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Chapter Six

The City of Our Times: Space, Identity, and the Body in CSI: Miami

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This chapter foregrounds televisual representations of the city of Miami in CSI: Miami to develop a broader argument about the combined impact of globalization and virtualization on twenty-first century cities and their inhabitants. I argue that some of the contemporary characteristics of Miami as a city are reflected in CSI: Miami and that, more than this, the show offers television viewers a sneak preview of tomorrow’s Miami. While my argument is not equally valid for all cities, I claim that Miami is at the forefront of an international urban development trend that will influence the futures of many cities. CSI: Miami reflects a break from past experiences of urbanism through its focus on the virtuality of Miami. It suggests new modes of virtual identity in its diegesis and effects, while the show’s dissemination along the television trade routes of global flow emphasizes the postmodern nexus between virtualization and globalization.

The convergence of globalization and virtualization concerns the inhabitants of cities like Miami because it further destabilizes postmodern urban environments in which identity already tends towards the schizophrenic or “psychasthenic” state described, by Celeste Olalquiaga, as a “feeling of being in all places while not really being anywhere.” Globalization dislodges identity from an allegiance to any one city, while virtualization compromises the connections people enjoy to the physical world; each concerns transports of identity. Quoting the work of Paul Virilio, Ackbar Abbas merges an analysis of globalization with attention to virtualization through his discussion of “a more and more insistently globalizing space” in which the “boundaries of the city itself have come into question, largely because of new informational and communicational technologies that introduce a novel idea of space: space, in an important sense, as non-physical and dematerialized.”

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This is not to say that the city is no longer identifiable. According to Zygmunt Bauman, "the globalizing process goes on decomposing one by one all the familiar settings of human life, together with the conceptual frameworks in which we have grown used to grasping them." Even so, there is a continuity of meaning in notions of urbanism that allows us to (re)experience and (re)conceptualize it; television show titles centered on actual cities—and the narratives that these shows convey—are in fact a cultural instrument in sustaining this sense of urbanism.

As a postmodernist site, the city of Miami reveals the processes of globalization and virtualization. Indeed, drawing upon the work of the Miami-based scholar Jan Nijman, I present evidence that Miami (pace Olalquiaga) trumps Los Angeles as the city of our times in demonstrating the global and virtual forces of postmodern urbanism in action. Miami's postmodern urbanism differs from modern urbanism in that decentralization has replaced centralization in urban forms, and the distinctions between public and private spaces therein have been problematized.

Nijman's sociological thesis is supported by the televisual representations of *CSI: Miami*. As Karen Lury observes, "the use of color, digital effects and lighting often mean that *CSI* creates an excessively expressionistic and even fantastic impression." In terms of form, this sets off all three of the *CSI* shows from otherwise similar forensic dramas such as *Numb3rs* (CBS, 2005–) and *24* (Fox, 2001–). But within the franchise, *CSI: Miami* stands out from *CSI: Crime Scene Investigation* and *CSI: New York* for a style of cinematography that exaggerates the global and virtual characteristics of the city of Miami and, by extension, gestures towards the consequent disorientation visited upon Miami's inhabitants. Merging a formalistic inquiry into the show's cinematography with traditional plot and character analysis demonstrates that the show's lead character, Lieutenant Horatio Caine, represents a reaction against the globalized multi-nationalism, multi-racialism and multi-ethnicities of Miami. Caine's hegemonic assertion of white community stands in opposition to Miami's pluralized reality as a postmodern city shaped by globalization and virtualization.

The portfolio method of formalism and content analysis used in this chapter reveals a rift in *CSI: Miami* suggestive of sociological tensions, as manifested especially in Caine, over the constitution of community in Miami, now and in the future. I also argue that *CSI: Miami* anticipates the further disintegration of urban spatiality due to the conjunction of globalization and virtualization pressures, but also counteracts this with a new postmodern version of space. In particular, I show how human bodies in the show reformat lived space within a problematized opposition of inside and outside—rather than within
the modernist opposition of private and public space—and thus suggest a new way of locating (bodily) identity in the city.

Accordingly, I argue that *CSI: Miami* performs three linked functions: it illustrates how urban spatiality is mutating as an effect of the intersection of globalization and virtualization; it underscores the crisis of identity that this intersection provokes; and, it explores the potential of the body to address this crisis through a reconfiguration of space. A separate section in this chapter will be dedicated to each of these functions. But first, I consider Jan Nijman’s views on the hierarchy of postmodern development in Miami and Los Angeles.6

**MIAMI VERSUS LOS ANGELES**

Arbitrating between the competing claims advanced for Miami and Los Angeles as the exemplar of postmodern urbanism underscores the relevance of *CSI: Miami* to my investigation into the future of the city because the show engages with the various criteria by which this competition between cities is judged in academic circles. Furthermore, while the show is produced and partly shot in Hollywood, the *diegesis* of *CSI: Miami* firmly sutures the show to the actual city of Miami; hence my analysis of *CSI: Miami* in relationship to Miami and other postmodern cities like it.

In his article “The Paradigmatic City,” Jan Nijman interrogates the Los Angeles School’s claim that this city “displays more clearly than other cities the fundamental features and trends of the wider urban system.”7 Using the same criteria through which Los Angeles has been assigned this paradigmatic status, Nijman shows that Miami represents a later stage of urban evolution than Los Angeles: he “renders Los Angeles as the quintessential twentieth-century city and points to Miami as the paradigmatic city of our time.”8

In order to see how Nijman performs this Los Angeles-to-Miami shift, and to detail its importance to my chapter, the Los Angeles school position will be rehearsed here. Key members of the school (including Celeste Olalquiaga, Michael Sorkin and Edward Soja) all draw upon Fredric Jameson’s “schizophrenic” diagnosis of Los Angeles in “Postmodernism, or The Cultural Logic of Late Capitalism.”9 Here, Soja describes Los Angeles as an “exopolitan” rather than conventionally metropolitan site:

> Perched beyond the vortex of the old agglomerative nodes, the exopolis spins new whorls of its own, turning the city inside-out and outside-in at the same time. The metropolitan forms that have become so familiar to us—with dominating
downtowns, concentric rings of land uses spreading out from the tightly packed inner city to sprawling dormitory suburbs, density gradients declining neatly from core to periphery—are now undergoing radical deconstruction and reconstruction, exploding and coalescing today in multitudes of experimental communities of tomorrow, in improbable cities where centrality is virtually ubiquitous and the solid familiarity of the urban melts into the air.\(^{10}\)

Soja’s gloss on his hometown is misplaced only to the extent that he characterizes Los Angeles as the paradigmatic city exhibiting exopolitan traits. In this respect, his words better describe another place, and that place is Miami.

Nijman sets forth Miami as a hyperbolic version of Los Angeles. Compared to Los Angeles, “Miami finds itself one step further in this evolutionary scheme: as the first global city;”\(^{11}\) even more saliently, “Miami is unique in the sense that no other major US city has an absolute majority of recent immigrants.”\(^{12}\) Included in the list of what distinguishes Miami from Los Angeles, is the way that Miami functions as an international, multi-lingual communications and media node. John Sinclair underscores “the role of Miami as the locus of production, distribution, and exchange for both the Spanish-speaking television industry in the United States and the major television companies of Latin America.”\(^{13}\)

CSI: Miami is not a clone of the city of Miami. The Hispanic and Latin American television industries have a large presence in Miami, but CSI: Miami does not even figure in the Nielsen ratings for Hispanics. And as previously noted parts of the show are shot in Hollywood. It is, however, precisely this gap between the city of Miami and its televisual representations that creates room for an interpretation of CSI: Miami as a commentary on postmodern Miami and, by extension, on international urban development trends. If Miami, as Nijman suggests, is a portal onto the cities of tomorrow, then CSI: Miami helps us to better understand the nature of these future urbanisms today.

**URBAN SPATIAL MUTATIONS**

CSI: Miami represents Miami’s usurpation of Los Angeles as the city of our times by exploiting the CSI franchise’s visual repertoire. The aerial cinematography of the show maximizes the postmodern characteristics of Miami. Specifically, two features of the cinematography match with the double aspects of globalization and virtualization that makeup Miami’s postmodernism.

Firstly, the camera often scrutinizes the margins of land and water that form much of Miami’s physical geography, and these visual glissandos along
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the coastal strip and canals reinforce Miami’s centre-less exopolitanism. Rather than homing in on the city, the camera brushes over it, as if Miami lacks solid purchase on the landscape. Furthermore, when the viewer’s perspective trails away over the water, or ascends skywards, it is as if the process of Miami’s separation from national place (under the dislocating pressures of globalization) has reached a televisual apogee.

A second, related aspect of the cinematography introduces another mode of detachment into the viewing experience: a detachment between the viewer and the city of Miami. Acting with a kind of omniscience, attuned to everything yet connected to nothing, not only does the camera record Miami’s physical dislocation—tarrying over the margins such that any residual sense of a centre is lost—it also cuts the viewer off from the referent city. This second detachment (on this occasion, through the virtualization of the television image itself) suggests another way in which Miami involves a loss of the sense of relative permanence associated with the traditional city.

This cinematographic decentering of the city and suggestion of its virtualization is evident throughout CSI: Miami. Early on in “Spring Break” (1021), as if under the influence of the title sequence’s pyrotechnics, the pitching camera makes drunken sorties up and down the shoreline. The disorientation this produces for the viewer carries over into a sense that the city itself has lost its bearings in localized (or national) space. Simultaneously, we are separated from the city to the extent that the medium of television drama interposes itself between Miami and us. The camera skims over the content of the images, and the images evince a preoccupation with their own status as images. In this sequence of shots, the beachgoers and umbrellas more resemble pixilations (that is, virtualizations) than actual people or things. In this way, CSI: Miami demonstrates the salience of Karen Lury’s insight that “it is also sometimes the very restrictions of television—related to budget, technology, and even the conventions of television itself—which produce engaging and evocative images.”14 The pixilating qualities of the television image employed here underscore the virtualization of the city of Miami.

A similar example of the dual globalization and virtualization of the cinematography in CSI: Miami is provided by “Cop Killer” (3013). At one point in the episode, the ascending camera scans the apex of an office block, as if the building itself were about to change by alchemical means into air in order to tower still higher over the city. Meanwhile, it is the camera that floats even higher, abandoning the city as a site firmly located in place, in favor of an organization of globalized space that also involves the virtualization of the image itself, rather than its putative content. The camera draws attention to its own movement as an agent of virtualization, at the same time as the sense of Miami’s urbanism is dissipated into exopolitan space.
Episodes of *CSI: Miami* also typically conclude with close-ups of Horatio Caine (played by David Caruso)—sometimes in company but more often alone—in scenes that disrupt the viewer’s sense of his position in space because, at such close range, one is unable to locate him within a decipherable location. The editing procedure of cutting straight to these close-ups (excising the expected intermediate mid-range establishing shot) is one trigger of this effect. But the *tangential* framing of the human figure(s) in the concluding close-ups is particularly what sustains the uneasy relationship between person(s) and urban architecture in these scenes. Caine might be shown tucked into a side aspect of the entrance to the crime lab, or shot at an odd angle within the confines of a stairwell. Wherever he is, the impression persists of his being embedded uncomfortably within the architecture, rather than being in control of his spatial surroundings. Film scholar Cher Coad has observed that Caruso’s hunched posture in his portrayal of Caine similarly suggests his being weighed down by the architecture.\(^{15}\) It is not that the cinematography and acting styles of *CSI: Miami* necessarily reinforce narratives or storylines of spatial dislocation, but that the text taken broadly presents a parallel series of effects through mainly non-narrative visual means.

Michael Sorkin, another member of the Los Angeles School, describes “the dissipation of all stable relations to local physical and cultural geography, the loosening of ties to any specific space” as key features of exopolitan spatiality.\(^{16}\) The aerial cinematography of *CSI: Miami* maximizes the viewer’s sense of Miami’s exopolitanism along the lines Sorkin suggests, but these televisual techniques can also be interpreted as a visualization of the city that alerts us to *new configurations* of urban spatiality. Besides tracing the architectural and geographic features of postmodern Miami, the cinematography of *CSI: Miami* can be understood as engaged in a mapping process akin to Fredric Jameson’s notion of “global cognitive mapping,” which he sees as a necessary response to postmodern disorientation.\(^{17}\)

Those moments when the camera seems most detached from Miami—as it trails away over the water, or kisses the sky—are also moments when space itself becomes elastic and utopian. For a few seconds approximately three quarters of the way through “Whacked” (3023), for example, a vertiginous view down into the ocean ends with the camera hurtling upwards into an abstract explosion of brilliant white light. Such encounters of movement and image are external to the *diegesis* proper; they operate in counterpoint to the plot, often punctuating sequences of high drama. But they also function as cinematographic experimentations with space, which incite new possibilities for experiencing the spatiality of post-exopolitan sites by suggesting to the viewer (perhaps subliminally) new affective and intellectual relationships to urban space. In turn, this feeds into the project of addressing the problems of
schizophrenic identity that postmodern urbanism produces. The computer-screen urban schematic that punctuates the titles sequence of *CSI: Miami* Seasons One and Two, for example, can be seen as a fleeting expression of the potential architectural blueprints for a future form of urban spatiality. Such forms are created from the elasticity of space that the show’s cinematography opens up by presenting movements and non-representational images that destabilize the usual ways in which we engage with space. *CSI: Miami* thus prompts its image-literate audience to newly manipulate everyday spaces.

Form, thus, has content in *CSI: Miami*. However, in a gesture validated by Lury’s recognition that the *CSI* franchise “explicitly reflects the increasing confidence of television producers to imitate cinema,” it is in recent scholarship on cinema that the best rationale for focusing on the aesthetics of *CSI: Miami* emerges. Adrian Martin champions a re-evaluation in “modern pop culture” of “a particular and specific power of cinema, what I will call descriptive power: it shows, it traces, it unfolds a certain space and time.” Such a notion of form facilitates sensitivity to the spatial permutations characteristic of the post-exopolitan city. Pointing towards those texts “where form in some way overtakes content, swallows it up, and bares its architectural soul with complete explicitness,” Martin suggests that “maybe it is not the human substance of a story that sometimes matters, but the kinds of connections or free associations it allows us for playful formal possibilities.” I suggest that these “connections or free associations” emerge from *CSI: Miami*’s cinematographic flourishes in the context of the show’s televiul visual representations of that city.

At the same time as the cinematography of *CSI: Miami* re-maps urban spatiality under the pressures of globalization, the show also engages the virtualization of Miami; a re-mapping is in evidence on this level too. According to Raymond A. Schroth, the shows in the *CSI* franchise are “written for the cell-phone generation, for those whose overwhelming absorption in e-mail, TV, CDs, DVDs and pocket gizmos that enable them to read mail, call home, write letters and download music and films at the same time, constitute a technology church.” These comments indicate that *CSI* is aligned through its audience with the assumption of a high level of competence with virtualization. I suggest that this competence allows members of the “cell-phone generation” to recognize those elements of *CSI: Miami*—such as the abstract cinematography—wherein technological apparatuses like the camera generate opportunities to re-create the self in urban space.

This aspect of the show’s reception can be traced in its storylines. In “Murder in a Flash” (2004), a flash mob is summoned to a golf course by e-mails and text messages: the street thus becomes sutured to the screen. While flash mobs are not confined to Miami, it is notable that *CSI: Miami* is the only
television show, to my knowledge, to foreground this type of activity. In this way, *CSI: Miami* reflects the increasing virtualization of the city of Miami and also alerts us to new forms of identity—such as flash mobs—that embrace and are even produced through the increasing predominance of virtualization in urban environments. To this extent, the sophistication and intensity of Miami’s virtualization, as well as the city’s globalization, are reflected and re-worked in the show. *CSI: Miami* offers both a diagnosis of current threats to city living, and a template for how such threats might be countered—even taken advantage of—through new organizations of space and identity.

The notion of flow, which has two meanings in television studies, helps further this line of enquiry into *CSI: Miami*. C. Lee Harrington and Denise D. Bielby note that “First, flow refers to the planned sequence in which segments or strips of TV programming unfold onscreen. . . . Second, flow refers to the movement of television programs and formats through different world markets.”

In the first sense of flow, *CSI: Miami* is a pastiche of other texts and media. More particularly, the show often overlays elements of intertextuality in one medium (such as television references) onto the multi-platform intertextuality of a diversity of both new and old media. The televisual and cinematic aspects of the show primarily effect this at the level of form, while the frequent storyline engagements with media such as e-mails, websites, vehicle tracking technology and text messages—not to mention archival television and cinema—replicate intertextuality at the level of content. In “Hard Time” (2003), Caine is stymied in his attempts to convince a parole officer to delay a scheduled hearing. “What we got here,” the officer says, “is a failure to communicate.” “I love that film too,” Caine bats back, concisely implicating his cinema-literate television audience in the intertextuality of *CSI: Miami* (the film, of course, is *Cool Hand Luke*.) In “Game Over” (2008) a motion capture device that portrays humans as virtual wire-frame figures provides evidence related to the murder of an extreme skateboarder. This prompts CSI Calleigh Duquesne to observe, in a nice moment of cross-media, doubled-up intertextuality: “one thing’s for sure, it isn’t just motion capture. It’s a snuff video.”

In my reading, intertextuality within and across media in *CSI: Miami* is another index of the link between the show and the virtualization of the city of Miami. This intertextuality draws our attention to the postmodern constitution of identities through a nexus of texts drawn from all points on the spectrums of technology and media.

The second meaning of flow—the international syndication of television products—supplements the engagement in virtualization within the text of *CSI: Miami* (in the first meaning of flow), because the show’s flow through world markets is also a dissemination of its lessons in urbanism. If *CSI: Mi-
has a pedagogy, that pedagogy concerns both the way in which we live in cities today, and how urbanism might be reconstituted in a world increasingly under the sway of globalization and virtualization. While other shows are also implicated in the international flow of television, *CSI: Miami* suggests a new understanding of the global viewing context itself as a space of virtual community that replaces the bonds of traditional urban living. *CSI: Miami* both performs global communication (as one of many sets of media, marketing and screen representations of Miami, it stands out as "the world’s most popular TV show") and produces examples of virtualization that provide its viewers, in their local contexts, with both technological and identity-based strategies for planetary interactivity.

**IDENTITY UNDER SIEGE**

Further identity permutations that suggest elements from Nijman’s catalogue of Miami’s postmodern urban characteristics emerge if we supplement a formalist perspective on *CSI: Miami* with a more traditional content analysis. One episode touched upon earlier ("Game Over") and another episode, "Identity" (3015), shed light, respectively, on virtual and global identity concerns. They also foreshadow my analysis of the relationship between Horatio Caine’s identity and the notions of urban community circulating in *CSI: Miami*.

In “Game Over” Ryan Wolfe partners with Calleigh Duquesne to investigate a murder within an extreme-skateboarding video-games production house. Virtualization and capitalism are here combined. Dave Strong, retired star skateboarder, runs Strong Studios and markets video-simulation games modeled on his own stunts. But it is in fact fellow skateboarder and murder victim Jake Sullivan—employed to impersonate Strong—whose physical prowess is converted into the movements of a wire-frame figure that stands in to represent Strong himself on the video company’s motion capture stage. “It’s called capitalism,” Strong boasts to the CSIs. Virtualization, in other words, allows for a slippage of identities between Sullivan and Strong, which opens up new possibilities for capitalist exploitation. Here, *CSI: Miami* reflects and extends Nijman’s observation that “Miami’s economy has a decidedly postindustrial profile, one that is barely constrained by the remnants of earlier times.” The “rustbelt characteristics” of Los Angeles are largely absent in Miami, and new capitalist formations have the scope to emerge. *CSI: Miami* suggests the nature of some of these formations in future urban locations. “Game Over” prefigures the increased convergence of capitalism and virtualization, and the forms of identity that this convergence might create.
Alongside representations of how virtualization stimulates new identity formations, identity concerns related to globalization are also interrogated in CSI: Miami. The aptly named episode “Identity” finds Caine confronted with a case involving Clavo Cruz, a diplomat’s son addicted to crime, who relies upon the shelter from prosecution afforded him by the extension of diplomatic immunity to family members. Part of the back story to this episode is Caine’s previous apprehension of Clavo’s sibling, Ramon: “You’re not going to catch me floating around in international waters,” Clavo taunts the head of the Crime Lab. Caine gets a lucky break when Clavo spits on Caine’s jacket. DNA analysis proves that Clavo is not his father’s son, which compromises his diplomatic immunity, thus giving Caine the opportunity to arrest him.

So that Caine can charge him, the man who was led to believe that Clavo was his son re-assigns Clavo’s national identity as a citizen of Baracas (as distinct from the rarefied non-identity of international diplomatic immunity). As just another foreign resident in Miami, Clavo is subject to American law. Thus, his connection to Miami is simultaneously made stronger (he becomes liable to arrest in the city) and weaker (his arrest relies on his ties, through citizenship, to a foreign nation). Clavo’s fate is significant for the analysis of identity formations and globalization here because it shows how a global scenario—the international conventions governing diplomatic immunity and the flow of migrant populations—can be transformed into a narrative revolving around a transnational urban site within the boundaries of one city: Miami. As in “Game Over,” CSI: Miami here responds to, and extends, a characteristic of the city of Miami itself: its globalization. Clavo’s downfall reveals “the flux between national, international, and transnational identity formations at the individual, metropolitan, and exopolitical levels.

Nijman argues that the persistent allegiance of Miami’s many immigrants to their “community of origin” results in “a much more flexible existence in two places simultaneously.” The episode “Identity” tarries over this notion of “flexible existence,” even as it resolves it through the expedient of pulling the diplomatic-immunity crutch out from under Clavo. Thus, Clavo’s mode of identity is made much less flexible—indeed it is entirely re-worked—as a result of Caine’s investigations. In this manner, CSI: Miami actually operates against the manifestations of identity that emerge from globalization. Caine plays the key role on the show in resisting the implication of Nijman’s argument regarding Miami’s globalized status, which is that the city contains “little in terms of a shared ‘American’ identity.” Caine effectively restabilizes American identity within melting pot Miami (here, by arresting a foreign national).

Lieutenant Caine’s attitude towards community does not emerge obviously in CSI: Miami. To tease it out, we must examine his relationships with fam-
ily and the CSI team, which operate as his surrogates for community more generally. Caine’s character description in the Cast section on the CSI: Miami official website makes explicit how his personal relationships subtend his public activities:

Raised in 1960s Miami, by age 16 Horatio Caine had experienced a lifetime: Civil Rights marches, Cuban freedom flights, violent race riots and the rise of drug culture. His mother, a single parent in a time that did not favour such a definition of “family,” taught Caine that strength resided in your mind, not your hand. Though she was demanding, her love protected him until she stood up to a drug dealer and was killed. At 17, while other teenagers were learning to disco, Caine set out to help the police find her killer. By the time the murderer was sentenced to life, Caine knew he had found his calling: to protect his city.32

The death of Caine’s mother provides the impetus for his career as a CSI, and in this web-based example of what John Caldwell calls “convergent or ‘conglomerating textuality’” we find the narrative origin of a recurring pattern in the television episodes themselves.33 The prevailing framework for Caine’s understanding of his work duties is derived from or informed by his personal life, and this is all the more pronounced given that we almost never see Caine off duty (his work becomes the only outlet for his personal circumstances). Freudian psychoanalytic theory helps to unpack the other salient aspect of Caine’s biography mentioned in the character description above.

Caine’s representation as both lacking a father figure and fathering Miami (intimated by the phrase “his city”)34 suggests the operations of an Oedipus Complex. In fact, we learn in “Collision” (4017) that the Lieutenant’s father murdered his mother, and that Caine in turn killed that man. At the heart of Freudian theory is the mythical notion of the murder of the father at the hands of his son(s). Because the Complex serves to foreground the symbolic aspect of patriarchy—the “Name of the Father” survives his bodily death—a zone within which the son can exercise paternal authority is opened up.35 The father’s death is not a literal death in the Complex. Rather, the death of the father refers to the son displacing the father—entering the realm of symbolic order—to occupy a position of authority (not least over women) in the social order. However, the son enjoys the father’s authority only until the cycle of Oedipus repeats. To this extent, paternal power is always, in theory, vulnerable to subversion. However, as seriality implies the repetition of the same, the serial nature of CSI: Miami, which tends to fix character personalities in place, neutralizes this potential for subversion in the Oedipus Complex. On the show, once a patriarch always a patriarch.

Terry Eagleton asserts that the Oedipus Complex is “the structure of relations by which we come to be the men and women that we are. It is the point
at which we are produced and constituted as subjects." A Freudian approach
is not the only option available for analyzing CSI: Miami, and much feminism
provides a countervailing analysis to Oedipalism, but Eagleton’s comment on
the Complex and its enduring significance for identity construction is highly
suggestive with regard to Caine. His patriarchal character traits—according
to the show’s website, derived from his youth—extend beyond the family
context as narrowly defined. They shape the organization of Caine’s career
in terms of his relationships to victims and the CSI team, and his relationship
to community in general.

In “Blood Brothers” (2001), Caine’s interaction with his sister-in-law,
Detective Yelina Salas, underscores his patriarchal intolerance of ambiguity.
Caine’s brother, Raymond, is believed dead, still Caine is unwilling to have
an affair with Yelina, whom he is clearly attracted to. “It is easy to get used
to those boundaries,” he tells her. Such an effort to preserve clear identity
roles is a key characteristic of Freudian patriarchy. Caine resists pursuing
any vaguely incestuous involvement with his brother’s wife because it would
confuse the accepted lines through which the nuclear family is built in West­ern patriarchy.

Caine’s patriarchal character comes through at several levels of the show,
including at the level of his understanding of community. An analysis of
his relationship to the team he leads shows this. A sequence from “Blood
in the Water” (4002) demonstrates both his authority over his team and, by
extension, the notion of community that this authority serves to maintain.
This episode reveals that Caine’s patriarchal relationship with those at work
seizes into a similarly authoritative yet mildly tolerant understanding of
community in Miami. For Caine, Miami community is a cosmopolitan and
diverse space that is, however, anchored to the racial identity he owns as a
white American.

The relevant sequence comes at the end of the episode. Caine expresses
sympathy with crime victim Laura Gannon, who has just witnessed her fam­ily life disintegrate; family is “what we all want,” Caine agrees. In the follow­
ing, final scene of the episode, Caine stands on a stairwell looking down on
his family—the CSI team—as they go about their daily business in twos or
threes. As Kristine Huntley comments, this scene “highlights Horatio’s strong
feelings for his team and his isolation from them. If the Miami team is a
family, Horatio is the concerned parent, a position that naturally sets Horatio
apart from the rest.” What Huntley’s analysis neglects to mention, however,
is that as a surrogate for Caine’s family the CSI team is representative of the
Miami community in its mixture of racial and ethnic backgrounds. As Nijman
observes, Miami contains “a cosmopolitan class that is of diverse national and
ethnic backgrounds, many of them migrants or transients.” This sequence
in “Blood in the Water” shows that Caine manifests a peculiarly patriarchal tolerance for Miami’s multi-nationalism and multiple ethnicities. To this extent, at least, the three CSIs are very similar; the team leader in each case is a white and distinctly unethnic man, while the three CSI teams contain a diversity of racial, ethnic and gender identities. White hegemony presides over a cosmopolitan coalition across the franchise. On CSI: Miami, Caine’s dislike of ambiguity in personal and family matters is matched on another level by resistance to the variability of cultural identity displayed in Miami’s cosmopolitanism. In “10-7” (3024) the pattern of Caine’s attitudes toward the globalized community of Miami is revealed explicitly: initial tolerance is replaced by a re-assertion of white hegemony. Horatio invites Colombian-born Yelina and her son, Raymond Junior, to holiday with him in Brazil. However, this is only a ruse to allow her husband (Horatio’s brother, now shown to be alive) to leave the city safely with his family. Horatio remains behind in Miami. The family is reunited and in the same movement the ethnic difference Yelina represents departs from the community of Miami. Again, the personal aspects of Horatio’s life have implications at the level of society in general. Woven through Horatio’s attachment to Yelina and his brief marriage to Eric Delko’s half-Hispanic sister, Marisol, (see “Shock” [4023] and “Rampage” [4024]) is what might be read as an unconscious impulse opposed to the cosmopolitanism such characters instantiate.

Caine is not an obvious racist; a more nuanced analysis of the issues of identity and community that he raises is required. Recalling Caine’s character biography quoted above, what jumps out is his upbringing’s imbrication with the history of Miami in the 1960s, a history strongly marked (in the official website’s telling) by social and racial disruptions. Commenting on the traumas suffered by Miami a decade or so later in 1980, including the large-scale influx of Cuban refugees and “the worst race riots in American urban history,” Jan Nijman suggests that this period “raised anxiety among Anglos to the level of despair. In the eyes of Miami’s white establishment, their city was under siege.” The official CSI Miami website does not spell out the connection between Caine’s background and the identity effects that Nijman articulates about Anglo-Miamians, but Caine’s patriarchal tendencies and attitude towards community bridge the gap between his character, the fears that Nijman describes, and the history of Miami. At the heart of Caine’s character lurks both an anxiety about ethnic and racial diversity and—counteracting this anxiety—a liberal tolerance of difference so long as it is framed (as in the CSI triology) by the hegemony of white, patriarchal identity. The words of multiculturalism scholar Peter McLaren neatly capture Caine’s identity permutation:
Diversity that somehow constitutes itself as a harmonious ensemble of benign cultural spheres is a conservative and liberal model of multiculturalism that . . . deserves to be jettisoned because, when we try to make culture an undisturbed space of harmony and agreement where social relations exist within cultural forms of uninterrupted accord, we ascribe to a form of social amnesia in which we forget that all knowledge is forged in histories that are played out in the field of social antagonisms.42

Caine's attitude toward community reveals a weak commitment to Miami's cosmopolitanism because, engineered as it is by his deep investment in patriarchy, this commitment attempts to paper over the powerful differences that both inform his own leadership of the CSI team and contest white superiority.

If Caine's relationship to other characters indicates subtle contestation within CSI: Miami over notions of identity and community, another form of tension is manifest in the show's representation of the virtualization and globalization of postmodern urbanism. In the final section of this chapter, I explore the potential of the human body—in alliance with the cinematography and mise-en-scène of certain scenes in CSI: Miami—to produce a personal and intimate version of urban spatiality that mollifies the extreme spatial effects on identity that virtualization and globalization produce.

THE BODY AND REFIGURED URBAN SPACE

In her analysis of urban identity and spatiality, Celeste Olalquiaga links exopolitanism to a "feeling of being in all places while not really being anywhere,"43 Nijman's description of Miami's urbanism as media-saturated, internationalized in its citizenry, and geographically centrifugal, supports my claim that virtualization and globalization combine on CSI: Miami to represent a disorientating spatial habitus for the city's exopolitan inhabitants. Virtualization implicates identity with new media and communications, while globalization destabilizes notions of unified citizenship. Through the combination of these forces, traditional socio-spatial relations are disrupted; in response to this, postmodern identity must be transformed to avoid the "schizophrenic" or "psychasthenic" crisis that Olalquiaga alludes to.

CSI: Miami is as much consumed with bodies as it is with the cinematic representation of space. Caine's patriarchal method of proofing himself against multicultural diversity may deny rather than draw upon the varied activities of bodies. However, I consider the show's other bodily and spatial preoccupations simultaneously here, in order to show how the spatiality of the body is represented as constituting a powerful antagonist to the destructive spatial impacts of virtualization and globalization in the exopolitan city. To
do so, I merge a formalistic approach to television with the feminist tradition of interest in the transformative potential of the body.\textsuperscript{44} A recurring theme in \textit{CSI: Miami} is the body that appears dead but is not, which challenges identity at its most fundamental by denying the divide of life and death (see "Hard Time," "The Oath" [2020], and "Whacked"). In "Hard Time," medical examiner Alexx Woods is about to cut open a crime victim to check time of death when Caine intervenes: "Hang on a second, this woman has perspiration on her. Check her." She is alive! Such moments of dramatic impact illustrate the power of the body to transform identity.

This power is mainly released spatially on \textit{CSI: Miami}; the dialectic of the body and space is what interests me here. \textit{CSI: Miami} invites us to reconsider the division between the interior and exterior spaces of the city, as the body inhabits this division. In this way, a new postmodern version of space elides the modernist opposition of private and public space. Throughout the series, the body forms a close alliance with the show's visual apparatus (specifically how interiors are lit and shot) and with its \textit{mise-en-scène}, to bring about a form of interior space that counteracts the combined globalization and virtualization of Miami's exopolitanism. To see how this is accomplished, I detour briefly via the work of Bill Hillier and Gaston Bachelard.

Architectural and Urban Morphology Professor Bill Hillier highlights the fine-grained capacity of space to capture human urban experiences. He argues that "many if not most of the relations between the form of the city and the way it functions seem to pass through space in some sense."\textsuperscript{45} Hillier's research unit is the London-based Space Syntax Laboratory; this title captures the insight contained in his work: as a language with its own syntax, spatial awareness can operate as a refined laboratory for urban analysis. Through being sensitive to space, "we can learn to ask questions of the city and get intelligible answers."\textsuperscript{46} Hillier's model contains the nuance required to detect the resistance of the body within a virtualized and globalized urbanism that commits violence against identities and bodies of the sort Olalquiaga articulates. By going deeply into the representations of spatiality found in \textit{CSI: Miami}, we can uncover otherwise hidden aspects of the show related to the functioning of Miami's urbanism.

First published in 1958, philosopher Gaston Bachelard's \textit{The Poetics of Space} significantly pre-dates the on-screen spatial experimentation evident in texts like \textit{CSI: Miami}. Nevertheless, it remains intellectually influential for its unsurpassed evocation of the almost imperceptible manifestations of everyday and intimate space. If Hillier activates the idea of space as a language, Bachelard explores the imaginative and personal aspects of this language via vignettes on everything from nests to shells to corners, thus sketching out a rich spatial topography. In combination, Hillier and Bachelard provide a
basis for analyzing the intimate and bodily spaces that are represented on *CSI* to lie within exopolitan sites such as Miami. In these spaces, identity treads a middle path between disintegration into new media molecules under the pressures of virtualization, and the confusions of national allegiance brought on by globalization. Such spaces act as sanctuaries for resisting the “feeling of being in all places while not really being anywhere.”

In this way, new modes of urban identity founded in the body might emerge.

The visual apparatus of *CSI: Miami* gives a special character of spatiality to these bodily sites that populate the city. Furthermore, in underscoring these sites’ spatial qualities, the cinematography also insists upon their explicit urbanism through the frequent device of shuttling our view from an aerial panorama of the city into one of Miami’s interiors. Phil Hubbard stresses the power of “the mythical ‘god’s eye’ view of cities which informs all manner of maps, plans, models and abstractions of urban space.” Contrary to Zygmunt Bauman’s comment that globalization radically unsettles our experiences and conceptualizations of the city, *CSI: Miami* gives continuity to the viewer’s experience and conceptualization of urbanism, not only in its title, but also through its overhead cinematographic perspectives.

This transition from urban exteriors to interiors on the show often coincides with a sudden cessation of the camera’s movement and a signal change in the intensity of the lighting: in the wake of camera speed and bright light, comes sudden stillness and low illumination. The viewer’s perceptions are startled for a moment, and then soothed as their eyes become accustomed to the new lighting. This mode of montage, characteristic of *CSI: Miami*, draws us into engagement with the interior spaces of the city, and with all the ways in which (both as viewers and as actual or potential urbanites) we might inhabit these spaces. In the opening credits of the episode “Cop Killer,” for example, the camera scans an office block exterior silhouetted against the setting sun, just catching a flare of sunlight in the sky, before the scene shifts to the interior of the morgue. In contrast to the movement and glare of the office-block shot, the morgue shot initially resembles a monochromatic, still-life composition. However, the space soon takes on greater richness and complexity as the camera begins to reveal its various volumes and its palette of filtered colors. In this way, the show’s cinematography and lighting effects highlight the unusual spatial qualities of the morgue within the greater urban context.

Staying with this scene, we can consider the content of these sorts of interior spaces on the show. Apart from the camera’s explorations of the space of the morgue itself, which are probing without being aggressive, the focus of attention in this scene is on the human body—specifically, the body of a murdered cop. Viewed from all angles, and with its image reproduced
in other surfaces of the room, this body in death brings a very personal and intimate character to the space of the morgue. It is almost as if our bodies as viewers are here combining with this representation of a body. To this extent, notions of public and private slip away; the cop's body is open to our gaze (exteriorized to this extent) but this connotes something other than privacy violation or public display. With respect to urban theory, Bauman might call this a "space of flows" in that its "borders are eminently permeable," while Edward Soja's notion of the city turned "inside-out and outside-in" also comes to mind. This dialectical bodily space suggests a frisson of interiorized-exteriorized urban identity opposed to the identity threats presented by virtualization and globalization.

Besides the dead cop and Caine, Alexx Woods is the other person in this scene. What the Cast section on the CSI: Miami official website called Woods's "bedside manner with the dead" is another significant index of how bodies on the show—even, or especially, corpses—contain the transgressive potential to bring alive proximate space. The cop's body, even in the surroundings of the morgue and for a seen-it-all professional like Woods, evokes intimacy, care and gentleness. The interplay here between the body and space resonates with the same spatial vocabulary Bachelard uses regarding intimate spaces: "In that region where being wants to be both visible and hidden, the movements of opening and closing are so numerous, so frequently inverted, and so charged with hesitation, that we could conclude on the following formula: man is half-open being." The sexism of the term "man" aside, this last phrase describes the dialectic of space and body (or "being") that the cop's body evokes in the morgue through the effects of cinematography and setting. "Half-open being" is precisely bodily space: space and the body have merged here. The visual apparatus and mise-en-scène allied to such interior spaces in CSI: Miami therefore help to produce what Bachelard describes as "opening-and-closing," "hesitant" and "inverted" regions. And this interplay of interiority and exteriority, which the spatialized body effects within such interiors of the city, suggests new ways for the urban body to inhabit the intimate architecture of Miami as it is frequently portrayed on CSI: Miami.

Certainly the morgue is a privileged site of the body in CSI: Miami, not least because the conventions relating to how we engage other bodies in public—what Lyn Lofland terms "civil inattention"—do not apply. But other interiors in the show reveal in their spaces a similar intimacy related to the potentiality of bodies. In "10-7" Caine and Agent David Park meet in a darkened corridor with an angled ceiling-to-floor glass window bordering it. The most significant aspect of the space is not its bare architecture or geometry, but the abstract combination of surfaces and depths it evokes. While obviously an enclosed space, it is also a space that opens up—much as the space of the morgue opens up—into
a multiplicity of volumes, reflections and hues, making it hard to know where wall and window separate. While Caine and Park are having a confrontational conversation, the many folds of the space create an embracing and intimate sensation. The space also affects the way in which Caine moves through it. He sidles up to Park by a swaying path, as if the space itself were creating a new identity for him based in his movements (an identity of movement inflected by a new twist on flâneurship perhaps).

Like the scene in the morgue, this corridor evokes an intimacy of space, related to bodies, that invites description using Bachelard’s poetics. The corridor is a space that stands in stark contrast to those other spaces of the city where bodies are virtualized (appearing like distant pixilations on the beach) and/or globalized (like Clavo Cruz, bearing a national identity at odds with the identity assumed in connection with his own body in that he is not, biologically, his father’s son). An intimate play of exteriority within certain urban interiors emerges. The morgue and this corridor are bolt holes down which the urban body might escape from the identity dissipations of globalization and virtualization. Perhaps the key lesson of CSI: Miami is this: that the body, at times, suggests an intimate spatiality—located in “half-open” urban interiors—that provides a node of resistance to the present crisis of exopolitism brought on by the convergence of globalization and virtualization. As a show with an extremely elastic range of meanings, CSI: Miami is simultaneously a fawning advertisement for Miami as a global city and a primer for the most personal and intimate concerns of our bodies.

NOTES


5. The 2000 racial, ethnic and national makeup of Miami is as follows: White persons 66.6 percent; Black or African American persons 22.3 percent; American Indian and Alaska Native persons 0.2 percent; Asian persons 0.7 percent; persons reporting some other race 5.4 percent; persons reporting two or more races 4.7 percent; persons of Hispanic or Latino origin (both white and black) 65.8 percent; foreign born persons 59.5 percent. U.S. Census Bureau, “State & County QuickFacts: Miami (City),

6. While CSI: Crime Scene Investigation also represents a postmodern city—Las Vegas—analysis of this show, and of CSI: New York, is impossible here due to space constraints.


12. Nijman, “The Paradigmatic City,” 140. Nijman’s figures were accurate at the time his article was published in 2000. The 2004 figures have Miami at 58.7 percent foreign born persons and Santa Ana at 55.4 percent foreign born persons. The next highest percentage of foreign born persons is Los Angeles (40.4 percent). U.S. Census Bureau, 2004 American Community Survey, Table 46. “Nativity and Place of Birth of Resident Population for Cities of 250,000 or More: 2004,” U.S. Census Bureau, <http://www.census.gov/compendia/statab/population/> (16 Sept. 2007).


15. Cher Coad, Personal communication with the author, (15 Dec. 2006).


18. Lury, Interpreting Television, 43.

19. Adrian Martin, “There’s a Million Stories, and a Million Ways to Get There From Here,” Metro Magazine 142 (2004): 86.


29. Nijman, "The Paradigmatic City," 138. "Rustbelt characteristics" references signs of the economic decline of heavy industry, largely in the northeastern US, associated with the move offshore of manufacturing jobs and the rise of new forms of industry.
34. Emphasis added.
40. Editors Note: with Grissom's departure from CSI: Crime Scene Investigation in Season 9 the exact future this hegemony is unclear.
43. Olalquiaga, Megalopolis, 2.
44. See, for example, Julia Kristeva, Powers of Horror: An Essay on Abjection (New York: Columbia University Press, 1982).

46. Hillier; “Common Language of Space.”


56. Hubbard, *City*, 17.