

**Architecture of the body: cosmetic surgery and postmodern space**

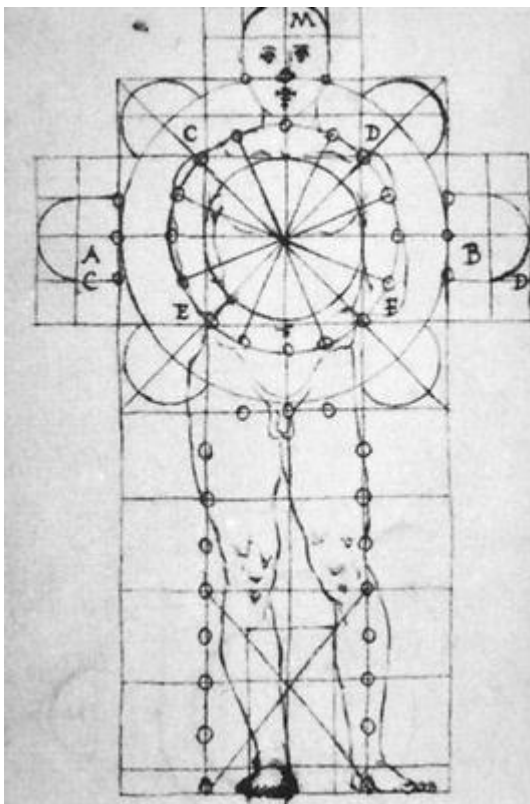
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**Abstract**

Certain postmodern buildings, with their vast open spaces, layers of elevators and escalators, and facades that allow no interference from the surrounding city, have been theorized as creating space anew, even as mutations of space. Fredric Jameson has argued that the human subject fails to fit the rhythms of this new environment and is unable to cognitively map or navigate it. This paper investigates one developing form of ‘mutant’ corporeality -- cosmetic surgery -- in relation to Jameson’s descriptions of the Bonaventura Hotel. It argues that while white male bodies may struggle to develop cognitive maps of such postmodern spaces, the bodies of women and Others have never had recourse to objective mapping and are therefore more ‘at home’ from the start in these enviroscares. Further, the paper argues that bodies altered using cosmetic surgery aesthetically mirror postmodern architecture and simultaneously help to create subjects that belong inside quintessentially postmodern environments.

**Architecture of the body: cosmetic surgery and postmodern space**

*Trattati di Architettura ; Ingegneria e Arte Militare* Martini, Francesco di Giorgio  
1482-1489

**Section One – Cathedrals and Shopping Malls1**

...buildings were bodies, temples the most perfect of all... Francesco di Giorgio showed a figure superimposed literally on the plan of a cathedral and of a city, while Filarete compared the building's cavities and functions to those of a body, its eyes, ears, nose, mouth, veins, and viscera. (Vidler: 71)

...emptiness here is absolutely packed... it is an element within which you yourself are immersed, without any of that distance that formerly enabled the perception of perspective or volume. You are in this hyperspace up to your eyes and your body... (Jameson: 578)

The famous description Fredric Jameson provides of the Bonaventura Hotel, his chosen example of a wholly postmodern architecture, leaves the impression of bodies inside it being miniaturized, lost, disorientated, wandering aimlessly through vast empty interiors almost without hope of locating meaning in the unmapped space.

Renaissance theorist Francesco di Giorgio presents a very different notion of the body-in-architecture: he gives us a cathedral design with a giant (male) body woven into it. The body is not merely superimposed, as Vidler observes: it is very much entwined with the cathedral. The anthropomorphism central to the Renaissance theory of architecture metaphorically positioned the organic body and built structures as equals. Di Giorgio's drawing shows how body and architecture housed each other, with no notion of one being subordinate to the other. Further contemplation of the picture shows that the body-in-the-cathedral is at ease, tilted at the hips with one knee bent, in contrast to Leonardo Da Vinci's *Vitruvian Man / Study of Proportions* which is stiff and locked in its perpetual cartwheel. Relaxed in its environment, it is neither compartmentalized nor dissected by the cathedral, and although it completely fills the 'built' space it does not seem constrained or trapped. Rather, body and architecture are spatially concurrent, like the undulating and intertwined universes recently theorized by String Theory physicists.<sup>2</sup> When we compare this to the 'bewildering immersion' that Jameson suffers when attempting to locate himself/the subject in the *Bonaventura* we see how separated and disjointed bodies and architecture have become, and how self-conscious their merging now is. The utter immersion in hyperspace, 'up to your eyes and your body,' is unwelcome, even frightening, to a Modern sensibility that relies on Cartesian mapping and perspectives to orient itself, but this is exactly what di Giorgio's drawing shows as an ideal in the late 1400s.

The cathedral-body is perhaps a pre-mapping body, a body that is at one with its environment and therefore has less need of navigational tools. Jameson's body in the *Bonaventura*, however, is hardly even present: it cannot locate itself in the space or acclimatize to the atmosphere. The subject is neither fully unified with its environment like the body in Francesco di Giorgio's picture is, nor able to objectify, map, 'discover' and control the environment like an Enlightenment colonizer might. Seemingly doomed to being forever an outsider, a panicked visitor who can't find his way, Jameson universalizes his experience and declares the human condition unable to deal with its own newly created architectural spaces:

I am proposing the motion that we are here in the presence of something like a mutation in built space itself. My implication is that we ourselves, the human subjects who happen into this new space, have not kept pace with that evolution; there has been a mutation in the object unaccompanied as yet by any equivalent mutation in the subject. (575-6)

Cartesian mapping procedures and tools are useless in postmodern environments – Jameson is right when he says we are not in tune with the evolutions that have occurred in built space – so how might human bodies and subjectivities move into harmony with structures like the *Bonaventura*? I propose that aesthetically and metaphorically, cosmetic surgery creates bodies that are 'correct' inside quintessential postmodern environments such as the *Bonaventura*, and that cosmetic surgery is part of a vast array of techniques that are causing bodies to evolve and to in fact 'grow new organs.'

It is important to note that historically, women -- the large majority of cosmetic surgery recipients -- may have never shared quite the same feelings of bewilderment and disorientation that Jameson describes in relation to 'hyperspace.' This is because the privilege of being truly 'at home' or in ownership of public space was not something women enjoyed until the mid-nineteenth century, with the introduction of department stores. Anne Friedberg has shown how spaces such as department stores facilitated the rise of 'a public woman who was neither a *fille publique* [woman of the streets] nor a *femme honnête* [respectable married woman].' Friedberg calls this new public woman a *flâneuse* (a female *flâneur*) and shows that the new freedom to traverse the city unchaperoned was intertwined with the reinscription of shopping as pleasurable. (Friedberg: 36) Women are

'written into' the fabric of such spaces, out of which grew sites like the *Bonaventura*, and so will be more comfortable inside them. However, the designation of specific consumerist spaces for women did not make other areas of the public sphere immediately accessible (work and politics for example). Women, pre-inscribed as alien, had to devise canny routes through and ways-of-being in public space. Michel De Certeau's division of negotiations of space into 'strategies' and 'tactics' is useful here. (36-37) Because strategies or power rely on ownership of an autonomous place from which to establishing an overview, they are more likely to be deployed by men. In contrast, tactics are useful when there is no autonomous place from which to gain a panoptical advantage. Women in public spaces must be tactical, using subtle paths and invisibilities in order to survive.

The necessary 'evolution' of bodies and sensoriums that Jameson impels us towards then, may be par-for-the-course for women, who have, historically and tactically, continually adapted and hybridized in order to fit into public spaces. Jameson's solution is to 'grow new organs' and 'expand our sensorium' but I argue that we, women especially, are already doing this. Contemporary corporeal amalgams of technology and bodies -- cosmetic surgery for the purposes of this article -- highlight an existing and ongoing ability to adapt, transform and evolve to fit spaces such as the *Bonaventura*. Co-mingled with his nostalgia for a modern space that was consumable and explainable -- for the *Bonaventura* conversely consumes its inhabitants by being maternal, enveloping, and mysterious -- there is a distinctly expressed excitement about the possibilities of 'growing new organs' with which to map this space. I imagine a postmodern compass on a stick, grown like an extra phallus. Zoë Sofoulis notes the glory of discovery connected with tools for conducting quests into the unknown, the future or outer space in reference in science fiction, (2001) and it is these glorious tools that the subject that finds itself in a postmodern space is lacking. Colonialism was facilitated by tools such as cross-global travel, ships, and Cartesian mapping, but how to 'discover' or 'conquer' spaces that are inside our culture already, that make themselves unknown even as they grow out of our very homes, and change our cityscapes? There is a sensation of being lost in a kind of limbo within the hotel, of literally being in another world, again alluding to science fiction -- this space awaits discovery and is unknown and possibly unknowable to a 'normal' human psyche. Perhaps spaces such as the *Bonaventura* are 'post-colonized,' designed to conquer us rather than vice-versa. The 'organs' we need then, are not tools that allow us to map and 'strategize,' but mutations that allow for tactical immersions.

Zoë Sofoulis has found that while architects and owners of contemporary shopping centres are probably men, the spaces themselves are gendered feminine. In her analysis of a suburban shopping mall in Perth, Australia, she identifies breast-like lights, pink tones in the main food hall, and even streams of sperm-like cars penetrating the centre/ovum from the many roads that lead to it. Sofoulis uses Jameson to support her reading of the space as homogenous and omnidirectional, noting multiple reflective surfaces and finding that visitors are disorientated, with 'no clear trajectories or directional markers.' (1996:125) But she then moves into a deeper, psychoanalytic analysis of the space's containability, likening it to a space ship, a city adrift in space, and the body of the mother: all-consuming, self-sufficient, self-replenishing, supportive and nurturing of those inside it whilst also being threateningly powerful: 'Spaceship Suburbia: monstrous maternal body to be entered and plundered for its treasures.' (1996:125) This assured and convincing reading of such spaces as maternal feminine is important when juxtaposed with Jameson's expressions of confusion and disorientation: returning to Jameson after reading Sofoulis gives one the impression that he is trying, unsuccessfully, to map feminine spaces with masculine tools.

Kathleen Kirby has argued that the development of Enlightenment individualism, which later solidified into rational and bounded modern subjectivity, was 'inextricably tied to a specific concept of space and the technologies invented for dealing with that space.' Although a Modern individual may be located inside a particular space, nevertheless it remains 'a closed circle: its smooth contours ensur[ing] its clear division from its location, as well as assuring its internal coherence and consistency.' (45) Kirby's response to Jameson's analysis of the *Bonaventura* involves a questioning of the continued reliance on mapping, as it emphasizes boundaries over sites: she contends that the 'mapping subject' is an exclusive construct because it excludes Others, especially women, who are more likely to be 'mapped subjects.' It is largely incapable of reacting with integrated responses to its environment. Kirby suggests that new kinds of postmodern space 'may offer precisely the material for building a new kind of subjectivity, one that will not leave non-dominant subjects at the theoretical and political margins.' (46)

For Kirby, mapped space and mapping subjects constantly reinforce each other's boundaries, each designed and formulated so as not to allow the other transition or mergence but rather always fortifying their own separateness. Writing about the descriptions of land by cartographer Samuel de Champlain in the early 1600s, she observes:

[t]he cartographer removes himself from the actual landscape. Though relation there must be for perception to occur, he describes it as much as possible as if he were not there, as if no one is there, as if the island he details exists wholly outside any act of human perception. (Kirby: 48)

While Champlain successfully explores by always keeping himself separate from the environment to be mapped, another discoverer, Cabeza de Vaca, gets lost, finding himself immersed in a foreign environment, unable to separate from it. In times of disorientation the mastered landscape of the map breaks up, and then re-forms around the subject, engulfing him. Kirby evokes moments of being lost as ‘rendings of the veil of mastery.’ (49) The protective veil is torn because the subject’s understanding of navigation is predicated on a distancing between (him)self and the landscape. Integral involvement with the environment therefore leaves him disorientated, and this is what happens to Jameson in the *Bonaventura*: his masculine, Cartesian sensibility, with its insistence on marking solid lines between subject and environment, cannot cope with being immersed ‘up to [its] eyes and [its] body,’ and becomes ‘lost.’ While de Vaca, his ship and his men were lost, the Indians who adopted them and ensured their survival knew exactly where they were, without the use of maps or compasses. (Kirby: 49) Similarly, women are not lost as they traverse map-less shopping malls and ‘hyperspaces:’ choosing, gathering, and contemplating, they may seem to wander aimlessly but are always aware of personal safety, the nearest exit, proximity of other bodies, especially male ones, and the endless minutiae involved in the complex task of shopping. Sofoulis’ and Kirby’s analyses point towards the conclusion that women and Others may not be ‘lost’ in hyperspace, even though a sensibility nurtured by the privilege of white male modern subjectivity proclaims them to be.

## Section Two – Surgeries

The *Bonaventura*, an example of late or ‘high’ postmodernism built in the 1980s, is, according to Jameson, a ‘full blown’ example of postmodern architecture: the hotel’s foyers and lobbies are exemplary figurations of its aesthetics, styles, values and desires. Three of these will be discussed in relation to cosmetic surgery: entrances, facades, and lifts (or elevators).

### Entrances and orifices

The entrances to the *Bonaventura* are unimposing, almost invisible, and do not behave like traditional hotel doorways. Rather than being grand portals that mark the transition from streetscape to interior, they are minimal and strangely placed, moving the visitor into unlikely and inconvenient positions within the building, for example bringing guests to the sixth or second floors, neither of which has a lobby or reception area. Jameson analyses this incongruous, confusing placement of entrances as the building’s desire to be:

...a total space, a complete world, a kind of miniature city. In this sense, then, ideally the minicity of Portman’s *Bonaventura* ought not to have entrances at all, since the entryway is always the seam that links the building to the rest of the city that surrounds it: for it does not wish to be a part of the city but rather its equivalent and replacement or substitute. (557)

This seamlessness is also a way of immersing a body completely in the building right from the start. There is no transition from external to internal: a visitor to the hotel is immediately placed into an artery or corridor, as if they had already been inside for some time, or had been beamed there by a *Star Trek*-style transporter. The suddenness of the effect disrupts temporality and spatiality because it abandons the notion of gradual change, just as cosmetic surgery does.

Cosmetic surgery is a kind of architecture of the human body, or rather in its current form it is a decorative design on the surface and immediate sub-surface of the body, a renovation or restoration. Like the *Bonaventura*, it literally diminishes the openings that the body offers to the world: nostrils are made smaller during rhinoplasties, while ears are pinned back and cut down. While procedures aim to ‘open’ eyes by removing wrinkles and ‘hooded lids,’ and nearly always make lips bigger, lip and eye operations metaphorically close eyes and mouths because they leave them fixed and concrete. ‘Before’ photos show a mobile set of features that have moved over time, skin around eyes becoming droopy and fleshy and lips thinning and blending with the face. ‘After’ photos show features fixed, controlled and immobile: the entrances to the body have become standardized and somewhat inaccessible. Cosmetic surgery then is a way of separating the body from its environment, both spatially and temporally. In separating individual bodies from the world it makes each one of them a ghettoized ‘minicity.’ Part of the fantasy of immortality that cosmetic surgery promotes is the imperative for individuals to be self-reliant and autonomous into old age: for people to be environments unto themselves

without dependence on external factors. Except of course, that their 'independence' or 'freedom from old age' is utterly reliant on a set of medical, technological and economic actors that enable them to exist, just as the *Bonaventura* relies on the seemingly irrelevant city around it for food, electricity, and human workers.

### Facades and faces

The rounded facade of the *Bonaventura* is entirely made of mirrored panels:

the great reflective glass skin repels the city outside, a repulsion for which we have analogies in those reflector sunglasses which make it impossible for your interlocutor to see your own eyes and thereby achieve a certain aggressivity and power over the Other. In a similar way, the glass skin achieves a peculiar and placeless dissociation of the *Bonaventura* from its neighbourhood: it is not even an exterior, inasmuch as when you seek to look at the hotel's outer walls you cannot see the hotel itself but only the distorted images of everything that surrounds it. (577)

The reflectivity of the exterior is what Jameson concentrates on but its texture is important too: this brittle 'glass skin' is visually impenetrable but supremely breakable. Unlike stone or brick, glass is without pores, being utterly smooth, so the only way in is via the strange transportation described above, that places you immediately within the building's workings.<sup>3</sup>

The concentration of meanings on surface combined with the incongruous annihilation of that very surface is where cosmetic surgery parallels the 'glass skin' of the *Bonaventura*. While the hotel's sheer mirrored façade commands centre stage in the cityscape, it also obliterates the notion of an exterior. The sparkling mirrored surface reflects city, sun and sky, bouncing natural and built environments back and forth; it is a truth-teller in the same way that the mirror in *Snow-White* is: all-telling and all-knowing about what it reflects but revealing nothing about itself. It is important to remember that Jameson qualifies his description of the reflection by saying it is 'distorted.' Cosmetic surgery privileges the surface of the skin and its appearance by cutting away and shrinking parts of the face. In altering or restructuring a face with cosmetic surgery parts of the old face are lost: often they are literally thrown away. In addition to this, most cosmetic surgery is based around strict, compartmentalized, standardized ideals of beauty and this results in a set of likenesses between recipients that make them resemble each other more closely than they did pre-surgery. Post-operative people can wear duplicated masks that tell little about their interiors or their histories. Their faces prevent connections on some levels and can create a sense of monstrosity for the Other who hasn't had surgery. 'Distortions' occur when the cosmetic surgery-altered face is constantly projected, as in movies, as the ideal face: it creates anxiety in the viewer who sees not a face that has been altered but an ideal face, against which his or her own compares unfavourably. The brittleness of the hotel's glass skin is also important. One cosmetic surgery operation often leads to further 'upkeep' operations. For example a browlift, in smoothing and lifting the forehead, may 'reveal' weaknesses in the rest of the face by making other wrinkles more obvious. Once the entire visage is stretched and smoothed, via a series of operations, its tightness gives the recipient a look of wide-eyed vulnerability: a brittle beauty.

### Gravity-defying elevators and face-lifts

The lifts and escalators of the *Bonaventura* are visible: not hidden inside shafts but attached spectacularly to the walls of the building. Jameson contends that they are more than mere functional or engineering components of the building. They

henceforth replace movement but also, and above all, designate themselves as new reflexive signs and emblems of movement proper... Here the narrative stroll has been underscored, symbolized, reified, and replaced by a transportation machine which becomes the allegorical signifier of that older promenade we are no longer allowed to conduct on our own: and this is a dialectical intensification of the autoreferentiality of all modern culture, which tends to turn upon itself and designate its own cultural production as its content. (578)

The elevators replace the action of walking as the most appropriate and useful way to move about the space. Sight is central here -- Sofoulis finds that suburban shopping malls give particular priority to vision, even privileging photos of food over the real thing, (1996:124) -- because as well as being brought to the surface and made highly visible, the lifts are simultaneously given a replacement 'invisibility' through their transparency. The bodies inside the elevators can be seen gliding up and down -- becoming part of the spectacle -- while the lift-travellers themselves, defying gravity, can see large parts of the building and the city that are unavailable to the unassisted pedestrian. Vertical travelling wins here over horizontal path-making, pointing to an attempt to create 'strategic' rather than 'tactical' pockets within the space. But while allowing people to see more than they could otherwise, the visible elevators also isolate bodies from each other and from their surroundings: we are no longer allowed to conduct the promenade 'on our own,' with each other rather than with a technology. Encased in the rising or falling glass bubbles bodies are separated from self-sufficient mobility but this is replaced with the thrilling sensation of flying and the experience of an omniscient viewpoint, and lines up with not being subject to gravity, one of the major cause of wrinkles. The elevators afford great pleasure, accounting for much of the thrill of the hotel's interior.

Anti-ageing cosmetic surgery results in a series of changes around visibility and invisibility: it partly reduces the encroaching invisibility of older women by making them appear younger and more 'feminine' but it also enhances invisibility by hiding a category of individual and therefore annihilating that group's access to services that might be especially appropriate. A decrease in the negative attention that older women get when they are labeled dependent, frail, incompetent, over the hill or old bags is desirable, but deployment of cosmetic surgery can also mean less positive attention for older women. As it makes people appear to be healthier and younger, it decreases the visibility of old-age fragilities, thus making them less likely to be part of a care agenda. Thus, cosmetic surgery may be successful as part of an individual's resistance to the derogatory labels associated with old age, but it may simultaneously be detrimental to that individual's peer group, leading to aged people being doubly demonized by being compared both to younger people and to their face-lifted peers.

Cosmetic surgery exalts a pristine skin but creates busyness on the surface upon which there is brought to play a variety of new meanings and questions. By pronouncing appearance more important than functionality it brings out the organs of the body -- sometimes literally, as in lip rolling<sup>4</sup> -- and renders them mere necessary tools for existence on the new fun palace of the exterior. So the gondola-like elevators can be likened to what is rendered insignificant by cosmetic surgery (internal organs), and also its gravity-defying aims and technologies. Without the light, transparent, thrilling elevators there is less joy to be had in the *Bonaventura*. The mythology of rejuvenation and new life via cosmetic surgery promises that after the operations individuals will experience life in better and happier ways: in other words, this mythology says that without cosmetic surgery we are missing out on vital experiences and sensations, degenerating too fast, becoming obsolete because of the forces of gravity. By placing ourselves inside the cosmetic surgery elevator (an anti-gravity device) we are able to participate in youth culture via high-tech machinery and further, we benefit from newly omniscient viewpoints while being free to navigate spaces that were previously inaccessible. But like the mobility afforded by the lifts in the *Bonaventura*, the freedom gained from cosmetic surgery is contained within a strict regime and it demands a heavy price. The elevators only give the illusion of omniscience and flight -- in fact they run along designated routes and cannot vary their courses -- subjects within them have very few choices and have paid the price of no longer being able to conduct that 'older promenade.' Similarly, cosmetic surgery offers a return to some of the freedoms and privileges associated with youth but the price is an abandonment of older forms of being: growing old visibly, escaping the tyrannies of sex and gender and losing some individuality. Jameson says he is not

advocating a return to older modes of being -- the 'older promenade' is most likely obsolete -- rather he notes that we lack adequate bodily forms and cognitive maps that can be used to orient us in postmodern spaces. The elevator is a poor substitute for the 'narrative stroll' which is itself out of place in postmodern structures. However we cannot usefully return to the narrative stroll and it is body technologies that currently offer the most exciting ways to negotiate space. For example, one cosmetic surgeon says he will be able to graft wings complete with sensation but without movement onto humans by 2007.<sup>5</sup> Operative wings would allow flight around vast indoor spaces like the *Bonaventura*. While cosmetic surgery can be seen as an attempt to posit the body in hyperspace, at least visually, for kinetic and mobile developments/mutations of postmodern bodies there needs to be a bigger leap of faith, one that embraces monstrosity. Practices such as cosmetic surgery have the potential to pave the way towards making this leap.

Like the elevators cosmetic surgery is an obvious play on the surface of things. It calls attention to itself, gathers subjects together so they can share the same superficial experiences and helps to create an atmosphere where those who do not participate feel they are missing out. Going nowhere for the sake of it -- product and content are one and the same -- the elevators are self-referential just as cosmetic surgery turns in on itself and makes its own cultural production its content: people now have cosmetic surgery in order to look like other people who have had cosmetic surgery, and cosmetic surgery has created its own set of aesthetics that don't refer to organically-occurring features: the wide-open eyes, the exalted breasts, the fattened lips, the miniscule knife-thin noses.

## CONCLUSION

For Jameson, the lobby of the hotel is a place where it is impossible to get our bearings, where there is milling confusion and where notions of volume becomes ungraspable. The space is un-navigatable unless we are on an escalator or in an elevator and within it we experience a 'bewildering immersion:' he names this new mutation 'postmodern hyperspace.' His main point is that subjects, at least those who did not grow up with hypermedia and hyperspace, do not have the capacities to deal with these postmodern hyperspaces, which cause perceptive and cognitive dislocations and create 'an alarming disjunction point between the body and its built environment.' (576)

We do not yet possess the perceptual equipment to match this new hyperspace... because our perceptual habits were formed in that older kind of space I have called the space of high modernism. The newer architecture therefore -- like many of the other cultural products I have evoked in the preceding remarks -- stands as something like an imperative to grow new organs, to expand our sensorium and our body to some new, yet unimaginable, perhaps ultimately impossible, dimensions. (576)

If indeed we have begun to create spaces that our perceptions cannot function within or even properly understand, then the imperative to adjust our bodies accordingly is a strong one. Sensoriums and bodies expanded to 'unimaginable dimensions' seems unrealistic and sci-fi like, but while Jameson's point is that there aren't *equivalent* mutations in subjects, it is clear that there are in fact new mutations in subjects everywhere and at all levels: bionic ears, pacemakers, replacement joints, skin grafts, electric wheelchairs, in-vitro fertilization babies, artificial limbs and of course, cosmetic surgery. I propose that while bodily mutations that are on a par with full blown postmodern spaces such as the *Bonaventura* Hotel may not exactly exist yet, neither are they unimaginable. Surgical technologies, biotechnologies and the continuing cyborgization of the human are increasingly everyday occurrences. Further, women in particular are already adept at 'fitting in' to spaces where they may not be entirely comfortable. Cosmetic surgery is a recent manifestation in a long line of corporeal survival techniques deployed by women and other mapped subjects for dealing with being in public spaces where they may be spectacles themselves.

A body technology such as cosmetic surgery works at *aesthetically* bringing into line an old-fashioned body with glistening, high-tech and depthless architectures and modes of being. We only have to imagine two bodies in a *Bonaventura* elevator -- one wrinkled and saggy, one lifted, stretched, and polished -- and it becomes clear that the aesthetics created by cosmetic surgery are 'full blown' examples of postmodernism that parallel and fit nicely into its architecture.

Cosmetic surgery will of course fail at giving the subject any physical, cognitive command of hyperspace, even though it probably helps its recipients to feel comfortable in environments that are mirrored, depthless and self-referential. However, perhaps cosmetic surgery in its current purely visual form is a stepping stone or platform

that can be used in the development of a set of surgical, genetic and machinistic techniques which will allow bodies to command greater freedoms in postmodern environments. The visual and metaphoric presentations of a body worked on by cosmetic surgery can be aligned with the look and feel of postmodern spaces, as shown above. An embrace of the metaphorical possibilities of a practice like cosmetic surgery allows for a more open notion of the body-in-architecture, one that is perhaps closer to Francesco di Giorgio's cathedral-body, where organism and built environment support each other, than it is to Jameson's, where the mapping subject finds itself lost in space.

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#### ENDNOTES

1 The shopping mall and the hotel lobby have been theorised as contemporary cathedrals: places where subjects physically gather together to experience ritual communications. Both cathedral and shopping mall are public places that demand behaviours that are different to those acceptable outside, even while they mimic outside: gothic cathedrals have flying buttresses that draw the eye up towards Heaven while shopping malls have faux gardens, aviaries, transparent roofs and even surf beaches. Behaviour is different in this 'new outside' (a contained outside) where instead of priests, security guards stand as authority figures and people who don't comply with the rules (unruly youths, the homeless, shoplifters and other sinners) are ex-communicated. See Lauren Langman's 'Neon Cages' for a discussion that includes similarities between cathedrals and shopping malls.

2 See Greene, Brian R. 'Reflections on Cosmology,' 345-371 *The Elegant Universe: superstrings, hidden dimensions, and the quest for the ultimate theory* W. W. Norton and Company, Inc., New York and London, 1999

<sup>3</sup> The 'non-breathing' buildings of high postmodernism in the 1980s often proved to be unfriendly work and living environments. Italian architect Renzo Piano's recent work, Aurora Place in Sydney, 'breathes' through its glossy skin, which incorporates sections that open to the fresh air but is also made of a low-iron glass that is less reflective and has a more ceramic quality.

4 The edging of the lips is rolled onto the surrounding skin and stitched into place. The result is the appearance of thicker lips because some of the inside lip becomes visible on the outside.

<sup>5</sup> Joe Rosen, a North American plastic and reconstruction surgeon, promises to be able to graft wings onto humans by 2007: 'Human wings will be here. Mark my words' (Hari).