

# DRONE ARCHEOLOGY

KYLIE KING

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## Preface and Program Notes

This is an experimental dossier discussing architecture as a material semiotic process. Collaged images and cut-up text are a means to mirror the militarization of spatial production. This is an attempt to make useful the affective networks exceeding social repression.

Drone Archeology is a radical archive of source material, public feelings and performance fictions, accidents, and rhythms for new fragmentation. The archive exists on varied levels of discourse. In part an analysis of the spatial and territorial dimensions of the works of Paul Virilio. I use his concepts of The Bunker, or the geo-political, versus the Unmanned Vehicle, the chrono-political, as a space versus time collision.

Social political architectures are flattened through representation, agency, conversion, erasure, and subversion of space. The constructed, real or imaginary, coursing through the concrete things we attempt to measure, weigh, and situate as a geopolitical scaling. Zooming in and out of borders and global flows with the vision of the state where space is analyzed as an elastic medium, constantly reshaped by political forces.

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## Introduction

In *Speed and Politics*, Virilio's 'Essay on *Dromology*' he proposes what he calls 'dromomatics', which interrogates the role of speed in history, and its important functions in urban and social life, warfare, the economy, transportation, communication, and other aspects of everyday life. Dromology is derived from the Latin term 'dromos', signifying race. Dromology studies how innovations in speed influence the social and political.

The word 'drone' originally signified 'the male of the honeybee and other bees'. This particular kind of insect, on the level of associative logics, was connected with such notions as 'one who survives on the labor of others'; an idler, which does not labor but can fertilize the queen. These associations underlie the transfer of the meaning to a pilotless aircraft; UAV (unmanned aerial vehicle), RPV (remotely-piloted vehicle).

I hope this project facilitates an alternative frame of reference in order to study the literal movement and choreography of intrusion into 'foreign territory', repurposing representation on the nomos of the spaces they code.

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Images (top to bottom):

RQ-21A, or "Black Jack" UAS, Insitu Inc.

Paul Virilio, *Bunker Archeology*, Princeton Architecture Press, 1997 [1975]

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## Urban plan as war

Baron Haussmann's modernization program of Paris, organized a "Commission of Artists" through public regulation and private initiatives, culminating in easily-surveilled boulevards for the troops to march down and the destruction of medieval alleyways for army and police battalions. Lines of site opened up through a unified urban landscape. In the late 1830's, Paris' Claude-Philibert Barthelot comte de Rambuteau, concerned with traffic, hygiene and old over-populated districts, warranted the new "social medicine", i.e. cholera epidemic; death of 20,000 Parisians. This was analyzed by Michel Foucault, with an emphasis on flux, circulation of air, and locations of cemeteries. The dim and ungovernable spaces having yet been transformed by mainstream subversions of capital, provided new models and forms of heterotopia. Paradoxically, the state can also make people, places and things invisible too, hiding the costs of development in plain site, i.e. slums.

Just as the Paris commune led to the barricades, which occupied the boulevard space and made it unseen, de-mapping and disrupting the daily choreography of the metropolis. Barricades, which block flow in the metropolis, precipitate the streets to be taken back from the speed of capital, on both a symbolic and concrete register. The constructive properties of barricades are the materials deconstructed in their own right, specifically, recontextualized tools initially used for partitioning and regulating social space. In order to recontextualize a trashcan and repurpose its objective and semiotic function (a representation of waste and a drain for public suitability), each object is repositioned as a tactical singularity within the disposable semiotic/concrete landscape. The barricades function as a geographic study and arsenal to disrupt increasing speeds culminating in a decoded or machinic device.

[1].

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1 This notion is more amply developed in a performative installation concept, a project series- "*Museum of Modern Insurgency, 0.1*" 2012.

In the rise of civil disorder and public unrest among the UK, austerity, and the resurgence of the far right in Europe, as well as the ecstatic moment of Occupy and its offshoots in the U.S., I began to speculate the art object and its ensuing revolutionary potential.

In the 1960s, Isidore Isou Lettrist-influenced works gained a lot of respect in France. Guy Debord and Gil J. Wolman worked with Isou prior to forming the Lettrist International, which latter merged with the International Movement for an Imaginist Bauhaus, and the London Psychogeographical Association to form the Situationist International. Lettrist art influenced posters, barricades and 'fashion' in the attempted revolution of 1968. Seemingly self-contained art in the post-war period, 1968 it was more involved in active social change, thus coming closer to producing actual transformation than Existentialism and Surrealism.

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**Metropolis:** now a virtual search engine augmented by virtual portals and online data, 'public tool' accessibilities, (ap)proximation of social networks, legislation demographics sponsored by security interests that manufacture and restrict your movements.

The metropolis is a conduit for communication and transportation, inscribed by coastlines and canals, roadways, railways, airports and borders. Each channel has a code; speed limits, regulations, enclosures, dead ends, spaces within 'societal organization and habitable circulation'. [2] The metropolis, a host and network of channels for each urban practice and path, ensuring every spatial relation is mediated by code [3] for reductive aesthetic surfaces (fashion), to systems of capture (institutions), and circulation strategies (medias).

These reductive models make visible the relations both seen and unseen as types of surveillance, capture and repair. The abstract radar of authorities, corporate medias, produce subjectivity through known popular expression. Self-fashioning medias assimilate desire and pain, then sell it back. Through the fear of undocumented experience, we insert our desire into the world through digital interfaces and it reports back by personalized branding.

Over traditional aesthetic and material concerns, the 'idevice', is a readymade exploration of the immaterial republic of disembodied systems that connect intimately with our bodies. As a conceptual device, it can be read as a critique of the commoditization of art through touch screen technology that prompts the user to caress its machine and to speak through it as if s/he were speaking to it. [4] The device watches you as you take what it gives, an intimate exchange of personalized recognition and readymade responses.

Whereas empire prefers more intricate ways of individual control, the invisibility of total war reemerges as different pathologies. This process is aided and tethered with medias both virtual and material, ways in which military projects have deeply transformed, and politicized, our relationship to images and the realities they seem to represent. Certain mechanisms "assist" our ways of speaking, hearing, seeing, writing, and feeling by constituting what one might call "constant social capital". [5]

"Through a total war that can no longer be called economic, social, or humanitarian... the total nature of war-- total in its means no less than its ends-- that has allowed it to remain invisible." There is yet an invisibility and intimacy of war through various textures

of the body-space, subtle use of power and viral potency in the electronic age. Internal policing takes the place of general policing, individual self control for social control. It is the omnipresence of the new police that has made war undetectable. [6]

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2 Paul Virilio- *Speed and Politics: An Essay on Dromology*, Semiotext(e), 1977 [1986].

3 Ash Amin, Nigel Thrift- *Cities: Reimagining the Urban*, Polity 2002; "The modern city exists as a haze of software instructions. Nearly every urban practice is mediated by code."

4 Claire Fontaine- "I", *Sorry We're Closed*, Changement de propriétaire, 2009.

5 Signs and Machines: Capitalism and the Production of Subjectivity Semiotext(e), 2014

6 Tiqqun, Preliminary Materials for Theory of the Young-Girl, 2012

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**Maps;** tool (formerly as representation). Data trails. Instrumental and meditational.

In concert with Virilio, “urban planning and its institutions have military origins and the preparation for war is at the foundation of a city”. The creation of territories and codes set the social, transportation, communication and commerce, into flow and repair. Territory is structured around this model as a precursor for human habitation, a defensible space, and locality to be secured, invaded, and colonized. Other models were early modern fortified cities as military camps and churches, which operated as bunkers and were used as spaces for combat.

Strategies for the unique spatial organization for war involves the obsessive securitization (i.e. technophilia) of everyday life to support increasingly unequal societies. [7] By environmental standardization, the city is a built transparency and visual regime familiar to the police. The police control movement, regulate code, repress new heterotopia, controlling subjects through choreographed transport. The state’s control over circulation of the masses culminated in the autobahn, established to get bodies off of the street– an airport-like terrain for code to flow freely.

Through the global normalization of securitized infrastructures, the social body is situated within it however insecurely. High-resolution satellites seem to signify global transparency though surveilling and normalizing the ‘everyday’ policing (deaths; e.g. drone strikes) of and within domestic and international cities. To unveil cities through vast assemblages of multi-compositional imaging, the planet somehow becomes archival, transparencies of representation. Where as the state marshals affect through multiple medias and coding onto the landscape, transaction becomes a revolving door of both ubiquity and distance, fusing seamlessly with popular culture, electronic entertainment, automobility, and urban lifestyles.

Obliteration of territorial obstacle hinges upon the abstraction of cutting edge “real time”. Technologies of domination must always be in transition, making apparent sensitive and strategic techniques used to fortify major financial districts. Stephen Graham of “Foucault’s Boomerang: The New Military Urbanism” discusses Hannah Arendt’s idea of the “boomerang effect” of colonialism and its implications for Foucauldian biopolitics:

*“...and many of the techniques used to fortify enclaves in Baghdad or the West Bank are being sold around the world as leading-edge and ‘combat-proven*

*security solutions’ by corporate coalitions linking Israeli, US and other companies and states.” [8]*

The ‘new inner city Orientalism’ is a type of home surgery in the metropolis of capitalist heartlands.

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The social: computational and logistical, via data maps, codes and symbols become material reality structured for agency.

The ubiquitous field of ‘art and design’ and its role in the engineering of space is already a “strategic weapon of fortification.” Often, the economic functions of public art are utilized to increase the desire for private property. Engineering information and architecture as a code, regulating flows of information as technological borderings, thus decreases the possibility of an ‘architecture beyond code’– a new heterotopia of social discourse.

Much like military fortifications, barricades (signs, symbols, blockages) code and decode, capture and re(dis)solve. Drones as disembodied, aerodynamic, semiotic-architectures, perform not as replacements but an extension- a machine replacing the body. Drones deterritorialize and become abstract, then reterritorialize upon the suspension of violence and conflict as signs and symbols. The affect of ‘power’ is founded on secretive agency and material worlds.

Regimes of power depend on steady reinforcement and circulation of image to maintain authority, while also remaining unseen. Similarly, drones and bunkers perform a type of symbolic evaporative autonomy as a security measure to conceal their purpose.

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7 Laura Kurgan- *Close Up at a Distance: Mapping, Technology and Politics*, Zone Books, 2013

8 Stephen Graham- *Foucault’s Boomerang: The New Military Urbanism*, Opendemocracy.net, 2013

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**Fast and slow speeds:** the highway; affective network (tool), virtual/search engine, fictional mobility, the (new?) urban abstraction.

War and conflict involves both offensive attempts to control space and territory, contrasted with defensive efforts to slow down the attack, to decelerate the opposition. Weapon systems move to facilitate the opponents' movements at different speeds and velocities. A tank encompasses a range of speed and movements, while its projectile-firing weapon is multi-directional, shifting between speeds. Sans-terrain weapons reach over a terrain which eventually disappears, the sea providing infinitely possible trajectories.

The bunker as a military-style border, is immutable and confrontational, idle but not immobile. Bunkers slow down the opponent to remain fast. The speed of reinforced concrete is in flux- dependent upon the tactics of obstacle, visibility (geographic location, camouflage), and weapon systems. Just like the technological battlefield, the political structure of the media and information circuits, drones are seamlessly integrated with the archeological landscape.

Since most technology can be used as a weapon at varying degrees, we have the normalization of 'non-lethal weapons' and surveillance in the media. The lack of risk and the 'time/deliberation consensus' is surpassed by instantaneous circulation of images and information across space, and thus, replaced by instantaneous military violence. The state and military come to control speed, increasing with the daily metabolism and choreography of the metropolis, becoming a dominant societal power. [9] With exception to Virilio, speaking of the accident in a world of attempted ubiquitous borderings, there is a complex overlapping or collision of producing larger scale legal geographies.

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## Militarized Borders

Military architecture is also ubiquitous and performs as a type of barricade or military style border, synonymous to the fortifications which represent the Atlantic Wall, narrating a concentrated and resistant presence of Nazi Germany. The Atlantic Wall, is an extensive system of coastal fortifications built by Nazi Germany (1942-1945). The defensive wall was built, sometimes inland, along the western coast of Europe and Scandinavia as a space to house artillery as a defense against the allied invasion of the mainland continent, Great Britain.

These forms are a type of disembodied architecture or code, non-communicative, and a locality to be defended, contrary to a remotely securitized space. Similarly, the concept of drones as possession, perform a seamless and ephemeral aerodynamic architecture, attacking from a remote terminal. Simultaneously true and virtual representations of space create a world of ubiquitous borderings via defense contractors, scientific and objective anchors, resulting in a standardized view of the planet thus striking an anomaly for further investigation.

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9 Paul Virilio- *Speed and Politics: An Essay on Dromology*, Semiotext(e), 1977 [1986].

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## Citystates

Conflict is the progression of information, technology as weapons. Conflict drives the information circuit, having first emerged to meet the agenda of governments and their military and intelligence establishments. The multiplex of security business often re-appropriates the practices of new military urbanism, present in both the war-zone and the 'homeland'. Urban lifestyles have organized via new technology within military origins, thus, creating the new mode of normative urban dwelling.

In other contexts:

*"My objective was solely archeological. I would hunt these gray forms until they would transmit to me a part of their mystery, a part of the secret a few phrases could sum up: why would these extraordinary constructions, compared to the seaside villas, not be perceived or even recognized? Why this analogy between the funeral archetype and military architecture (military architecture vs. brutalist architecture?) Why this insane situation looking out over the ocean? This waiting before the infinite oceanic expanse? Until this era, fortifications had always been oriented toward a specific, staked-out objective: the defense of a passageway, a pass, steps, valleys, or ports, as in the case of the La Rochelle towers; it had always been a question of "guarding," as easy to understand as the caretaker's role. Whereas here, walking daily along kilometer after kilometer of beach, I would happen upon these concrete markers at the summit of dunes, cliffs, across beaches, open, transparent, with the sky playing between the embrasure and the entrance, as if each casemate were an empty ark or a little temple minus the cult. It was indeed the whole littoral that had been organized around these successive bearings. You could walk day after day along the seaside and never once lose sight of these concrete altars built to face the void of the oceanic horizon." -Paul Virilio [10]*

The aesthetics and ethics of military relationships with the drone versus the bunker are different in terms of spatial choreography and of ownership. The communication between war machines are semiotics based on aesthetics that creates a visual apparatus.

While the drone mimics aerodynamic transportation, the bunker imitates geographical features of the terrain. Oscillating between visual perceptions of the tide, Normandy bunkers share characteristics of flat sand beaches and coastal rock exposure.

Comparative to virtual combat, the bunker site

provides a time/opportunity space for choreographed activity on the premises. The body in relation to the bunker adopts a manual defensive posture. Defensive strategies were utilized in order to control the opponents speed based on changes of light contrast onto the fortification, camouflage, position on the landscape for lines of sight, speed and recognition purposes. Both positions are a trajectory synonymous through the obliteration of time and consensus.

The military as a readymade pseudonym is already autonomous through uniform, slogan, "An Army of One", a corporation with a soul. A team spirit. Persons involved chiefly in defense which operate from a remote terminal, embody the drone, engineered to monitor, hunt, and carry out missions. Perhaps, through the engineering of the military structures, the military hijacks it's own operations of power (infra)structures, thus targeting that of which constitutes it. The way corporations purchase vulnerabilities in system operations, the Internet, and various interstitial spaces, the camouflage/graffiti parallel can manipulate a coded structure to form interstitial spaces not yet pervaded by programmatic architecture, whether it be new heterotopias or system vulnerabilities.

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10 Paul Virilio, *Bunker Archeology*, Princeton Architecture Press, 1997 [1975]

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## Biomimicry

The Parasitoid wasp manufactures venom to manipulate the host nervous system in ways that are tailored to the developmental needs of their offspring. For example, the tarantula hawk (Pompilidae family) is a spider wasp assuming the identity of its prey (tarantula), entirely for reproduction purposes. This species will hunt and possess its opponent, making use of the spider as a vehicle for its larvae. The more familiar species grow up to five centimeters long, making them among the largest of wasps. The wasps' legs are long, and have hooked claws for grappling with the opponent. The stinger of a female tarantula hawk can be up to 7 millimeters long. Its sting is considered the second most painful insect sting in the world.

The female tarantula hawk captures, stings, and paralyzes the tarantula, and drags her prey back into her own burrow or transports it to a specially prepared nest. A single egg is laid on the tarantula abdomen and the entrance to the nest is covered. When the wasp larva hatches, creating a small hole in the spider's abdomen, it then enters and feeds voraciously, avoiding vital organs to draw out the life of the spider. After several weeks the larva pupates and the wasp becomes an adult, emerging from the spider's abdomen to continue the life cycle.

The bunker and the hive make a transversal comparison much like the Wasp and the Orchid.

The European Honey Bee is preferred by Japanese beekeepers, as they are more productive than native bees. Japanese Giant Hornets also prefer European bees for consuming and feeding their larvae.

When a Japanese giant hornet has located a hive of European honey bees it leaves pheromone markers among the hive to quickly attract nest-mates to converge on the hive. The honeybees have a natural defense mechanism against the giant hornet predator, as they are aware of the motivation of their opponent. Rather than stinging the predator, they signal to one another. When the hornet attacks, the honey bees swarm the hive, engulfing the hornet while raising their collective body temperature up to 117 degrees. While the honey bees can tolerate temperatures up to 118 degrees, their opponent can only tolerate temperatures up to 115 degrees, ultimately roasting the hornet to death, and the secret of the location is kept.

Alternatively, a group of thirty hornets can destroy an entire hive containing thirty-thousand bees in no more than three hours; a single hornet can kill forty European honey bees in a minute. Giant hornets are also largely endangers of overheating. The hornets will pick off the honey bees one by one as they escape their hive in defense, the hornets then sweep the hive also slaughtering and consuming larvae. Upon killing and dismembering the bees, the hornet returns to its nest with bee thoraxes, which they feed to their larvae, leaving heads and limbs behind.

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DARPA trains Honeybees at the Los Alamos National Laboratory via the Stealthy Insect Sensor Project to expose insects to vaporized explosives training them to respond to TNT the way they do pollen.



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**Early landscape photographs** were equally as much about public works that were used to construct the land as they were about geography. The images were about expanding territories of movement, trajectories, and shifting spaces/perspectives, but also about the inclinations of travel, opening up new desires for new territory, to reach and be reached, to connect places and link them closer to one another. At the height of the globalized world the 21<sup>st</sup> century seems to be more concerned with enclosing space, gated communities and prisons, artificial intelligence, fencing cities, etc. - "It's the end of the era of space" (Zygmunt Bauman).

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**Satellites;** another mechanical reproduction of state intelligence.

The cultivation of image and information technologies, such as the Global Positioning System (GPS), were made public upon its increasing profitability. More widely known, imaging via Google Earth is largely obtained through DigitalGlobe and GeoEye- major contractors for the U.S. government in the development and deployment of high-resolution satellites. Composed of many different elements so as to appear variegated, Google Earth is an archive and composition of aerial and satellite imagery by varying origins, sources, motivations, and resolutions. Google imagery is indirectly accessible via commercial enterprises and is indebted to the institutions committed to seeing the world in military or logistical terms.

More specifically, Reconnaissance Satellites, are assigned with surveillance, imaging and mapping technology. This is usually made up of a network of high-resolution photography, measurement and signature intelligence, communications eavesdropping, covert communications, monitoring of nuclear test ban compliances, and detection of missile launches. These combine to map the physical surface of the Earth, and utilize digital mapping technologies, processed as spatial data upon our interactions with electronic networks. These electronic networks are available for civilian use by a fraction of the accuracy, hinging on the axis of "dual-use technology", i.e. 'Selective Availability' (SA).

Archeologists utilize satellite images for a variety of research and monitoring purposes. Images can be utilized to examine areas of the globe in which field research is impractical or inadvisable. These factors range the effects of warfare and insurgency, land mines, and problems of logistical or political access. For a number of positions on the planet, Google Earth has an "archaeological" feature, encompassing a 'historical' record of imagery. This remotely sensed data provides views of a decade equivalent of imagery in a single location, enabling the user to move backward or forward in time, anywhere on Earth in space (Brownian movement via geostrategic homogenization of the globe).

Through the accumulation and translation of this social, financial and mobile data that is collected by public and private entities, there culminates a type of pointillism on a variety of maps. A complex of networks, at which any point, physical space is easily coordinated and inscribed onto the digital landscape. A visual apparatus network of eyes that creates a global network of war, all captured by the state eye. We see like the military, we evaluate the city, the city evaluates us. While encoding is built-in, i.e. tags, pins, passcodes, e-borders, census tracking, congestion charges, dissuasive security measures, Internet, GPS, handheld devices, unmanned technology systems and satellites, geo-virtual barriers become remotely controlled systems. We become the embodiment of subjectivity within the homogenous networked landscape, thus, the embodiment of the networked state.

Through these photographs we have become the image of the planet. What we perceive to be 'true' in the era of the digital data stream is intimately related to the discursive authority of meteorology, photography, cartography and state intelligence. Even as we turn ourselves into art objects through shameless marketing, capture and visibility. These are the subtle uses of power within the political structure of the media and information circuits, a multi complex of simultaneously 'true' representations and virtual spaces.

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### Technological mindfield:

*"The interconnected landscape relies on the fragility of both procedural transparency and virtual immateriality."* [11]

The shift from geo-political to chrono-political precipitates the infrastructure of a future battlefield - perhaps the new battlefield is the militarization of a subjective economy - immaterial worlds.

*"The orientation facing the ocean, facing the ocean, facing its void, the mythic character of this watchman's wake before the immensity of the oceanic horizon were not distinct from the anguished waiting of populations for the arrival of bomber squadrons in the darkness of the sky at night. From then on, there was no more protective expanse or distance, all territory was totally accessible, everything was immediately exposed to the gaze and to destruction."* Paul Virilio

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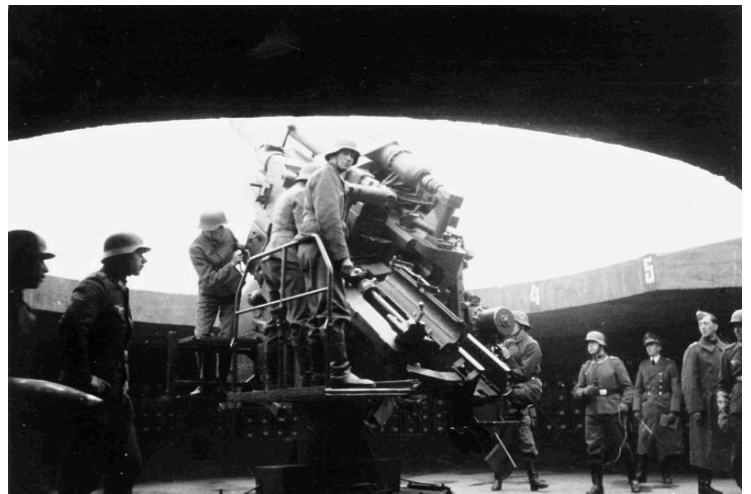
11 Benjamin Bratton, Introduction to *Speed and Politics: An Essay on Dromology*, Semiotext(e), 2006 Edition

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### Timescape; Datascape

The process of making the new landscape and the development of photographic representation of the land is already captured in the remoteness, abstraction and naturalized conventions of satellite-generated imagery. The reproduction of abstraction is a test-market of value scales which must constantly be in flux, following Virilio into the future- "History progresses at the speed of its weapon systems."

The landscape is as capable of inclusion as it is of exclusion, similar to tribunals which operate by multiple medias, however the media technology is so central to their functioning, that protocols are extensively dictated by the requirements and limitations of media recording and storage. In the progression of war and advanced weapon systems invested in imaging and information technologies, the division between military signals (military) and non-military signals (civilian) increasingly obscure their own constructed boundaries and data.



In a simultaneously archaic and hypermodernized state; we don't live within the network, we live within the capsules, increasingly surrounded by technological fences, prison enclosures, and gated communities, mirroring the model of inclusion, exclusion and seclusion (Lieven de Cauter on, "neo-midaevil capsular civilization"). There are no longer geostrategic strong points, since from any given spot we can reach another [12].

The rendering and circulation of technology is the reflection of governments and commercial institutions. This approximate and immediate contact of precision and ambiguity raises a series of fundamental questions about the intersections of physical space and virtual space. The social city is inscribed repeatedly onto the physical city rendering material homogenization through the digital homogenization of the globe.

In the age of Semio-Capitalism, abstraction has become the decisive factor in art practices and cultural production at large, this is proving to be the front lines for creating new territories of value. Practice oriented research has attempted to meld with the social sciences to move the realm of the aesthetic into that of social change by creating a sensible mediation with current problems we face as a detached social body from environments and the circuits of life. The boundaries between artistic production, social control, and the everyday become unclear. This precipitates in the struggle to make legible the production of subjectivity within diagrams of power.

I position myself in this contact zone by examining cultural geographic sites where choreography and inscription of social power are built onto the landscape. The projection of everyday normative military violence onto social space, and citizenship is documented and challenged through a mixture of textual research, photographic evidence gathering, and ground samplings of found objects at the sites and their networks. My interests lie in making visible through comparison and documentation, the diagrams of power that are aesthetically enscripted onto buildings housing military contractors, and the many networks of flow that these systems of capital operate; mapping the geopolitical, hyper-mobility of capital, its services (public operations), and informal economic models. The seeming lack of inhabitable space at these sites, the homogenized subjectivities they produce across vast distances, and the geopolitical violence they continue to inflict can be changed. The first set of tactics on the way to a meaningful intervention would involve studying spatial productions through the militarization of urban planning, where discursive and non discursive systems of knowledge production come together.

These soft, de militarized, micro interventions assess the difficulties and politics of the terrain through threshold of language and construct of gesture, showing and informing what language can't - in a way that the body can be a part of subjectivation and desubjectivation. This idea arises out of an attention to complex sensory relationships as they are produced under certain architectures concerned with various scales and resolution of visibility. Not as subjects outside of the systems of semiotic capture and capitalist exploitation, but as sites and diagrams of power that can be translated into something illegible, invisible, and recirculate that uncertainty of becoming-plant, becoming-animal. [13] Mobilizing diverse research methods to intervene in dominant models of production is necessary. A speculative architecture, set in motion in keeping up with complex relationships of power, can imagine and produce a new future as it continually emerges without form.

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12 Lieven de Cauter- *A Cyberpunk Landscape: Snapshots of the 'Mad Max Phase of Globalization'* 2008

13 This notion is more amply developed in the *Plant Rescue and Rehabilitation Center*.

Throughout the process of scouting various neighborhoods, porches, backyards, fence lines for hangers-on, this is an ongoing project in favor of an affective care economy, calling attention to the non-human agencies that shape everyday life, that push back against urban choreographies.

Images (right to left)

Ana Filipovic, Chamber of Deputies, Brazil *Parliamentary Chambers*, within Cultures of Assembly, Architecture + Critical Spatial Practice, 2012

Morocutti (photographer), 12.8 cm FlaK 40 anti-aircraft gun in a flak tower, Germany, 1943, German Federal Archive