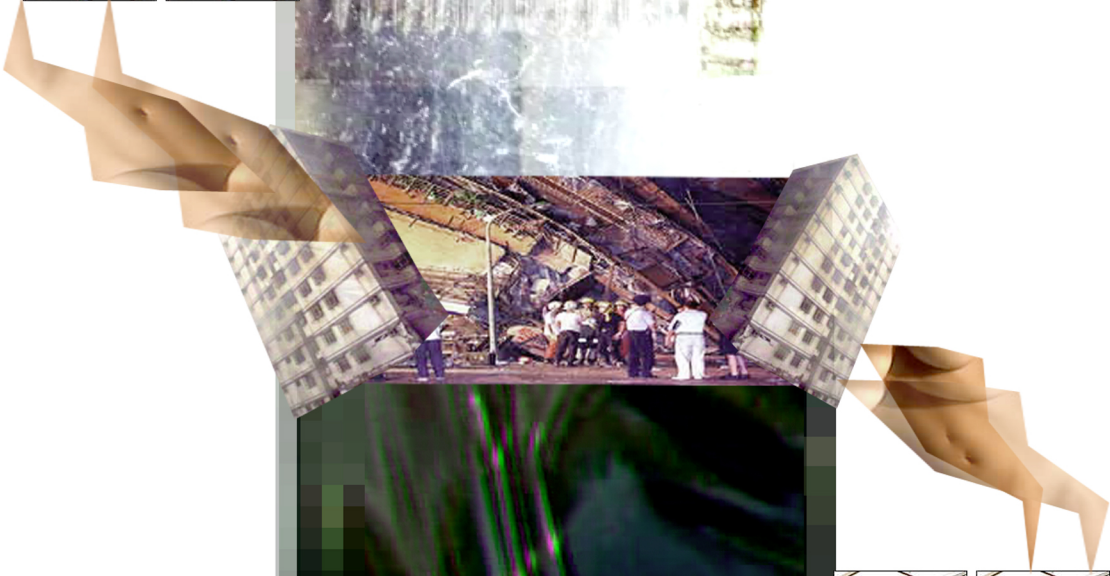
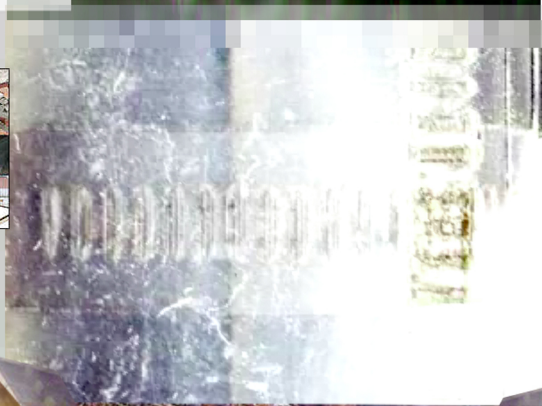
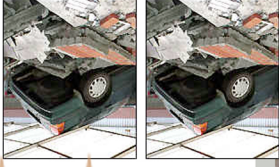


debris:  
fragmentary evidence  
for an architectural  
social theory

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dept of sociology,  
uc santa barbara/  
razorfish

submission for  
theory and society.  
jan 2001.



# DEBRIS: ) ?

## Fragmentary Evidence for an Architectural Social Theory

Architectural Social Theory  
Paper for Debris

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University of California, Santa Barbara

Architecture (2010) 18(1) 1-15

Benjamin Bratton and Roger Friedland

By the Department of Sociology and Religious Studies  
University of California, Santa Barbara

Map of Debris...  
Based on Deb Roy's?

**debris is the fundamental element of archaeology.**

archaeology  
architecture.

Arch  
Ecology  
Itecture...?????

Softbody and/or earthquake imager...?????

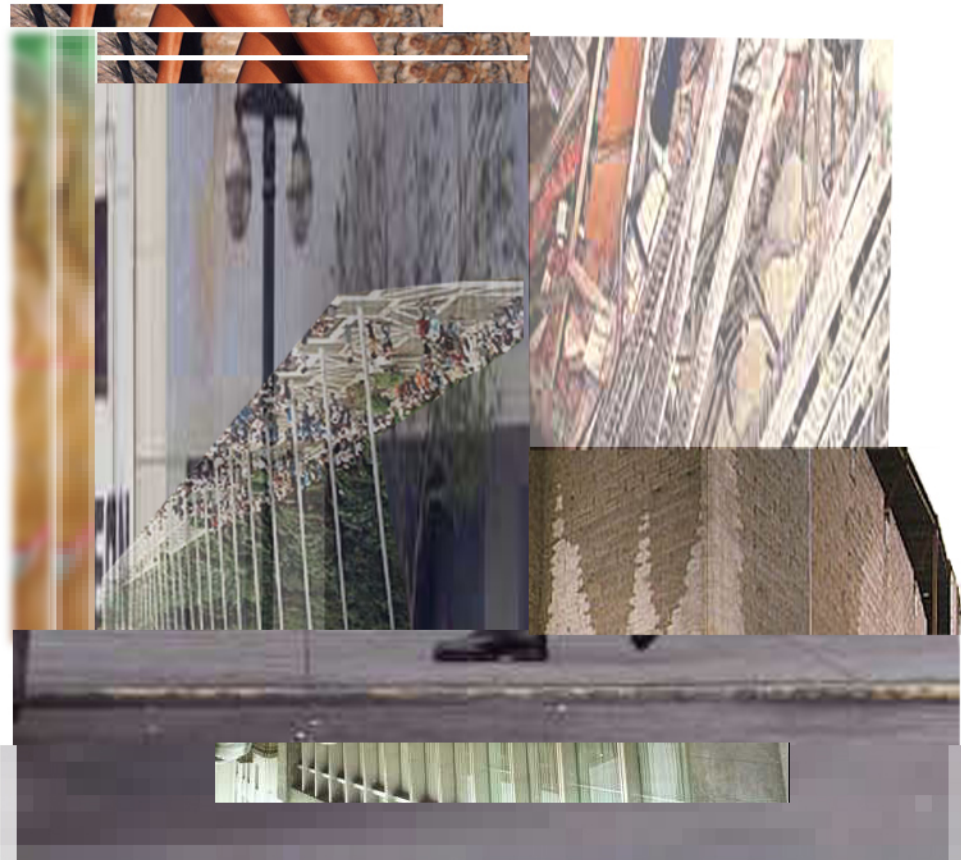
Not a blueprint per se...rather an unbounded set of fragments from which some productive practice might be undertaken. **NEED METHODOLOGY**

DEBRIS  
ARCHITECTURE

Architectural  
Some things will fall  
things will. Socially, with  
analysis has left  
will be different  
massive air is  
pushed.

Things will crash

1





Architecture is the materialization of spatial abstraction into the built environment of social life. The architect, or rather architecture as a mode of theory, casts spaces into real place, and in doing so reforms the structural character of the social, materially reforms its builtness.

re-forms

re-forms



accurately the both/and.

Architecture is what's best thing by what it's best to do

Architecture, as fabricated form of habitation, technologizes space and spatializes technology. That is, it configures space as a human instrument and builds particular spatialities with the instruments that are at hand. Like Technology enclosed and supervised by professional Technologists, and like the Sociology of Technology that limits itself to a Sociology of the Occupation of Technologists, "architecture" for Sociology has largely been approached as the mapping and interpreting of Architects, or of cataloguing the semiotic genealogy of the High Discourse that names some spatial actions as "architecture" and others just as "in space." But the point now is to see social action in the generic sense, as the committing of architecture. That is not to act in a world of humans; it is to act in a world of humans// things, and of their immediate and residual interactions. It is to dramatize their patterns, and to act creatively within those dramas. This architecture



<sup>2</sup> If architecture is a technology, then through architecture, we must begin to question

and a universalizing technology of the instrument, the

# < ARCHITECTONICS >

is not just available, it is ubiquitous, not just material, it is space itself. The architect is a main function of architecture. **Humanity is an anthropomorphism.** Because individuating architecture tends to afford individuated subjects (Foucault), our collective space is autographed with the "works" of great architects whose special sovereignty over "buildings" we can ceremoniously revere. Instead of the general architectural practice that animates all inhabitations, we talk about sculptures you can walk around in. But because so much really wonderful spatial practice is done in the signature of this Profession, social spatial practitioners of all sorts should find inspiration in these precious zones and in what is said about them. This generalization of architecture as spatial practice as social practice is a re-placement of "technology" from a position near the instrumental periphery of sociontology, to one that envelops it and en-forms it. The "Man" in whose honor our magnificent forms attest is (despite Foucault's enasure of him), an impoverished subtraction from the general imagination of dwelling. The notion of the human is an anthropomorphism because it is a projection of instrumental mastery onto a thing does not otherwise possess that trait. "Architecture" then is the practice of collectively inhabiting meaningful, organic/inorganic space. The architecture of that anthropomorphism is Hegelian (Bataille, Heilbrunn) It is the materialization of The Idea; Idea of the nation, of the city, of the border, of the home, of the factory, of the cyberspace. Against that, Lefebvre (and later Debord and Vaneigem, et al.) posit the realization of "situations" as a mutually instructive tradition of experimenting with the various possibilities of current inhabitation and occupation of a given space. In societies for which "space" is merely the absence of substance, such potential traditions are often illegal. The law they violate is the law of Architecture: the pre-positiveness of this place, and the location of that location in a general semiosis of power.

at the collection and collection counter-architecture

- Architecture joins space and body, language and technology, into a single construct. While social theory is moving beyond space as the unseen stage for social action, space for most remains largely a surface upon which the social is inscribed, a medium for signification, a resource, a medium whose contours and divisions are derived from the social, not as itself a socially productive force. (note: more than social construction of space).

7. end of the d.



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re-format

re format with each Architecture as new of

# ontology

with Society of Architects

Architectural Social Theory is thus not simply the theorization of the social significance of buildings and those who make them, but rather the active reconceptualization of the entire social as entirely architectural. Sociology is thus also an architectural practice; it is the study of structure, the builtness of being social. Social theory has always built particular architectures: structure, division, interior, center, position, front and back stages, spheres; the architectural is immanent in social theory! But because the abstraction of space casts it as inorganically mute, with particularity, fixity, and Euclidean vacancy, that immanence has gone unexplored. In one sense, architectural social theory stands as a reversal of that repression.

Similar sounding claims for a return of the spatial were once made on behalf of a new Geography. But where the Geographical imaginary inevitably models human/machine history in cartographic synchronies, Architecture animates more polyvalent technologies of mapping and of being mapped. Architecture is material duration, that which endures and that which dissipates, it is the sociontology of inhabitation. It is where phenomenology becomes astronomy via engineering; and finally, that becoming is where "the social" (the Modern architecture-of-the-collective, par excellence) becomes something transversal, something cybernetic, animated by a genetics that moves between organic and inorganic phylum. Architecture (that of bits, and that of atoms) is something old now newly namable by our generalizing geocultural turn.

Architecture, as a bounding and partitioning of human action, as a site for all sign of collective action, confounds neuristic binaries and destabilizes the solutions they've afforded social theory. Architecture is both object, and a technology for the pursuit of human purposes, an instrumentality; yet as habitat, it inhabits us, presuming and enforcing particular forms of subjectivity. The hammer presumes the hand, as software enforms the virtual self. Architecture is the skeleton-exoskeleton of consciousness. It is consciousness given bodily form, and material form cast into the grain of animal intention.

4  
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## Ontology of ARCH

5. Architecture IS, and IS NOT: These two have helped us understand the ways in which architecture is an essential element in the production function of social power, as material signification. The way this has been understood is through its categorical imperatives, its compulsion of practice not as instrumental behavior, but as procedure, its naturalization of difference, its capacity to make signs into things, and things into embodied knowledge. Both Foucault and Bourdieu join the logic of domination to that of signification, architecture to the sign of power.

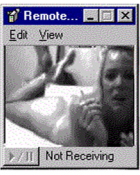
By both producing the material world as a structure and by making structure material, architecture points to the role of representation, of spatial abstraction--of plan, form and model--in the production of the built world. But it also produces structure as material-form, a tangible analogy. Architecture thus surpasses its translations into the linguistic, as either a site for signification, or as a materialized sign system. As material culture, as material structure, as the thing/idea, architecture confounds these post-structuralisms that locate productive power in its signifiers and signifieds, in words.

Architecture is a representation, an image of the social, but it is in and through this hardscape that the social imaginary takes shape and thus architecture is really a presentation. Architecture thus reveals the inadequacy of a linguistic ontology of the social, in which the referent, a profane substance, does not signify, is literally immaterial. Architecture--built forms, patterns of settlement, pathways and circuits--are what they point to, what they contain and exclude. Architecture is not semiosis. Architecture is both performative and symbolic, in that it has a non-arbitrary relation to what it signifies. It is a social form and the form of the social.

7.  
ontology of Arch

Sensuous: Architecture is not only cognitive, a classifying practice, it is sensuous,







society that fights to see and be seen through its single eye, the capital ocular.

**Foucault:** The broad familiarity with the work of Michel Foucault across Human and Social Sciences, has made the historical interrelations between 'Architectural' and 'Sociological' forms of knowledge palatable a wide range of disciplinary approaches. Most specifically in *Discipline and Punish*, but by no means limited to *surveiller et punir*, the built environment

# FOUCAULT

In this case the modern prison, is understandable as the materialization of a certain cast of social spatiality, while social knowledge and its technologies of power are understood as produced by the spatial arrangements of bodies as cast as participants. The prison, physical form, and penology, the mode of sociological knowledge, share a common cause: each other. Architecture, in this Foucauldian mode, is both a built training of the body and a form of knowledge of the body in space, it is where the 'form' of the 'Human and institutions of built space share an expressive and machinic relationship.

Methodically, Foucault rendered the gaps between the constitution of pre-modern and modern power in architectural terms. Not only was the body of the pre-modern sovereign the central sign, the point from which all legitimate inscription derives, but his built structures loomed on the horizon like giant carapaces, central stone redoubts that all could see, sites of danger. That power was likewise visibly written on the bodies of those who would not follow its dictates.

Unlike their pre-modern equivalents, modern disciplinary powers are constituted by seeing, not by being seen, not through the institutional apparatus of a central state, but through new architectures of surveillance, a plurality of enclosed sites--prisons, psychiatric offices, mental hospitals, factories. The fixing of subjects in these new spaces, the microphysical choreography and the investment with new meanings this makes possible, are integral to the emergence of new discourses, systems of classification and normalization.

Foucault sought not to ground knowledge in the reasoning human subject of the Enlightenment, but in the conjunction of power and knowledge.

...the circuits of communication are the supports of an accumulation and centralization of knowledge; the play of signs defines the anchorages of power; it is not that the beautiful totality of the individual is amputated, repressed, altered by our social order, it is rather that the individual is carefully fabricated in it, according to a whole technique of forces and bodies

In this framework, architecture becomes a technology of power, whose meaning is contained at that level. While Foucault spatializes power, he instrumentalizes space. In his response to Paul Rabinow, he declares:

For me, architecture...is only taken as an element of support, to ensure a certain allocation of people in space, a canalization of their circulation, as well as the coding of their reciprocal relations.<sup>3</sup>

What does Foucault's method of writing history have to say to an electronic society supposedly hell bent on the discursive, digital annihilation of the physical body? According to Gilles Deleuze, who read the eulogy at Foucault's funeral, and about whose work Foucault nicknamed the 20<sup>th</sup> Century "Deleuzian," the rise of the cybernetic-information social architecture only underscores the purposefulness and power of the Foucauldian perspective. He makes the point in a clearly (if now infomatic) vocabulary.

Insert quote from *Societies of Control*, and note on the notion of the "network"



BAF



## (BOURDIEU)

"more subtle than the notion of system, more historical than the notion of structure, more empirical than the notion of complexity, the idea of network is the Ariadne's thread of these interwoven stories." p. 3

Implicit in Gilles Deleuze's rededication of modern technological architecture to Foucault's intellectual project is the disclosure that among the central organizing principles of our time is the "organizing principle" itself. The society of control shares with the cybernetic imaginary a techno-structural language of systematicity, efficiency (homologous formations) and friction, noise (heterological formations.) This systematicity also affords a shared structural language with which to inscribe all sorts of complexities, from the functioning of biologies and ecologies to economies and minds. Each is conceived as formally similar to another in that it is also a "complex system." Deleuze and Felix Guattari's notion of the "rhizome" has provided many philosophers, architects, musicians, artists and scientists with a catch-all term to explain their works as following the non-hierarchical, de-centered, multinodal model that a "rhizomatics" affords. But in the Postscript essay, as elsewhere, the quantum architectonics of these sort of systems is held in ambivalent suspicion. The refabrication of the world in the image of the microchip and of software, perhaps the basic technologies of this dispositif, makes possible and necessary new sorts of social organizations and some (too few) sociologists of organization have made that refabrication their object of study.

**Bourdieu:** Pierre Bourdieu, another theorist, and a close friend of Foucault, who would likewise refuse the *phenomenological subject?*, also made the spatial organization of bodies and things, an architecture, not into a disciplinary apparatus, but into a self-regulating, homologous set of fields. Bourdieu's theory of practice was built against the structuralism, the hard-wired cartography of his mentor, Levi-Strauss and its existential inversion by Jean Paul Sartre. Bourdieu's theory is based on a double objectification, of the categories of the social world made body, habitus, a structuring structure, the fount of non-discursive knowing, and on their materialization in the habitat, in the physical placement of things, positions and activities. Habitus presumes a habitat and vice versa, embodiment and architecture are mutually constitutive.

Cognitivism, space as idea materialized. (The limits of Bourdieu's architecture from Ben's essay, as well as the architectural conditions of its emergence and dominance.)

Bourdieu? : within the competitive semiotics of the field, systematic structures are foregrounded and non-systematic structures are backgrounded. Signal is negotiated while noise is filtered away, or so it may appear for the social subject's whose very embodiment is in debt to the economic meaningfulness of its being there. Where the world is always already given as the utility/utilities of its availability to industry, the Cognitive and the Instrumentalist intervene on behalf of each other. In this, Bourdieu's application of habitus as the consciousness of that economically-embedded body, is a better specific description of Modern bodies than the general theory of social being that it's 'phenomenological' guise might suggest. It may in fact be more symptomatic of the

Bourdieu: GET  
some from  
GET + HAB?





6. The Latency of Architectural Social Theory in the Classics: A reflexive account of social theory ...will have do good things...

Why now? A new spatiality is upon us, we within it and it within us, making us realize that we never understood the architecture which we have inhabited. Perhaps even, as "architecture" as we've known it disappears into new virtual realms, architectural social theory emerges as narration of these radical displacements and re-placements. "Space," always an active form and not a reactive content, now becomes visible to us in new ways by disappearing from view, by leaving us newly displaced.

Durkheim:

Let us start at the center—site, sign and symbol. Emile Durkheim, the French sociologist, cast the collective representation as the sculptural or figural image of the social, an artifact which did not merely reflect the society emblematically, as a trace of the collective postures organized around it, but as the condition of possibility of the periodic collection of bodies, their energized massing, an objectification which rendered collective subjectivity imaginable. Durkheim regarded collective identity as an embodied knowledge, it being the homogeneity of bodies' movement, Durkheim writes, that makes group aware of itself, and indeed that "makes it be." He goes on to say: "these movements symbolize those representations only because they have helped to form them. Without symbols...social feelings could have only an unstable existence."<sup>1</sup>

It is, of course, to, around and in the center that individuals move en masse. Durkheim, in his study of rites, empirically asserts their centrality as a complement of the

## CLASSICS

form. For individuals to express to each other their connection, for their social energy to become a common experience, it must find a single sign.

The appearance of this resultant [the symbol] notifies individuals that they are in unison and brings home to them their moral unity. It is by shouting the same cry, saying the same words and performing the same action in regard to the same object that they arrive at and experience agreement. (232)

How simple and singular is the center, the point of processional aggregation, the condition of possibility of effervescence, of synchronized movement, of an embodied sense of collectivity that can be performed more effectively than it can be thought or said.<sup>2</sup>

HEIDEGGER moved here....

Through Edmund Husserl, Heidegger differentiates Being from the "natural attitude," a scientific distanciation of knowing subject from known object, which he locates specifically within a genealogy of technologization of the life-world. Where techne is the authentic interrelationship of human and inhuman into emergent forms, to bring forth. Here technology is a conjuring practice. For Modernity, Technology is not the coming to form, but *enolysis*, the breaking of form into artificially abstracted parts. There the world becomes lived as it is available to technical industry, it becomes a resource not a habitat.

Just as for Simmel's metropolitan psyche, the space/object/subject relationship is not one of exteriority, but mutual interiorities, one always inside the others. But unlike Simmel, who holds to a humanist, indeed Marxist, ontology, for Heidegger people are not alienated because they are treated like things, but because they do not realize the true nature of their thingness, their capacity to fashion locations, to dwell, their and because they fail to treat the object world as a world of things, as locations in which their being is implicated, but as a store of resources over which they claim dominion. Things implicate not a pure, abstract, space, but locations which both admit and install....For Heidegger it is good to be a thing, but we have forgotten how.

Heidegger treats the bridge, for example, as a thing, or in other words, a location, an object that creates a space in whose boundaries the thing begins, not ends. Just as a location comes into existence only by virtue of its occupation by the thing, Being, presence in time, is disclosed by its location. Things make the location. I am here, here am I. Heidegger writes:

Spaces open up by the fact that they are let into the dwelling of man. To stay that mortals are is to say that in dwelling they persist through spaces by virtue of their stay among things and locations. (p. 107—Leach, "Building, Dwelling, Thinking.")

9  
class



LeFebvre—pre linguistic, supra-linguistic quality of the monument—vs  
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insisted upon the social productivity of monumental architecture as a particular form of  
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monstrous anti-architectures. . For Bataille, "society" and "architecture" are  
conversant physiognomies of the human. Among Bataille's entries to the *Encyclopedic  
Acephalica* is a short but rather remarkable passage on architecture. In introducing his  
near definitive book on Bataille's writings, Denis Holier offers this text as a thread that  
illuminates the fabric of Bataille's imaginary. "Architecture. -- Architecture is the  
expression of the true nature of societies, as physiognomy is the expression of the nature  
of individuals. For that matter, whenever we find architectural construction elsewhere  
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It is also a deviation from a more continuous social state, an imposition of  
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specular image it reflects back."<sup>iii</sup> Bataille in Holier, 46. The materiality of architecture is  
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the Idea, the "Icarian impulse" that materializes itself in the monumental structure,  
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specular image it reflects back.<sup>iii</sup> Bataille the monumentalization of Idealism; it back at itself, forming and conforming the Idea, the "Icarian impulse" that "static" and "dominant," Bataille opposes undermining of those architectonics. structure of the social form; its technospeaks to the totemic qualities of space. Our contemporary collective spaces: freeway, the televisual domain, the earth orbit satellite, the strip mall, the networks are all contemporary forms are the physiognomies of our urban M

Henri Lefebvre, a Marxist philosopher of space, also directed his attention to monumental architecture, which he offers a social mirror to match the private morphology. The total space of the monument, its massive durability, the sensuousness of its use, replaces our violence with the terrors of death, "with a tranquil power and certainty..."<sup>15</sup> Monuments are central condensations of social space. It is the signification, of semiology and linguistic consensus. These symbolic spaces are replaced by an abstract representation visually both in its graphic representation more sensuous, lived space that is erotic more generally. The pervasive media for expression of our child landscape, into pathways, thresholds, politicization of this embodied "situational" space.

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Just as for Simmel's metropolitan life is not one of exteriority, but mutual interiority. Simmel, who holds to a humanist, indeed alienated because they are treated like things, but because they do not realize the true nature of their thingness, their capacity, they fail to treat the object world as a thing implicated, but as a store of resources not a pure, abstract, space, but location good to be a thing, but we have forgotten

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## against architecture anti

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Modern centers, however, are marked by their massing, not only of men, but of their monuments. Just as Maurice Halbwach extended Durkheim's theory of collective representation to the past in his studies of collective memory, other theorists have insisted upon the social productivity of monumental architecture as a particular form of collective representation. George Bataille, a student of Marcel Mauss, Durkheim's son-in-law, and the founder of the College de Sociologie in the 1930's, considered "architectural compositions" to be "the ideal being of society, that which orders and prohibits with authority"<sup>4</sup> Architectural monuments, he declared "are now the true masters all across the land, gathering the servile multitudes in their shadow, enforcing admiration and astonishment, order and constraint..." Bataille insisted on architecture as authorized form, a hegemonic language of collective representation, against which one could only produce monstrous anti-architectures. . For Bataille, "society" and "architecture" are conversant physiognomies of the human. Among Bataille's entries to the *Encyclopedia*

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It is also a deviation from a more continuous social state, an imposition of symbolic built authority that can never fully realize that imposition; in fact, that imposition is based upon the challenge of 'bestial monstrosity.' Holier's book frames Bataille's interrogations through the architectonic metaphor; "architecture, formally the image of social order, ...captures society in the trap of the image it offers, fixing it in the

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specular image it reflects back at itself, forming and conforming the monumentalization of Idealism; it is the image of the image ("the social") reflected back at itself, forming and conforming the physiognomies of the collective body. Against the Idea, the "Icarian impulse" that materializes itself in the monumental structure, "static" and "dominant", Battaille opposes the inhuman multitudes and their continuous undermining of those architectonics. This figuration of architecture as the built structure of the social form; its technologies, its symbolizations and its residues of action, speaks to the totemic qualities of space and the archaic qualities of war that inform them. Our contemporary collective spaces, their physiognomies, are equally so cast. The freeway, the televisual domain, the suburb, the traffic light, the shop window, the low earth orbit satellite, the shipmall, the automobile, the airport and the telecommunication networks are all contemporary forms of the 'architecture' claimed above by Battaille; they are the physiognomies of our urban Modernity.

Henri Lefebvre, a Marxist philosopher of space, also directed his attention to monumental architecture, which he argued, offers us an image of collective membership, a social mirror to match the private psychoanalytic analogue: parental eyes and imagined morphology. The total space of the monument, its massive durability, the sensoriness of its use, replaces our violence, the terrors of death, "with a tranquil power and condensations of social space. It is because they are transcend the logic of textual signification of semiology and linguistics, that they are so effective in the production of consensus. These symbolic spaces of representation are declining, Lefebvre argues, replaced by an abstract representation of space by capital and the state, a space known visually both in its graphic representation and its emphasis on facades, as opposed to a more sensorious, lived space that operates through voice, smell, hearing, touch, and the erotic more generally. The pervasiveness of this abstract space has pushed the material media for expression of our childhood-based lived space, to the margins of the built landscape, into pathways, thresholds, the semi-public and the semi-private. It is upon the politicization of this embodied subjectivity that Lefebvre pins his hopes for a new "situational" space.





### 3. Symbolic Institutions:

Architecture is the most pervasive and the most powerful form of collective representation, representations that materialize the meanings of a social order. Architecture is cosmology in place, and yet it is our most important technique for concealing the fabricated quality of all social institutions, allowing us not to remember that they rest on faith, belief in a transcendental signified that must be inaccessible to the senses. That different kinds of social activities—banking, war, sport, worship, education, for instance—have particular locations, characteristic housings, a material “there-ness”, permits a practical essentialism; it naturalizes and institutionalizes their otherwise arbitrary character. Frances Guerra Pearson has discovered, for example, that new organizational forms become institutionalized precisely at that point when they have buildings constructed expressly for them. Institutions become types when they have their own buildings. And even those who would challenge established authority continue to target their places, not the persons who occupy them, thereby reinforcing the structure as a synecdoche (anti-architecture??). *(but not really about institutions per se, institutions of reified architectures, collective forms in a mode of recursivity or even simulation. There is a formal power, but not the whole Power of Form of which they are only a particularly repetitious tendency....)*

That social institutions must be put in the particularity of place, as something which is both out there in stone or plaster and in here in human consciousness, the one being a condition of the other, accounts for the apparently universal tendency to imagine new social arrangements, whether objects of desire or dread, as built forms. From Eden to the originary myth of the fall from a universal language as the destruction of a tower—(a metaphysics of a public sphere)—to Plato's Republic, from the Panopticon to Blade Runner's dystopic urban landscape, from the Gothic cathedral to modernism, built form is integral to the most important social projects. Fascism, state socialism, multinational capitalism, ecology, Information Societies—each makes itself known through the collectively expressive particularity of its built forms.

We choose to welcome that irony as arriving to us from the 'architectural' perspectives we employ. The social world is an imprint of our collective postures, of the always intraincorporating collective body. Like 'chairs' which accommodate and testify to the sitting form, or a 'shoe' worn over time to the unique contours of the foot with which it lives, the social materiality, architecture, is an emblem trace of the collective bodies postures undulating through time and space.

Geography has trouble with forms in movement. But to trace displacement is precisely the task at hand. To conceive the form of the contemporary is to picture what is always ever no longer there. Sociologists have become quite good at devising means with which to measure things by measuring their traces, the chronography of the human realm; but we appear to mostly miss the point as well. The reversal of this method is the tracing of that which is not yet there, an approach perhaps key to the task at hand. Across the two, presence and absence, the projects of virtual architecture reveal themselves as a highly charged site for the potential contestation of collective representation in and amongst the space of flows. It seems to me a most appropriate development that architects would take the task upon themselves to design the inhabitability of cyberspace,



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and indeed some now do. <sup>2</sup> To make the “there” that is negotiated socially as if it were “there” of cyberspace into a domain of the architectural discourse incorporates the development of technology into dynamic sorts of body politics of the subject and of the community.

But this is still far from solving the issue of space.

When architecture is considered in both its symbolic and physical modes (as the imaginary and as the built structures of the social/ embodiment of imagination-imagination of embodiment), and when media technology is understood as part of those



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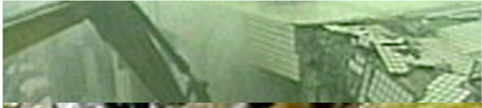
## SOCBUILTSTRUCTURE

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When architecture is considered in both its symbolic and physical modes (as the imaginary and as the built structures of the social/ embodiment of imagination- imagination of embodiment), and when media technology is understood as part of those architectures (as conveyers of symbolic forms, as objects of symbolic thought and as physical technologies of space/time), then the form of this social comes into clearer view --especially because architecture conceals the world as much as it reveals it. Now when the 'object' (and by object I mean the things that have made the predicate receiver of social subjectivities' agencies) is incorporated into the ecological field (the heteronexis that provides the located context for both the organic and the inorganic simultaneously) the phrase 'ecological sociology' loses its Romanticist tone while keeping its (lower-case) utopian dispositions. Architecture, for the cultural sociologist, refers both certainly to the professional practice so named, and to the special buildings that claim that status, but it also refers to the more generalized practice whereby material, technical forms of the world are incorporated into a spatialized meaning system (a practice that may or may not be professional) and to the repetition of forms that those incorporations do take (the whole of the landscape.) It remains both a practice and an object, but it now comprises the range of practices that network the technical materialities of symbolic formulations with the dynamic temporality with which those materialities are made meaningful, important and causative.

The term, the Social, which is the *imago* of our own games here, gets tuned-up. Not for some "new era" in which technology now moves to the generative center of the collective form, but for a situation of collective forming in which the social imaginary for "technology" is being asked to do novel sorts of symbolic labor, and in doing so rearranges the contingent categories of Industrial Sociology for new modes of materialism in definition. Is the Object getting closer? (For Baudrillard's metaphysics, the answer is yes) but for architectural sociology, it is the 'Human' that is doing the moving closer. What allowed for 'the Social' to be an explanatory apparatus that allowed for the object to be kept at descriptive (and ontological) distance seems to be backing out of the game, and it doing so, changing the *imago* with which those of us remaining continue to play. In different ways, the object reinvades the imaginary of many sociologies. The tracking of commodity chains is an object-oriented sociology; as is the study of fashion, or the geopolitics of food, or the social construction of nuclear missile guidance, or the reproducibility of images of fetuses, or ecstasy of the eucharistic host. The reality of objects is clear to the sociological practice, if it remains secondary to the sociotheoretical imagination. But this is changing. What is the ecological imaginary but the reincorporation of 'the World' into the field of the social, the recasting of the inhuman as subjects of social agency... ghost, the penetrability of the barriers between the material and immaterial, the objective and the subjective, the object and the subject.





2. **The Subject of Architecture:** Architecture offers materialized collective subject positions, but also incorporates the private mind into the design of those technologies. Architecture undoes the subject-object dualism, in which we imagine subjects to be located in time and objects in space, the first working on the latter. From psychoanalytic point of view, the "I" begins as an architectural imaginary. Subjectivity, this account, originates as an embodiment achieved through images of another body.

The psyche is our first housing project, a spatial construction, a form-giving analogy. (Butler quote on interactivity) / Lefebvre on Lacan

Inhabitation is psychic biography is inhabitation:::

Cast space piece from end, agency..

**Object cathexis thing:** The object world is an alphabet of things with which we have and might have various sorts of intercourses. The dildo is promoted to the generative figure for the structural, material contexts of social life. They're everywhere these phantasmatic penis-simulations.

The fetish object is understood by psychoanalytic technologies as a substitute for the Mother's penis that the little boy thought must be there. That shock, that void which

SUBJECT

opens, the potentiality of castration is met with a panicked re-placement of the ghostly member into some other character in the immediate architecture. This is why, we learn, that stockings, gloves, shoes, feet, wigs and other accoutrements of the proper bourgeois dressing room are prime suspects in the sexual fetish mystery. There were there, then at the moment into which they became animated with this dildo force.

Given this premise, I do not know why, among any of the psychoanalysis and space perspectives we read, does anyone (not even Spigel, nor even Burgin) address what may be called the postindustrialization of domestic machinery as a determining psycho-historical development in the social sexing of interior spaces, not just of fetishes.

But what of fetishes then? Can we find fetishes that dare not yet speak their cathexis? When, and more importantly where, does the primal scene now occur? In a boudoir? Hardly, it occurs, like the mirror stage in front of a television set. The screen itself is the scene. Imagine two interrelated scenarios:

- A child is being beaten, and elsewhere the adored bourgeois baby is being constantly videotaped. Life for him is learned such. Daddy is first met as a kind of great benevolent videographer, Mommy too. Early impressions of the surrounding world are of two attendant figures and a black plastic box. Aren't all three really part of the immediate family? The TV set itself is encountered as a repetition machine, a screen in which temporality loops. There, perceptual history is doubled; there an alternate scenario discloses itself. The contemporary bourgeois baby, the tyrant of psychoanalytic theory, negotiates two object worlds; one physical, and one televisual. One day, around three years old's say, the child comes to recognize himself in the television. A shock of recognition over-takes him. That's me. I'm there. As such, mirrors elsewhere, the television teaches the objective stance of subjectivity.

- Where today is the Mother's Lack first witnessed? How many couples videotape their having sex? How young is a child when he learns to use a VCR, to put his Barney in? Traumatic circumstances lead the discovery of Lack to inform an adult sexuality, or kink. It's not just the absence, it's also the shock at the absence. More often than the literature shows, it is my sociological hypothesis, "a good many" such discoveries are witnessed second-hand, on the TV. Anecdotally, student of mine once told me that was how he "found out."

Given these hypothetical scenarios, keeping them in mind, consider a more general figure

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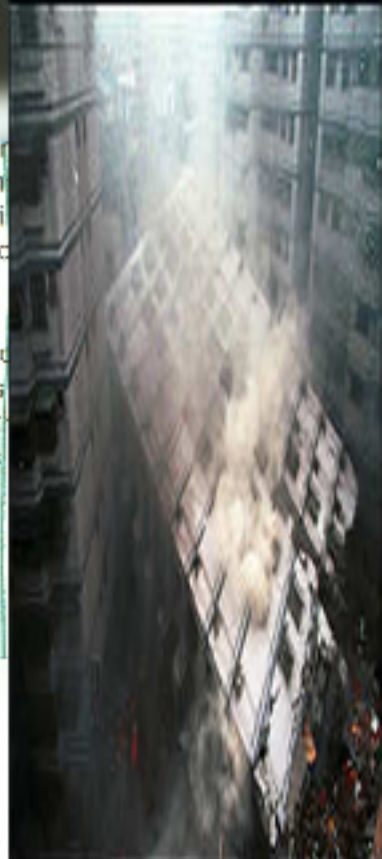




Given these hypothetical scenarios, keeping them in mind, consider a more general figure to be found for the horizon of what might be thought of as fetishized object relations. The whole house is brought in. Anything might be a good suspect, and perhaps already is and already has been. If the panties are a dildo, and the stocking is a dildo, and the shoe is a dildo, then why not the remote control, the dials, the Barney? Are they already?

Objects are always "cast" they are placed in the stead of others, they are emplaced and displacement, not just of penises either. The personal architecture of everyday life is the process of such placements and re-placements. But if for psychoanalysis the penis is the issue, then psychoanalysis can have its dildos. That will be its casting of the characters of the scene, and far be it from me to tell anyone what kinks to have and not have.

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"Cast" can have multiple meanings, and I am interested in the polysemiotic nature of the word.

understanding. One casts characters in a play. One fixes a broken limb in place with a cast. One casts die in a game of chance, or a line out to the sea for fish. This polysemy of the one word, cast, is itself the metaphor to which I turn my attention for the fundamentals of architectural practice. That is to say, one casts space in all the three ways thereby inferred, as a representative fiction, as a technology of stability and as a gesture or calling out into the world. That any particular social act, here always also a spatial act, is simultaneously fictive, technical and purposeful makes this polysemy an active one, and also a difficult one to neatly map. Even purpose is both technical and fictive, and fiction is certainly purposeful and technical, and every technique is both fictive and purposeful. As tools are utilities, they are also gestural. This trinary cycle is that which organizes architecture as a mode of sociology, and sociology as a mode of architecture.

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It is from the improperly marginalized contributions of the sociology of science and technology and cultural sociology that the call for a renewal of the materialist imaginary is made on behalf of the range of studies of the social, one for which borders between the social and the asocial are reevaluated. For the culturalist, the space between representation and social fact implodes and overlaps itself. For the technologist, the space between the human and the inhuman likewise implodes and overlaps. Are several realignments are presenting themselves at once, or are what may appear to some as cocophonous heterogeneity actually not noise but a signal of a new form? I am confident that these contemporary tensions between divisions of the social and the cultural, and the social and the technical are, if not of a kind, components of a common development. The end of the social? The ubiquity of the social? No, a promiscuity of forms.

I cast into this mix a notion that for sociology, an architectural imaginary, vocabulary and project is a platform from which those new signals can be tuned for a variety of satisfying programs.

As a bit of foundation, let me make more clear how I understand the polysemiotic connotation of "cast" as an interpretive technology. These are artificially divided into the three phrasings named above: as casting a play, as casting a break, and as casting an

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**I Cast This Space 1:** Some people are better suited to playing certain characters in a play than others. Why is this so? Certainly this evaluation is more a matter of taste and peculiar vision and scientific verification. Ideally, a casting director chooses actors and actresses for a play as an ensemble, each casting decision is a component in a whole. That whole, that arrangement of choices is itself a crucial part of the "art" that animates the play and gives it meaning beyond the mechanical public recitation of a text. For example, to cast the lead in a film version of Othello with a cast that is all black save the title role is a different 'casting' than to cast the ensemble in the opposite pattern. Likewise, to stage

CAST



Sophocles' Antigone in early 20<sup>th</sup> Century Vienna (for example) is to arrange an entire text and an entire collective activation of it in particular connotation of history and significance. To cause one thing to stand in the place of another, to speak on behalf of another, to speak as that other is to arrange a significant relationship between both things and the social location of their performative encounter and conversion. "It" stands for something else, it stands in for it, it takes the place of it; and "it," that casting, can only take the place of something that already indeed has a place. Accordingly the social is the machinations of its own representations, and representation is always already a spatial drama, one in which things and places are continuously arranged and rearranged in public spaces of significance.

Keeping this in mind, the first guise of our phrase, "I cast this space," might now become a bit more transparent as a general problematic of social practice. The first component I name for that practice is then the one for which one thing is put in the place of another and a real social significance is to be drawn not only from what it then 'does' there, but that it is put there to begin with. How would I characterize this component? As characterization itself.

**I Cast This Space 2:** A human body is composed of parts that move and parts that don't (or shouldn't). The composition of that solidity and pliability, while unfathomably complex, is necessary to the successful completion of any simple bodily action. The collective finding of specific significance in the particular activation of that complexity is itself another several layers of complexity. The running a 100m race requires a discipline of bodily solidity and pliability different than that necessary for the performance of a modern dance. But in both cases, the human body's simultaneous solidity and malleability is managed as a dynamic condition of meaningful action. What happens when that condition is misstructured, when that which is solid is improperly malleable? Isn't that condition itself what returns to consideration upon, say, the fracture of a sprinter's femur? Then the bone, the solid form of the body is made troublingly pliable, so much so that one's active intentions for the body are now impossible. We call this "falling over." What to do? Cast it.

When the simultaneity of solidity and malleability is in a state of imbalance, it becomes necessary to augment the body's morphology with an artifactual technology of solidity: a cast. The cast surrounds the fracture, and overrides the pliability it manifests with a mechanical solidity that much stronger, that much more decisive within the rebalanced dynamic. A fracture is a rupture and a disruption within a mutually dependent system. It may cause a general systemic breakdown, as a broken femur will disrupt the whole procedure of locomotion, but the fracture is itself a specific and localized event. That is, it has location, and its significance is a function not only of its severity, but often more importantly of that location. To continue the maiming of our hypothetical sprinter, his utterly smashed hand may be of less significance to his purpose than a hairline fracture in his knee. It is that location, the coordination of that location with the general condition of solidity and pliability within a system that makes the act of casting again always a spatical practice. One must know where to make a cast and why, one must have a practical knowledge of the body as an architecture of motion.

Keeping this in mind, the second guise of our phrase, "I cast this space," might now become a bit more transparent as another general problematic of social practice. Actions occur within a systemic imaginary, and all systemic imaginaries include technologies of systemic maintenance. We fix things. We try to put things in a preferred state of

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functioning. That what may be fixed to you is broken to me, makes this problematic of that generalizes the social condition. In order to do so, or to even imagine doing so, sort of vocabulary of localization, of the location of the fracture and the casting within a space of interrelations. Again, casting is architectural.



### I Cast This Space 3: That the individual can ever have results of their actions in the world is a fiction of, among other things, the burden of Ethics. But even when that fiction is disconnected from

restructure the world in the image of one's more ideal image of it remains fundamental to social symbolic logic. On a collective level, that attempting is what might be called, in an expanded sense, 'politics.' This is not to return practice to Hegel's or another Idealism, it is rather to place the present of social action in its conception and perception of a past and a future. It is to give some credence to the permanence of anticipation as a participant in the phenomenology of the social. While that anticipation is surely also a spatially-organized vocabulary, my first interest for it is as read through what we more conventionally understand "architecture" to be, that is the filling of social space with things, and the name for those things so placed.

Lefebvre and Foucault have differently convinced social theorists that social space is never empty, is not a blank plane into which activity occurs, but is itself a condition of any collective arrangement and serves as a morphology of material form. It is the habitat through which habit becomes, and according to which habit habituates itself. That is, not only is the form of the social body an adaptation of its location (as is the physical human body itself), but structure itself is a dynamic that bridges what we call culture (representation), society (organization), technology (method and apparatus) and environment (condition and apparatus).

To build something is to cast a habit of inhabitation 'out there' as a gesture and as an ethics. Political architecture of High Modernism knew this, but took their self-consciousness of that knowledge far too literally. To cast a political program ("program" contains another instructive polysemiosis, more later) is to conceive and craft a structure, a habitat from which to condition habit. It is to fill social space in a certain way, at the exclusion of other possibilities, a solidification of power into the material fabric of our shared inhabitation. We are not surprised then when new political regimes seek to clear the way of structures that name other regimes and then substantiate their authority with a refabrication of the public space of the capitol city with architecture that habituates a new habitat. But the process of centralized monumentalization is only a more theatrical version of a general social practice of substantiating practice with artifacts more permanent than the fleeting action itself. Often the trace is of greater significance than that which made it, and clearly that is an architectural problematic.

Clearly then, I hold the vocation of the "architect" not as the privileged profession so named, but as a guise taken differently by all social actors who act in space, on space, with space, and through space; which is all. Accordingly, "architecture" becomes not only those precious forms crafted by those professionals, but also all the artificasts we, each of us and together, cast across the times and spaces of our everyday lives. They are the residue of our anticipation. They are the form of our habits, the content of our habitat, the technologies of our communication and the grammar of our symbolic imaginaries.

Keeping this in mind, the third guise of our phrase, "I cast this space," might now become a bit more transparent as another general problematic of social practice as

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architectural practice, and a general problematic of architectural practice as social practice. By working on the world, we leave traces in it and on it. While those traces substantiate our intentions and are portraits of our anticipations, they quickly take on a life of their own. I may cast an artifact out into the world and imagine it having a certain significance within the architectural environment, but, like the die bouncing on the table, what it does is to





architectural practice, and a general problematic of architectural practice as social practice. By working on the world, we leave traces in it and on it. While those traces substantiate our intentions and are portraits of our anticipations, they quickly take on a life of their own. I may cast an artifact out into the world and imagine it having a certain significance within the architectural environment; but, like the die bouncing on the Craps table, what it eventually signifies is not up to me. That is the gamble of space. Nevertheless, we take an earned pleasure in casting our artifacts out there into the space, as the space with which all other castings must contend.

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By no means does this exhaust what can be conjured from the literal and figurative collision of sociology and architecture. I simply begin what would be necessary to make the case for a particular technique of conjuration, to cast my cast as the cast in fact. I believe what is foregrounded by this arrangement is a theoretical diction with which multiple sorts of theoretical fluencies can be called upon. The polysemy of 'cast' allows for a reamplification of both the cultural and the technological in the sociological imagination, one that encourages the sorts of slippages and promiscuous borrowings that might otherwise appear as 'noise,' and ironically, in its foregrounding of that unsuredness, might afford a more familiar architecture with which to name our common inhabitation of the discipline.

At this point, my conversion of sociology and architecture needs to more explicitly account for itself in the already present structure of social theories of spatial practice, cultural practice and technological practice. With no pretense to exhaustiveness, I map my location in relation to theoretical artifacts I have collected from my by no means authoritative encounters with the disparate projects of Michel de Certeau, Bruno Latour,

Douglas, Paul Virilio, Emile Durkheim, Marcel Mauss, Walter Benjamin, and the Situationists.

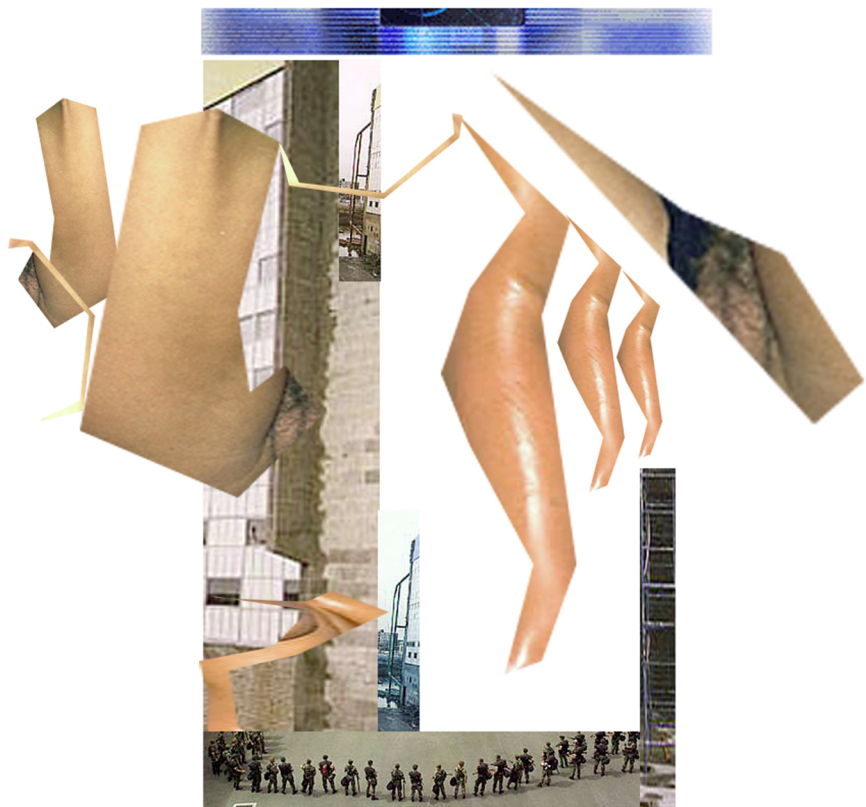
off inadequate gloss of these theorists; my treatments will provide, what I can offer should be taken as a sort of informed anecdotal account of how theoretical projects are broken down into irregular components which are later rebuilt into odd structures, in this case, my peculiar conversion.

Two perhaps unusual (perhaps obvious) trajectories that traverse my encounters are: (1.) an insistence that mechanically-mediated social activities are no less authentic, significant, complicated or beautiful than (so-called) immediate activities; and that 'media technologies' are primary to the architecture of modernity; and (2.) that the general impulse to "build," to make structure, is matched by an equally powerful, and important, general impulse to "destroy," to unmake structure, a matching unfazed by technological, cultural or social sophistication. Sometimes I discover these trajectories in the fabric of the texts at hand, and sometimes precisely against the grain of that fabric, in what might be interpreted as a mimetic converse of that grain.

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The architectural question midwived the birth of sociology as the connumrum of picturing the "mass" "Public space" is a term which is overpronounced but undereamined. It is defined in various and inadequate ways. It is described objectively as "a public space". It is described prescriptively: "rational public spaces, which in turn are knowable because they are where rational communicative action occurs. It is described nostalgically: "there are no more public spaces." It is described in the abstract: "It is described participatorily, "this is a place for the public as all spaces are, as something which is one and ideal, immutable and vacant, and on the other as something didactic, rational and self-apparent. In that sense it would seem to be a lot like "Liberalism." It is only sometimes considered in the relativity of its purposes, origins and characteristics. It is only sometimes considered as having an historical flavor which may include, in addition to the parliamentary aspects, the favorably remembered 19th century liberal and the restrictive (il)logical of body, space, technology and language which make them possible. In these

City  
Plan

re, The Production of Space, find reference.

MASS (CITY)

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...thesis is one of those, "spatiality" is understood as a social language which contributes to refer to as coherency.....  
...massing of men is the necessary condition for the production of those emotions and physical energies, that "effervescence" and "density."  
...In modernity, that massing, that "dynamic", the rise of the individual as our model, the German sociologist, makes the medium of commodities. In the same way that Durkheim is hailing the collective subject into existence, Simmel writes: "...the highest degree of individuality is achieved by the concentration of individuals."  
...overwhelming commerce between strangers to abstraction, an abstraction conditioned by the modern economy, by greater personal freedom by modulated hostility, and by a deviation from the stranger to himself, estranged.... The urban density, the Modern Self, the capacity to mutual repulsion, a latent war manifested as a difference. Hatred is the electricity of the collective source of our capacity to individuate, to be recognized in a general economy of difference for which the metropole is a division of itself. The metropole is a circulation in which it circulates. The metropole breathes a "lung" within which Modern individuals find apathy for one hand and a prosthesis for the other.

...sometimes, and I hope that t... produced both by language, anything Sociologists would like, For Durkheim, the per... production of those emotions... basis for sacrality and solidarity generates the division of soc... (Deleuze and Guattari). Georg... space of anxiety, a frenzied... made the totem, a represent... makes the capitalist comm... concentration of purchasable 'of nervous energy.' In the disengage by giving prima homogenizing powers of the enclosure, protected from the world of objects. One becom is a sublimated war. Collecti metropole is a choreography. We are those who hate each system, and yet the indispens our singularity. This informs psychic labor, neuroses, habi body of the urbanite interna medium of corporeality, the prosthesis of anomic antipa extension and individuality fo

...ers of metropolitan life we are saved by a reflection without which this type of life

Simmel From these... is the latent adumbration a carried on at all.

...at generates Georg Simmel... "hollows out the core of things....," which is beyond repair," the way "[t]hey instantly moving stream of money." In t... being indifferent to its location... society, the "spectacle" of consumption which both powered and secured for them a social status, fabricated centers in time, a union of history and nature as fantastic as any composed by the priests. Just as commodified objects were... through which people secured their

...developing a reserva... The way in w and incomparability in a wa same specific gravity in th space, the density of things... For Walter B... itself through the commo... the first time. In capitalist the growth of the great ci space signifying progress... relative technology composed by the priests.

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developing a reservatory that...  
The way in which money "hollows out the core of things  
and incomparability in a way which is beyond repair," the way "[t]hey all float with the  
same specific gravity in the constantly moving stream of money." In this commodity-  
space, the density of things makes being indiffererent to its location

For Walter Benjamin, the city was a centered space in which society images  
the first time. In capitalist society, the "spectacle" of consumption which both powered  
the growth of the great cities and secured for them a sacral status, fabricated centers in  
space signifying progress in time, a union of history and nature as fantastic as any  
redemptive teleology composed by the priests. Just as commodified objects were  
displayed in the arcades as the fetishized screen through which people secured their  
presence in the newly now and yet forgot both collective labor and history, the state  
refashioned the urban landscape as a sculptural singularity, a composition in reason in  
which largely (?) working class neighborhoods were razed, boulevards widened and the city  
made uniform and beautiful. Susan Buck Morss writes:

The urban 'perspectives' which Haussmann created from wide boulevards, lined  
with uniform building facades that seemed to stretch to infinity and punctuated by  
national monuments were intended to give the fragmented city an appearance of  
coherence. In fact the plan, based on a politics of imperial centralization, was a  
totalitarian aesthetics, in that it caused "the repression of every individualistic part, every  
autonomous development" of the city, creating an artificial city where the Parisian...no  
longer feels at home." P. 90

The artificial city is a city lived as the image of itself. The 19<sup>th</sup> century-birth of  
urban planning was a procedure by which space was graphically miniaturized so as to be  
managable as an image, a map, the plan. The rise of the city as a beautiful display case  
coincided with the emergence of the universal exhibition which sought to represent the  
entirety of the world as a single dioramic neighborhood available to spatial engineering, a  
living time-capsule, not unlike the way in which the Chinese emperors burial complexes  
sought to replicate the entire material, social and natural landscape over which they once  
ruled. the map, or in the case of the universal exhibitions the diorama, is malleable to the  
aesthetic intensions of the geographer/ painter, so to does the city, the signified of that  
cartographically miniature signifier, become a composition available to the grand project  
of the meta-architect, the planner.

The universal exhibitions are collective dream wishes, little heavens; or as Foucault  
calls them "utopias," where class antagonisms are expressively solved and resolved in a  
mass pilgrimage of industrial citizenship. Benjamin understood them as preparing that  
citizen for a social world organized through advertising, the mythic discourse of  
Modernity. This modern magic is an image-language which conjures the anticipatory desire  
of object-consumption as a generalized logic of social inhabitation.



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The architectural question midwived the birth of sociology as the of picturing the "mass" "Public space" is a term which is overpro underexamined. It is defined in various and inadequate ways. It is describe "this area right here is a public space." It is described proscriptive communicative action requires true public spaces," which in turn are know they are where rational communicative action occurs. It is described nostalg are no more public spaces." It is described in the abstract: " It is participatorily, "this is a place for the public as all spaces are, as something which is one hand ideal, immutable and vacant, and on the other as something didactic, rational and self-apparent. In that sense it would seem to be a lot like "Liberalism." It is only sometimes considered in the relativity of its purposes, origins and characteristics. It is only sometimes considered as having an historical flavor which may include, in addition to its parliamentary aspects, the tangible symbolics of group identity, and the discursive (il)logics of body, space, technology and language which make them possible. In these

<sup>5</sup> Henri Lefebvre, *The Production of Space*. find reference.

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sometimes, and I hope that this thesis is one of those that "solidarity" is understood as being produced both by language and as a social language which contributes mightily to anything Sociologists would like to refer to as community. For Durkheim, the periodic massing of men is the necessary condition for the production of those emotional and physical energies that fervescence, that is the basis for sacrality and solidarity. In modernity, that massing, that "dynamic density" generates the division of social labor, the rise of the individual as our sacred totem (Deleuze and Guattari). Georg Simmel, the German sociologist, makes the metropole into a space of anxiety, a frenzied sensorium of commodities. In the same way that Durkheim made the totem, a representation hailing the collective subject into existence, Simmel makes the capitalist commodity into a modern totemic force. He writes: "the concentration of purchasable things which stimulate the individual to the highest degree of nervous energy." In the overwhelming commerce between strangers, individuals disengage by giving primacy to abstraction, an abstraction conditioned by the homogenizing powers of the money economy, by greater personal bounding, a self-enclosure, protected from the others by modulated hostility, and by a devaluation of the world of objects. One becomes a stranger to his neighbor.... The urban collectivity

we are those who hate each other. hatred is the electricity of the collective nervous system, and yet the indispensable source of our capacity to individuate, to be recognized in our singularity. This informs a general economy of difference for which a division of psychic labor, neuroses, habits, eccentricities which emerges in correlation with itself. The body of the urbanite internalizes the circulation in which it circulates. The metropole is a medium of corporeality, the 'iron lung' within which Modern individuality breathes, a prosthesis of anomic antipathy and apathy for one hand and a prosthesis of energized extension and individuality for the other.

Simmel From these dangers of metropolitan life we are saved by antipathy which is the latent adumbration and deflection without which this type of life could not be carried on at all.<sup>6</sup>

developing a reservaty that generates sGeorg Simmel

The way in which money "hollows out the core of things..., their uniqueness and incomparability in a way which is beyond repair," the way "[t]hey all float with the same specific gravity in the constantly moving stream of money." In this commodity-space, the density of things makes being indifferent to its location

For Walter Benjamin, the city was a centered space in which society images itself through the commodified objects amassed there now visible as a public theatre for the first time. In capitalist society, the "spectacle" of consumption which both powered the growth of the great cities and secured for them a sacral status, fabricated centers in space signifying progress in time, a union of history and nature as fantastic as any redemptive teleology composed by the priests. Just as commodified objects were displayed in the arcades as the fetishized screen through which people secured their presence in the newly now and yet forgot both collective labor and history, the

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...writing, railroads, typewriters, computers, elevators are always instruments that either extend human corporeality and subjectivity, or operate for the social forces of commodification or geopolitics, but seldom as the foundation stone for material architectures of the social (Kittler). All collective representations of the social are collective representations of that society's relationship to the technologies of its formation; as media, they are utopic miniaturizations of the structural address of that society's imagined space of citizenry. Even as that is the architecture of collectivity, that architecture is never maintained. Re-forming those miniaturizations (a condition of social agency) is a reforming of the technologies of formation, just as reforming the technologies (a condition of social agency) is a reforming of the structural address. ('Space' and 'spaces' are those differences cast thrice: cast as performance, cast as offers given, and cast so as to heal breaks.)

As I cast the term, 'the Social,' is defined as the composite of the technological construction of culture and the cultural construction of technology. Arranged so, the term might seem diminished from its normal connotations; but as I would hope to show, the reincorporation of the technical (as the necessary precondition for the cultural) instead expands the scope through which we might map 'social' realities; just as the reincorporation of the cultural (as the necessary precondition

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expands and complicates the arrangements through which the compositions of social writings are ever possible. Just as the career of 'culture' has been granted much wider jurisdiction, the applicability for the 'technical' must come to refer to a general account of forms taken by objects, artifacts, machines, mediations, and any sort of transposable disposition or architectonic practice. These include technologies in the objective sense, and technologies in the subjective sense.

The Social is the discursive sector of intersection between these contingencies; the agencies of located actors on the worlds in which they are embedded, and the agencies of those worlds on the possibility of human action. That this intersection is reproducible across space-time --as language, as architecture, as imagery, as science, as feeling-- is the precise untenability, uncalculability of the Social that allows it to bear such an ontological burden, or temporal fleetingness. To relate the scheme to a Sociologically grounded circumstance is to think many things at once; to release the matrices of determinancy and to conceive the mutuality of emergence of social forms. For that to be possible, one must think of the technical constitution of culture and the cultural construction of technology as simultaneous and interdependent projections. Their result, the image available finally by those projections, is the lived practice of social space: the architectonics of everyday life (and of everyday imagination that, in its spatializations, makes the regularization of personal emplacement possible.) To trace these movements carefully it is necessary to account for each plateau of its structures; of how they unbuild as much as they build; how the technical constructs/deconstructs the cultural, how the cultural constructs/ deconstructs the technical and how these transpositions reveal themselves as architectonic modes of difference.

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**Cybercity Business:** Electronic Architecture... space. All social space is made discursively comprehensive to its inhabitants as "media."

All Architecture is Simulationist, but differently so... Optic Sensuousness moved here.

There is a fetishistic aspect to architecture; it is the Optics... Architecture is the optical unconscious of the social, the crowds, the objects, the juxtapositions, the modular construction of the monument and the rise of imaging media a transformation in the technical structure of space, it is the transformation in the spatial mediations through which a break with the mythic time of progress, which affords a transformation in the collective imaginary. Through new media, which is a new historical transformation can

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...the scene in the late 1960's, roughly the same time that the War against Poverty was declared a loss and American cities erupted in anti-architectural violence. This co-incidence would prove a powerfully ironic product of space. As scientific discourses of computation and thought came to co-evolve with each other in the wake of Wiener's Cybernetic imaginary, the city came to be understood and planned as a site for the integrated processing of flows - just as cybernetic mediation came to develop an explicitly spatial (and "urban") self-descriptive vocabulary. The organic and the inorganic model each other as individuated things, and as collective inhabitations.

Today we don't only watch the city; increasingly the city watches us. The flaneur is on tape. He is an image in motion, a subject under surveillance. CCT (closed circuit television,) magnetic data readers, densities of databases, computer terminals and interfaces, and all other sort of social media incorporate a new phantasmagoria, one which digitizes enchantment.

Because information technologies are used to effect action at a remote distance, the social forms of those effects have in to connect dislocated places by remote action, the social forms of those effects have in come to be described in explicitly spatial terms. We have cyberspace in there in which we move around and come to virtually be in other places. Global networks of data transmission are textualized as a sort of alternative geography, a virtual spatial reality. As the material structures of sociocultural production come to be increasingly reliant on these ever complex networks of remote action, the spatial metaphor adopts the full seriousness of a new sort of urban planning. No longer only spatial terms, now explicitly urban languages. Cyberspace is 'borderless' (nation code), yet it obeys de facto 'zoning' (city code), as it employs environmental 'architects' (professional code). The challenge of building this alternative geography is met with the application of already available tools of spatial understanding and power: the information superhighway, it omepages, public and private spaces, good and bad sites. Such terms suggest that space has now become a technology of information technology, to complement the more familiar converse. It as if the terms of analyses we have generated to describe physical ties have taken on a life of their own, are now untethered from the materiality of their original signified, and are now a generalized vocabulary of production available for disposition on a whole range of possible "spaces." The development of cyberspace carries tremendous metaphorical and capital momentum; and if in the governance of cyberspace, we are to avoid reproducing the slow-motion disaster of contemporary urban planning, we need to be suspicious of the the unconscious imposition of those failed spatial vocabularies.

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The more curious development is the emergence of a (not necessarily) virtuous hermeneutic circle (sphere): as cyberspace is available to reflection as a "virtual city," so to are our real cities coming to serve the metaphorical logics of space and information we learn from cyberspace. Cyberspace is a virtual city, as the City is an information processing environment. The spaces of information networks form the avant-garde of urban architecture, just as our real cities are mediated to urban planners through

forms of city-managing softwares. The foundational categories of city-management institutionalized in the interfaces that connect city managers to the cities now labored as calculable 'files.' The real city, or what it remains to be as a textual fact of management, is already incorporated into the cyberspaces of our networks of urban wardship, which are themselves governed as a sort metaphysical urban sprawl. The textualities of development are elaborated so as to best host the virtualization of physical place in accordance with the needs of that new post-industrial world of the industry necessary to the development of cyberspace. While the incorporation of the 'technical' into the sociological imagination is a necessary step, this examined conflation of the virtual and the real doesn't multiply our insight; it cancels it and, worse, repromotes solutions for information space that have brought momentous chaos to physical space.

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To a significant extent, the contemporary built environment is the result of computer aided design, a practice now institutionalized in a whole genre of architectural software (CAD). As the needs of architectural design are materialized in the categorical logics of menu-driven CAD software, so too are the conventional techniques of computer software materialized in the physical buildings that are designed with that technology. How many buildings have you seen that look so much like a computer model of a building that you can actually examine the computational logic that produced its form? Copy, paste, paste, reverse, moved out of the



reincorporation of the technical into the sociological imagination... underexamined conflation of the virtual and the real doesn't multiply our insight; it can't cut it out and, worse, repromotes solutions for information space that have brought monotonous chaos to physical space.



To a significant extent, the contemporary built environment is the result of design, a practice now institutionalized in a whole genre of architectural software (CAD).. As the formal needs of architectural design are materialized in the categorical logics of menu-driven CAD software, so too are the conventional techniques of computer software materialized in the physical buildings that are designed with that technology. How many buildings have you seen that look so much like a computer model of a building that you can actually examine the computational decisions made to construct its form? Copy, paste, paste, paste, reverse, paste. Our buildings are computer files made physical, moved out of the computer and out into the real world. As this is so, construction companies become the ultimate "printers."

Look at a building. What version of what software was used to make it? StudioMax, Peter Zform, Lightwave or, heaven forbid, AutoCAD? See Lingua Franca article...

#### 4. Cyberspace: XXXXXXL Softagencies.

The most significant architectural undertaking of the 1990's was the definition and deployment of the (generically defined) Web, a digital quasi-public point-to-point network that links production/reception nodes into a single (yet heterological) apparatus of textual transporation.

*The architectonics of the Web are at the very least two-fold:*

---The Web remakes not a single place as a building might, but in fact remakes space itself as now virtualizable, transmittable as conditionally available to send representations of itself elsewhere and receive the content of other spaces accordingly. It brings the there here, and here there.

---The Web is a material assemblage of wire, switches, routes and routers and fantastically specific electronic flows that wraps itself around the planet like no other single human-devised "thing" to date. By its sheer transcontinental scale it dwarfs any other monument.

To use this network is to act at a distance, but it is still *to act.* (Telegarden).



#### 4. Cyberspace: XXXXXXL

We offer this panel as a call for a strong sociological study of architecture. As a technology, as an profession as an urban discourse, as a symbolic history, as an environmental intervention, architecture is among the most fundamental of social facts. We are particularly interested in proposals that extend the boundaries of how sociology and architecture can interrelated as practices and as knowledges.

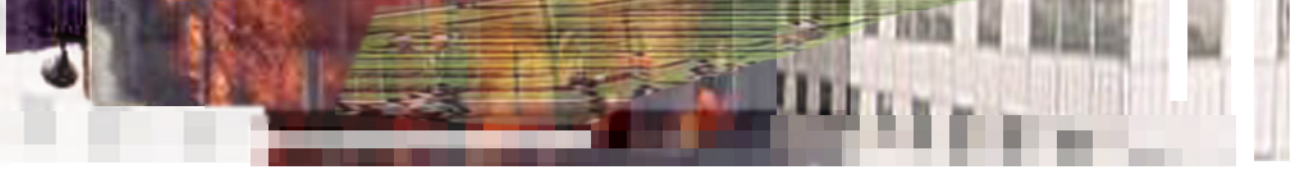
#### Where Does Cyberspace Leave Architecture?::::

Cyberspace is a defining architectural achievement of our time. We are those who wrap the globe in wire. Like all architectonic figures, cyberspace's materiality is as mythological as it is concrete; but its sheer vastness requires from us an imposition of spatiality that is decidedly more 'metaphorical' than that necessary for architectures of solidity and presence. In the tentativeness of its 'thereness,' cyberspace affords temporal inhabitation as a collaboration of techno-textual gestures, ones always available to reinscription here or elsewhere. This multiplication of the traditional architect/ inhabitant relationship dissolves the opposition of spatial production and reception. The practice of inhabiting cyberspace is always already a practice of spatial construction, literal and figurative. For that reason exactly, the mythic discourses of social space cast at and through cyberspace -- communications media as the motors of social reintegration, of personal actualization and of the desirous realization of a sublime connectivity-- require our critical attentions as simultaneously symptoms of a cultural structure in disrepair and a material techno-politics in emergence. Now as always, that attention realizes itself in the conception of alternative structures. In this early state, virtual architecture, like virtual communication, mimics a 'real' world analogue: 'it is like a building, but virtual; it is like

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architectural representation, a building itself is an image of society, and perhaps even more so, as it is a collective work of art. It is a social product, a social image. It is a social image, a social image, a social image. It is a social image, a social image, a social image. It is a social image, a social image, a social image.

**Two Questions:**  
 Why does architecture have to be a social image?  
 How does architecture become a social image?

**Where Does Architectural Social Theory Leave Sociology?** In the first part of this article, I have argued that architecture is a social image, a social image, a social image. It is a social image, a social image, a social image. It is a social image, a social image, a social image. It is a social image, a social image, a social image. It is a social image, a social image, a social image.

The architectural image is a social image, a social image, a social image. It is a social image, a social image, a social image. It is a social image, a social image, a social image. It is a social image, a social image, a social image. It is a social image, a social image, a social image. It is a social image, a social image, a social image.





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fragmentary evidence  
for an architectural  
social theory

benjamin bratton.  
dept of sociology,  
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submission for  
theory and society.  
jan 2001.



