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The Play Button



An Extended Piece.

Writing About Architecture

The Play Button

An Extended Piece.

HOUSSAMI, HOSN
“The Play Button.”

Ethnography is most commonly defined as the *Systematic* study of people and cultures. We now live in a technological age where societies are not bound by the physical realm and can exist within the *Digital*.

What happens when an ethnographer is placed in one of these societies? What journey do they take in a location without a geography? What cultures do they uncover? Before we are able to ask these questions, a specific *Platform* must be identified (as the *Digital* is almost infinite and must be reduced for the sake of the ethnographer) as a society.

YouTube; Website, Streaming Service, Social-Media Platform, Archive, Library, City, Society.

I present to you a study of the format, the use, and the repercussions of *YouTube* as a *Society*.

In this discovery of *YouTube*, you are invited to *Play* with the art of reading; start at the beginning, finish at the end, but choose the *Route* (chapters) to reach it. All *Routes* contribute to the wider analysis of *YouTube* as a culture, however they each can be read as an independent and ample exploration of a specific element.

You are invited to ***Play*** with the art of reading; start at the beginning, finish at the end, but choose the ***Route*** (chapters) to reach it.

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Cyber-Ethnos

If I wanted to study people and cultures, there are many anthropological and sociological routes I may choose to take, I may also choose to combine and alter methods to suit my study (however a wider range of result types does not always equate to better results). In the pursuit of *Systematic* studies of people and cultures, I might turn to ethnography (usually reserved for those who like to write a great deal). The issue I deal with here in the researcher collated evidence (*First-hand Research*), is how far do I travel to find a culture worth the *Obsessive* analysis of.

I can also – though in no way claiming to analyse a geographic culture – choose to root my studies in a different form of ethnographical research, one a touch more in line with the technology I have access to. It is this system which for the sake of this writing I shall refer to as: *Cyber*-ethnography (as opposed to the more common “online ethnography”).

Cyber-ethnography needs a *Cyber*-geographical location; forums; social media; curated media; (what better location) the 2nd most viewed *Site* in the world, *YouTube*. I am not affectionately contemplating this *Platform* as an ideal ‘tool’ to research cultures – to me it is a form of consolidation; being a space for multiple different communities and sub-

cultures, it allows for the individual to participate in a recorded manner, while also being reflective of the wider social climate.

The ethnographer can use *YouTube* to research cultures, or through the same techniques – from the same seat, guiding the same *Mouse* - can also choose to research cultures ‘on/in’ *YouTube*.

“The digital and physical are part of one reality, have different properties, and interact. Interaction on Facebook is different than at a coffee shop, but both Facebook and the coffee shop inhabit one reality.”

Both mild and strong synthetic perspectives do not have a zero-sum view of the digital and physical: reality is always some simultaneous combination of materiality and the many different types of information, digital included.”

Nathan Jurgenson,

“Strong and Mild Digital Dualism” 2012



The Librarian

To walk around *YouTube* is to walk around one of the largest libraries in the world; the user is welcomed in by a bright red *Play Button*, and the librarian waits for the user to ask them the location of a certain clip: they *Search* (the split second between knowledge requested, and knowledge found), then presented with often thousands of results; to *Filter*: type, duration, relevance, publication - the efficiency of the operation is *Unparalleled* by the *Physical-databases* (bound by the disposition of the body and architecture) known to the ethnographer.

An archive presents cluttered *Mass*, which cannot be rearranged at will (in equal time) to suit the needs of the visitor: view it as it is, and not as it could be - the ethnographer is not simply a *Voyeur* of their studies, but should be a participant, and *YouTube* allows for them interact with its library, to shift the order: to reorganise: to *Filter* to suit the needs, and with a 24,000 to 1 (minute) content input to real-time ratio, it is a constantly updated *Living* source of humanity, culture and technology.

Curated by the users and creators, its *Categories* (“genres” if you would prefer) are ever-expanding. It loses a contradiction which marks the libraries of our physical

realm, which is to foster unlimited knowledge within the limits of its walls: this limitation here is replaced by the boundaries of energy expenditure rather than that of space: *Battery-power*.

As a matter of fact, we must return to the *Librarian*; the omniscient, ever arranging and rearranging, controllable constant; if we were to see the paths chosen to reach the results given, from digital digit to digital digit (analog no more), from code to code, we would be utterly overwhelmed by a language so complex and yet so simple; the *Searching Librarian* is our translator, taking the question asked and only offering us an answer we would deem comprehensible (no longer does the ethnographer have to learn new tongues or hire help).



“The archontic power, which also gathers the functions of unification, of identification, of classification, must be paired with what we will call the power of consignation.”

*Jacques Derrida and Eric Prenowitz,
“Archive Fever: A Freudian Impression” 1995*



Following Phenomena

We have reached a point in history where digitally mediated interactions are just as vital in the study of cultures as physical interactions (we are “bound” to technology); and as such in ethnography it is unwise to discount digital *Platforms* (spaces; places) as tools to study said cultures and people; *YouTube* intricately combines content creation, audience participation, and its own unique algorithm to produce a *Library* and a *Stage*.

The ethnographer is interested in exploring the reasons behind social *Phenomena* (experiences that can be more than just “sighted”, “seen”, “observed”). *YouTube* offers the ethnographer a location, the *Stage*, for *Phenomena* to occur, and this is more-than-often found on a particular ‘page’; *Trending*, where every few hours the ‘show’ is updated to exhibit what the most popular videos at that point in time are; by its very nature, *YouTube* is a *Phenomenon*-producing entity, with 1.3 billion users world-wide, if a video is striking enough – shared enough – the world will be watching (herd-mentality alive and well).

The ethnographer here must question the ‘why?’ of the *Trending Stage*, and the answers are often given by the *Community* – these answers can be studied within the

Comments – filled with random nonsensical sentences; people promoting their own content or others content; and sometimes, even direct commentary to the video in question. It is a space filled with loud opinions, that combined may give a wider understanding to the ethnographer as to why the video is ‘worth’ so much attention (granted this ‘sifting’ may take time).

This *Stage* not only produces *Phenomena*, but also displays it – with videos being easily *Upload*-able, anything of interest to an individual or a group can be ‘distributed’ through a few pronounced clicks. Shared; viewed; shared; viewed; cyclical patterns of distribution until the next *Phenomenon* is uploaded or a past one is recollected.

“It might also be necessary to review how the field of visual culture is approached so as to take into account the often anti-disciplinary impulse of documenting.

Today documenting as an art practice is alive and well.”

Ben Highmore,

“Walls without Museums: Anonymous History, Collective Authorship and the Document” 2007



Keyboard Warrior

Humans have the intrinsic predisposition to protect themselves from danger through either attack or shelter (“fight or flight” in the common tongue), resulting in the notion of the *Warrior*; a being with both skill and experience in fighting. As societies developed, so did the roles of the *Warriors*, no longer were they just good fighters, they had become the epitome of “manhood”, revered and feared by their own people. It is important to note here that as strong as a *Warrior* is, they are always someone else’s soldier (not to discount *Warrior* kings and leaders), they are always following someone else’s command. Without a leader, a comrade and a cause; they are rendered simply as “fighters”.

From the Haras of the Umayyad Caliphate, the Optimatoi of the Byzantine Empire, and the more renowned Spartiates of Greece, history has an abundance of *Warrior Communities*; and with the “Internet” following the same societal (‘cultural’) patterns (albeit a distorted version of these patterns) as the physical world, it has its own version of this. Here we encounter the inevitable, and often infuriating *Keyboard-Warrior*. Unlike their physical world namesake, the *Keyboard-Warrior* is not a soldier; in fact, they are more akin to protesters (without much of an issue to protest for or against). They are a symptom of anonymity; when a person

believe that they cannot be identified for an action, it often encourages the extremities of a being’s “personality”.

The *Keyboard-Warrior* often uses *Platforms* such as *YouTube*, to release aggression that he simply cannot in the physical realm. The *Keyboard* here is a weapon, and in parallel to the phrase “The Pen is mightier than the Sword”, this weapon can often cause great harm to the person on the receiving end of the blow. Often hurtling insults and derogatory language toward creators and even other users, which knowingly or not can have horrific physical world consequences; while the *Keyboard-Warrior* sits safely alone in their dark room, on a swivel chair (as if ‘mimicking’ the villains of popular motion pictures), the receiver of their aggression must now deal with all the negativity associated with being verbally assaulted, sometimes even pushing the receiver over the “mental-edge”, and into depression and anxiety. *YouTube* does have “user-guidelines” put in place, to negate such behaviour. However, when a society is made up of 1.3 billion people, and moderation is assigned to only 10,000 and some digital coding (a 1:130000 ‘moderator’ to ‘user’ ratio), it is not difficult to understand how it is easy for many of these aggravators to remain unnoticed and unpunished; to place this into a physical world perspective, Lebanon has an internal security force of 40,000 to a population of only 6 million (1:150 ratio).



“The fear of not knowing the orientation of an attacker along with not having the ability to confront said attacker can exacerbate feelings of vulnerability and helplessness. Equally as concerning, when a cyber bully attacks anonymously, it makes it that much more difficult to punish the responsible party.”

*Gang Lee and Matheson Sanchez,
“Cyber Bullying Behaviors, Anonymity, and
General Strain Theory” 2018*

*“Hi Ethnographer
So what would you like to drink?
Who would you study?”*

Community

The ethnographer, in the pursuit of understanding a certain culture may choose to analyse the characteristics of a certain *Community* within that culture; *YouTube* here makes this straightforward with a *Stage* specifically titled ‘*Community*’, where the ethnographer may sit, watch and study at their own leisure. The *Community* debuted in 2016, giving both creators and users the opportunity to network in a more inclusive way, with the ability to post text, images, GIFs (“Graphics Interchange Format”) and interactive live videos. Where before the two factions had to resort to other *Platforms* to have this form of interaction (suppose “Instagram”, “Snapchat”, “Twitter”) now they are able to do this from the *Platform* that forged the bond between them.

Gone are the days when one could argue that *YouTube* is simply a streaming service; it is now in every way - from the mediation of a governing body, to different *Categories* (paralleling “ethnicities”) of creators and viewers, and the ability to make an income – a digital society. This is the beginning of the shift from physical living, to digital. The long-debated theory of humans being able to “plug” themselves into technology and live in a *Virtual-Reality* world seemed initially extraordinary, but with the

technological and social advances we are witnessing in present history, it no longer seems far-fetched to imagine such a world, with *YouTube's* current societal structure acting as the *Beta* test.

To walk around YouTube, is to walk around one of the largest libraries (arguably "Archive"; "Exhibition hall"; "Gallery") in the world.

It is not so difficult now to imagine that at some point in the near future, we will be able to navigate the *Platform* within a *Virtual-Reality* world. Whether in the form of a singular architectural structure with the configurations of a Library or Gallery, or an organic cityscape with each building constituting the individual *Stages*, *YouTube* will become a geographical location filled with *Communities* of people for an ethnographer to analyse; the bright red *Play Button* becomes a sign, "Welcome to the City of *YouTube*", the *Searching Librarian* resides in the City Hall where "help is available and suggestions and complaints are always welcome", and just a short journey away from the skyscrapers made of digital glass and digital steel, where the moderators work, is a small town, each house rendered with the interests of the user within, and in this town's centre is a pub made from the finest digital brickwork. Welcome to the *Community* pub ("hub"), not before the moderators check your ID (it is still a "public house" after all), the creators taking orders from behind a beautifully - digitally - carved oak bar, move past the users celebrating the receipt of the finely poured ale, and as best you can, ignore the drunk *Keyboard-Warrior* lurking in the corner waiting to pick a fight.

***"Hi Ethnographer
So what would you like to drink?
Who would you study?"***

*"The most public place in the world, from
the privacy from our own homes"*

*Michael Wesch,
"An Anthropological Introduction to
YouTube" 2008*

The V(ideo streaming service) & A(rchive)

An architectural hybrid rests on an effortlessly named Exhibition Road. There is of course a name for this place, however almost always abbreviated, it becomes no more than a geographical placeholder. *Fame* stands proudly above the Italian Renaissance, Medieval-influenced, Romanesque, late-Gothic featured, Victorian, Orientally ironed building. Choose your entrance and wonder why you travel from Buddhism to a café to Sculptures to a book shop, or more commonly from beneath the dome to China, then to Japan, to Buddhism once more (although not the same), to find yourself in the Medieval and Renaissance. Similar, yet different, and sometimes, just simply unrelated, exhibits neighbouring exhibits, sometimes broken up by long corridors, shops, and staircases. This is an exhibition of people; each room ethnographically curated. Of this date, visitors may find themselves in room 103, where two *YouTube* clips are being projected side-by-side onto a blank white wall; “The Triumph of Isabella”.

Sit at home, use the *Mouse* and *Keyboard*, click and type, and choose the journey starting from the “Triumph of Isabella”, check the *Recommended* tab; a clip entitled “Roger Downey for Mayor”, click, *Recommended*, “The Most Uncomfortable Celeb Interviews Ever”, click,

Recommended, “Who Wants to be a Millionaire” (almost illogical links to *Links*).

One might call it an almost illogical link also to compare the grandeur of this physical exhibit space with the resourcefulness of *YouTube*; one with and the other without an address. They are two of the same; both spaces of exploration and exhibition, to display creations, and to waste time; spaces to mould minds, and satisfy the curious; labyrinths of humanity, arts, cultures, societies; one wrong turn or click leading to a new *Stage* quite unlike the one preceding; spaces that are free and those that are profitable.

On *YouTube*, *Search* the institution’s name, 91,000 results; to go there instead, a collection of 2,278,183 objects and books (rethink the notion that *YouTube* holds all the information needed about a place). 3.9%: the amount of digital information available on the *Platform* about the articles within the British architectural and archival landmark. Note here, that although *YouTube* has the capacity to store great amount of information, it is limited by the creators will to *Upload* information; by no means is it a flawless all-encompassing tool, just as one Museum does not hold all the artefacts of the world.



“It suffices that there be a system, even if this system is apparently illogical, uselessly complicated, curiously disparate.”

Roland Barthes,
“Empire of Signs” 1970

Premium

Let us move to another class of mathematics; rather than that of content, that of economics. *Youtube* much like any society (or “museums”, “archives”, “libraries”, “exhibits”), has elements and places which are free for the public, and areas which are more exclusive; with this often aligned with monetary resources. The *Stage* by the name of *YouTube-Premium* is a paid service offering those who can afford it a more tailored experience of the *Platform*, with content produced often with much higher budgets than that of the average *YouTube* clip. As of this moment, most users of *YouTube* are reliant on an “internet connection” to be able to use the *Platform*; *Premium* allows those who pay the ability to ‘*Download*’ the clips they desire and watch them while ‘disconnected’.

Physical reality and *Virtual-Reality* parallel here, as often in galleries and museums that are free for the public to visit, much like the majority of the *Stages* on *YouTube*, there are shops for items to be purchased (*YouTube* offers all users the ability to Purchase TV Show episodes and movies) and paid exhibitions (*YouTube-Premium*), which often run for a specified period of time, and are specially curated with a theme. Content such as this in both physical and *Virtual-Reality* are deemed as privileges for those who can

afford it. While YouTube has developed socially beyond the boundaries of the physical world, it still falls under a capitalist structure, which privileges wealth over talent, effort or skill. Just as fans of ‘Pink Floyd’ who couldn’t afford a ticket were unable to see ‘The Inflatable Teacher breaking through The Wall’ at the 2017 Exhibit, some fans of the original ‘Karate Kid’ will also be unable to watch the *YouTube-Premium* spin-off of the movie, due to lack of income.

“The history of all hitherto existing society is the history of class struggles.”

Karl Marx and Friedrich Engels,
“The Communist Manifesto” 1848.



The Red Button

In any and every gathering of a group of people, there is the opportunity for the Ethnographer to observe and analyse; we are bound by the predisposition to assume only popular cultures and ethnicities can denote a group of people with shared commonalities worth studying, however to assume so would be to dismiss the difference between humans and other social animals. We are not the only social animal on this planet, however we are the only species to shift our social interaction to a *Virtual-Platform*.

Social media is irrefutably social, and thus can be societal. *YouTube* places itself at the forefront of *Cyber*-cityscape, a digital geographic location which is home to several communities and cultures, ready and awaiting the *Cyber*-ethnographer.

Boot up the laptop that can be taken from physical location to physical location, connect it to the “Internet”, open the web-browser of your choosing, type the characters *https://www.youtube.com*, and be welcomed into a digital world not unlike your own.

“It is a mistake, however, to think either that you can separate Social from social or that Social is interchangeable with social. Without social there simply is no Social. Said differently, all Social is social, but not all social is Social.”

*Nathan Jurgenson,
“‘social’ vs ‘Social’” 2012*

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