Formatting and Loss of Space – Considerations (including Annex Typing & Loss)

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Abstract

Considerations about spatial concepts today have to take into account the actual ongoing loss of space. And of how such a process is able to generate a multitude of new spaces, at the same time. What both kind of processes, juxtaposed as they are, have in common, and what their relation to still another kind of processes is, namely such of formatting, of willingly creating and simulataneously, unwillingly generating a multitude of formats existing in parallel to each other which impact our everyday lifes, and which rest upon basic assumptions about 'space' and 'reality' in general. Related to these processes is a loss of space, in actual terms.

Keywords: Formats, loss of space, hybrid spaces, new spatial frontiers, iconization

About Space

The reader may wonder why an introduction into spatial belongings, and to Space in general, starts with discussing the latter's loss – an admittedly unusual, but from the author's point of view necessary approach to understand the theme of 'spaces' and of 'being spatial' today. It became almost part of common knowledge that since the onset of modernity, our basic conceptions of Space and Time changed fundamentally.[1] We have been confronted with a process that slowly begun in the second half of the 18th century, accelerated during the so-called Industrializatial Revolution in the 19th century and which recently, so the thesis, underwent a second acceleration again. Accompanied by changes, the thesis continues, which probably are as fundamental as those of the 18th century and whose dimensions remain unclear until the present day. A lack of clearness that only in its minor part has to be attributed to the plain evidence that a contemporary can hardly

judge the epoch she or he is belonging to, due to lack of distance. This holds undoubtedly true, but is not the main reason. Because in its major part, such a lack is due to a peculiar blindness, our getting acquainted to the velocity of change to such a degree (another thesis runs) that we don't realize changes any more. We stopped to notice them as what they are – change – but live our lifes as if they won't happen.[2] For us, they became part of everyday life, and hence, of our background perception, we notice them without being really aware of them; they became the "rest noise" of our today's universe, like the traffic surge in our streets. With changes ongoing all day long in the most diverse domains of recent life, our sensibility threshold decreased over time – every day a new invention, a new catastrophe, another crisis reported in the media, and so forth. For the sake of keeping our own integrity as persons, we cut

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[1] See for instance W. Kaschuba, Die Überwindung der Distanz. Zeit und Raum in der europäischen Moderne, Frankfurt am Main 2004.

[2] The thesis goes back to a discussion of the author with Kurt Möser who proposed a model of today's basic perceptual mode: that we don't realize velocity as such any longer (e.g., of change) but only its *accelerations*.

ourselves off from noticing change since it turned to come out as a new cosmological constant of ours.

As mentioned, this is only a thesis. But a one which could explain in large parts why the following happens in the way it does. Why we became so unsensitive to the changes going on today, and hence, to the threats inherent to them. Inter alias, the threat of spatial loss, a loss that could become much more encompassing than even those who consciously realize it are actually aware of. And that the reminder does realize it after it's too late, when it already happened and succeeded to anchor itself, factually and enduring, in having established its irreversibilities. So the fear, at least; an additional thesis that has to be discussed.

What has formatting to do with a loss of space, then, where are the connections between both phenomena? They may be explained with the help of another thesis: That (a), modernity is characterized by processes of a deep-structured formatting, and (b) that these processes were responsible for an accompanying new spatiality in the wake of which a loss in spatial richness took place. The latter process embodied what we then coined as "loss of space", a loss in spatial diversity. Or formulated even more pronounced, what we today conceive as 'space' is nothing but a pale remnant of its predecessors, in terms of both beauty and factual diversity. The former space, first of all the one constituting the human being as a Zoon Politikon, a communal animal living in a cultural space called 'urban', it actually vanished, or is in the process of vanishing nowadays. Simultaneously, new spaces emerged and still emerge, first and foremost a new *category* of space unprecedented in human history, a virtual but real one at the same time; still another thesis. Moreover, if these newly emerging spaces are a real 'space' in their total – in that they meet basic anthropological requirements: a feeling of home and identity – remains open still. Since these were features of the "classical" space before the onset of modernity, features which evoked a sense of *belonging* to a certain place inside given spatial arrangements – my home town, the market place, the communal square, the quarter I live in, and similar relyings of such kind.

Related, the question arises if also a belonging to a certain group of human beings, if a certain *Gestalt* of sociality is inextricably linked to the existence of such a classical space, especially in form of an urban

one (one more thesis). Or if this is not just longer the case, with the advent of the new spaces, but moreover, no longer necessary at all, no longer an anthropological precondition we need "to feel at home". Because we don't need such a feeling anymore since we've got enlightened, liberated individuals who can live quite well without such emotional antiquities. If it is meanwhile sufficient to be a Space Nomad in the old 1.0-version of world, the ancient reality we know, as well as inside the terms of its newly evolved 2.0-variant, the Virtual or Cyberspace, the Web 2.0-universe or whatever naming we choosed for comprehending a new type of space – and hence, of spatiality, and of communality.

They are questions not merely academic by their nature, since they belong to the very self-understanding of ours which had shaped during the course of our occidental history. What we conceive(d) as being human, separated from the rest of the biological world, linked with our conception of sociality and of being 'communal' at all. Or posed another way round: if we really need only specific forms of life to fulfill such requirements. Or if there exist yet other possibilities for doing so, possibilities which are in the wake now, alongside with the emerging new spaces we are confronted with. All that we have to tackle because it tackles us, the latest since the end of World War II with an accelerated speed of impact. With the full rise of the so-called consumer societies we are belonging to, and which seem to be in a state of crisis now, the paradises lost of a free market promising all to all.

Seen in such a respect, it seemed not feasible for the following to treat the different academic conceptions of space with great detail, nor to perform an extended discussion of their pro's and con's. Some of them will be looked at, of course, but only to shed some light on major lines of development towards the present state. This will be done in a rather tentative manner, and in a way that seemed suited to invite for further discussion. Because the questions posed are of prime interest, and even more important, the possible consequences resulting out of their answers, irrespective of how preliminary they might ever be. These consequences are the factual new frontiers we are facing in quite real terms, not the academic discourses about them. This is not to say that there shall be no scholarly disputes about them, on the contrary: we need to understand what is actually happening. Spatiality is a precondition for being

communal at all, and if we don't want to say farewell to a self-understanding that rests upon us as embodying a Zoon politikon, in the final, we have to carefully consider the processes sketched above, having a closed look on their contextual interrelatedness.

What is Space? Everything around us and nothing clear at the same time. In Gestalt of the physical space owning (at least) 3 dimensions, it is the precondition for all that exists, it enstretches from a space in general to quite specific spatialities, from the universe down to the local place we inhabit. And as already mentioned, in recent times even a new dimension of space came into being, the artificially constructued but nevertheless "alive" space of a Web 2.0, the Virtual-, or Cyber-Space. All this is embraced by the notion of space, according to our everyday-understanding; an entity indeed encompassing, allowing for a wideness of concrete materializations, including the somehow immaterial but real ones of the Cyberspace. In one word, there is no bigger entity conceiveable than Space; next to Time, it is the final entity we are confronted with. On the other hand, especially if judged from its everyday usages, the notion gets used in a metaphorical manner, and by that, opening up a wide range of interpretation – we speak of 'historical space' in delineating a certain epoch, or contextual belonging, of 'cultural spaces', of *Lebenswelten*, entire domains of a concrete living located in their respective physical and social spaces, and the more. Next to physical space, all this embodies *space*, too, holistic and fluid imaginations about featured spatialities.

Thirdly, to make it still more difficile, there exist overlappings between real spaces and imagined ones. Some of them are both at the same time: hybrid space. In being not fixed to a certain geographical location, they stay 'imagined'; but neverthless, they represent entities quite real. The cultural space for instance cannot be set identical with a peculiar geographical region, despite it also owns a specific physicality; the Occident for example enstretches over a geographic range, the physical spaces called Europe and Northern America. But as a total, this peculiar cultural space is not identical with those geographic regions, because it actually does encompass much more than just a peculiar physical extension. It denotes a Lebenswelt in its entirety, a mode of feeling, thinking, acting, and behaving – also in generating spaces.

Or take another of such hybrid spaces, a one which will play a role in our considerations here, the social space. As a space of a certain Gestalt of sociality manifested in a sociomental codex, social space is not at all confined to peculiar geographies; despite it could be located in geographic topoi clearly recognizable, sometimes. An Indian tribe inhabits only a certain geographic region, whereas the social space of Harley Davidson-gangs is dispersed around the globe, and changing its concrete topoi of life constantly. Moreover, in themselves, the social spaces of the different gangs may vary significantly, in terms of concrete sociomental codex and hence, in behaviour. To provide examples of social spacing which are opposite in geographic plus social terms; but which nevertheless embody distinct social spaces although they differ in mere geography, occupying quite different physical spaces. Let alone virtual (but socially real) communities "located" in virtual spaces. What to say about them, how to classify them according to certain, and first of all fixed solid categories? Classification used as naming process for getting secure. This is the way we have been educated, in the 'cultural space' of the Occident. Where such a procedure to approach reality in general is to fail, we start to feel incommode.

With a view on such a classification habit, besides its physical variant, the notion of space seems confusing. Not very helpful, one could think at first sight. But it is. Because herein, in exactly such an apparent multitude of meanings, lies the strength of the spatial's idea. To reveal this, we can continue with the habit of classic classification. What kinds of spaces we have so far? We have spaces that are real physical ones (thank God clear); ones which are real but not to be nailed down to clear physics (difficult) – the cultural space, the social space, and many others; we have spaces that are metaphorical only (clearness returns); finally, we are confronted with virtual spaces, real and unreal at the same time, the final embarassment for each classic classification. And what's the help out of this? Nothing suited to ensure peace of mind. Whatever classification we use, spatial diversity remains. To nevertheless provide a kind of order, the above classification could be useful only as a first work hypothesis. It does not remove diversity. The latter keeps staying, irrespective of the efforts to get rid of it.

This is pitiful, especially since the theme of the spatial seems to have transgressed its zenith already,

being no longer the hype that it was after the *spatial turn*, those moves towards considering the spacely more deepened. But our concern is not about hypes, it's about space, due to its fundamental meaning for human life, hype or not. In particular with regard to the questions posed in the beginning, which center around the loss and transformation of the kind of space we were traditionally used to, and the advent of other spaces, unprecedented ones. For better comprehending space, we have not to use classification schemes, we are good advised to use imagery instead. Space is a *holon*, a holistic entity and therefore, is to be comprehended in a holistic manner only; no matter its shape, might it be real, metaphorical, symbolical, virtual, or a hybrid of these. Space is neither a container, nor a mere abstraction.[3]

Figure 1.   Space [4]

Space is both idea and reality, and always linked with specific imageologies, a certain Logos of images that does pre-*format* our conception of the spatial[5]; the first, and fundamental connection between spaces and formatting. Judged from its essence, an image embodies an idea, an Eidos as a way of inner and outer imagination alike in a holistic, embracing manner. On the top of that, Eidos also means the visible outer form, the shape of things as they appear to us sensually. In sum, it is to be conceived as an embracing pattern, as *Gestalt* which may adopt various shapings simultaneously.[6] It might be a clear conception, even a visualized plus realized plan; it

could also be a less sharpened perceiving of totalities, like for instance in case of a landscape we conceive as a total, without needing its clear-cut individual details. We have to be aware of all these facets of an *eidetic* when looking at space.

Being eidetic and obeying to a specific imageology of the spectator, an imageology that again is typed by so-called *cultural codes* (to use that technoid term which itself reveals cultural coding), is one feature of spatiality. The other is its literal cosmological character. In itself, space is a totality, a Universale in medieval imageology, and hence, precondition for the existence of a Lebenswelt, of a 'system' of lively forms, humans included. Despite its methodological and epistemological obstacles, space remains; space, says Cassirer in his Philosophy of Symbolic Forms, is imperative for experiencing 'world' absolutely, i.e. at all. What in turn indicates that space is imperative with regard to meaning, in being the fundament for 'world' as an experienceable wholeness that enables basic orientation. The concrete expressions of such a worldly wholeness are Space, Time, and Number. Space denotes the order of the being grouped together, Time that of a sequential one coming after the other, Number stands for the combination of both those spacely and timely moments.[7]

Space, Formats, and Mythological Drives

If space is necessary to conceive world at all, the conception outlined here is of interest for the things to come, particularly as regards the role of the Number. Space, Time, and Number, so Cassirer, are both the basic means and the processes a development of objectivation consists of, referring to Leibniz. "The idea of an order in the being together, an order in the sequential, and a one of a fixed numerical

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[3] Except in case of mathematical and logical spaces, they are not considered here.

[4] Photograph by the author; Oberderdingen, Germany.

[5] *Imageology* was coined by a Romanian friend, Georghe Cojocaru, denoting a Logos of images forming an inner system of how to conceive at all.

[6] With regard to these connotations of an Eidos (ειδος) see E. Knobloch, Das Naturverständnis der Antike, in: F. Rapp (Hg.), Naturverständnis und Naturbeherrschung, Munich 1981, 10-35.

[7] E. Cassirer, Philosophie der symbolischen Formen. Teil II: Das mythische Denken, Darmstadt 1973, 100 f.

metric and scale for all empirical contents is the premise that all those contents can be summed up to *one* regularity, to a causal world order, in the final." [8]

Objectify the world. The idea settles upon a long tradition typical (literally meant: coining[9]) for our cultural sphere. Especially since it is connected with another one, that of a firm and hence, intelligible world order; premise for every treatment of *masses* in purpose-rational manner, from bricks to computer chips. With a view on the coming, in particular on a mythology and praxis of domination: an intended domination of 'world' presupposes the latter's intelligible order. Understandable by us, the ones who intend to dominate, not by God or other beings of a formerly "enchanted" world with still cosmic proportions. To use that romantic term, longing as it is.

Referred to formatting and loss of space, in such a judaeo-christian conception of world deeply occidental, the *proper treatment* of the given gets announced already, finds its voice although formulated in an abstract manner yet. It will become very practical, we see the Fordian machines and neatly designed computer worlds approaching the horizon. All the world's order has to be firm, to be causal, and to be one. Irrespective of the peculiar individuality of the given in question. World becomes a space to be conquered, made possible by applying the process of objectivation. A procedure that is intentionally unlimited. Because world, so the narrative core[10] of this myth, hasn't to stay as it is, as we have met it for the first time – as primordial, 'natural', whatever world of wilderness (that's the point) – it has to be tamed instead, *cultivated*[11] in being made obedient, from the Roman *castrum* and Augustinus' *de civitate*

dei to Francis Bacon and his successors in mind and deed. To mythic narrative cores, in this respect: The basic attitude towards the 'world' is not changing, despite variations in its details. Later on, after the sunset of Christianity, after the domination-optimistic 16th and 17th centuries, after all that vanished in the haze of history, the narrative core kept nevertheless alive. Bacon's successors became bourgeois and found a new version of the myth aligned to that fact, namely Schumpeter's principle of creative destruction.[12] It is necessary to mould world, and still later, a must for romantic individuals who had been liberated into the bourgeoisie and the free market, from Fichte to Andy Warhol.

Examining these mythic circumstances more closely, it seems just logical that the position of the spatial inside such a cosmology of dominating through the deed gets affected. Such a cosmology cannot need independent spaces, or even "lively" ones, populated by mights of divine origin vigilant about their respective spatial locations. The Redwood Forest is no holy place but timber. Everything else would be superstitious bullshit, an atavistic irrationality. Citing Schopenhauer, the new holiness is about to achieve a world as will and conception. This is our divine task, liberated from the chains of superstition: to erect earthly paradises, no matters their shape. Because seen in its final terms, the latter is up to the individual. May it be the individual artist (according to Fichte and related romanticists in mind), the individual firm (according to Schumpeter and recent capitalist praxis), or the individual consumer, consuming and/or creating virtual worlds to consume again. In sum, space became an individual issue, an 'object' mouldable ad libitum. And therefore, it turned to become no issue at all. It is just simply present, like the forces of capital, labour, and ground (i.e., space). The real important issue is not space as such, but how to form it according to our willing conceptions: how to format it. To make it serve our (consequently individual) purposes. What presupposes a formatting procedure, otherwise the world in question wouldn't be individual. We see a powerful albeit circular and paradox logic coming up, a Logos of the One following the will's primate: to construct worlds consequently individual, all

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[8] Cassirer, Philosophie der symbolischen Formen (see note 7), 103, objectivation, and 101f., literal quotation; italic by Cassirer.

[9] From the Greek for "to coin"; the *type*, the Greek Typos [τυπος] is the coined then, with a variety of meanings in its original, important for the things to come: a Typos denotes *pattern*, model, the *basical structuring common* to groups of things or animated beings. From J. Hoffmeister, Wörterbuch der philosophischen Begriffe, Hamburg 1955, 623 f.

[10] According to H. Blumenberg, Arbeit am Mythos, Frankfurt 1996, 40. Every myth has a narrative core, he says, which keeps more or less invariant, despite alterations in the entire tale the myth in question is telling.

[11] To adress another occidental root: a Roman procedure, by its mindset – practical to the bone. *Culture*, Cultura, stems from cultivatio, cultivare: to gain arable land, to wrest it from the wilderness (F. A. Heinichen, Latin Dictionary, Leipzig–Berlin 1903, 207 f.).

[12] J. A. Schumpeter, Capitalism, Socialism, and Democracy, London 1943, 83.

primordial individualities have to get eliminated. Henry Ford: the Thin Lizzy can have any colour you want, as long as it is black.

Little wonders that during the pursuit of such a Logos, space turned into a quantite neglieable, a residual variable just to be *properly* treated; that means, *purposefully* treated. Space became a matter of the concrete individual purpose – the praxis – or a one of neglect – the theory. The latter was in line with Kant who claimed that in its final, we can state nothing meaningful about space; admittedly, a rather short description, but a one trying to get the point. Because space, he says, is "no mere thing of thought" but a "single perception comprising every-thing else inside its terms" – the idea of an absolute space we met earlier. Space, he continues, is "pure perception", not made up by these or those sensa-tions but the base of every sensation, of sensing and perceiving as such. Thereout, two implications re-sult: First, that we cannot perceive space as totality, but only concrete ('individual') relations inside the latter. And second, central with an eye on later treat-ments of space, that space is necessarily to be per-ceived as a constant, as a parameter, in modern dic-tion. This is all what can be meaningfully said about space.[13] In the following, it turned into a cosmic constant, into a container inside which the events of this world went to happen. Or, as mentioned, for the more practical-guided individuals, it turned into a mouldable matter – into material simply, next to its property to embody an emptiness to be cultivated. Because before our individual treatment, it has to be looked at as good as empty. We cannot need those buffalos, Indians, and rocks as obstacles to our rail-way line. To come to the general point, this is the logic of formatting in its very practical terms, plus consequences. Once a space has been destroyed, it cannot get rebuilt again. It is lost, became a matter of history. With applying formats to create formats, the irreversible takes place. Also the irreversible gener-ated, not willingly created by will & conception – the collateral damage, the side effect, the path depend-ency, and other forms of a systemic entanglement. To stay metaphorical, the Geronimo's and other self-organizing forces attacking the railway builders.

One can go a step further still and pose the thesis that this is (a), the main effect of formats willingly applied, of deliberately put into being: to generate other formats grouped around them. And (b), as an outcome of (a), that in evolutionary terms, the major consequence of such an application does consist in the quite opposite of the intended: Namely that format application, desired to create a maximum of order, leads to a maximum of other forms of being organized, forms which are commonly labelled 'dis-order' (in the eyes of the respective world builders at least). It is the delay of work, the deliberate falling of the hammer in the machine to cease its functioning; but also more complex ways of resistance to the format, like the rebellion of the slaves against the temple elite, and so forth. Heraclitus called such a developmental pattern Enantiodromos, the running of events back to their origin, a counter-running movement, translated;[14] and a beloved figure in the Greek drama. Expressed as mythic and, in pursuing the mythic to make it become real, as practical algo-rithm alike, it runs: old disorder → formatted order → new disorder. Whereby the mythic part of that algo-rithm stops at the second step; the third, as its final outcome, is not taken into account, from the Cal-vin's and Stalin's to the indulgent fundamental eco-communards. So the author's experience at least, gathered in years of business practice. All this has to be kept in mind when looking at further spatial de-velopments now.
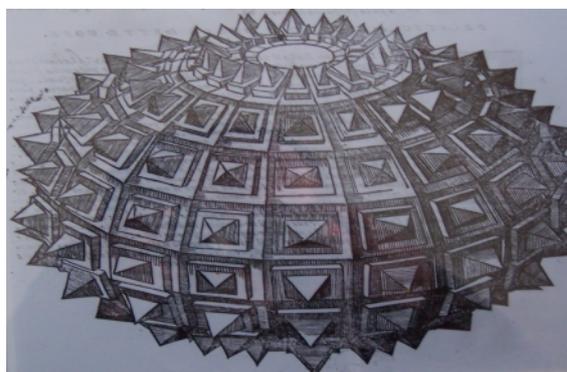

Figure 2.   Ideal space, formatted [15]

To refer to imageology, when one compares the space shown above with the one of fig. 1, the differ-ence gets evident. What is presented above is a sym-bol for a world as format, made up by normed mod-

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[13] Cited from J. Dünne/S. Günzel (Hg.), Raumtheorie, Frankfurt am Main 2006, 75 f., and 77, to space as constant.

[14] W. I. Thompson, Der Fall in die Zeit. Mythologie, Sexualität und der Ursprung der Kultur, Stuttgart 1985, 347.

[15] After a photograph by the author; 16th century-drawing, Castle of Oiron, France.

ules; like the production line, the computer chip, the pixels imagining the outside world, and more of the like we have got acquainted to. Irrespective of their seeming individuality – their specific colouring, their lights and shadows, their relative size, etc. – all those modules are essentially identical, nonetheless. *Essentially* is the point to be envisaged here. Because a key feature of formats is to keep constancy of their overall pattern, independent from the varying individual structurings such a pattern may adopt, from case to case. They too have their 'narrative core' to be kept. In becoming installed independent from the individual circumstances they encounter, during the course of their realization, as their being placed into reality. Or to put it in other words, looked at from the side of the results, a seeming variety in phenomenological appearance is no guarantee for the absence of formats. An aspect of peculiar relevance nowadays, in the present phase of spatial development, since it leads to a generation of pseudo-variety: The individual computer games I am playing do actually obey the same patterns (Ego shooter, or guilded warfare, or...), and by that, are not really *individual*; the tooth pastes are quite comparable, totally independent of their differing package; the human resource development seminars, in contrast to their announcements, are following the same mythology behind them; and so forth.

The examples given intended to show the wide array of outer form formats may adopt – which makes them often difficult to recognize – and they also should reveal that formats as such, as being formats, can appear in two basic distinct shapes: as structure, and as process. Whereby the notion of *shape* doesn't fit the matter properly because formats, despite they shape realities, are more than just shapes. The German notion of a *Gestalt* seems better suited to express what's going on, in the process of format installment. And of how formats generally appear, namely as structure, and as process. According to philosophical tradition, a Gestalt embodies a holistic entity, like space does. As term, it derived from the Latin *forma*, the spacely-sensualizable form, closed to the idea of an image, an *imago*; we see the relationship to what had been said about space as representing an Eidos, an entire inner plus outer 'picture' of reality alike. Making it so difficult to get entities like these grasped for any clear-cut rational procedure following a rationality of the function, and the purpose only: the nature of a tech-

noid understanding. In its wider meaning, Gestalt denotes every

"...assembled entity [Gebilde] the characteristic unity of which is not composed of elements perceived as being singular, but that represents itself as a unity of experience [Erlebnisganzes], e.g., the timely-rhythmical Gestalt of a melody..." [16]

Looking at space, in particular at its loss, these imageologies are important to gain a mode of comprehension more deeply-grounded. Because we are confronted with entities that are *non-technical* by their nature, and therefore, which cannot be understood by just decomposing and re-composing them like the motor of a car. But applied to formats and the processes of formatting, exactly this has been (and still is) the endeavour: to turn entities which are basically non-technical into a technical behaviour and expression – like space, like human beings. With regard to space in its nowaday Gestalt, in particular when we envisage the space so important for human culture, the urban one, the reign of formats being *structure* becomes apparent. The highway lines cutting through the urban corpus, the ensembles of skyscrapers, the grid-designed suburbian areas, and more.

Although phenomena like these embody just a result, the visible outcome of another kind of formatting entstretching far deeper: of formats being *process*. It is the processual nature which makes formatting so powerful, not so much its outcome in form of various structural formats; a quite overlooked fact. We have to distinguish two kinds of process when looking at the processual related to formats. The first kind of process is the establishment of a format de novo; of how to construct it in case of deliberately installed formats, and of how it is installing itself, in case of formats not willingly created but *generated* as systemic effect. An example of willingly installation is for instance the erection of a skyscraper, or a production line. An example for generated formats is a way of life typical for the Industrial era, namely the rigid formatting of life following the deliberate formatting of work – the fragmenting into work vs. private life, life at home in the suburb vs. life in job (which is life, too, almost forgotten by the affected). Such a formatted fragmentation of life in the latter's overall terms nobody had

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[16] Hoffmeister, Wörterbuch der philosophischen Begriffe (see note 9), 268 f., literal quotation 269.

planned, not to say wanted. But it came into being, was just simply there, as a format unwillingly generated.

And exactly those formats need to be considered when the formatting of spaces is looked at: The unwanted side effect or 'collateral' damage as systemic result; the word alone saying that a phenomenon's vicinity gets hurt in unpredicted, and first and foremost unwanted ways. Next to damages representing no formats in themselves but being just simply threatening, for instance, the metro station better not accessed after 10 o'clock p.m., and the like – means: the avoidance of certain urban spaces which got too dangerous, at least from time to times – we have to concentrate our considerations upon damages which factually embody the *systemic* consequences of format application, and generation. Which were brought about by systemic necessity, by a peculiar "inner logic", or in ancient diction, by a peculiar Logos (understood here as systemic meaning) underlying developments. It is the life in the tenement house or in the essentially lifeless suburb, each of them a format in itself, and other everyday experiences known to nearly all of us because they became intrinsic to our living spaces. Moreover, these examples demonstrate how the willingly creation of formats causes the emergence of certain other ones we wanted to avoid (if we only could), in terms of their consequences for concrete life. Or formulated in more general terms, we are confronted with the effect that once a format came into being, it tends to generate still others which are grouped around it, then. The format of rigid work division, as a one willingly created, generated the unwanted one of a rigid division of life, plus the one of a functionalized compartimentation of a former whole, the urban space, into a functionalized entity.[17] A one wanted, or at least a necessary outcome of the first one's deliberate installment. To provide just an example known from our daily living circumstances.

The second kind of process concerns the way of functioning; of how a format as process is specifically working – the production line, the processes in a computer, and comparable cases. Common to all

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[17] To this, see for instance the description of the system dynamics inherent to the growth of modern metropolises, in James E. Vance Jr., The Continuing City. Urban Morphology in Western Civilization, Baltimore 1990, 400 f. Or S. Kostof, The City Shaped. Urban Patterns and Meanings Through History, New York 1990, 40 f., to the modern city.

of them is not just their deliberate character – certain preplanned algorithmic functions serving certain purposes – but their power of space destruction. As an example, we can look at the one given, or we can take a one from another domain, namely the transformation of enterprise-related social spaces through globalized turbo capitalism. In this case, the new formats installed by the 'need' to not only maximize profit margins but to let them *constantly* grow (we recall a central thesis mentioned at the start: velocity vs. its acceleration) had elicited new formats of management, formats which in turn triggered the deterioriation of the social spaces affected. On February 12th, 2009 the broadcasting announced that an estimated 2 million people of the German work force can stand their jobs only by taking pills all day long. Which is indicative for the respective social spaces at work; one can merely guess what's really going on here. Or to provide yet another example for space destruction, a one more visible: Take our daily urban surroundings, a contemporaneous symbol for the functionalized, i.e. formatted Gestalt; an example that hasn't get portrayed in detail because we all know it by experience.

Third, it has to be considered that in its essence, each formatting equals the establishing and working of an algorithmic procedure, namely to achieve the ever same results by the ever same kind of prefixed, normed steps (the nature of the algorithmic). This holds valid for each kind of processual format examined so far since by its nature, formatting is a *technical* procedure (an algorithm is a technique). Even in cases where formats are generated, not planned. Take the mentioned unwilling format of rigidly dividing life processes, and by that, causing the emergence of a multitude of social roles the individual has to fulfill simultaneously: such a format behaves in an algorithmic manner although it hasn't been planned. From its *actual* impact, it does work as if it could have been planned by any dictatorship. This is the important point to be envisaged here. Judged from their actual impact, it makes no difference if formats have been planned, i.e. deliberately installed, or not. Expressed in actual since Zeitgeist-oriented technical terms of an imageology owed to Systems Theory, formats are equifinal: no matter their origin, their outcomes are the same, in meeting

quite comparable ends.[18] Since formats are teleological. In being formats, they have just to be so because always certain end states are pursued, during the course of algorithmic processes (again, no matter if planned or unplanned). From their systemic properties, they embody what has been called secundary regulations, i.e., ones which are controlled by fixed arrangements. Arrangements which lead to "teleological or purposeful behaviour"[19] and hence, allow for only certain evolutionary corridors the further development can follow at all. In every way of an imageology described in the foregoing, we can take the above examples. To close, these three dimensions of processual formats have to be distinguished very clear, in order to understand how such formats work, and what they thereby generate, in form of emergent phenomena. So far to formats in their general terms, enriched with examples that should reveal their practical ones. Of course, all what has been stated remains highly hypothetical and waits for proof. But as mentioned in the beginning, this contribution's purpose is to elicit discussion, nothing more.

Space as Mythical Promise

Coming back to the mythological drives behind that all, and to their concrete outcomes as well – formats – we have to concentrate on the urban space again, that space which once was the human kind's fate.[20] Of a human kind owning a specific conditio humana aligned to that space, has to be objected, a kind imagined as to respresent a Zoon politikon, finally. Meanwhile, after the advent of the new America of a world 2.0, perhaps urbanity is as outdated as the old world 1.0 in its claim to represent the only reality, and in peculiar, the only social reality possible. The question (which it is, in hidden form) centers a-round the relationship between sociality and spatiality. Formulated less academical, what the relations are between a specific kind, and thus self-understanding, of being 'human', and space. If a certain markedness of being human keeps aligned to a concomitant markedness of space, or if such an

alignment is not necessary. Moreover, if there are mixtures possible without inflicting human integrity, especially as hybrids between old and new world, between a reality 1.0 and a 2.0 which are not just possible but factually viable, too. If we stay honest, we don't know yet.

Figure 3.   Space as mythical promise, virtualized [21]

As the mythological is regarded, astounding is the mixture between technical potentialities and mythology-guided utopian desires, when looking at the new spatialities. The new Americas in the new universe, the "meta-verse" of the cyberspace relieving the old, narrowly one-directional *universum* of realities' 1.0 version resemble nevertheless quite ancient worlds, in their diction. As if their search for an *aetas aurea* where everything what wasn't possible shall get within reach now still needs tradition, something to lean on during the act of the utopian longing: worlds brandnew in need of a golden past. Not just in their iconography, history isn't dead, no sole matter of a restringent yesterday we succeeded to overcome. King Artus comes back in World of Warcraft. The spatial hybrid became symbol for today's spaces.

It became a lead phenomenon not only for virtual spaces but also for quite real ones, as we shall see. And it became a materialized reality, in both worlds. In world 1.0 presenting itself as patchwork pattern of artifacts (especially architectural ones), in world 2.0 as a crude mixture in the canon of forms which build up the respective utopian or dystopian spatialities. 'Space' embodies no closed entity any more, no more or less 'harmonic' cosmos like it was intended before[22] – particularly in case of the urban

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[18] L. von Bertalanffy, General System Theory, New York 1979. Who developed the principle of equifinality, stating that systems may achieve the same end despite differing start conditions (77 ff.).

[19] von Bertalanffy, General System Theory (see note 18), 44, on secondary regulations and teleology.

[20] S. Moholy-Nagy, Die Stadt als Schicksal, München 1970.

[21] Author's material, showing an idealized world (the Forum Romanum) in virtual space. Source: http://dlib.etc.ucla.edu/projects/Forum

[22] To the idea of the *harmonic*: it stems from the Greek 'being posed together orderly', and *systema*, the 'system,' is the result of the latter, in its best conceiveable outcome, it is a *cosmos* then, standing for order, beauty, as well as jewelry.

space so central for us – but a fragmented despite formatted agglomerate, a world neatly fixed in its details but diffunding in its total, in both worlds (1.0 and 2.0) alike. Although the mythic desire remained stable: to construct world, for the better. To continuously apply creative destruction for reaching the unreachable, the erection of the utopian space finally suited for man. No wonder that in front of such developments, questions arise: Inside such an entanglement of forms, where the new frontiers of space are to be located? Since doubt comes up if in lack of overall concepts, where, and in which manner, they should be laid down. Even more, if such is possible any longer. What is the case with spatial mixtures that from their total impact, lead to a dissolving of overall space, or at least to its loss as recognizable Gestalt? Referring to Cassirer, what remains from reality if one of its cosmic pillars, space, is only fragmented? And gets so even more? And what is going to happen then with its former inhabitant, the Zoon politikon? Of human beings who are conceiving themselves as basically *communal* animals. Who belong to an eo ipso firm *communitas*, an entity endurable and not an ephemeral ad libidum, opposed to the "virtual" communities' majority in the Americas of the 2.0 metaverse.[23]

Figure 4.   Spatial break. Formats colliding [24]

The conflict behind these questionings gets symbolized in its real terms today, materialized in our urban landscapes. Not to speak about their virtual pendants. Exemplified in the above image that shows two cultural formats collide. Due to their difference, they have nothing in common. In their mental as well as in their architectural terms which are expressing the former, they de facto belong to different worlds. In the back, we see recent post-modernity, in the foreground a(nother) fin de siecle. In the meaning of a *Gestalt* outlined earlier, we see a Gestalt that isn't one. At least none which appears in its traditional understanding, as embodiment of a 'harmonic', that is, proportioned entity. We envisage instead a fragmented space – from personal daily experience, one can easily infer the spatiality around the detail. What it looks like, which impression it leaves; as *space*. Why it isn't a true space any longer.

As regards the mythic desire independent of the facticity of actual spatial circumstances it stays confronted with, at the very last moment inside the terms of a world 1.0, one has to compare figure 3 with figure 4. Look at their Gestalt in comparison.

The problem is that very last moment. Being still bodily existences, the old judaeo-christian myth that mind has to triumph over matter cannot get fully realized, in spite of any achievements in virtual worlds which should have had dethroned the ancient reality. We have to remain inside 1.0, factually. We are no space nomads because we can't truly gain such a status, we can't get there. There where the utopian paradise is, anywhere in a virtual ultima Thule. As long as we stay bodily, it remains nowhere, the never-never-land. A bodily existence seems to be the final spatial frontier we can never transcend. So, another myth gained ground: the one to *augment* reality[25] (i.e., 1.0), to "assist" it in meliorating it. That we, the liberated individuals of formerly closed communities, are able to make it better; to *make* it, first of all, not to let it become. We can approach such a myth's narrative core also from another angle: Reality as such, at least in its 1.0 version, isn't sufficient for me; it has to be augmented for becoming suited to my desires. Then, it will be capable of living, a paradise of a 2nd rank utopia, so to say. Sustained by a neo-mythology of the omnipotent individual – an offspring of the above judaeo-christian myth and Romanticism – augmented reality is a magic ruse to tear out from the Being[26] which is affordable since realistic. The myth tells. Affordable with the

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[23] To this, see for instance R. Hitzler/A. Honer/M. Pfadenhauer, Posttraditionale Gemeinschaften. Erlebniswelten Bd. 14, Wiesbaden 2008.

[24] Photograph by the author: two styles in encounter. City of Basel, Switzerland.

[25] *Augmented reality* is a term from the computer sciences and denotes the incorporation of virtual elements into an existing 1.0-ensemble.

[26] The notion refers to a saying from Schelling, the founder of the research on mythology on systematic grounds.

means of technology and capital; because combined, both are able to install the respective formats needed for augmentation.[27] In such a manner, technology, the formats created by it, and the mythic longing all coincide to generate a specific spatiality, the spaces inside which we live today. In their total, they comprise our Lebenswelt as we know it, the daily reality making up our contemporaneous life.

An ancient example from world 1.0 may illustrate this. Because an augmentation of old, hopelessly "former" realities is not confined to computed worlds, nor to a 2.0 domain of Being solely. It starts with our digitalized coffee machine already, in the midst of that old world 1.0, that old spatial arrangement we have to live in, until that "very last moment." And it had started long before our virtual times: with electricity, a new force inside an old prime world. Based on a technological format of new ways in energy generation and use, it contributed significantly to the rise of another, namely that of a rigid division of life processes adressed above. With artificial light, I can (and have to, for my employer) stay active night and day. With electricity, both as artificial illumination and source of power, we can produce constantly, without interruption; which means that this specific format can go on endlessly; thereout, we can create profits on a constant base; and so forth. Just to shed a light on diverse causalities triggered by formatting, and born out of mythic wishes, in the final. Although we are used to it since long, we have to imagine what this means, electrification and artificial illumination. Without electricity, all our virtual worlds would instantaneously collapse, for instance, all of them. With it, new spaces opened up. A contemporary comments such an electrical apotheosis:

"The sunlight...has been waiting through the ages to be converted again into light. The latent force accumulated during the primeval days, and garnered up in the coal beds...is converted...into electricity, which only waits the touch of the inventor's genius to flash out into a million domestic suns to illuminate myriad homes." [28]

An indeed mythological imageology enrolls here, paving the road for further progresses, for the creation of not merely new spaces but of a new type of *spatiality*. Even long before the days of virtual worlds. Now, the Homo Faber had turned into what he wanted to become since ever, into a Homo Creator. Hazily envisaged in the beginning, it became possible to unfold a true new world, technically augmented and endorsed with spaces unseen before; our one.

Figure 5.   The new world [29]

To tear out from the prime Being – expressed in the mythical dichotomy of Natura vs. Cultura, us being a bodily part of nature – through creating a new Being, a 'civilized', 'cultured' one with the help of formats?

Cited in a remarkable book titled "Evil, or the Drama of Freedom", Schelling states about human nature and nature in general, i.e., about a pre-given, fundamental cosmic order: All life moves in a polarity for which two basic principles are constitutive. The first is the one of selfishness [the so-called *Selbstheit*, in the original diction]; every individual being has its inner focus, its 'egoism'. The second basic principle is the expansive; a principle that allows for human consciousness to emerge, whereby the latter is seen as an "opening force". Both principles are hardly to unite since embodying basal cosmic forces contradictory to each other: The first is a force aiming at centering, core, unification, and the second to spreading out, diversification. It is a movement of conquest; in one word, a principle of *aggression*, leading to creative destructions and other newly enlightened worlds of warcraft. Due to the unbridgeable antagonism of both principles, Schelling decides for the notion of will. "Will is archaic Being [*Ursein*]", he states, it is "universal will". This

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[27] To these relations, see for instance an exemplary case in M. Eckert/M. Osietzki, Wissenschaft für Macht und Markt, München 1989.

[28] Francis R. Upton (1880), in: W. Schivelbusch, Lichtblicke. Zur Geschichte der künstlichen Helligkeit im 19. Jahrhundert, Frankfurt 1986, 54.

[29] Scenic image for Fritz Lang's Metropolis, performed by Boris Bilinsky; author's property.

universal will is not the divine will, but the "getting bright of will". To this will, a light appears and it (the will) gets aware of itself and its world. He calls this universal will "reason"; to be red here as the rational, the intellect.[30] Although developed in a Romanticist era as an intellectual conception, "universal will as archaic being" was not confined to academic study rooms. It, too, became *the* moulding force in the reign of the immediate, quite visibly reflected in those times' Industrial Revolution; and soon afterwards, in an electrified, brightly illuminated universe. As we can see in the above picture as an abstracted exemplification of our Lebenswelt, it succeeded.

Spatial Developments I:
From Dream to Norm as Dream

It seemed that space as mythical promise turned into reality. The domestication of Time and Space now succeeded to have arrived at its climax, in its mythological as well as practical terms. A venture that begun early in the human history and which, until today, has to be interpreted in the frame of reference of a primeval Natura vs. a Cultura, the latter embodying human kind's second nature.[31] To draw the lines constitutive for such a process:

First, space became 'humanized', first and foremost, in the shape of a new social space that developed in the context of civilisatoric progress, the city. With this, man's basic imageology changes, "the image one has as regards the world" [32] towards new modes of perceiving. Being still addicted to "that very last moment", the confinements of a bodily existence for which the relation between territory (physical space available), food, and population density holds valid in all stages of techno-economical evolution[33], a new social space opened up: the urban space as the embodiment of a *cultivated* social space truly deserving the name. What begun as the first format in the primeval domain of the spatial,

the delimitation of human housing against a world's remainder, nature, spread out.[34] With this, an evolutionary niveau was reached that became irreversible, the mentioned factors of techno-economical evolution gained ground progressively.[35] But still in its early phases, a social formatting took place in parallel, a functionalizing of sociality obeying certain purposes. Not just in a Marxist manner but even still more fundamental, urbanity seemed to adopt a machine-like character quite soon.[36] Several formats posed their rule over a reign of the immediate: division of labour alongside with social stratification, a new urban spatiality based on this; and overshoot and collapse, as civilisatoric phenomena[37] which appeared as new constants in further history. Afterwards, it seems, this specific kind of social space linked to urbanity gets progressively dissolved. Starting with the explosion of the city in the 19th century[38], and having reached its preliminary end with the present state we shed light on.

The image common to all these scenarios sketched up appears as fate-driven entelechy following a myth of the paradise lost: Once the human kind started to move towards a state of civilization (first represented by agriculture, then by an emerging of cities, which unfolded then...), things turned towards the worse. At least as regards true individual freedom, that highest value inside our cultural space labelled the Occident. It is a myth scientifically backed up telling us that from his very beginnings, man was doomed to fail. Kain got civilized and lives in megacities, meanwhile – a counter-tale to the

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[30] Schelling, in: R. Safranski, Das Böse, oder: Das Drama der Freiheit, Frankfurt 1999, 66 f., and 68.

[31] A. Leroi-Gourhan, Hand und Wort. Die Evolution von Technik, Sprache und Kunst, Frankfurt 1984, 387 f. to domestication, 273 to nature and culture.

[32] Leroi-Gourhan, Hand und Wort see note 31), 395 f. to a humanization of space, and 398-402 to the development of social space, 402, literal quotation.

[33] Leroi-Gourhan, Hand und Wort (see note 31), 194.

[34] To such a process see P. Portoghesi, Nature and Architecture, Milan 2000, 93, 114, and 113, to the spread out with the help of 'rectangular' formats.

[35] To this, see new interpretations of man's agricultural rise, growth of cities and aligned phenomena in John M. Gowdy, Evolution of Economics, in: Franz M. Wuketits/Ch. Antweiler (Hg.), Handbook of Evolution. Volume 1: The Evolution of Human Societies and Cultures, Weinheim 2004, 253-296.

[36] Brought to the point, altogether with its mythic fear, in: Lewis Mumford, Mythos der Maschine. Kultur, Technik, und Macht, Frankfurt 1980, 220, 233, 240-42. And Gowdy, Evolution of Economics (see note 35), 259, and 263, to systemic consequences based on recent findings.

[37] To this, see Gowdy, Evolution of Economics (see note 35)), 259. And for several case studies from different cultural spaces, altogether with a progress-mythology we examined beforehand: J. Diamond, Kollaps. Warum Gesellschaften überleben oder untergehen, Frankfurt 2005.

[38] Representative for the description of such a development is Leroi-Gourhan, Hand und Wort (see note 31), 230-33.

other one introduced earlier, that of a mythic, and real, ongoing progress towards the ever more-better. To be achieved by an (intentionally) endless series of creative destructions that creates the aligned endless series of spaces. That if we are doomed to doom, to make the best out of it: to erect ever new worlds.

Not confined to merely structural aspects, the urban space became the reign of formats; according to that cosmological tale presented here.

But not every myth, in being myth, is necessarily a lie. Some myths may be true, in particular those which succeeded to create their own realities. Or to say the least, some myths, because they are holy and therefore 'true' tales (not vice versa, opposed to a myth of science), are able to reflect reality – since they generated it. To go back to one of our cultural space's constitutive ideas, an assumed dichotomy nature-culture, nature does not produce, Lefebvre states, but man; *producing* space is a genuine human effort.[39] Seen in such a distinction, producing, eo ipso a purpose-oriented process, means then formatting, too; unavoidable by its mere logic of meaning. So, evolution as formatting process appears to be reserved for humans (or appears at least quite clear, in this case): It starts with having an imageology about 'the world' (cf. above), and ends, for the time being, with a functionalized urbanity and the latter's next evolutionary niveau, an urbanity virtualized in Web 2.0, the newly emerged way of communal living. In other words and according to the line of argument pursued here, from its very beginning, a normed developmental process seems to have taken place. Alongside with the evolution of cities and technology, a "narrowment of thinking" took place, with the city as expression of "the new functional order" produced by the communities of humans.[40]

In systemic as well as historical terms, the more or less immediate emergence consisted in a disparation – between the historical pathways societies adopted (one can say also 'cultures') and the human nature in civilization[41], the imaginary *conditio humana* for the full unfolding of which culture had been 'produced' at all. Indicated by this chapter's title, this was the dream: To create a space suited for man as a cultural animal; a space that couldn't be the primeval nature he originated from, according to the space-creating mythology (and its praxis) examined here. But what happened, and relatively soon, was an evolutionary bifurcation: Between the evolution of a secondary nature called civilization, embodying man's actual natural space, and man's own nature, his conditio humana forced to respond to this. In the course of its ongoing, the dream exercised adaptive pressures on the human kind, and the history of those pressures linked with their answers made up the second, parallel line of evolution that went on since then. Because the pursuit of the dream generated norms during its course, as well as the second line did, that of the answers.

And both lines interacted, generating the social space(s) we know. Because opposed to architectural space, the social one isn't planned, nor planneable, despite all historical efforts to do so. Formulated in the technoid imageology of systems theory, like other non-designed spaces, it owns autopoietical, i.e. "self-making" properties.

"(Social) space is not a thing among other things, nor a product among other products: rather, it subsumes things produced, and encompasses their interrelationships in their coexistence and simultaneity – their (relative) order and/or their (relative) disorder. It is the outcome of a sequence and set of operations, and thus cannot be reduced to the rank of a simple object. At the same time, there is nothing imagined, unreal or 'ideal' about it...Itself the outcome of past actions, social space is what permits fresh actions to occur, while suggesting others and prohibiting yet others." [42]

The process – and desire – to create worlds containing spaces suited for man the cultural animal addressed earlier: the one of objectification, led to the phenomena of (a) evolutionary corridors inside which further development took place, in "prohibit-

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[39] H. Lefebvre, The Production of Space, Oxford 1991, 70. The image of nature he refers to stems from the Aristotelian conception of nature embodying *physis* [φυσις], the entity that generates out of itself in a non-purposefully manner, to "let it grow out of its own means". To such a conception see J. Mittelstraß, Das Wirken der Natur. Materialien zur Geschichte des Naturbegriffs, , in: F. Rapp, Naturverständnis und Naturbeherrschung (see note 6), 36-69. As regards the self-generating capabilities of the natural and their vicinity to *autopoiesis*, the capability to "make itself" after Maturana & Varela, see p.39. To autopoiesis: See H.R. Maturana/F.J. Varela, Autopoiesis And Cognition. The Realization of the Living, in: R.S. Cohen/ M.W. Wartofsky (Hg.), Boston Studies in the Philosophy of Science, Boston 1980.

[40] Leroi-Gourhan, Hand und Wort (see note 31), 263, on narrowment; and 227, to the evolutionary role of the city.

[41] S. Moscovici, Versuch über die menschliche Geschichte der Natur, Frankfurt 1984, 447.

[42] H. Lefebvre, The Production of Space (see note 39), 73.

ing" certain developments to happen at all; and (b), elicited a kind of self-organizing, self-growing order that formerly was reserved to primeval nature only, the old Physis of the occidental imageology. No matter if (b) is conceived as orderly, or disordered, in the concrete individual case examined. Because in any case, we deal with autogenerative forces, those which were reserved (according to an imageology of the world as will & conception) for 'natural', i.e. biological evolution. If there exists something like an *evolutionary space*, when combining (a) and (b), what is about the *production* of space then, the effort to willingly create in line with a plan? [43] And, first and foremost, what's about the desire that the results of such a creation are in line with the will that created them? That space as mythical promise gets fulfilled? What when the will to tear out from the Being generated new Beings completely uncontrolled, and even more, which are eo ipso uncontrolleable? Technically formulated, the premise for the self-organization of a system is the existence of non-linear interdependencies inside that system.[44] Or to make it easier, those non-linearities are exactly those phenomena which defy any planning, and by that, any construction of a world as will & conception. Because such worlds, the 'produced' spaces according to plan, need a strict linearity.

This is one side of the coin, the reign of the spontaneous order, as von Hayek termed it: orders generated by the human deed but not necessarily, in their outcomes, the equivalent of human purposes. We can plan the ideal state but its outcome is misery; we rely on the self-organizing forces of capitalism to generate a maximum of order but the outcome is the present state of Being; and similar happenings to

'produce' the best of all worlds. In one word, it seems that a certain *autology* is at work. Because we ourselves are always intrinsic part of the 'system' we want to create. But we follow a mythic ideal of a *deus ex machina* in doing so, the so-called model of extrinsic control: to govern the system in question as if we would stand outside the latter, being not affected (and inflicted) by it. And, related to the thesis posed in the beginning, that we undergo changes today which are as fundamental as those at the onset of the Modern Age, we don't see that we don't see, as von Foerster put it. That any plan is a "first order"-concept, but the reality going on a "second order" one, organized completely self-referentially.[45] It makes the above bifurcation even more stringent, in its impact.

The coin's other side, although grounding upon those self-organizational features, is a certain directedness of the evolutionary process as a whole, an "inner logic", an entelechy it follows. Or expressed in the traditional terms of our cultural space's imageology, we are confronted with a Logos of developing that leads to a distinguishable pattern, a specific morphology of development; which again both leads to, and is enforced by, the emergence of evolutionary spaces, and with it, to formats. In case of the 'produced' cultural space, first of all to the format of an evolutionary bifurcation sketched above, causing an increasing gap between societal development inside 'civilisatoric' conditions and anthropological basic needs.

If this is the norm of evolution applying *to us*, manifesting itself in its concordant evolutionary space(s), what to undertake? To pose other norms against it, as we have seen: the one of the formats created *by us*, not by a kind of second Physis we label 'civilized living', formats willingly imposed upon the Being to stop that mess of auto-generation. We need the norm as dream to follow. Norms imposed by us, not by the autological ongoing of events which leave us impotent.

As we have also seen in the foregoing, the cardinal norm was the liberation of the individual; referred to spaces, that it is enabled in spaces it wants, not in pre-given constellations of the yet formatted. With regard to urban space, a move that became

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[43] It is not the space here to deeply dive into such an idea. But a few draws can be made: An *evolutionary space* defines the entirety of developmental possibilities an entity (being part of that space) has at any given point in time Tn. These possibilities are neither infinite nor stochastical but pre-given ("formatted") by (a) the constellations of premises at To when the respective developmental process is starting, and (b), by the further course it takes. Because (b) generates a certain *entelechial drive* aiming at a direction to follow. Combined, (a) and (b) elicit pathways the entire development has to follow then, in a self-enforcing manner. Take the case of water pouring down a sand heap: At To, when the water starts to pour down, a path is laid; and the more water will pour down, that path gets more and more deepened from To to each Tn. So, for all subsequent water at Tn+x, it will become increasingly difficult to leave the path laid down. The process as a whole gets formatted.

[44] From V. Müller-Benedict, Selbstorganisation in sozialen Systemen, Opladen 2000, 29.

[45] To autology, first- and second order-concepts see H. von Foerster, Principles of Self-Organization. In a Socio-Managerial Context, in: H. Ulrich/G.J.B. Probst (Hg.), Self-Organization and Management of Social Systems, Berlin 1984, 2-24.

visible before the 18th century still, at the very onset of a 'modern' age: in Italian town states, and their projected spatiality.[46] The norm as dream gained shape. We can envisage it in its early, as well as in its later phases.

Figure 6.   Ideal urban space, as norm [47]

What has passed down to us from the hazy past (14th century) of an *aetas aurea* is one of the first 3-dimensional pictures in the Occident, after the fall of the Roman Empire: A medieval city, fenced by its walls against Natura, the world's remainder; that makes up one full half of the whole picture yet, as if Natura and Cultura weren't thought as being such controverse to each other. Note the still spatial richness and diversity of forms, an ideal again during the full sway of an Industrial Revolution leading to our today's spaces. That such a desire – and mythic hope alike – is present until today reveals a simple comparison of shapes: when one compares the figures 6 and 3, one realizes the *Gestalt* common to them, despite their deviating concrete structures.[48] Soon later, but still inside the terms of understanding and perceiving labelled "Renaissance", such portraits of urban spaces gained more strictness, the rationality of the purposeful shining through. To exemplify this, one has to look at the paintings of ideal cities performed by the Piero della Franscesca-school, or still

more pronounced, in case of artists like Piero di Cosimo where the space to be colonized starts to develop its own emptiness already. In Lorenzetti's space, there is a peculiar confinement yet, an imageology of the human cosmos as being closed to an outside world, an Inner (Cultura) posed against an Outer – of whatever form: Natura, other town states, the alien. It seems that in these early conceptions of a 'modern' urban space, liberation is realizable only inside the city walls; the outside, world's remainder in all its spatial vastness, is wilderness. Later, the vastness encroaches into the urban space itself; a process taking place at the same time when this space becomes objected to formatting more and more. And still later, the liberation reached its preliminary final, the construction of human space in line with strict formats, with a *technique* to be universally applied. A norm as dream which gets even virtual since it allows for becoming enstretched endlessly, from the perspective of its imageology as well as from its praxis.

"Since the mid of the 16th century, the importance of the individual form begun to fade...due to the grown urge to have bigger unities of mass and space at one's disposal."[49]

Figure 7.   Ideal space as normed mass [50]

One has to compare again figure 3 with this one here to realize the parallels. In both cases, ideal spaces had been constructed located in a utopian anywhere; but also, one can perceive the freedom of form expressed, the great wide open individually accessible. Presented above is not just a picture but an image, consisting in a *principally* endless space

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[46] E.g., as described in Jacob Burckhardt, Die Kultur der Renaissance in Italien, Munich 1985. Here, the myth of a truly liberated occidental individual is portrayed clearly, for instance in his chapter "the development of the individual". A move that started in the 12th and 13th centuries already, had a first culmination at the end of the 14th, and then its climax in the Renaissance, the 15th and first half of the 16th centuries. Just to show how far an evolution as cultural formatting can reach out.

[47] Photograph by the author: Ambrogio Lorenzetti, The Good and the Bad Regiment; Siena, Palazzo Pubblico.

[48] See above, what had been said about the difference between *organization* and the concrete *structures* it gets moulded into.

[49] As regards the latter, one has to look at the Uffici in Florence, for instance. Quotation from M. Hürlimann/R. Linnenkamp (Hg.), Florenz, Zürich 1960, 31.

[50] Photography of the author: Hans Vredeman de Vries 1596, palace architecture. Exposition February 2009, Baden-Baden, Germany.

where I can go anywhere, without restriction. From such images to the Highway 66 or our extended urban outskirts, even to the Web 2.0-computer game-worlds of man's new second life remains only a minor step. At the same time, like their later on realized descendants do, the worlds imagined here look somewhat dreary – the space presented is normed but endless, composed of the ever same modularities. It is no individual space but a certain spatial *type*.

Spatial Developments II:
From Type to Loss

The type of spatiality presented, enabled to come into being by the power of formats, it was not enduring. The norm as dream couldn't last forever, due to the collateral damages caused alongside its run. See what had been said earlier about formats, and formatting as such. When examining the evolutionary process sketched up so far in its total, three different streams of development are concerned that interact with each other: The format of the bifurcation between societal development and anthropological needs; the process that formats introduced generated other ones grouped around them, plus their respective emergences; and the process of deliberately applying ever more formats. Looking at the interaction between the three, the question lies at hand what happened with social space then, especially when focusing upon one of its most apparent outcomes, urban space. Or posed more general, what a given community, that core of a conditio humana resting on the self-understanding of man as a Zoon politikon, is mostly influenced by?

With regard to domains of possible answers, the 'classical' domain is: community follows form follows function. Expressed in spatial arrangements, the functions (the purposes) to be fulfilled determine the form, and the latter moulds the communal life. A paradigm thought of as holding valid from the Agora over the Renaissance ideal city to the Phalanstere, the Garden City, Bruno Taut, as well as the diverse approaches of Socialist and NS-architecture, down to Paolo Soleri and other recent trials – in other words, the classical perspective upon the problem, as regards the basic causality of typing.

"A social pattern is influenced, if not directed, by the physical pattern that shelters it."[51]

And in great part, such an assumed causal nexus seemed to be correct, especially after the findings about the urban and hence, the human condition in the metropolisis of the Industrial Revolution became more and more aware. One has to look at the city patterns presented from that time, altogether with the trials to relief the strains of growth.[52] Moreover, and this might be the main reason for its sustainance, it was, and still is, the causality that fits most neatly to the mythology outlined so far, that of a Homo creator *making* his world instead of letting it become.

The other domain where from answers to the problem of influencing could stem is not so easily grasped, neither in terms of causality, nor in understanding. Because between the community and its spatial setting, mutuality is assumed, recurring to the above topos of the 'produced' space. Basically, community does form space, and not vice versa; and simultaneously, is formed by the Gestalt of spatiality it brought into being.[53] We see a recursive causality occurring here, not the classical sequential one that follows the mind over matter-myth. A causality that actually corresponds to the loss of space, that 'classical' space perceived as mere container or emptiness to get colonialized (see earlier, on mythological drives). Because as an additional evolutionary stream to the ones mentioned above,

"...the development of the premodern to modern society equals a successive loss in the meaning of space." [54]

So far, so bad; but with what kind of causality we are exactly confronted here, in terms of the concrete? And why it had triggered a postulated loss of space altogether? Since a decline in meaning is a different phenomenon than a decline in total. When we take the notion of space serious, such a complete loss seems highly unprobable – how is it possible that

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[51] Paolo Soleri about his social experiments in the Arizona desert of mankind's far West, quoted in S. Kostof, The City Shaped (see note 17), 160.

[52] For instance, in the chapter "the place of the Industrial Revolution" in L. Benevolo, Die Geschichte der Stadt , Frankfurt/New York 2000, 781 ff.

[53] From Ch. Delfante, Architekturgeschichte der Stadt, Darmstadt 1999, 164.

[54] M. Schroer, Räume, Orte, Grenzen. Auf dem Weg zu einer Soziologie des Raums, Frankfurt 2006, 47.

one of the cosmic pillars is just simply vanishing?[55] Moreover, and this is the perhaps most interesting question, what an imageology about the contemporaneous world as living space finds its expression here, postulating that the very ground of human being has been eroded away? A question that has to be juxtaposed to the simultaneous opening towards the spatial, reflected in a so-called *spatial turn* that made the idea of space to become hype even, to an occupation a la mode? An opening that rejected the container/emptiness-conception of the spatial, abandoned it into the orcus of the overcome truths and above that, claimed that in line with the recursive causality sketched, the two cosmic pillars of space and time have to be conceived as a unity, in the final, namely as Immanuel Wallerstein's TimeSpace. A unity overcoming not only the old differentiation between space and time as embodying two distinct cosmological variables, but first and foremost the traditional habit of an extrinsic control we looked at: to behave like a deus ex machina, in conceptualizing time and space as exogenous elements of every social analysis; see above, on autology. TimeSpace, he states, is the adaequate expression of the world we live in, the proper *imago mundi* of how to conceive it – as continuously constructed social reality.[56]

With this, we might have the point to settle upon, for answering the questions posed so far: continuous construction. A continuity resting on the principle of creative destruction outlined earlier, a principle that evidently has extended its reach into the realm of sociality even. But this is not the aspect to be considered now. It is another one: Based on these newly gained grounds of understanding – time and space are contingencies, following recursive logics socially constructed – we envisage not only the *Zeitgeist* of contemporaneous imageology, together with the helplessness to explain the phenomena it keeps staying confronted with.[57] It is more. We begin to realize that the above juxtaposition probably isn't one, in real terms, but due to the very same causality. Because we have to deal with a peculiar facet of the

spatial not treated yet explicitly: with space as expression of a cultural order. In the case looked at here, with our order. Or disorder (at least in traditional terms of understanding), since this kind of order doesn't fit the classical criteria of the orderly, it does not obey to the kanon of the harmonic, the *systema* (which turned into today's *system*) of our ancestors embodying a cosmos. The recent Time-Space is no cosmos at all but a fluid, and essentially ephemeral contingency constantly changing – whatever this might mean, today and in the next future, for the "anthropological needs" mentioned. Because the perspective to be adopted in the following will be upon what this cultural order grounds, and herewith, which kind of spaces it was able to generate.

To start with, space expressing cultural order – and thus, TimeSpace or similar conceptions heading towards the same direction – it is not a new idea about the spatial. Long before the post-modern attempts to grasp the phenomenon in terms of understanding, the essentially holistic and 'auto-logical' nature of space, in particular in its emanation as a Lebenswelt[58], was seen quite pronouncedly. It refers to the idea of culture and thereby, to that of man as a cultural animal in need of suited spatialities; to the "anthropological needs", in other words, the one axis of the bifurcation constituting the format of human evolution. Following Nietzsche who perceived culture as unity of style, a style underlying all manifestations of societal life as that life's specific *Lebensform*, its specific shape (Gestalt)[59] it tooks, then culture is equivalent to "a felt mode of common understanding."[60] An understanding of the cultural that owes its roots to Schelling's Community of Consciousness as the base of culture and the Archetypus of Bastian, a German ethnologist of 19th century-Germany who coined that notion. A community of consciousness thought of as literally typing, or expressed in postmodern diction, in forming its respective cultural codes; and by that, having a mythological character, in the end. Each human commu-

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[55] See Cassirer in the foregoing, on space.

[56] I. Wallerstein, Der ZeitRaum der Weltsystemanalyse, in: D. Bögenhold (Hg.), Moderne amerikanische Soziologie, Stuttgart 2000, 93-117.

[57] Cf. H. Lübbe, Zwischen Trend und Tradition. Überfordert uns die Gegenwart? Zürich 1981, 38: "For the time being, our scientific-technical civilization is on the way to create an emotional distance to itself.".

[58] Like the notion of *Weltbild*, untranslatable. But important: a Lebenswelt denotes the unity of perceiving, feeling, thinking, and acting inside real space. Imagine you have a coffee sitting at an Italian piazza.

[59] Nietzsche cited in Hoffmeister, Wörterbuch der philosophischen Begriffe (see note 9), 364.

60 O. Spengler, Der Untergang des Abendlandes. Umrisse einer Morphologie der Weltgeschichte, München 1983, 211.

nity is made up by "a community of consciousness" existing between its members. Upon what else, Schelling asks, the latter should be grounded than in a shared vista of the world? [61]

Figure 8.   A today's shared vista of the world, as felt mode of understanding [62]

Coming back to the anthropological needs mentioned, an archetypus denotes the unity of "elementary thoughts", as Bastian termed it, thoughts which are essentially collective, and of a different coining inside the diverse cultural spaces.[63] Archetypes create order, and order is a recursive issue since it does appear everywhere inside the system it orders, through applying principles of organizing consistent to each other. No matter which ones, if we compare for instance the *imago mundi* shown here with the one presented in figure 7. The Greek Archetypon denotes "that what had been coined first", the primary image of something, the original pattern underlying all that what comes after. It stems from *archen* [αρχην], to rule from the beginning. This is the original understanding of archetype.[64] When looking at the above image, what rules there "from the beginning"? How could it happen that a former typology of producing spaces, grounded upon a mythology of the make it being, took such a course? In the terms of social psychology, what kind of Unthought Known comes to light there? [65] As a

peculiar kind of knowledge always present in the back of my mind, to which I always can rely upon implicitly, since it owns its self-evidence already known to me. I have not to think about it, because it's clear all the time; elementary thoughts, archetypal.

Once more, when looking at the above image, it seems that something derailed if such imagineries resemble a present "felt mode of understanding". The kind of perceptual space expressed in such scenarios reveals how our produced spaces are interpreted, at least from a part of their inhabitants. Provided that an epoch's unthought known is best expressed by that epoch's art (recently, the forms of: fine arts, music, the comic, the movie, the domains of advertising & design, the virtual online game), we see not just a "dynamization of the feeling of life" presented here, as Arnold Hauser put it, but a crisis, at minimum in latent form. An art that found its Gestalt in an urban space characterized as follows: changeability, nervous rhythm, the predominance of impressions which occur sudden and sharp but are wiped out from the memory in the minute again.[66] A characterization repeating itself like the fractals of chaos theory in every domain of spatial life, from the short-cut sequences of contemporaneous movies presenting space in splitter-like manner, to the online role-plays where each participant is too busy to notice the artificial world around, occupied to obey the format of the game: Space as fragment.
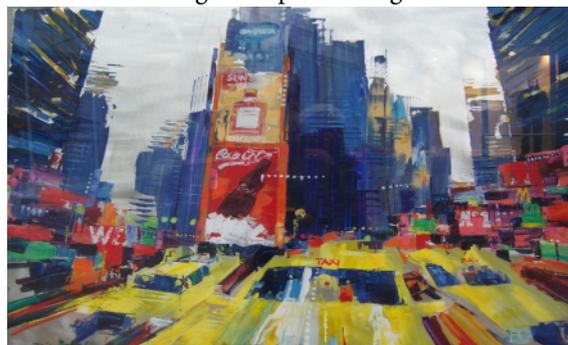

Figure 9.   Urbanity, man's second nature, in contemporaneous perspective [67]

At first glance, it seems surprising that the norm as ideal dreamed of in the construction of proper spatialities had turned that way. That a "standardiza-

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[61] From Schelling's lectures on Philosophy of Mythology, quoted in Cassirer, Philosophie der symbolischen Formen (see note 7), 211.

[62] Photography of the author: Graffiti on the wall of a youth center, Baden-Baden, Germany.

[63] Bastian cited in J. Campbell, Die Masken Gottes. Mythologie der Urvölker, München 1996, 47 f.

[64] To the original notion of the *archetype*, see Hoffmeister, Wörterbuch der philosophischen Begriffe (see note 9), 75.

[65] The notion of an *unthought known* stems from Ch. Bollas, The Shadow of the Object. Psychoanalysis of the Unthought Known, London 1987, 278 f.

[66] A. Hauser, Sozialgeschichte der Kunst und Literatur, München 1973, 929.

[67] Photography of the author. Painting by Peter Linnenbrink (2008): Time Square, New York.

tion as principle of form" which begun in the Renaissance[68] (see the typology expressed in figure 7) and continued in the various procedures to format the spatial – the fabric of today's world – had poured into fragmentation. And as regards perceptual space that we seem to return to medieval times: an addition of impressions making up 'reality', composed of sequences of singularities. But the wonder is at first glance only. Because opposed to a medieval age, those sequences are *modular* today, i.e. consist in formatted atoms of perception which can be arranged to adopt any form wanted – from the 0/1-sequences of our software to persons (for example, the film idols we admire). *Persons* denote former human beings with a distinct individuality that became normed now, to fulfill certain "aspirations" of an assumed "customer taste". It means that constructed personalities are continuously de- and reconstructed to meet an abstraction of formatting character, customer taste; an abstraction which should be real, in claiming to represent a hazy 'majority' of real people.[69] Virtuality starts already here, long before any online massive role playing (so the technical term) computer world had been developed. Or it denotes just simply us in our small everyday lifes, obliged to fulfill several "social roles" at once. And, most astonishing at first glance, all that is taking place in the age of the liberated individual. We are confronted with contradictorial movements. To realize the full difference, we have to compare the language used in figure 6 with the one above. But there remains another aspect to be considered, too: Despite their overt differences, they are nevertheless the result of the same typology, based on the same mythic wish – to erect an ideal space for humans.[70] What seemed to have happened instead is a continuous destruction of the spatial.

Examining such an overall pattern more closely, it is feasible to return to the beginning: To the various formats outlined beforehand, having in mind the processual ones in particular, and to continuous construction – that a society influences the moulding of space it inhabits, as well as being influenced by it. [71] Following that principle of a continuous construction with its recursive logic, the loss of space caused by formatting and fragmentation occupies several dimensions of human life simultaneously. In all those dimensions losses occur, and they are to be attributed to the capitalistic process, means: to an increasing capitalization of life. It looks as if capitalism, formatting through its liberated Gestalt of a "turbo"-capitalism unrestricted, and loss of space intrinsically belongs together. Let's look at the dimensions one by one.

Society and space

To start with the beginning of the recursivity, abbreviated, one could say: each society has the spaces it deserves. Taking up the assumed basal format of humanities' evolution as a civilized species, the bifurcation between anthropological needs of the individual vs. societal developments following functionalization, the latter reached its peak in modern societies – so the interpretation of the majority of scholars. A functionalization that increased with ongoing capitalism and led to 'functional societal subsystems' lined out by Luhmann and others,[72] which in turn caused a deep restructuring of both space and time.[73] Functionalization implies formatting, as we have seen. And we still see, inside our daily spaces we live in, that a complete functionalization means complete formatting, exactly. And by the same kind of

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[68] Hauser, Sozialgeschichte der Kunst und Literatur (see note 66), 289, and 288 f., to the mode of impression in medieval times.

[69] To the role and functioning of the idol-making industry, see the documentary film *Mythos Hollywood* (1998), broadcasted in the TV-canal Bayern III, February 22th, 2009: VPS 3-155-878, to name the format. In the sense of tragical comedy, one format (TV) reporting about another one. Just to show what formatting means, and how universally it proceeded.

[70] Related to it are conceptions about an ideal state, and about the statal ideal. To the former, see for instance the anthology of H. Swoboda (Hg.), Der Traum vom besten Staat, München 1972; to the latter, F. Berber, Das Staatsideal im Wandel der Weltgeschichte, München 1973. To the dissolution of the statal ideal, see Colin Crouch's *Post-Democracy* (2004). New York etc.

[71] Whereby 'society' can be replaced by 'community', since in its concrete materialized terms, every society is made up by single communities, or in technical diction, by the subsystems it is composed of as a whole. To the systemic point of view, see Luhmann and related approaches. And early scholars like Tönnies or H. Kelsen, Demokratie, Tübingen 2006, who stated that there exists a fundamental difference between ideology and reality, and 'society', seen in this respect, is an "ideology" but no real entity (117-119). See what had been said about ideas, in this article.

[72] E.g. portrayed in M. Schroer, Räume, Orte, Grenzen (see note 54), 142 ff.

[73] As outlined in W. Kaschuba, Die Überwindung der Distanz (see note 1), or in P. Noller, Globalisierung, Stadträume und Lebensstile. Kulturelle und lokale Präsentationen des globalen Raums, Opladen 1999. With regard to Time, see K. Mainzer, Zeit. Von der Urzeit zur Computerzeit, München 1999.

experience, we also still see that the systemic consequence of such universal typing is loss. Most evident in case of the urban space (see figures 4 and 9), and here in particular, in that of a 'sub'-space that formerly was urbanities' cultural center: the communal place, a former space sui generis. Its degradation went through three subsequent phases. First, it got commerzialized, serving merely as a scenographic background for consume. Inside an existing space with an attributed meaning another meaning was superseded, and by that, led to this space's devaluation. We can become easily aware of such an effect when visiting one of these former communal places: what its intended ancient architectural ensemble was, and how many advertisings and brand names are placed now. And what this does with the place, as space. In a second phase, consume went on to erect its own scenography posed in the midst of existing architectural ensembles, its own scenery suited to its functionality, namely to consume the results of production for the sake of profit.[74] The shopping center became the new factual communal space, to be erected everywhere in the same manner, like the former Roman *castrum*. To provide an example: In the author's home town, a shopping center-chain erected one of its *castra* at a place of highly symbolic character in former times, the place of a free citizenship, visualized by an obelisk in its centrum, symbolizing the achievements of a *citoyen*-oriented constitution as statal ideal. A place devoted to the very same citizens – 'civilization' has its roots there[75] – who first became bourgeois and then customers.

Figure 10.   Communal space in Capitalism [76]

What has been left from the old ensemble was only a façade, flanked by those of the consume castrum. Behind it enstretches the basilika of modern times, the shopping center, one housing block large and having three levels; an artificial habitat embodying the new Inner, seperating itself from the outside world like a greenhouse. The old façade has no meaning any more since it bears no message that the contemporaries could read, except of being something "antique"; to be protected out of some remnants of respect against an ancient world which in a far away past, had been the world of our ancestors. This respect comes not out of a peculiar habitus being eo ipso present; it has to be formatted juridically in order to be effective at all. In fact, the entire place lost its meaning. As an entrance space for the basilika (with its portal "Ettlinger Tor") being just simply there, it became a non-place.[77] It survived as an atavism.

The third stage in the sequence of destructing is to refrain from such performances to "augment" existing architectural patterns.[78] For the sake of consume, one can go further, in realizing the ideal of planners of ideal cities in the past, to build on the green meadow of a Natura yet uncultivated: to erect something in the middle of nowhere. Namely a consumer city, a space created for the new citoyen only, devoted entirely to the latter's purpose of existence: to buy, the ontological meaning of contemporaneous citizenship. Not just a simple super market or a factory outlet, no, a whole city. Like Disneyland, but without Mickey Mouses; because you will be there, the 'customer'. The most utopian about such a scenario is its becoming reality, as one example shall show: Placed in an Alsacian wilderness planified for that reason, a medieval city will be erected – a virtual urban space populated by no inhabitants but consumers. Urban space as virtuality, as scenery re-constructed according to the blueprint presented in figure 6. Intended not as a revival of those times (e.g., for didactic reasons), but having just one purpose: to be the staffage for consuming, for enhancing the latter with the help of a pseudo-historical garnish.[79]

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[74] The business of business is business; a saying attributed to Henry Ford. And a good example for the phenomenon of recursive logic mentioned beforehand.

[75] According to Richard Sennett, Civitas. Die Großstadt und die Kultur des Unterschieds, Frankfurt 1994, 108 f., based on Norbert Elias.

[76] Photography of the author. Rondellplatz, City of Karlsruhe, Germany. At the picture's far left is the obelisk.

[77] After M. Augé, non-places. introduction to an anthropology of supermodernity, London/New York 1995.

[78] See the myth of an augmented reality treated beforehand (cf. note 25).

[79] Faced with the magnitude of barbarism as regards our general theme, loss of space, the name of such barbarities' concrete location becomes nearly unimportant; it is Roppenheim near Haguenau,

In the case looked at here, one of the (yet) seldom ones where a virtual space fully entered the 'old' physical world 1.0, a pseudo-urbanity is built up, superseding any attempt made in this direction so far. What rises up here is not comparable to the 'traditional' sceneries of Hollywood movies. It does resemble Web 2.0-spaces already. Because it not only means that one of the most important processual formats of our times, the dynamics of a guided, repetitive consumption, is to be kept alive under all circumstances. And that in doing so, consume even entirely builds up the space it needs, if necessary de novo, having no longer to nest in anywhere, inside the realms of an outdated urban spatiality still existing. The main point is that meanwhile, consume created its own world needed for acting, and it did so completely. Coming back to a "felt mode of understanding" of the cultural, we can enter the basilika sketched beforehand and imagine what all this means – space has to get experienced.

Figure 11. Communal space as capitalistic habitat [80]

We see man the civilized being's second nature; the huge spatiality that opens up here, concealed behind the old façades' remnant shown in figure 10. When envisaging the space shown above, note the parallels to the format in figure 7, parallels which are not just formal ones but represent a mythic longing: to dominate masses. The language used in both figures tells the regime. In particular when looking at the third stage of such a process – the virtual reality of a consume space erected de novo as the logical as well as spatial prolongation of the world shown above – we start to realize that in its total, the process equals an annihilation. Since not only replacement of the old, but also construction of the new could mean a destruction of space.

Seen from its configurative perspective, a process that had started in the 1970ies already and was labelled (after Baudrillard) "the disappearance of the real", giving way either to the virtualities of a world 2.0 and/or to the "hyper-realities" of a new architecture in worlds 1.0 and 2.0 altogether. According to Baudrillard, Hyper-Reality denotes in its final terms an agony of the real; a loss of fixed relations constitutive for the spatial before that point, and the advent of an Age of Simulation, as he coins it, embodying the era we live in.[81] An age that prolonged into "imaginary architectures", to "augmented realities" unprecedented[82] – and culminated in a loss of every measure, of *metron*, the cosmic proportions formerly constitutive for the spatial in urbanity, from the Greek architects over Vitruv, the Renaissance, and etc., to today's Richard Meyer. It means: until quite recently, there existed an entity humans could rely upon through all their history – a space *conceiveable*, as an anthropological conditio sine qua non. Now, all this vanishes. Because, to recur to the beginning, what is space?

"Space as such is too complex to be understood encompassingly. Although theory is able to segment and to differentiate space, every elaborated theory does approach the dissolution of space, in the final. The dilemma is fairly solveable when examining space starts with an everyday-understanding of space and, after sufficient facetting, returns again to such an understanding. Because everyday reason tells us what space is: one is enclosed by it or enters it, one can be inside it or move inside it..." [83]

To proceed in facetting space via the development of different perspectives, it was exactly the procedure the author of the article on hand wanted to follow. And in order to do so consequently, one central spatial facet – first and foremost, in anthropological terms – is space's sensuability, that it has to be just simply *experienced*, as space; that it stays open to

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Alsace. BNN-report from February 24th, 2009, on p. 6 in the newspaper's local part. Incidents like these can be seen as to embody a new kind of *civilisatory break*.

[80] Photograph of the author. The basilika's inner: shopping center at Rondellplatz, Karlsruhe.

[81] Cited in A. Emde, Thomas Struth. Stadt- und Straßenbilder. Architektur und öffentlicher Raum in der Fotografie der Gegenwartskunst, Marburg 2008, 187.

[82] A. Geiger/S. Hennecke/Ch. Kempf (Hg.), Imaginäre Architekturen. Raum und Stadt als Vorstellung, Berlin 2006.

[83] T. Bernhart: "Reine Schöpfung der menschlichen Phantasie" – Überlegungen anhand der Theorie des Raums, in: A. Geiger (Hg.), Imaginäre Architekturen (see note 82), 249-262. Cited 249, on approaching space as phenomenon, and 251, to its etymology.

that, in remaining conceiveable, and does not vanish in the haze. But what is the case. According not only to the above statements, but first to that very every-day-understanding cited as absolutely necessary to understand space at all – our everyday experiences. What we experience when moving inside spaces as the one presented above, in figure 11 (which serves as a pars pro toto only), do we feel some kind of hyper-reality? Sure not. But we feel a kind of loss, a sense of the measureless. The space presented there is no "real" space somehow but empty. In such a "felt mode of understanding", these are the true new spatial frontiers we are confronted with. Long after the famous *spatial turn* in the scientific approach to space was going to happen. And at the same time also long before it, because the technologies which enabled the real spatial turn in human evolution to occur, that towards a real dissolution, they existed since long. In their beginnings since the fin de siecle the latest, with the first steel skeleton-constructions to enable the skyscraper,[84] that first sign of a "hyper-reality". The worlds waiting in the format of figure 7, to the times that imago mundi was painted being just mere vision yet, they came to unfold. By necessity, has to be added, when keeping in mind the judaeo-christian mythology of a To Make It Being portrayed beforehand.

A mythology that could unfold its full sway in architecture, and herewith, in moulding urban spatiality (we saw the examples). Architecture, in its etymological meaning composed of the Greek words *archen* (see the *archetype* looked at earlier), and "to erect", is not just identical with making buildings.

"Architecture, before any other qualifications, is identical to the space of representation; it always represents something other than itself from the moment that it becomes distinguished from mere building." [85]

This representational character brings the architectural expression inevitably in the vicinity of the symbolical; in terms of Schelling's "community of consciousness" as base of culture, a certain consciousness gets expressed in its concomitant architectural forms, as its cultural Gestalt. All the examples we have seen, especially the pictorial images,

have to be interpreted in such a respect. When we let pass revue the perspectives upon the spatial adopted so far, and when concerned with today's spatial diffunding and 'hyper-reality' in peculiar, the relationships between sign, symbol, and form are essential.

"The symbol can be classified as a form that stands for something by relationship, suggestion, interpretation, resemblance, or association...When this symbol is used on a [material] form...it then becomes a sign..." [86]

When we look at the above image of a world as it is now, what signs up there?

"Spatial conceptions are models of order, the epistemological content of which is of utmost importance for a societies' constitution." [87]

Space is the expression of a cultural order. Because as the image evidently reveals, it is not just about some 'models' of order (as if we could discuss about them yet), we see a certain order realized already. About which order we are speaking, when looking at the image, and first and foremost, what it actually represents, in being a "signed" symbol? In particular with a specified look at the theme we are dealing with here, space and society, what is the Gestalt of the social ecology of an 'urban' space expressed here? If we are honestly answering: we don't know it yet; despite a lot of answers have been given, from Georg Simmel to Foucault.

It leads us to an additional perspective of interest, the close interrelation between capitalist and technological progress as an additional, and new, processual format in the evolution of civilization. Let's take a case study again, another vignette to reveal the perspective: the US-metropolis of the 1920ies. An imago mundi exercising great influence since it portrays worlds of a comparable morphology. In Gestalt of an urban spatiality very well known to us and ranging from Fritz Lang's *Metropolis*, the symbolical beginning of our present living space, to Ridley Scott's *Blade Runner* or similar scenarios as symbol for its preliminary end.[88]

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[84] E.g. as shown in Gerrylynn K. Roberts/Ph. Steadman (Hg.), American Cities & Technology: wilderness to wired city, London 1999, 104 ff., with its detailed technical format at p. 109.

[85] D. Hollier, Against Architecture, the Writings of Georges Bataille, Cambridge 1993, 31f.

[86] Louise B. Ballinger/Raymond A. Ballinger (Hg.), Sign, Symbol & Form, New York 1972, 11.

[87] A. Geiger, Imaginäre Architekturen – Räume, Medien und Fiktionen, in: A. Geiger (Hg.), Imaginäre Architekturen (see note 82), , 9-25.

[88] These are no books but movies.

"First, every city had an extensive...engineering infrastructure of streets, sewers, water supply and electrical lines that formed the skeleton and nerves of the urban body. Second, no part of this infrastructure was more important than those transportation facilities...to serve first the commercial and then also the manufacturing activities of the city. Third, this manufacturing itself was only able to exist in an industrial form through the use of transport...Fourth...the amenities that made city life exciting...were made possible on large scale by modern invention and engineering...If the American city...was much more than a machine for making money, it was also unthinkable without that machine." [89]

between the respective city centers. Which were functionally specialized also, in serving as 'business' areals (headquarter locating) or 'recreation' domains with the primate of consumption – the scenery of the "pedestrian zone" with its agglomeration of consume spots, from the single retailers to the large basilika, the shopping center as space of consume's concentration.

In both areas of a former spatial separation between Cultura, the City, and Natura, the surrounding landscape, space was factually destroyed. And the difference between both nivelled – where a city

Figure 12. Junk landscape, marketed [90]

The 'comparable morphology' meant with regard to space is twofold and reaches over two different domains: Over the domain of physical urban space plus its adjacent landscape, in completely reorganizing both spaces according to the needs of production and transport, and to those of the respective facilities to house hitherto unknown masses of people; accompanied by the functional division of space needed for all that[91] – the suburbia as "dormient" outskirt vs. the center; the transportation trasses cutting through the former city body and reshaping it; but also functionalizing the landscape, making it progressively to the *junk landscapes* we know today, that dispersed mixture of gasoline stations, supermarkets, highway constructions, production facilities and scattered settlements enstretching

really ends, where the 'true' = former, older, 'original' landscape begins? It is the world we live in and became acquainted to, altogether with its euphemisms. The "pedestrian" zone for instance is not for leisureful walking and true recreation; we have to walk and to take our coffee only for one final purpose, our lasting obligation waiting for us in the "recreation" zone, at the end of the day: to buy, to obey to the format of consumption. All other activities are devoted to that final purpose to get fulfilled; a kind of indirect worshipping, so to say. And after that, we have to go home, in our suburbian appartements, the housing blocks or the city loft (expensively marketed for the upper class of worshippers) – to continue consuming: the TV, the computer game, our bought products. Until we fall asleep. A format of living generated by that of a capitalistic functioning, and assisted by the diverse technological, logistical, spatial formats needed to hold that functioning alive.

In systems theory, this is known as systemic closure, key feature of auto-poietical, 'self-making' systems. As concrete entity, as a realized *autopoietic space*, such a system can be characterized as an autopoietic organization which

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[89] C. Pursell, The Machine in America: a social history of technology, Baltimore 1995, 131f.

[90] Photograph of the author: outskirt of Karlsruhe, with a bank building in front.

[91] A description of this process, also in terms of its genesis, is given for instance by Vance, The Continuing City (see note 17) in case of the American cities' evolution towards is present state: "The Emergence of the Complex City", 363 ff.

"...constitutes a closed domain of relations specified only with respect to the autopoietic organization that these relations constitute, and thus it defines a space in which it can be realized as a concrete system, a space whose dimensions are the relations of production of the components that realize it." [92]

Despite its technical diction, this is a rather wide-ranged definition with manifold possible applications. If we conceive "production" in its wider terms, then a whole range of phenomena can be generated according to the pattern described here, a range not confined to the biological systems inside which it was first detected. If we conceive these respective realities generated by processual formats as autopoietic systems, then we are confronted with an autopoietic system of "higher order", technically spoken, or post-modernistically, as a "meta"-autopoiesis generated as emergence through these systems' *coupling*:

"Whenever the conduct of two or more unities is such that there is a domain in which the conduct of each one is a function of the conduct of the others...they are coupled in this domain. Coupling arises as a result of the mutual modifications that interacting unities undergo in the course of their interactions without loss of unity". [93]

Related, an additional aspect deserves attention, namely that such higher order-systems can be quite stable over time, referring to the distinction between a system's *organization* and *structure*:

"...autopoietic systems can couple and constitute a new unity while their individual paths of autopoiesis become reciprocal sources of specification of each other's ambience...As a consequence the coupling remains invariant while the coupled systems undergo structural changes selected through the coupling and hence, commensurate with it". [94]

Systemic features which lead to a system's capacity for so-called self-adaptation: A system may alter its structure through different adaptations to forces impinging on it, without necessarily changing its basic organization. Or in other words, the system can keep its basic organization constant through a series of adaptive changes. Which might too explain

the phenomenon of pseudo-variety mentioned in the beginning, e.g., visible in automobile brands for certain customer target groups (the very naming expressing the *Gesinnung* behind it): the single products of the brands in question look differing but in fact, are "selected through the coupling and hence, commensurate with it." Darwinian selective pressures exercised through formatting. As said, all this sounds rather technical. But imagine what it means when concretely applied to the above "capitalistic functioning." And then, what it does make with us. If such a functioning should be really autopietic in the way described (which is a mere hypothesis), what kind of *evolutionary space* is made up then, out of this 'autopoietic' space?

Staying addicted to the technical format, we can look at the 'productive' relations described so far in a schematically, technique-oriented manner also: as diagram. It is done in the annex Typing & Loss which summarizes the relations discussed.

To close, the format of consumption is such valuable that it gets even concealed if necessary, in erecting "historical" scenographies around it to secure its viability;[95] a process of cultural mimikry to ensure survival. This is one form to "augment" reality (see earlier), in creating factually a new one, a hybrid of imagined and modularily formatted. But the most effective way to augment an existing reality is to replace it. In such a way, attempts to mould spaces anew have no cosmic boundary, no inherent limits of growth to stop them. In mere technical terms, a lot became possible since the onset of a new consumer era after the end of World War II. The capitalism of the 1950ies, even that of the 1980ies had another face than its descendant has today. And yet, there are some morphological common features. First and foremost, the inherent urge for expansion, for Schelling's "aggressive" principle resting upon an "absolute will" to expand. Not out of fancy or mere systemic inertia, but out of necessity: the system as a whole has to expand continuously; in order to survive. It is *forced* to grow, as its entelechial drive it has to obey to. And second, related to the first feature, the need for creative destruction; otherwise, ongoing growth could not be ensured. Systemically conditioned, growth and destruction are in themselves already powerful evolutionary formats. Combined, they generated the evolutionary niveau we are in.

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[92] Maturana/Varela, Autopoiesis And Cognition (see note 39), 135.

[93] Maturana/Varela, Autopoiesis And Cognition (see note 39), 107. And J. Mingers, Self-Producing Systems. Implications and Applications of Autopoiesis, New York/ London 1995, 34 f., on coupling as a peculiar *processual format*.

[94] Maturana/Varela, Autopoiesis And Cognition (see note 39), 108.

[95] See the Alsacian case sketched above.

The new spatiality: reign of the liberated format

That an ongoing destruction of space is the (literal auto-) logical outcome of such a combining takes little wonder then. The above had been designed as a vignette only; much more could be said about spaces in histories' capitalist era. What the vignette intended to show was the ubiquity of a formatting that succeeded to pour into every edge of Being, as a friend formulated it,[96] and to reshape that Being accordingly. A formatting which relied upon functionalization, understood as universal objectivation process by intention. In very short terms, this was the processual morphology that led to the spatial scenarios described in the vignette. With one aspect missing yet: an accompanying but equally ubiquitous neutralization; of everything – spaces, people, life conditions, and other individualities. A neutralization necessary to achieve formats, since from its very logic of operation, a format can only work when the individual, the peculiar of the respective case encountered gets subordinated under some 'law' of purpose guided-functioning. But out of such logic of operation, an emergence occurred: the loss of control.

"To overtake "control" or rulership through neutralization means in real terms to loose control",

states Sennett in his considerations about the present urban space, in a chapter titled The Neutral City.[97]

A loss brought about in great parts by the consumer society described in the vignette, following its myth that a paradise regained consists in the liberation of individual consumption. That myth's consumer version, so to speak, believing with certainty of faith in the utopia of an all for all, of (a), ubiquitous *availability* that (b), is to be reached *easily*. That is, at any time the consuming individual wants, without effort. Out of this myth, a strange version of being democratic evolved. In its essence, it states that democracy today equals freedom of consumption; a version which evolved into a myth of an own rank and which had its respective spatial consequences, as we saw. Sennett again, citing Alexis de Tocqueville: It is not so much the problem of such an egalitariness that it drives humans to pleasures forbidden;

but that they become totally occupied with the longing for pleasures allowed.[98] This is the cultural base underlying the vignette as well as the following, such a common "felt mode of understanding", to recur to a characterization of the cultural made earlier.

Figure 13. A diptych of contemporaneous religiosity [99]

This too is a production of space. With regard to the latter, a felt mode that in its praxis triggered a paradoxical situation: On the one hand, space became more and more fragmented through individualized formatting and hence, diffunded away into a "felt" extension only. On the other, it shrunk, at least in the "felt" perception of its inhabitants, enabled by new technologies of bringing the far away into everyone's home; first by the TV, then by the Internet. In both cases, an actual loss of space resulted. And in both cases, we need to have a closer look upon what has been described here as a formatting *individualized*, since it had been the reason for these developments.

(1), Spatial Extension: After the Enlightenment, states an analysis of contemporaneous communities, so just after man's "second enlightenment" in a postmodern era, the occidental individual – formerly embedded in the traditional *communitas* – now has to follow an "urge for freedom", is forced to be free.[100] What first begun as a conquest of space aiming at its domestication – the central perspective, the prominent role of geography in Western civilization, the Cartesian coordinate-system, extending space as an *abstractum* into any conceiveable direction – now ends in its fragmentation, in its complete individualization. The development of spatial perception

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[96] Klaus Huber, personal communication.

[97] Sennett, Civitas (see note 75), 92; a classical case of a movement running in an *enantiodromos*-way, cf. note 14.

[98] Sennett, Civitas (see note 75), 92.

[99] Photographs of the author. Left is a record cover from consumer societies' new start after World War II, on the right the basilika mentioned beforehand, the habitat of liberated consumption: shopping center, Karlsruhe.

[100] R. Hitzler, Seminar paper *post-traditional communities*, 2008, 1.

started with an immediate experiencing of the phenomenas' meaning, and ends now with a growing concentration upon those phenomena themselves, says Owen Barfield. Phenomena are no longer 'representations' of something behind them which gives them their meaning, they became independent objects instead, objects that exist independent from human consciousness, as an Outer World.

"Alongside the ability to experience phenomena as independent objects...our capability for comprehending their quantitative-exact aspects rised enourmously...parallel to the development of the power for effective manipulation upon which our civilization...grounds upon."[101]

A deepening as penetration of space that on the other hand, let space to become available for the individual subject, from the individual person to the latter's organized forms, e.g. the market- and space-dominating enterprises we looked at in their effects. With this being at hand for the individual purpose, space turned into an ad libitum; not just in the practical terms we discussed, but also in perception: The phenomena of world have no 'meaning' besides the one I give to them; they no longer bear a meaning that is independent from my perception, they are no longer 'representatives' for a meaning which is *not mine*. They are no parts of a "felt" cosmos of which I, the individual condemned to freedom, also am a part of. There is no cosmos, only I, and the Outside World.[102] Means: the remainder of all that which is not I, which turns into the status of a mass of objects either to manipulate or to avoid. From now on, Fichte's Absolute I holds valid. An individual

"...who is the same in all the subjects dispersed around the globe prepares the way for...the creative personality, who poses its own values and who lives and dies for them, because they are *its* values – since another source out of which those [values] could originate from is unconceiveable." [103]

Together with the phenomenas' loss of importance, *movement* comes into the world, also in the

sense of an extended, not just physical mobility.[104] This again widens spatial availability, and let it shrink, at the same time. A myth of movement develops, telling that movement is identical with progress, and the latter identical with life as such; and that, mutatis mutandis, the absence of movement is identical with standstill, stagnation, the non-creative as such.

(2), Spatial Shrinking: In the following, fragmentation of space and the accompanying loss of spatial unity were only a question of time. Not only due to the primate of private property of the new bourgeoisie, and the accompanying piecing of space. It was more. Space is available for the Fichtean individuality now, ready at hand any time I want it. If wanted, I can even google it – to me, or away from me. In line with a myth of movement, space *moves*. And it does so as I like it; I, not anybody, or anything else. As a consequence, space gets googled away. It became an abstraction also in this sense. It means in fact that it vanished, brought about by civilized technology.

Space doesn't just remain what it is, namely space, it gets *designed*, which is probably the final shrinking and thus, loss of space conceiveable. And which is more than just another spatial arrangement since it encompasses more than a mere shaping – designed spaces are, at least by intention, spaces de novo. *Design* denotes (a), from its anglo-saxon origin the pre-formatted shaping of the massive scale-produced – like the "key-ready", and "individually designed" suburban house, for instance – and (b), from its Latin root the indicated, the signified as the coined serving a particular function.[105] The so designed is intended to own a symbolic character, has to point towards something else, as regards its significance. With regard to space and the rise of capitalism, criterion (a) is of main importance, since it allowed for producing the seemingly individual on massive scale, as mentioned; that means: in masses, for masses. And second, perhaps even more important, it led to spaces completely artificial. To imagine the magnitude of departure from an original spatiality, even a *shaped* one according to a master plan, we have to compare the world presented in figure 7, the historical forerunner of designed space, with a vignette of our nowadays being presented here.

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[101] See earlier, on Inner-Outer, and on *objectivation* as process to dominate. To the development sketched here: O. Barfield, Evolution – der Weg des Bewußtseins. Zur Geschichte des europäischen Denkens, Aachen 1991„ 141 f.

[102] Interlocking with our Christian heritage, the myth of domination: see on Geronimo's and railway builders, and the mythic wish of extrinsic control.

[103] I. Berlin, Wirklichkeitssinn. Ideengeschichtliche Untersuchungen, Berlin 1998, 312; italics by Berlin.

[104] See *Mobility Extended*, in this journal.

[105] From Langenscheidt's dictionary of borrowed words: 323; and Heinichen, Latin Dictionary (see note 11), 237.

Figure 14.   Realities, augmented [106]

What is presented embodies – in mythological and practical terms alike – the attempt to tear out from the Being in new shape. The abstraction from the Being took place, but it was not linear. What remained was the freed format, individually created and at the individual's disposal (from individuum to the diverse agglomerations of those), represented in our computer graphics both symbolically and real. In this graphic, the Cartesian coordinate-system comes to its logical end: to extend space ad libitum infinitely, by using the point as the new atom to erect the new Being: bits which we cannot see, but the computer; ensuring the pixeling of spaces and with it, their endless, individually formatted variety.[107] At its base, it is a technical format, but in its emergences, much more than that. Since classical physical space is seemingly unnecessary for performing such procedures. We don't need it any longer because we design our worlds we need, making the remnants of classical physical space obedient to our conceptions.

Again, to at least roughly comprehend what this means – because we don't know its anthropological consequences yet – we have to compare such a venture of making world anew (which it is, in line with its grounding mythology outlined beforehand) with its historical forerunners: The baroque garden, as an attempt most consequently to mould space, as entire landscape, that is, as *entire world* en miniature; the realization of the worlds dreamed of in fig.7 in physical terms, coming historically soon after. With its scenographies created by architectural means, its highway 66-like linear axes running into an endless

horizon, it was an artificial space already, creating an artificial spatiality intended to signify man's domination over nature.[108] But despite all this, it remained nature yet. It was a format, but it was a format not liberated, not only in that it remained to be nature, finally – but first and foremost, in obeying to an overall plan creating *entireties*. The newly created world as artefact, the designed one, is no entirety; and moreover, it is not wanted to embody an entirety. The world as artefact designed stays fragmental, merely expressing an agglomeration of wills of the respective Fichtean individualities; mixtures of the partial making up 'space' then. With regard to space, from single individual to organization, those scattered, essentially non-aligned individualities can do what they want. Except my own one, there is no space I have to respect. If enabled, I can format the outer and inner world as I want. Whereby, in this imago mundi, the Outer World is everything which is not me. It stays to be reality, of course. But I can augment it. With the reign of the free-willing format, space turned into becoming virtuality, in both worlds 1.0 and 2.0.

In applying such a procedure, the loss of spatial unity is evident. As entirety, in embodying an original wholeness, space lost its meaning. Not only in the capitalist city, caused by the necessity to functionalize, compartmentalize and privatize[109] space, had a spatial break taken place (see exemplarily fig.4) – that is, inside the frames of the traditional urban space as home of humans; which embody basal terms of understanding, at the same time, an inherited unthought known. Whereby the "increasingly pronounced visual character" of the newly created spaces has nothing to do with an attempt to obtain real diversity; they remain formatted entities serving for profit, in the final, their

"...predominance of visualization...serves to conceal repetitiveness."[110]

And it is also not just about the consumption not only of products, but of space itself, the latter becoming a product; e.g., in the tourism and leisure

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[106] Author's photos. Left: advertising; Lucon, France. Right: super-modern enterprise front; Karlsruhe, Germany.

[107] C. Pias, Punkt und Linie zum Raster. Zur Genealogie der Computergrafik, in: M. Brüderlin (Hg.), Ornament und Abstraktion. Fondation Beyeler, Basel 2001, 64-69. It is the end point of a principle of creative destruction.

[108] E.g., as demonstrated in case of the most famous of those attempts, the "garden" of Versailles. In V. Vercelloni, Historischer Gartenatlas. Eine europäische Ideengeschichte, Stuttgart 1994, 74 f.

[109] Privatizing comes from the Latin *privare*, to rob. Cf. Heinichen,Latin Dictionary (see note 11), 673.

[110] Lefebvre, The Production of Space (see note 39), 75, and 352 f., to the consumption of space.

industries. Individual formatting and thus, the spatial break went further.

As indicated in the article's start, it is about change, and acceleration – or to use another term, about what Augé called supermodernity.[111] And second although related, it is about the loss of the spatial dimension on the level of individual conception, of how to (a) perceive and (b), to conceive (which is the much more immediate process) things, situations, and events at all. In evolutionary sequence, it was brought about by (1) the pieced worlds of mass media, serving fragments of world 1.0 to their customers; (2) accelerated by the internetted type of virtual space, in particular by worlds 2.0; and (3), assisted by those, culminating in a process of iconization. When examining the dimensionality that underlies a formatting, fragmentation, and loss of space, and its recursiveness to societal belongings, this is the remainder to look at.

Evolutionary acceleration as formatting procedure

What does 'supermodernity' mean? First and foremost, excess; this, so Augé, is its essential quality. Us being confronted with an overabundance of information, events, world-images (again, both from 1.0 and 2.0), and last but not least, changes, have to assort ourselves. A demand that is not made easier by our prevailing mind-cast of a 'postmodern' sensibility, namely

"...the belief that one mode is worth the same as another, the patchwork of modes signifying the erasure of modernity as the end product of an evolution resembling progress." [112]

Having a closer look at this end product of a myth of domination examined earlier, a myth that in its wake caused another one – of historical evolution in civilization equalling an anagenesis, an ongoing progress towards the better – such an end doesn't view promising. We remember Sennett: the attempt to control everything through consequent formatting means loss of every control; so far as regards the myth of domination. And as regards the other one, that of an anagenesis, especially an occidental anagenesis, one wonders where the movement towards the better shall remain if everything is equal to eve-

rything else. In any case, what remained are movement, and its acceleration. The evolutionary space made up by an accelerated movement is no space in the classical sense because it is not confined. It does expand as regards the overabundance, and at the same time, is very directed as regards its entelechy (a thesis): it heads towards the fragment, an increasing fragmentation of spaces through increasing overabundance. What are the factors of acceleration, next to technological progress and the dissolution of space, in particular of social space, described so far?

First, it is an "acceleration of history" that corresponds to a "multiplication of events", a problem which is anthropological by its nature (we remember the bifurcation of developments in human evolution): For a proper historical assessment of what happens,

"The problem is the overabundance of events...This overabundance, which can be properly appreciated only by bearing in mind both our abundant information and the growing tangle of interdependences in what some already call the 'world system', causes undeniable difficulties to historians...the density of events over the last few decades threatens to rob of all meaning. But this problem is precisely anthropological in nature",

because we are in lack of meaning, especially in nowadays supermodern Western societies.

"...the latent crises affecting the political, social and economic life of liberal countries, which we have fallen unconsciously into the habit of discussing in terms of meaning. What is new is not that the world lacks meaning...it is that we seem to feel an explicit and intense daily need to give it meaning: to give meaning to the world, not just some village...This need to give meaning...is the price we pay for the overabundance of events..." [113]

Such a lack of meaning due to overabundance enhances the destruction of spatial unity, at least of the *felt mode of understanding*[114] of what is space; and, important, of what it should be, in the wordly sense of a habitat: of space as *place*, of some sheltered space to live in. Because – if the world not only has no meaning but got overabundant, meanwhile (i.e., finally uncomprehensable), then we must create our own meanings. What we can only do by retreat, by creating our microcosmic spaces as place, as topos where human beings can really live in. We don't need such literal utopia any more, such a non-place

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[111] Augé, non-places (see note 77), 29.

[112] Augé, non-places (see note 77), 26 f., on supermodernities' key criterion and overabundance, and 26, literal quotation.

[113] Augé, non-places (see note 77), 28 f.

[114] We recall: base of culture.

for human beings. The World means nothing to us. It is the second factor contributing to acceleration, since such a move towards the comprehensible, the Fichtean individual's retreat into its own-created spatialities, enhances even more the overall fragmentation already existing: In addition to the yet present overabundance, new ones are generated – of co-cooned small communities dispersed over both worlds 1.0 and 2.0, a fast growing patchwork of habitats confined by nothing, and held together by nothing except their anthropological desire to create "home". The communal place, space of the Zoon politikon at its core, left from the urban center into the diaspora. And although new spaces are generated by that, it equals a loss of space in overall terms.

Trying to comprehend the magnitude of the dynamics inherent to the evolutionary movements sketched here, we have to recur to the beginning: the recursive interaction between capitalistic progresses, spatial shaping as design and societal circumstances. It was a format of capitalistic functionalization aligned with technological progress that generated the overabundance with its "multiplication of events". And fragmentation, first and foremost caused by that progress itself, as process – functionalizing space trough formatting, together with factually fragmenting space. But this process was also indirectly responsible for fragmentation. On the one hand, in causing the emergences for human life we discussed, and which can be summarized as fragmentation of not only living space but of life as such. On the other hand, due to the anthropological answer to such developments: namely just simply to retreat, if seen in final terms. As a result, what we have now is a double-sided evolutionary move. To express it technically, namely a fragmentation of the 1st order, being answered by retreating from it, caused a 2nd order-fragmentation, the emergence of microcosmic (real or ephemeral) communities. Both orders of fragmenting combine into one autopoietic space.[115]

So far the situation, depicted in terms of its evolution. The dynamics inherent to it we can only guess, particularly with regard to our next future.

The individual

Judged from its total impact, functionalization elicited a new mode of perceiving 'world' as such. In the words of Scheler, it does concern the perceptual foundation of ours as human beings, namely the relation between the "being real of something", spatiality, and temporality.[116] Seen from such a background, what is real in the worlds shown above? Once more, we have to come back to the first format probably coining all of human evolution, the bifurcation between sociocultural development and anthropological needs. Shed by its light, we can look at the second format sketched, the one of an accelerating, self-enhancing but contradictorial progress. As regards the latter and having in mind our general theme, a loss of space, of particular interest is one of its facets, anthropological retreat.

From an exhibition The Discrete Charme of Technology, we read under the headline *acting on the reality interface*:

"What is observed, and how it is observed, determines the cognition of the real. The immediate experiencing of reality gets more and more replaced by mass-medial images of 'reality'. We humans no longer live exclusively 'in' the world...but 'in' images: in images we create us, and in images which we appropriate through technical media. The melting of fiction and reality is not to disentangle any more. Such a process promotes hedonism and the moral of a fun society, through which every meaning of justice and egalitarian principles gets invalidated." [117]

We recall what had been said about an imageology, and its role in spatial construction and conception; and about hybrid spaces, in embodying *the* type of spatiality today. Nobody could have thought of that to augment reality would lead to its loss. In case of an "egalitarian" movement, Western ideal since the French Revolution the latest, it is an enantiodromos of history that the Western liberated individual gets annihilated away – first by capitalism, now from space itself. In having liberated itself; totally, except the urge for consume. The exhibition:

"From the perspective of perceiving, one isn't able to perceive the entire body – the interface to the world. Identity gets coded and decoded through various strategies

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[115] To the conception of an autopoietic space, see note 92.

[116] Max Scheler: Realität im Verhältnis zu Raum und Zeit, in: U. Heuner (Hg.), , Klassische Texte zum Raum, Berlin 2006, 131-144.

[117] Exhibition at the ZKM Karlsruhe, autumn 2008: The Discrete Charme of Technology: wall inscription; also the quotation following.

developed by ourselves, and by society for us. Through contemporary art, these questions are tried to become continuously interpreted, and to be set in scene."

If an epoch's art is indicative for that epoch's cultural processes going on (see above, Arnold Hauser), this destruction had been reflected by, and enhanced through artistic movements, the latest since the fin de siecle. An art recently described as "lustful destruction"; an evolutionary move existing since that siecle, starting with the turn away from a mimesis of the given towards personally conceived abstraction, following a principle of self-exposition and "linear abstraction", and lasting until today. The days of the iPhone, the dumping price-airline and

"...an euphoria towards the fast and the groundless where even the greatest alienness is very near, we being reachable all the time, we who cannot get lost...where man dominates over time and space. The idea that man is able to create himself anew out of the nothing...that his fellow men have to get awakened by shock...and to be converted to a new being...to be relieved from the grip of history." [118]

But one aspiration did not happen:

"That with increasing acceleration our entire apparatus of perception will change, and that our pain about continuous change will turn into lust."

The anthropological basic condition, that one line of the evolutionary bifurcation, it remained in ashaming constancy. To dominate over time and space, to create humanity anew out of the nothing seems to be not working, at least not in the moment yet. For the time being, this Fichtean hope cannot get fulfilled. What became fulfilled instead is fragmentation, increasing, with a human identity constructed by others (see above, the cited 'strategies') or ourselves.

Figure 15. Identities, designed [119]

At its reality interface, the human being as Creator Mundi got problems. Nevertheless, to recur to the idea of an entelechial drive introduced earlier, it is quite in line with tradition, despite leaving the latter now. Finally, says Jakob von Uexküll, all reality is subjective experience, the premise of Scheler, space as fundament for Cassirer's objectivation process, it's all up to ours.

"Realizing that the things are phenomena which owe their construction to a subject, we enter old secured terrain...prepared by Kant...[he] juxtaposed the subject 'man' to the things...[a world in which] the things are constructed by our mood." [120]

A dichotomy between subject and world is established where "space owes its existence to the inner organization of the subject man"[121] – the world as a construct of the human mind, realized as will & conception, leading then to the outcomes we looked at. Now it depends on that 'inner organization' what is going to happen further. After the first Romantic movement of an industrializing, capitalized occidental cultural space in the 19th century, the second Romantic movement of postmodernity to "construct" and "deconstruct" the world in selling it as to embody nothing but a tale,[122] and a third Romantic movement to escape into the new Americas of the web 2.0-metaverse. Because both construction through creative destruction and turning away from its results are just the two sides of the same medal, we have to examine this 'inner organisation' more closely, in terms of perceptioning reality.

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[118] To the turn-away in its beginnings, see Brüderlin, Ornament und Abstraktion (see note 107), 18 f., and 22 f., to self-exposition and linear abstraction. The presentation of the nowadays situation plus the quotation is from Hanno Rauterberg: Lustvolle Zerstörung, ZEIT Feuilleton, February 12th, 2009, 41,and 42 there, to the unfulfilled aspiration.

[119] Photographies of the author. Images from communal places; Karlsruhe, Germany.

[120] J. von Uexküll, Theoretische Biologie, Frankfurt 1973, 150 f.; and 9, to subjective experience.

[121] von Uexküll, Theoretische Biologie (see note 120), 12.

[122] In terms of its academic shape, this refers to the tradition of a Jacques Derrida and others; in terms of the real, to the examples in this article.

Figure 16. World as will & conception, virtual [123]

Central for the latter seems to be a widespread *iconization* of world, in both its 1.0 and 2.0 variants. Which is not astonishing, with a look at the today's Lebenswelt. World as space designed is filled with significance-bearers, from simple traffic signs to more sophisticated symbols. As regards percepition-ing reality in its fundamental terms, essential is not what world "is" but what it does *mean* for the respective individual. In such a way, space is always symbolical, stands for something, in the eyes of its inhabitant.[124] This is the point where a Scheler, von Uexküll and iconization come to their recent terms: when perceiving symbols, what is really perceived? Is it the reality for which they stand? Or do we perceive them as more or less independent entities, mean-while, liberated from the context of a 'reality' they were sought to refer to, like the individual has been? Did they become a reality of own rank? Referring to designed worlds and spatial conceptions expressing a cultural order[125] – what gets expressed by today's symbolic spatialities, what kind of iconology?

Looking at the cultural context an iconization is embedded in, it is paradoxical. After the spatial turn, a *pictorial turn* took place, a kind of Renaissance of the image. But

"On the one hand, it is overwhelmingly clear that the era of...electronic production has developed new forms of visual simulation and an illusionism with unprecedented forces. On the other hand, the fear of the image, the fear that the 'power of the images' could destroy even its crea-tors and manipulators, in the final, is as old as image-making itself."

The problem is twofold: Images are overwhelm-ing us, and traditional strategies to dam their flood-

ing fail.[126] In its original, the text cited here runs Iconology. Image, Text, Ideology. If we take an *ide-ology* in its literal terms, we speak about a Logos of ideas then, a peculiar mindset or mental format they are following. Therefore, in recalling what had been said earlier about an imageology, an ideology always refers to, and simultaneously is constituted by, a Logos of images; of images which shall represent reality, in the final, first and foremost our relevant reality, that one inside which we live, or need to live. What happens when this reality is overwhelmed by images which are not ours, which don't belong to us in that they haven't had developed by us? Do we incorporate them, believing that they are our own ones; or, to envisage such a medal's other side, that reality "is" as they are trying to convince us?

The latter seems to be the case, in peculiar inside the so-called web 2.0-worlds. Because images are not just 'pictures', not just something resembled from an outside or inner world, no 1:1 reflection of "the real". Images are tricky since facet-rich, even when appear-ing as (seemingly) mere pictures. Images both build up and reflect the spatial, and of peculiar relevance, our living spaces. Images, says Mitchell, are things with all stigmata of personality:

"They have physical as well as virtual bodies; they speak to us, sometimes wordly, sometimes in figures. They not only have a surface but also a face that turns towards the specta-tor." And in line with von Uexküll's *inner organization*, they stand for "...the subjectivity of objects produced by human experience." [127]

All this are images. From an anthology on im-ages: What we see is confirming us. That what doesn't confirm us we don't see. What we don't see looks at us...What we understand isn't that what looks at us.[128] Especially the last statement is relevant with regard to iconization, and the connected retreat of the individual into its own virtual realities. Or more precisely: into a virtuality which is thought of as being real, as embodying 'the' reality. What we don't see looks at us, irrespective if we understand it. For instance, when having a glance at the figure's 15th right side, what really looks at us here? Although

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[123] Photography of the author. Unknown baroque artist.

[124] Spengler, Der Untergang des Abendlandes (see note 60), 212, to the perception of world; and 214, to symbols and space.

[125] See what had been said about signs, symbols, and "space as expression of cultural order"; cf. notes 86 and 87.

[126] W.J.T. Mitchell, Bildtheorie, Frankfurt 2008, , 106 f. To the features of a pictorial turn: Mitchell, Bildtheorie, 237-240, and 238, to the problem.

[127] Mitchell, Bildtheorie (see note 126), 349.

[128] B. Kempker, Bilder sind …, in: P. Suter (Hg.), Bild, Bilder, Basel 2006, 98-105.

from its inner morphology, we should know it very well. We are flooded by images like this one, in the TV series, in adverstising sequels, at the walls of shopping center-basilikas. But despite that – do we really know what is looking at us here? Of course, a virtuality; but what it tries to tell, except a plain "buy me", manipulating with a today's longing for care and attentiveness (Love me), what kind of *world* gets messaged through it? Which is the core of iconization: the world iconized becomes the world, then. Because the icon *about* world is misinterpreted as being a *realities*' reflection; and then, and by this, *becomes* reality. It creates an ideology in literal sense – that the iconed world is identical with 'the' world as such. Through this misapprehension, the iconed world actually turns into becoming the real one. A case example from world 1.0, reporting about the habit of viewing in an iconized way: Paris is not imagined as that what it really embodies, an urban space, but as "the hotel Paris", or "the Eiffel tower", or other pinpointed icons; pinpointed by medial transmissions. Paris is imagined as that for what these symbols of Paris stand for, the original characters of these symbols got out of sight, namely just to signify something *for* which they stand; they became the entity they were originally designed to stand for – in the tourist advertising for Paris, the googled Paris, the movie Paris, etc.[129]

To recall von Uexküll, this seems to be the dominant inner organization of perceptioning world today. In this mode of perception, perceiving reality does not take place any more; what takes place is a reduced perception, namely that of its liberated icons. Love me. To be enabled for an inner comparison, that the hotel Paris isn't identical with Paris, would presuppose knowledge – about Paris as real place. This again would presuppose some tradition – of knowing, of having been there – to be able to perform such a comparison at all. Pictorial tradition, and hence, a one of imaginazing, relies upon knowledge referring to *contexts*, to entireties. That *space* is imagined, and not only fragments. When such a tradition is missing, a "felt mode of understanding" space gets lost, and the icon gets reality.

And with this, space gets lost. What gains ground instead is *constructed space* in a new, and at the same time absolute mode: as absolute construction. Having in mind the mythological roots of construction

outlined earlier: it succeeeded to make world anew; in refraining from world, as holistic entity – as world, exactly. In creating ephemeral part-worlds, semi as if-entities, subject to creative construction any time. Which takes place in the web 2.0-"worlds" in clearest form. These worlds are icons of the fugitive, of that mentioned "euphoria for the fast and the groundless" as such. Because groundless is what they are, their only ground they reliably rest upon is the human desire: the anthropological retreat from the world 1.0 as it meanwhile is. The spaces drafted here are no real ones, at least in traditional terms. Space, *spatium*, denotes *metron*, measure.[130] A measure which cannot stem from a human ad libidum but which must be pre-given as a cosmic parameter – and hence, a cosmological, too – for the human mind the latter can refer to (see earlier, Cassirer on Space). But what to refer to when the reference is only the individual will? To infer that such a cosmic point of reference would be no longer necessary is rush. When this point is no longer present, it is an illusion that these new world 2.0-spatialities are real spaces; they just simply aren't. They are as if-spaces, for as if-communities. Like the Love me-icon in fig.15 is an as if-human being. To recur to the above notion of Design, they are designed spaces for a designed humanity.

Figure 17. Design [131]

What happens, asks a contemporary professionally (!) concerned with Web 2.0, when "information"gets constantly actualized to its newest version, and by this, the old one irreversibly lost? The origi-

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[129] Dominik Rinnhofer, HfG Karlsruhe, pers. communication.

[130] Cf. the etymological root of Space in Heinichen, Latin Dictionary (see note 11), 803.

[131] op. cit., in fig.14.

nal meaning of culture from *colere*, to take care, he asks, what's about it inside a virtual world being real and consisting out of colourful fragments instead of entireties?

"Storaging the Present only makes sense if we presume that it is meaningful when humanity develops further. Direction and goal is another theme...A problem could be generated because the digital storage media have a rather short half-life as regards loss-free conservation of data...What happens in the Internet? Ever more pictures get available for ever more human beings (quantity ++), ever better data-formats allow for an ever faster data transfer (velocity ++, information content -); these pictures get an icon character, symbols replace voluminous descriptions, reduction of pictorial information through increased detail density...". [132]

Epilogue: The Individual and the New Worlds

The main question is: can it sustain these worlds? When we read the above statement more carefully, it's not only about loss of tradition – base of spatiality as we know it from an occidental conception of space – in the direction of a loss of 'traditional' norms and values (also with regard to space), a dimension of loss frequently discussed. What is outlined above is about a loss of reality, of *Wirklichkeit*.

Wirklichkeit encompasses more than 'reality' because it is no *thing*. The notion of reality stems from the Latin *realitas* which includes *res*, the thing, and denotes since the medieval ages the total of beings in an exterior, located in a finally outside world[133] that the spectator (the world of the internal) has to analyze. Like God and the principle of extrinsic control we met, in line with a judaeo-christian mythology and its maxime of the make it being. An inner space (belonging to the person) vs. an outer space (world), and the latter is equal to reality. Developed by Duns Scotus and other early scholastical proto-rationalists, such a conception 'of the world' became very influential in the French Enlightenment (the système de la nature of the Encyclopedists)[134] and comprises the fundaments of understanding 'world' until the present, therefore very suited for that world's techno-

logical moulding based on exact science.[135] That "reality" and hence, space are the outside world inside which we have been just posed; and so, have to position ourselves inside its terms, are forced to assert ourselves. Such a conception of the real generates its own Wirklichkeit, as one can easily imagine, and thereby, does generate its own realities. And this is the kind of Wirklichkeit we are used to, in our unthought known of comprehending and understanding. It is an anthropological precondition, first since our days as hunters and gatherers, then as urban beings, long before any glimpse of a computerized virtuality approached the horizon. One has to fully realize this in order to imagine what happens nowadays. Coming back to the notion of an Eidos as inner and outer "form",[136] this was our Eidos about the world until quite recently. And with the advent of a virtual space, nothing minor happened than a radical break: that basal mode, valid during thousands of years, doesn't match the newly arosen circumstances now. This is the background from which the above main question has to be seen.

Earlier, when dealing with the situation of a *conditio humana* inside the format of a bifurcated evolution – sociospatial development and its selective pressures vs. the human response triggered by anthropological needs – the emphasis laid upon the gap opening up between these two kinds of development. And in particular, how the assumed core of such a human condition (at least in case of our occidental cultural space), namely to act and behave out of the self-understanding of embodying a Zoon politikon, in the final, gets affected. Now, at this place, the question has to be (a) widened, (b) posed harder: how to sustain the fact that in Gestalt of the virtual space, something had been created which is irreal in classical terms of understanding space – as finally physical entity and/or social reality – and real at the same time. 'Real' in that it embodies a *Wirklichkeit*, in the sense of exercising *effects* despite being ungraspable as existence. The virtual space is not to touch, not to see, but it is there, it can be experienced. The idea of

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[132] Dominik Rinnhofer, Vanitas. Personal exemplar of a speech for computer experts, Frankfurt 1999.

[133] Cf. Hoffmeister, Wörterbuch der philosophischen Begriffe (see note 9), 511 f.

[134] Outlined in its mental roots and influences in W. Windelband, Die Geschichte der neueren Philosophie, Leipzig 1899, 423 ff.

[135] For instance, as described in K. Gloy, Die Geschichte des wissenschaftlichen Denkens. Vol. I: Das Verständnis der Natur, München 1995.

[136] Cf. Gloy Die Geschichte des wissenschaftlichen Denkens (see note 136), 25, and 27, where the notion is explained inside its original Aristotelian concept.

Wirklichkeit, although hardly translatable, is adaequate for a comprehension of this new kind of space, and of new kinds of experiencing the spatial altogether.

To pose that question more detailed: When the 'modern' human being meets others inside the conditionalities of a virtual space, how does it behave? Still in the traditional terms of an "I meet you", terms of traditional human communication (again, valid from humanities' beginnings up to quite recently) such firmly embedded that they belong to a conditio humana?

Are we still enabled to cope with the new conditionalities in the "old" inherited way of traditional communication? Or does our basal mode of communication change, that is, the way in which we are communicating at all? Posed in other words: Do those new media influence the conditioning of man as such, or is man able to come to grips with them without taking damage? [137]

The question is no hidden cultural pessimism but essential. Because: to what a "taking damage" refers to if not to the 'classical', that is up to now prevailing conditioning of man. And it is this conditioning which made up our ways of communicating, and that again is central for the constitution of what had been coined Social Space – a space generated, and maintained by communication, more precisely, by *social* communication which 'constructs' such a space in an ongoing, iterative process.[138] If this is so, what is then about the evolutionary space mentioned earlier, that space inside which – and only inside which, according to its definition[139] – further development can take place at all? Is with those "new media" also a new evolutionary space unfolding? Since the term 'media' is misleading, inside the context treated here, if not a blank euphemism. A *medium* evokes the association that we, the so-called Users (which alone can be interpreted as a degradation) of these new worlds have still the old habits of communication, have remained the good old human beings who just installed another kind of technically mediated surrounding to exchange with each other; but that the basal modality of exchanging, the way to communicate has been remained (principally) the same, as such. That from the anthropological per-

spective, we stayed to be the same as in the times of letter-writing in some enlightened- or 19th century-era but merely switched the canal, in choosing just another "medium" of expression, exactly. Such an estimate would be a severe misconception of the real things going on, of the meanwhile Wirklichkeit generated through these new Americas of a web 2.0 and their old mythical promise in new shape, total liberation.[140] But what means *total* liberation? Liberation from everything.

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[137] A question formulated by Fred Trenkle, pers. communication.

[138] After Rolf-Ulrich Kunze, pers. communication.

[139] See note 43, on the features of an evolutionary space.

[140] See for instance Hitzler, Posttraditionale Gemeinschaften (see note 11), on "post-traditional" communities.

Annex: Typing & Loss

This is the annex to ‚Formatting and Loss of Space', trying to outline the major systemic features discussed there in a diagrammatic manner. Features which refer to the chapter society and space, to the probable autopietic features pictured there. The theses proposed in the following are highly tentative – in their total, not as isolated respective thesis (e.g., the mass production mentioned here has been researched quite thoroughly) – and only designed to encourage discussion. Although far from being complete, they are proposed in two consecutive diagrams which can be interpreted as resemblance of two consecutive evolutionary niveaus Western societies went through.
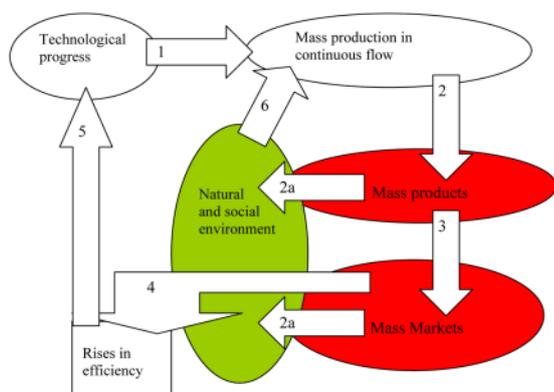

Diagram 1. Masses in progress

Arrow **1**: Technological progresses, enabled through key inventions made possible by findings in the exact sciences (in particular the natural sciences), enable mass production. Not just production of masses (which was also possible beforehand) but mass production, which is a difference: Mass production according to *standardized* procedures based upon technical formats underlying production. This enables mass production to go on (a) continuously, without stoppage, and (b) cheaper, i.e. less cost-intensive than before. Mass production, through the

continuous production of *normed* products, turns into a format itself. Furthermore, as a systemic side effect, aspect (b) enhances the incline for investments, due to the enhanced profit margins made possible by this new type of producing.

All in all, and seen in a perspective of cultural history, the scientific and (afterwards) technological domination of masses leads to

2: the production of masses. Not just of physical products (waste included), but of masses of nearly every kind: of people, transportation devices, housing facilities (the block, the suburbian normed appartements, etc), capital, information; and of problems (arrow **2a**), as rising crime rates, alienation effects, environmental degradation, resource depletion, and so forth. Generally formulated, mass production means also that of collateral damages, taking place inside both a natural and social ecology.

3: Mass products which are manufactured for one purpose only, to be distributed and sold for mass markets. It is the rise of the proverbial "mass society" with its mass-consume, from its early beginnings at the turn to a fin de siecle until today. Since also today, although considerable fragmentation of markets, customer groups and products took place, the basic mechanism underlying the process as a whole has remained essentially the same, in its *morphology*; included its collateral damages caused during its way (2a). The latter became fuelled additionally by the need for consequently applying the principle of creative destruction: The new facilities for gaining increased profits, provided by the mechanisms **1** and **2,** also increased the competition among the suppliers, i.e. the classical Marxian 'capitalists'.

4: Since increased competition in an industry means decreased gross profit margins per competitor, there

is an urge to further rationalize production, what can be done by raisings in efficiency, for decreasing the costs per single operation, and out of it, the overall costs of the entire operation. Raising efficiency, the motor of the Schumpeterian destruction, is thus not confined to production in narrower sense but encloses each kind of business operation – e.g. salaries, cutting off labour force and other 'organizational slack', rationalizing supplier chains plus ways of transport and distribution channels, etc. Since increasings in gross profit can only be achieved in this way (efficiency rises), in the final, rise in efficiency turns into a self-running process becoming truly *autopoietical*; with the respective consequences **2a**.

5: Rise in efficiency as optimization of the still existing performed as *endless-principle* is only possible through technological progress, a progress that has to be as endless as the efficiency rises it aims at. This is the second autopoietical circle emerging out of the processual morphology of the system as a whole. To ensure constant technological upgrading is the goal, at the end of the day, because scientific research has to pour into technological achievements sooner or later, i.e. into measurable technological progresses to hold the entire system viable. Other kind of research, like basic research or sociocultural research, is accepted but not central for the system as a whole. Critique can be tolerated (even harsh critique) as long as the running of the system as a whole gets not affected by it. The elephant doesn't care when an ant is biting; no matter the ant, and no matter the bite.

In the way described, a so-called 'structural coupling' emerges between two autopoietical circles. And when looking at the system as a whole inside which the above feedback loops take place, "society", then this system called "society" is driven by two distinct albeit connected forces: (a), capitalism scientific-technological progress, and (b), collateral damages indicated by the arrows **2a**. The diagram's green area can be seen as a great big waste dump.

6: And as a pool of natural resources, providing a constant input to the system described so far. 'Resources' denote not only materials but also people, human beings – in form of a "labour force" needed to sustain the process in its entirety, as employees and managers as well as in being consumers, the

proverbial 'customer' everything should turn around, according to several euphemisms the system uses to stay concealed. The other basic ressource needed to sustain the system's viability, capital, is not part of the diagram here because it is auto-generated through the system itself. Remain the "natural resources": Their main problem is their renewability, since they have to be produced as constantly as the system's remainder. But how to sustain this when they are coming out of a waste dump? Euphemisms alone cannot solve the problem, in particular not when the "human resources" are considered – no bad saying but an official technical term in business science, the art of how to format things. Or posed as a management problem, how long will it last that the collateral damages generated are not seriously inflicting the "goodwill" (another technical term) of the participants? *Seriously* denotes here: that they are not refraining from functioning.

To conclude, this is scenario 1, representing the evolutionary niveau at the entire system's start, as well as its basic modus operandi until the present. Scenario 2, to be presented now, settles upon it. Because embodying another autopoietic system next to the one outlined in scenario 1, it is "structurally coupled" with 1 [Mingers 1995; cited in ‚Formatting and Loss of Space']; otherwise it wouldn't work and cease to exist.
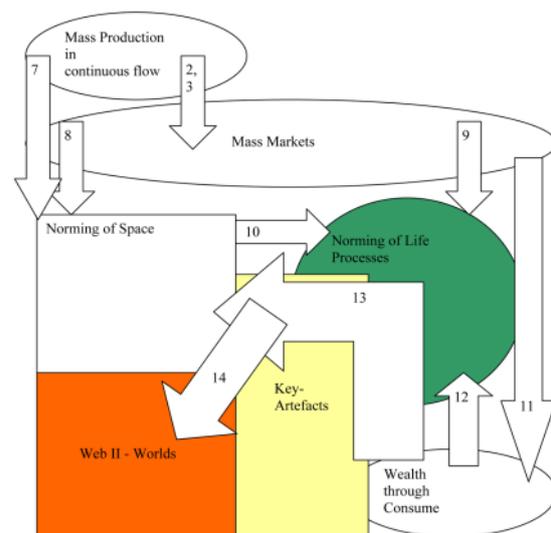

Diagram 2. Today's world, in a formatted perspective

7: Mass production in continuous flow, the new general way of artefact manufacturing, does lead to a

norming of space and with it, to a loss of its former diversity. Because in order to get operative, mass production needs mass consume, and both need the space shaped in line with their functioning. So, space has to be normed, in applying (a) uniform, (b) purpose-rational, and (c) strictly effective principles: space needs to be formatted. On the one hand for production itself, on the other for its assisting infrastructures, humans included – transportation facilities, road systems, urban infrastructure, and housing. Space has to made ready for mass production and consume, from the railway lines and road systems to the bureau towns, former city cores, and suburbs.

Furthermore, space gets normed through another, additional factor, architecture as format. Technological progress enabled the use of new materials (like steel beton, for instance) manufactured in mass production, and herewith, the use of pre-formatted modules ready for their quick assembling. In such a way, diverse buildings can be erected at relatively low cost (compared to former epochs), and in formats unprecedented; like the skyscraper, the mile-long fabrication hall, the bureau unit, entire suburbias with ready-made houses, etc.

Through both kinds of processes, space gets conquered and at the same time, normed. And both conquest and norming can be performed relatively quickly (again, compared to former epochs), through the application of principles (a) – (c), and through subsequent functional and spatial formatting. With a simple grid scheme, for example, it becomes possible to cover more space per time unit than with any other procedure (except bombing).

8: Running in the overall direction of functionalization → compartimenzation → spatial norming, such a tendency of norming space gets enhanced through those mass markets themselves, the "point of sale" (in marketing terminology) for the constant influx of products. Since the latter are produced in masses, they are in need of the respective spatial dimensions for their being sold, all assisting procedures included which are grouped around them to ensure constant selling: the bank, the advertising bureau, etc. In the inner city, the "pedestrian" zones have to be re-functioned (see above), with large architectural structures serving either as the proverbial 'consume temple', or as extended administration buildings of firms devoted to the financing, distribution, advise,

advertising, or final sale of those product streams. See for instance the "skylines" of headquarter assemblies in, or at the edge of old city centers. The shopping center itself became often too big to be placed inside grown inner city structures any longer, and has to be placed on the green meadow then, thus contributing to a junk landscape (so widespread that it could become even a technical term).

Those buildings are formats in themselves, as regards their architecture. And in case of the shopping center, architecture isn't a format in a physical sense only. Inside many centers, the 'customer' is directed via a sophisticated road through all the offerings, a road she or he *cannot leave. All* the products have to be seen, they are inescapable to look at; a formatted liberty to buy keeping the illusion of the chancefully ordered, of clusters of consumer articles waiting for their bees.

Mass market needs the architecture suited to it, and formerly grown spaces were normed, that is also, neutralized; first and foremost through the praxis of a Disneyland-like *arranged antiqueness* of the cities' former core, combined with that core's factual dissolution, means destruction. In sum, space gets neutralized and marketed.

9: In embodying the final living space externally given, not only physical living space gets normed and hence neutralized in such a way, but also the inner one. 'Inner living space' shall denote how to lead one's life in its totality, of how it is performed in its concrete actual terms from day to day. This kind of living space is tightly connected to time since it encompasses the specific way of daily performance: what my daily time rhythm is, manifested in the specific sequence and manners of my activities. Far from being complete, there are several dimensions to be considered, which shall be shortly sketched:

The market mechanism does format ways of life: Based on the – historically new – distinction in work life and private life, first of all, time regimes are to be fulfilled; by those who have work, at least. Time turned into a regime (of various kind), into a format imposed by the functionalization and fragmentation of work.

Based on this, decisive for the sustanance of daily life became the use of key artefacts, artefacts without which a 'normal' life couldn't be run any longer: Internet, e-mail, individual mobility (the car, the mobile phone, etc.), the mechanized domestic

helpers (from the coffee machine to the sophisticated HiFi-equipment), and many more. But also technological achievements without which an entire civilization couldn't run, like electricity, large-scaled water supply and so forth. Achievements which were not only quite new, in a historical dimension (cf. below, arrow **11**) but upon which our existence seems to be based, according to our "felt" estimation – who wants to live without warm water, or electric light? Put into a general perspective, those artefacts not just deeply coined our perception of 'world', but also our ways of living in a degree unprecedented.

The market mechanism became internalized and through that, induces certain ways of life. For instance, the striving for a functionalized performance even in our leisure time, that is, our 'private' life: jogging as if a sports medal has to be won, bicycling counting the mileage, our blood pressure, our heart beat, mountain-biking and other 'extreme sports', and more of the like. Turning human beings into biofacts (lively artefacts) who seek for the extreme, the kick, the machine-like ultimate performance. Aligned to it, the take over of a time regime from work into private life: Performances have not only to be "comfortable" but also "time saving". Although any functial-grounded 'objective' necessity for saving time is absent here; nobody stands in my back with a stop-watch and counts the time I need for leisuring. Functionalism became internalized, lived out by diverse private time-formats imposed upon the affected by them. In such ways, the functions needed to obey the mechanism of the 'free' market seem to enslave its participants, them willingly overtaking those functions in each domain of life.

10: "Norming of Life Processes" shall primarily denote their functionalizations, i.e. their division into distinct areas formerly connected, which serve certain functions only – work, leisure, housing, shopping, and so forth – in homology to the functions inside the process of mass production. Thus, performing daily life gets compartimented, homologous to the standardized production of goods and services, means: products. In the suburb, I can only retreat into individual privacy, and there, to consume individually then; in the downtown office block or production hall, I can only work; in the pedestrian zone, only consume; in the park or nearby recreation area, only recreate. As regards the overall way of life, the spaces functionally designed

allow by and large only that for which they had been created. As opposed, for instance, to a medieval piazza where manifold "functions" could have been performed simultaneously. Those former spaces were truly communal ones in that they hadn't been designed for serving mono-functional purposes.

To envisage the phenomenon in its general terms, we are confronted with a functionalization through compartimenzation. A compartimenzation of the outer living space evokes that of the inner one, of the way of life we are leading. It embodies a phenomenon that could be expressed as a general tendency, at the same time: In terms of a Natura-Cultura dichotomy, the idea to create standardized mass products leads as such to a *separation* from nature already. To a *detachment* it comes when the limitations of organic production (water, wind, soil, wood, muscles) are left behind and one succeeded to produce artefacts in a pure technical manner: the pure technical is produced pure technically, also with respect to living spaces. A world as artefact came into being, man's second, and meanwhile actual nature. This evolutionary dynamics is the base upon which the relationships portrayed in fig.2 rest, a dynamics which enforces itself the more it is proceeding.

Such a dynamics' other facet consists in a norming of life through the urge to consume, since consuming – products, resources (also human ones), ideas for progress, physical, psychic and mental energy, and capital – is the life-sustaining force of the entire system described here. Without consume no economic growth, and without the latter no survival of the system as a whole.

11: Related to such a dynamics described is another one which could be abbreviated as "wealth through consume". It denotes (a), individual wealth that (b), is going to happen on a plain material level. The thesis is that here, and only here, the individual's liberation through a western-technical civilization took place. The intended mythical as well as socio-political goal since the Enlightenment the latest, individual liberation, poured into a liberation of the individual for consuming (and, as we saw, of being consumed); to happen in a *convenient* way, without felt effort. Expressed in the terms of a Natura-Cultura dichotomy introduced above, an old natural threat had been surrendered: material pain, present in each animal's life and in that of human kind's

majority until today. The latter aspect embodies a mere fact not to be neglected, in pointing at the extraordinary, not at all commune of such a development. Acquaintance to convenient, 'comfortable' individual consume shades the sight that we are confronted with a historically unique situation; a one that not only hadn't appeared before, but that probably will not occur a second time, in this form. Since as phenomenon, it is tied to premises being in themselves fragile and which, in themselves, depend on a series of other premises to be fulfilled first. For instance, the premise of continuous economic growth as fundament of the entire system depends on the premise of a limitless ressource-availability, not just natural ones but also human ones in the form of keeping the goodwill to go on, and of having still faith in the system.

12: The products needed to maintain such a convenient, comfortable consume, in particular those which had been labelled 'key artefacts' (cf. arrow **9**), are of *norming* character in that they type habits of living and by that, are forming what has been called 'inner living space'. Because the actual habits of living generate those spaces, in a day to day-continuity. In such a way, the formatting processes described so far lead to a certain *habitualization*, and through it, to a norming of actual living space; of the inner one, too, if not first and foremost. A habitualization that is made possible – as regards the degree of its magnitude – in its spread out only by certain kind of consume: the individual one. Its features:

It is individualized since opposed to 'traditional' societies, not bound to a sociocultural frame limiting different kinds of consume to specific events/times. I can watch TV when and as long as I want, etc – it is *me* who finally defines it, not any social or cultural pre-given, *traditional* frame.

It is individualized because I can consume alone if necessary or wanted, without a social group around me. That means in consequence that consuming is no longer necessarily a social activity.

Both features bear the inherent danger of consuming unlimited, of a de-limitation in terms of mass. Relative to 'traditional' societies, the sociocultural boundaries of consume are loose, and often not existent, factually. The tendency of consuming unlimited is enhanced by the entire system's need to grow economically. Expressed in the domain of individual consume, leading to the advertisement

seductions known to all of us. From its tendency, consume is emancipating itself towards becoming an endless-principle.

Moreover, contrasted to 'traditional' societies, in terms of resource-availability, the nowadays consume is not confined to timely or spacely restrictions. The oranges I want to eat are at hand not just in September and only in Spain, but all year long, at any time. And I can consume products from anywhere, and do so anywhere. Consume today is spacely as well as timely unlimited, in addition to its sociocultural liberation.

Last but not least, it is "comfortable"; which contributes to its further liberation.

By and large, these five criteria define the today's *consume space*, in delineating the way in which consume has to be performed. In addition to the aspects illuminated so far, they lead to a systemic enhancement of the other forces pinned down in the second diagram.

13: Further norming of space takes place through the mass consume – consume of masses, for masses – needed to maintain the overall level of material wealth. What has been described in its general outlines in arrow **8** already, the functionalization and thus, formatting of space, goes on continuously. It has to do so, caused by the need for continuous economic growth. The infrastructure necessary alone to distribute the respective masses needs the respective spatial structure to function. It has to be a spatial structure as uniform as possible, and as ubiquitous as possible, to produce, distribute, sell, and recycle the respective masses. Arrow 13 had been enlarged in the diagram to show its factual importance.

If generating uniformity is the essence of norming, then we speak not just about a norming in physical terms. As had been addressed already, the main effect is that the inflicted themselves, the masses of 'consumers', are norming themselves; in a willingly performed, deliberate manner – they adapt to the system in becoming its intrinsic part. First, through the habitualization described above, in arrow **9**. But then, which represents the actual and 'sophisticated' state of consuming, in extending the latter. Because meanwhile, not only products are consumed, but *worlds becoming a product*:

14: We are speaking about the so-called Web 2.0-worlds, located anywhere in an untangible, non-sensual 'cyber'- or 'virtual' space; about "computer gaming", either alone, in individual consume, or up to the "massive simultaneous online role player"-games, where several thousands (i.e. masses) of 'players' (i.e. consumers) are involved. We speak about the emergence of parallel worlds in the inter-netted virtual space, 'parallel' to the old physical reality; of worlds ready to be consumed, which is the real important point here.

Because if seen in its total, this newly created spatial-ity serves as a counter-balancing world, on the one hand, as a domain of escapism from the 'old' reality of old physically consuming, with all the latter's frustrations and restrictions: that I am unemployed, that I have no meaningful occupation – that my life, against all advertising promises, keeps boring. On the other hand, as said, are these new worlds a sour-ce to be marketed, ready for large scaled consump-tion. A tendency that gets enhanced by the strive of the customers – to seek, in a romantic movement, the escape from the existing; notations of these new worlds as embodying a "second life" are not by chan-ce, in several respects. Remains the question about their normative character; since in themselves, they are technically normed spaces, formatted according to the rule of some algorithms. What's about their power to psychosocial and sociocultural formatting is up to educated guesses only, for the time being. They are too young, in evolutionary terms, to get reliably estimated as these kinds of impact are re-garded.