile" phone.

-1998 -

Nokia 3310 is (and still is today) the worlds highest selling mobile phone.

-2003 -

Nokia acquires Siemens Electronics, and then joins with Microsoft becoming the worlds largest ICT company.

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## The Chief Exponent

The original free-market had Finland as a producer of "*authentic*"[61] goods. Aspects of nature, craft, and honest value exist around a workforce who took pride in the resources of their land, and goods of reputable quality. Globalisation of markets saw Finland adapt and become a primary producer of materials and services. This was the beginning of a change towards some form of neo-liberalism, however the aspect of tangibility remained – along with the slightly ageing idealism of its workforce. After the 90s recession Finland adapted to become an ICT economy, implementing the training and infrastructure required to be globally competitive. Ties to the land, production, and nature were overcome by the digital realm: intangibility. In the wake of the 2008 crisis, Finland didn't move like other countries. Unlike many, the opportunity to engage physically with post-industrial urban space has gone amiss, instead data-based alternatives which have amounted to Open Data, and D-CENT[62]–organisations focussed on developing tools and applications for direct democracy, and economic empowerment compared to disenchantment amongst other European populations, such as here in the UK.

61. Baudrillard, J. 1996 p,36

62. Negotiation for Collective Awareness Platforms, 2013, *Decentralised Citizens Engagement Technologies for Direct Democracy and Economic Empowerment*. Available from: < https://ec.europa.eu/digital-agenda/sites/digital-agenda/files/DCENT%20slides.pdf> [04 April 2015]

"*New authenticity*"[63] in western political economies has taken the shape elsewhere of the 'sharing economy' – epitomised by web start-ups such as airBnB, Zipcar etc. "Authentic" experiences like sharing someone's home, are preferable to dealing with faceless companies. The spatial and legal, repercussions of sub-letting homes, cars, and other parts of the urban experience is complicated at best and again this is where the promise lies in the Finnish alternative. Rather than regress into an infinity of these offshoots/startups, the multiplicity has consolidated through the advent of tighter online processes, open data laws; [generating] higher levels of trust, returned through legislation like the Citizens Initiative Act. Christian Marazzi states that:

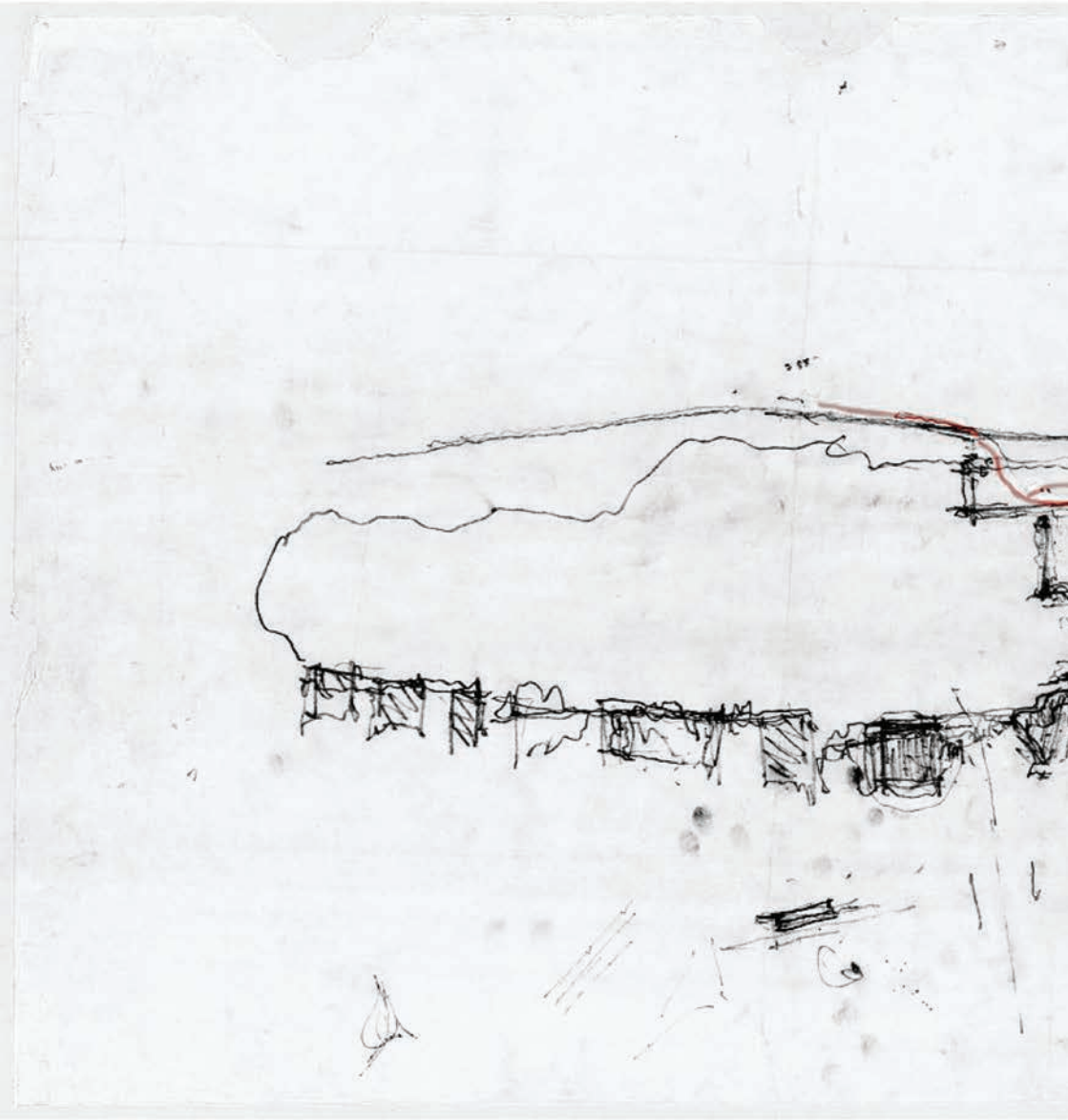
"*Industrial factories used the body forcing it to leave the soul outside of the assembly line...The immaterial factory asks instead to place our very souls at its disposal: intelligence, sensibility, creativity and language.*"[64]

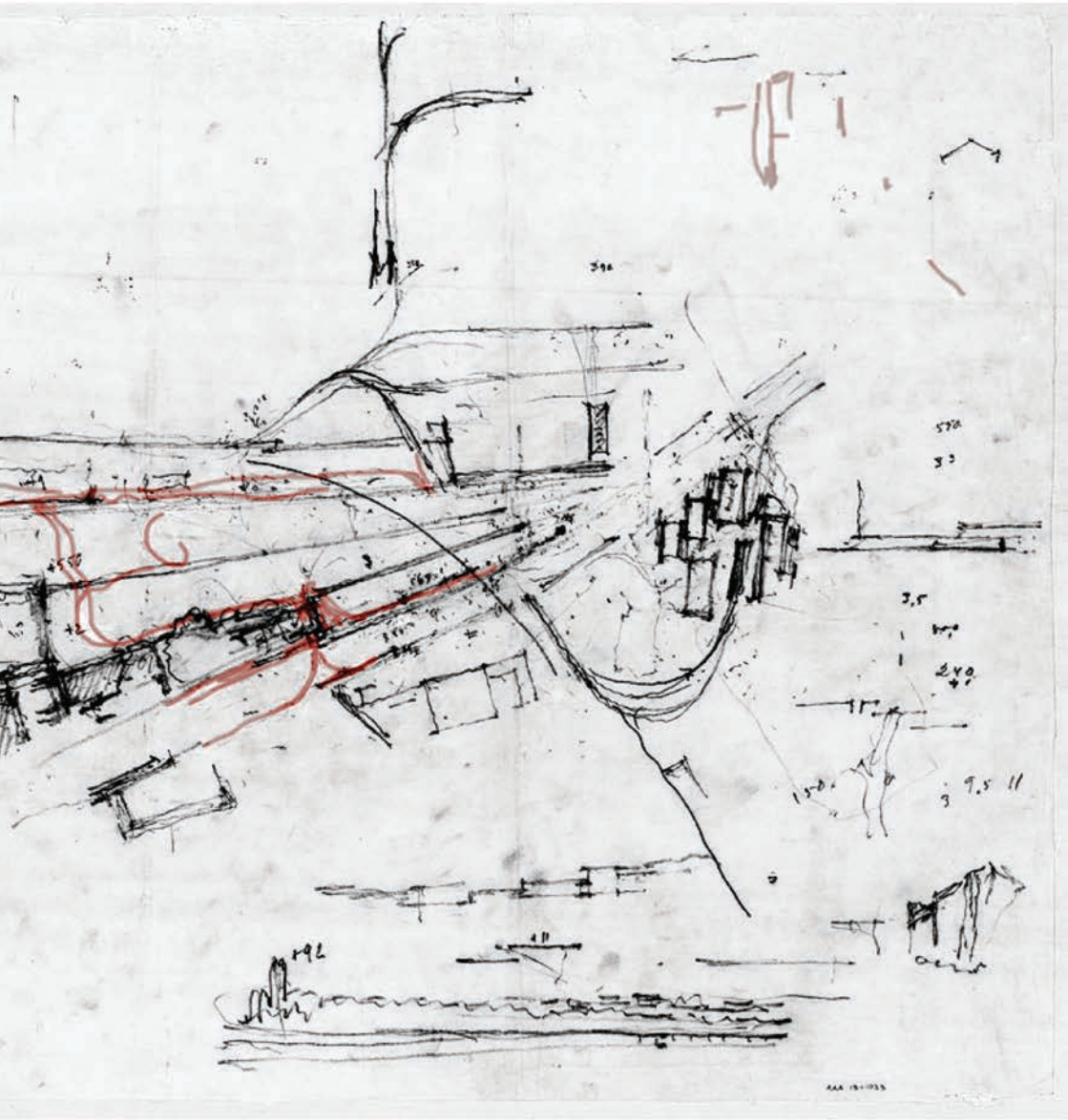
What is gleaned from this is an idea reflected in the changing economy of Finland. The sharp transformations of the 20th century are where the architectural development faltered. This might be seen in better detail re-viewing the urban plan of Helsinki and its failed implementation...

63. Slee, Tom. 2013 *Why The Sharing Economy Isn't [Online]*. Available: http://tomslee.net/2013/08/whythe-sharing-economy-isnt.html > [4 Dec 2015]

64. Marazzi, 2011. p,11

# Urban Plan for Helsinki





## Urban Planning

During the 20th century Helsinki was radically re-planned. After achieving independence, and a modern mass society, the loci of the Capital needed to be shifted away from away from the historic centre (Senate Square) that symbolised foreign rule. New monumental architecture such as the parliament, rail station, and memorials to champions of Finnish Independence were intended to define "*a new heart for the young republic of Finland*" [65] . Aalto was commissioned in 1961 to produce a comprehensive plan of the centre and districts of Toolo and Kammpi. The unrealised-plan was revised in 1966, 1972, 1981, incorporating monumental raised streets, 13 storey apartment blocks, places for thousands of cars...

Issues of the failed urban rejuvenation of Finland's metropolitan area (housing over 30% of the population) are twofold; and may well answer some of the questions raised in understanding why contemporary architecture lost its footing. First,the idea that the centre of Finland had to make do without the architectural heart Aalto yearned to design-only Finlandia Hall was built. Meaning, from the 80s onwards there was a divorce between urban/economic developments and architecture. Budgetary and planning failures in raising the plan, when compared to the eagerness to do *something*, suggests that investment was made in an alternative non-architectural form; Aalto

65. http://file.alvaraalto.fi/search.php?id=048

eventually superseded by the fulfilment of the plan he set in motion decades earlier.

Secondly - more complicatedly - the urban plan was *massive* in culture and scale. In Turku, the ideas of mass culture were situated. This plan sought to see it applied homogeneously to a large chunk of the city. The difference in scale generates reductiveness in the multitude from a collection of individuals, into a swathe of produced **dividuals**. The failure of the urban plan, of an architectural heart, took place as Finland began to "go digital". As Aalto had realised back in the 40s:

*"...to be modern demanded a radical transformation of the individual subject, a willingness to give up some of one's individuality. Aalto's [plans] housed collective bodies of people, embraced a modern conception of subjectivity, in which the individual exists in a porous relationship with its surroundings."* [66]

## The New Crisis

Crucially, as Aalto had aided the implementation of a state-subject reproductive regime which we will call biopolitical, and; that this system sees subjects replace architecture, and; that the political economy

66. Pelkonen, 2009. p.66

was the method for doing this, a re-conceptualisation might be made. That is, that the cyclical process of subjectivity, information, culture, architecture, gradually became diluted the more the country began to achieve the provisions set out for its social and economic establishment. What this thesis has uncovered is a biopolitical narrative in Finland, which has been overlooked by the canon of architectural history and theory. Instead, some very subtle yet choreographed influences in the production of modern Finland have been missed out due to prejudicial prejuristic evaluations. This thesis calls for a recalibration of Finland from the position of the natural sovereign state subsuming the biopolitical constitution, to that of the biopolitical sovereign state of exception analysing the natural architectures which hold the answers to todays questions.

The linguistic asymmetry for so long characterised Finnish disposition eventually balanced out. At the scale of urbanised Finnish national architecture the space for the “norms” became overwritten meaning the plan was too unambiguous. As environmentally, and technologically unique Finnish architecture was, its longevity was equally not enough to sustain unified mass identity. Ironically, the urban plan served to diminish the strength of early Finnish Modernism through

lack of *proper* context – where norms, the *sensing of oneself* happened. Instead, rulebased planning, and accompanying economic conditioning, gave rise to a society where architectural representation wasn't as special. Contemporary Politics and Language philosopher, and economist Christian Marazzi places this 'levelling out' into the current predicament:

"*The new crises of the capitalist mode of accumulation are not rare and unpredictable events, they are inherent to the way it works. In fact, in an increasingly "communicative" – today we would say "connected" – environment, economic cycles have become remarkably shorter and more far-reaching*". [67]

66. Marazzi, 2011 p.23

# C

## {RE} | Constitution

[*Build up again from parts; change the form and organization of an institution.*]

# VI AMBIGUOUS <new> SOVEREIGNTY

## The State of Nature

The architectural scenario in present-day Finland has been scrutinised through a biopolitical lens, {re}placed in a constitutional sovereignty, and then critically within the formation of the multitude. The production of subjectivity, and subsequently of language/information has been shown to equate to culture in terms no less worthy than Finland's accepted image as the State of Nature. Alvar Aalto has been recontextualised, uncovering political and social reformist ties in his work that are often overlooked in favour of more isolated technological and environmental parts of it. This speaks largely of a misplaced label on the notion of sovereignty, which for Finland has been proven nowadays as problematic, through over-emphasis on the "natural laws" of life and of architecture.

## The Civil State

What has been constructed is an argument that from scales of nationhood to populous there is a consistent architectural linkage between the production of subjectivity through national identity, and legislating for it. It has been shown that through architectural and legislative precedent, these subjects can be conditioned to build a nation and through its language, produce information to be multiplied into culture. However imbalances, between the paradigmatic rules of both architecture and legislation, and normative regulations of the people through occupation of the built environment; could be culpable in divorcing the people from architecture. Compounded by social and economic changes of the 60s and 70s, the architectural riposte of the urban plan for Helsinki symbolises the moment wherein the failure of the plan, and shifts towards digital and intangible services saw architecture and architects sidelined by a faster and much less situated aspects of society. It was at this point where the already dysfunctional notion of the sovereign (state of nature) became most redundant in supporting an architectural discourse. Again it must be highlighted that uncovering these subtle transitions is the ambition of this paper, and furthermore, it must be reiterated that in doing this mustn't be held in a negative light, and instead must be considered as the essential keys to reinstating a strong

Finnish architectural identity which does the status of its Open Democracy justice. That is to say, that the State of Nature is far from diminished, instead, that is has required biopolitical analysis to make sense of it.

## The State of Exception

It has always been the case to acknowledge these interstitial moments in the development of modern Finnish concepts of identity and architecture and frame them as biopolitical architectures linking the people and environment to much larger terms of modernity realised in political philosophical discourse. By and large, the relationships have been positive, despite coming from unfavourable contexts. What's more is that they are only visible from the biopolitical stance put forward here. Essentially they have all contributed to a development today where reputations for democracy, openness, trust, and national culture are actually stronger than most other European countries. The hiatus between people and architecture is poised to end given the current uproar around the plans for a Guggenheim in the south harbour, and proceeding national voice for something more Finnish to take its place .