PROLOGUE

THE WAITING ROOM

HELEN RUNTING

In the bleachers

Anticipation travels quickly through the bleachers in a stadium of supporters before the teams take the field or in a theatre before the curtains are raised. Taking root in the midst of audiences, anticipation precedes the staking out of definitive positions on the play to come, marking a moment of expectation wherein crowds await imminent action and familiar modes of address (the whistle being blown, the lights being lowered, the game beginning, the first note, the first word). Operating *affectively* through a register that is intersubjective, pre-personal, and precognitive, anticipation is a visceral force that moves us to action.[1] In a state of anticipation, we actively *await* something that has not yet materialized but that we believe will. Anticipation is, in this sense, always "not yet" and never just "not"—it precludes negation and to some extent also critique. Just as "a critical kiss is a bite, not a kiss,"[2] critical anticipation is in definition closer to apprehension, or even dread.

Like desire itself, anticipation does not express a lack, but rather a promise: "Not yet, but soon," it murmurs in our ears, "good things come to those who wait." And like all promises, the commitment inherent in anticipation can, of course, be broken: that which was anticipated can fail to materialize, be indefinitely withheld, or can arrive in a form so unfamiliar that it is in fact not what we were waiting for but rather something entirely different. Similarly, at the point when the thing we await finally appears, it can sometimes seem "only natural," precisely because it manages to meet our expectations. In this sense, anticipation moves us by promising us the world, but it does so by fixing that world to what we expect and recognize, and normalizing it after the fact.

Postcritical, precognitive, and "fuzzy" by virtue of the lack of any guarantees, anticipation is a state that can be lingered in. The sensation that anything might be possible is a pleasurable one, the notion that a future is under construction—and thus to some extent open—is deeply attractive. For urban planners (my own discipline) and feminists alike, anticipation is a thus a cocktail that is hard to refuse: at the very limit of the "not yet, but soon," we encounter the rare and intoxicating sense that a new world might indeed be possible. It is at this limit that I would like to position the four chapters that compose this section of the book: as acts of anticipation, they await

future states that deviate dramatically from a patriarchal present. Like all good hosts, these authors (and the activists and thinkers they cite and discuss) pull us into a space which invites, which longs for, and which produces a space of convivial reception for future (structural) change. In each of the four chapters in this section—whether we turn to Helena Mattsson's exploration of the construction of new architectures and of new archives; or Ramia Mazé and Josefin Wangel's reflections on the distributions of resources and the solidification of norms they are accompanied by; or Karin Bradley, Ulrika Gunnarsson Östling, and Meike Schalk's critical reformulation of regulatory environments; or Sophie Handler's reframing of the transformation of the body over time—an act of anticipation is present. Whether the bodies-minds doing the practicing are the authors themselves, or other collectives (like KBF or BiG, as discussed by Mattsson), what becomes clear is that the production of anticipation is *hard work*. It is practiced in the flesh. Feminist scholars have long reminded us of the importance of highlighting unwaged and obscured domestic labor, of recording and describing it, of using the weight of theory in its instrumental modes to lend weight to its valorization. In the spirit of that call, I propose that we might turn our attention to the work of waiting, to consider its projective potential in ushering into being new worlds.

Containing our enthusiasm

In cities like Stockholm, we spend much of our lives immersed in atmospheres that are fine-tuned to the solicitation of communication and exchange, and the shaping of our expectations. In our dealings with institutions and with each other, we are enclosed in affective fogs that produce within us expectations of "the coming play." From the tasteful blonde wood and porthole windows that run throughout Arlanda Airport to the corporate lobbies of Stockholm Waterfront, and from the cheerful, domestic interiors of State health care centers across Sweden to the endless interior of the epic new Mall of Scandinavia in Solna, spaces of waiting curate our expectations, shaping our longings, and naturalizing events in advance. The artful curation of our "reception" of possible futures occurs everywhere under semiocapitalism. As architect Hannes Frykholm suggests through his sumptuous interior montages, our lobbies in fact actively lobby us right back, framing the experience of our place within capitalism just as they frame the spaces which lie behind and beyond them.[3]

Whilst the theorization of "semiocapitalism" has a number of roots, the version most recently popularized via the work of Italians Maurizio Lazzarato and Franco 'Bifo' Berardi takes its point of departure in the theory of Gilles Deleuze and Felix Guattari.[4] The term acknowledges the role that semiotic operations play in the production of subjectivity in the twenty-first century; both Lazzarato and Berardi emphasize the doubled nature of this production, which occurs on one hand through the produc-

tion of meaning (so-called "signifying semiotics"), and on the other hand through the projection of visceral "asignifying semiotics." This latter category of sign can be thought of in terms of "sign machines," which "operate 'prior' and 'next' to signification, producing a 'sense without meaning,' an 'operational sense.' Their operations are diagrammatic insofar as the subject, consciousness, and representation remain in the background."[5] Anticipation, I would advocate, fits neatly into this latter category, operating on us alongside conscious thought and in advance of more traditional modes of communication (the play, the game, the dance, the battle, the date). Lazzarato argues that capitalism fights to control these asignifying semiotic apparatuses with the aim of depoliticizing, depersonalizing, and ultimately integrating workers into broader, precarious assemblages that are available to opportunistic exploitation.

The curation of reception through the production of anticipation is thus not only an important facet of contemporary representative democracy, with its swarms of spin doctors, lobbyists, and opinion polls, but also of contemporary capitalism itself, wherein our expectations regarding the future are increasingly treated as a resource to be mined in the present. We are, on one hand, bombarded with invitations to voice our opinions on everything from the service rendered by our ride-sharing service driver to the performance of our employer, or the usability of a website we regularly use. These invitations to judge and rate normalize our experiences after the fact—the injunction to constantly compare what happened to what we anticipated—produces a kind of retroactive anticipation for a present we had no hand in making. On the other hand, the future is often delivered to us in a tonal register predicated as much on dread as on anticipation: neoliberal austerity agendas push us to await the worst, and to mindfully enjoy the present moment rather than engaging in the folly of utopian projection.

A transportable mold

If in some moments anticipation is able to stir the bodies-minds of groups, of whole social worlds, into motion, we must acknowledge that it does so in a particular direction. *It is in the capacity to determine the direction of a general and diffuse anticipation*—to defend its capacity for "projection"—that, I would argue, we can locate the possibility of a progressive politics. It strikes me that it is precisely this utopian task that contemporary feminism must respond to. Might, I wonder, we view the production of projective anticipation for a feminist future in terms of the production of a kind of architecture—a "waiting room," perhaps, or a lobby—which welcomes certain "preferable" futures and reveals other developments as in fact constituting broken promises and betrayals?

Such a space might be conceived of in terms of a "chora," a concept that, drawing

on the Platonic notion of a space which would mediate between the pure world of forms and the imperfect world of objects, Elizabeth Grosz has described as the "receptacle or nurse that brings matter into being, without being material; it nurtures the idea into its material form, without being ideal."[6] Chora constitutes an important concept in the place between philosophy and architecture (for instance in the work of Jacques Derrida), and in discussions of the links between language and subjects (for instance, through the writings of Julia Kristeva). It is, however, the work of philosopher Luce Irigaray that is most pertinent to the present discussion. Irigaray highlights the violent suppression that underscores our philosophical understandings of chora, wherein the maternal-feminine is assigned to the uterine, to place, and thus "serves as an envelope, a container, the starting point from which man limits his things."[7] Whilst woman is put in place (and not a place of her choosing) in this schema, Irigaray also reminds us that woman is "able to move within place as place,"[8] because rather than matter or form, the "place" that is chora—that hosts the processes that bring matter and form into being—can be thought in terms of a "vessel." A vessel can be a cup or a jug—a "container technology," to use Zoe Sofia's productive terminology[9]—but it can also be a sailing boat or an ocean liner. It is thus in seafaring terms that we might best conceive of this odd ability to "move within place as place." Chora, therefore, emerges as doubled, as both limit and vessel, a kind of "transportable mold," wherein the container and the contained are set in a co-constitutive relation, wherein *both can move*, together.

Architect and theorist Katie Lloyd Thomas recounts the way in which Gilbert Simondon reconceives of the mold as "a limit condition to an energetic transformation, rather than the imposition of form on a passive clay,"[10] reminding us that in fact clay should be thought in terms of its own singularities and implicit forms. In the same spirit, we must be clear that the act of anticipation cuts both ways: far from a passive act performed by an impartial crowd, at its limit, anticipation can shape both the direction of things to come and those who it envelops, and do so simultaneously. The home team often wins for this reason: the roar of their supporters can feel like it contains everyone, as it echoes deafeningly through the stands.

Projective anticipation

Whether our feminist future involves the production of new architectures, new archives, new knowledges, new practices, or the production of an entirely new world, a task exists in preparing the crowds in the bleachers for the unfamiliar modes of address to come. *The capacity to projectively bring into being another world might, I suggest, ultimately lie in the crafting of the conditions of its reception.* Learning from the restless operations of semiocapitalism, which "sets its sights on individuals in

their entirety, watching over them from morning to night, in their homes and in their beds, as lovers and as dreamers, in sickness and in health,"[11] we too might turn to the production of atmospheres heavy with transformative affects and productive stimuli. Spaces of feminist anticipation—that is, spaces geared to the production of longing for a different society—will need to enclose, collect, recruit, affect, move, rouse, calm, forbid, exclude, and excite simultaneously, and in advance of the main play. They will need to move us, and we will need to move with them.

This is a design task that is far from "postcritical."

1
Gregory J. Seigworth and Melissa Gregg, "An Inventory of Shimmers," *The Affect Theory Reader*, eds. Gregory J. Seigworth and Melissa Gregg (Durham: Duke University Press, 2010), 1–25.

2
Sylvia Lavin, *Kissing Architecture* (New Jersey: Princeton University Press, 2011), 14.

3
See for instance Hannes Frykholm, "Sweating the Small Stuff: A Micro-Scopic Analysis of the Real Estate Lobby," *LO-RES* 2 (forthcoming, 2016).

4
See Maurizio Lazzarato, *Signs and Machines: Capitalism and the Production of Subjectivity* (Los Angeles: Semiotexte, 2014); Franco 'Bifo' Berardi, *After the Future* (Edinburgh: AK Press, 2011); Gilles Deleuze and Félix Guattari, *Anti-Oedipus: Capitalism and Schizophrenia* (New York: Penguin Classics, 2009).

5
Lazzarato (2014), 41.

6
Elizabeth Grosz. *Architecture from the Outside: Essays on Virtual and Real Space.* (Cambridge, Mass.: MIT Press, 2001), 91.

7
Luce Irigaray. *An Ethics of Sexual Difference* (London: Continuum, 2004[1993]), 10.

8
Ibid., 35.

9
Zoë Sofia, "Container Technologies," *Hypatia* 15, no. 2 (2000), 182–200.

10
Katie Lloyd Thomas, "Going into the Mould: Materials and Process in the Architectural Specification," *Radical Philosophy* 144 (July/August 2007), 21.

11
Joseph Vogl, *The Specter of Capitalism* (Stanford, CA: Stanford University Press, 2015), 99.

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