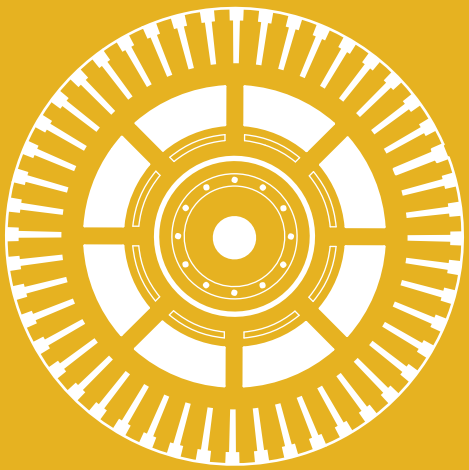
THE FUNAMBULIST PAMPHLETS
VOLUME 02



FOUCAULT

Edited by Léopold Lambert
June 2013

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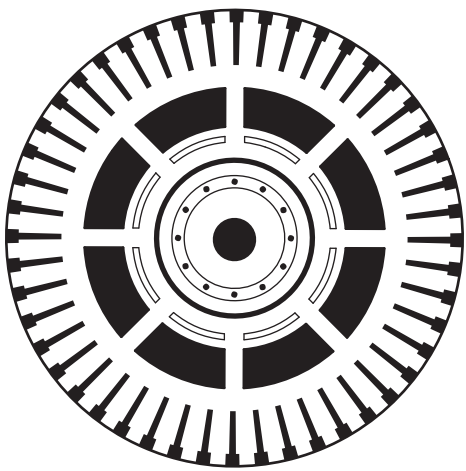

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THE FUNAMBULIST PAMPHLETS
VOLUME 02: FOUCAULT
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INTRO

THE CARTOGRAPHY OF POWER

Instead of the terms *philosopher* or *historian* to define Michel Foucault, Gilles Deleuze prefers *cartographer*. This function seems indeed much more appropriate with regard to Foucault' s work. The geography he is drawing is not made of land and territories, but rather of lines of power, apparatuses of control and normative machines. One simply has to see the 3,400 pages of the *Dits et Ecrits* volumes (Gallimard, 2001) to understand the precision of this cartography that has seen, since then, an important variety of interpretations from many thinkers of many disciplines. At least three articles of this pamphlet propose their own take on Foucault by affirming that he never truly wrote about architecture. Of course, such an argument is not far from being unreasonably provocative. Nevertheless, it is a useful one to fight against the various literal architectural interpretations of Foucauldian diagrams like the *panopticon* or the *heterotopia* that are too often made without much consideration for the relations of power in which they participate. As extensive as his cartography is, it is nonetheless not exhaustive: we must continue to trace the lines that subjugate our bodies and, as architects, we must understand the consequences of the lines we trace as well as the historical, political and normative context in which they are embedded. Architecture is indeed one of the disciplines that can simultaneously invent new relations of power and make their cartography that describe them within their context.

01

FOUCAULT AND ARCHITECTURE: THE ENCOUNTER THAT NEVER WAS

[also in The Funambulist Pamphlets Volume 12: WEAPONIZED ARCHITECTURE]

FOUCAULT AND ARCHITECTURE: THE ENCOUNTER THAT NEVER WAS ///
Originally published in Spanish by SPAM_arq Vol. 7 (2012)

A certain number of architects often refers to Michel Foucault's work as an inspiration for their design or their theoretical interpretation of our society. The concepts invoked by them are almost always the same, and it is not rare to find, in an architecture text, the notions of panopticon, heterotopia and/or utopian body. The thesis that I would like to defend in this text does not consist so much in the demonstration of architects' misunderstanding of Foucault's concepts, but rather that those spatial notions constituted only the premises of what could have been the Foucauldian interpretation of space. The research he produced through fastidious descriptions of mechanisms of power within institutions helps us determine precisely what such an interpretation requires. To be a Foucauldian architect does not therefore consist in the repetition of his theses, but rather in their extension, which calls for the same cogency. As a matter of fact, the first thing that a Foucauldian architect needs to understand consists in

the paradoxical fact that Foucault seems to have underestimated the power contained by architecture as such.

Breaking the Walls ///

It is rather rare to read a text by Foucault, where he addresses architecture directly. One might be surprised at this assumption, since he often evokes terms like prison, hospital, asylum, school or factory; nevertheless, those words are used to describe an institution much more than a building. There is a text, however, where Foucault does address architecture. In an interview in 1982, Paul Rabinow invites him to talk about architecture as an instrument of power. Foucault insists on the fact that there is no liberating design since "liberty is a practice" and therefore cannot be planned or guaranteed by architecture[1]. In this model, liberty consists in an act but what about its opposite? Does restraint also consist in an act, or rather in the prevention of the act? In this latter hypothesis, architecture, through its impermeable physicality, can be said to constitute an effective agent of restraint. In this conversation with Rabinow, however, Foucault does not seem to see things this way:

> After all, the architect has no power over me. If I want to tear down or change a house he built for me, put up new partitions, add a chimney, the architect has no control.[2]

It is surprising to read such a statement from Foucault, who is usually so thorough in analyzing the cogs of mechanisms of power with a sharp sense for details. Let's consider it literally, nevertheless. We can try to ignore his strange bourgeois slip-

1 Michel Foucault, *Space, Power, and Knowledge*. An interview with Paul Rabinow, Skyline, March 1982, trans: Christian Hubert. p245
2 Michel Foucault, *Space, Power, and Knowledge*. An interview with Paul Rabinow, Skyline, March 1982, trans: Christian Hubert. p247

up, which forgets that a vast majority of people do not have an architect build a house for them and are not empowered to change their house according to their desire. What we can note, however, is that tearing down the house, as he evokes it, requires normally more energy than the one a human body is able to provide by itself. Such an operation on architecture requires therefore the help of technology. This technology doesn't necessarily need to be sophisticated — a hammer or a pickaxe is often enough — but its absence guarantees the building's structural integrity when a human body attempts to destroy it. The prison typology is highly illustrative of this statement: if a body is surrounded by walls and deprived of any form of technology that would allow it to modify the spatial configuration, it will be unable to escape from the space contained by the walls. According to this model, any house or building could be more or less compared to a prison. Despite the fact that we refuse to completely take apart this observation, we can notice that architecture invented a series of apparatuses — doors and windows — in order for the human body to be able to act upon the spatial configuration with a minimal amount of energy. The locking device was then another invention that allows a door or a window to re-become a wall at the discretion of the owner.

The Modern Hospital Example ///

In a lecture he gave in 1974 at The Institute of Social Medicine in Rio de Janeiro, Foucault gets closer to a precise description of architecture's physicality as part of a global strategy of power. Entitled "The Incorporation of the Hospital into Modern Technology,"[3] this text designates the end of the 18th century as the paradigm shift in the subjectivitization of individuals in

3 Michel Foucault, "The Incorporation of the Hospital into Modern Technology" trans: Edgard Knowlton Jr., William J. King, and Stuart Elden, in Jeremy W. Crampton & Stuart Elden, *Space, Knowledge and Power: Foucault and Geography*, London: Ashgate, 2007.

the society, and more particularly in the hospital. Earlier, the hospital used to be a place to die, a "clumsy architecture that multiplies the disease in the inside without preventing its diffusion in the outside;"[4] it will now become a place to cure, a place supervised, organized and operated by medicine. This new type of society, that Foucault calls disciplinary depends on regulation of biological and anatomical characteristics of the living human body. Such characteristicsare recognized as the motor of an economy entangled with political strategy. Hospitals, along with schools, factories and prisons, become the spatial apparatuses *par excellence,* in which disciplinary processes are operating. As usual, Foucault does not think that these processes are necessarily driven by a sadistic class seeing dominion over another, but rather, they are functioning within a system in which power is exercised without a moral intent. The hospital is exemplary in this regard, as discipline is applied for its subjects' own good, namely, their health. Hospital design is driven by this new societal vision of human life and its attempted perpetuation within a politico-economical system. As Foucault says: "the hospital constitutes a means of intervention on the patient. The architecture of the hospital must be the agent and instrument of cure."[5]

Nevertheless, Foucault is never far from transforming architecture into a diagram when he evokes the circulation of air, the transportation and cleansing of sheets, the filing of the evolution of the patient's health. Although those operations involve architecture to a certain extent, they address the hospital more at a technological and diagrammatic level than at a truly architectural one. Foucault does not talk about the plan of the "typical" hospital for example, organized around a

4 Michel Foucault, "La politique de la santé au XVIIIe siècle", in *Les Machines à guérir, Aux origines de l'hôpital moderne* ; dossiers et documents, Paris: Institut de l'environnement, 1976.

5 Michel Foucault, "La politique de la santé au XVIIIe siècle", in *Les Machines à guérir, Aux origines de l'hôpital moderne* ; dossiers et documents, Paris: Institut de l'environnement, 1976.

CARTE de FIDELITE
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spinal corridor which seems to spatially optimize the expeditious daily visit of the doctor and his "court" to the patients. In providing such a spatial organization, architecture is complicit the power exercised by the doctor on his patients. It accommodates it and, by doing so, influences it back in a loop whose origin — chicken or egg — is irrelevant.

Diagram vs. Architecture ///

At this point, one might object that the panopticon constitutes precisely an architecture that was considered by Foucault for its physicality; however, I would like to argue the contrary. Conceived by Jeremy Bentham in 1793 as an ideal prison for its effectiveness in terms of surveillance, this architecture is composed by a circular periphery of cells monitored by a central tower. Its principle is based on the hyper visibility of the prisoners in contrast to the invisibility of their warden. In his book *Discipline and Punish* (1975), Foucault uses the panopticon as a paradigmatic scheme to describe the disciplinary society. The sovereignty society had its dungeon in which prisoners were kept in the dark. The disciplinary society, in turn, irradiates its prisoners with light and thus leaves them no possible retreat from visibility. Although many architects have been repeatedly using the panopticon as a unique means to describe the relations of power that space triggers, Foucault himself explains that architecture is not principally what he is interested in. Rather, he sees it as "a diagram of a mechanism of power reduced to its ideal form."[6] In other words, Foucault reads this architecture through a two-dimensional form of representation, which expresses the various forces created by its lines. Gilles Deleuze is particularly attached to this passage of *Discipline and Punish* because, according to him, this is the first and only time that Foucault uses the notion of diagram that is fundamental to understand the mechanisms of power

6 Michel Foucault, *Discipline and punish: the birth of the prison*, trans: Alan Sherida, New York : Vintage Books, 1995.

he meticulously describes. In his book dedicated to the work of Foucault,[7] Deleuze attributes to him the label of cartographer that Foucault, himself, was keen to use. Cartography is the activity that considers a given situation within reality and elaborates a diagrammatic representation of it:

> The diagram is no longer an auditory or visual archive but a map, a cartography that is coextensive with the whole social field. It is an abstract machine. It is defined by its informal functions and matter and in terms of form makes no distinction between content and expression, a discursive formation and a non-discursive formation. It is a machine that is almost blind and mute, even though it makes others see and speak.[8]

It is clear that Foucault is not interested in the panopticon as a building, but rather as a combination of lines of visibility that form relations of power between the individuals affected by these lines. We might say that the application he finds for this scheme is more expressive as it can be used not only "to reform prisoners, but also to treat patients, to instruct schoolchildren, to confine the insane, to supervise workers, to put beggars and idlers to work."[9] The panopticon, as an architecture, is indeed 'only a prison;' however, no diagram will ever prevent a body from its freedom of movement, whereas any architecture, in its physicality, will. The diagram has no means of constituting a mechanism of power without its architectural embodiment. The notion of *dispositif*[10], as used by Foucault,

7 Gilles Deleuze, Foucault, trans: Sean Hand, Minneapolis: University of Minnesota Press, 1988

8 Gilles Deleuze, Foucault, trans: Sean Hand, Minneapolis: University of Minnesota Press, 1988

9 Michel Foucault, *Discipline and punish: the birth of the prison*, trans: Alan Sherida, New York : Vintage Books, 1995.

10 This term of *dispositif* is usually translated by the one of apparatus even though its full meaning can be said to have lost something in the process

should therefore be considered for its two components, the cartographic and the architectural.[11]

Conclusion ///

Although Foucault underestimated the role of architecture in the implementation of mechanisms of power, we should end by observing that architecture can potentially provide opportunities for the escape from these mechanisms. While diagrams are "abstracted from any obstacle, resistance or friction,"[12] architecture is concretely subjected to them. Every architect knows by experience that the perfectly elaborated set of lines that (s)he created will not materialize at the same level of perfection than the one imagined. In other words, the material realm presents a complexity that human systems cannot fully fathom and therefore, it constitutes a barrier to the literalness of the translation from a diagram to an architecture. What this means in practice is that no system of power, through its materialization, and forms of resistance to this system can be created thanks to the friction warranted by the translation from abstract to material. Using a Deleuzian terminology, we can insist that resistance has to be produced, hidden in the folds of the map, in spaces that the two-dimensionality failed to describe. We need to use architecture against architecture.

.....

Originally published on October 17th 2012

11 'Architectural' here needs to be understood in a broad sense as the ensemble of human physical modification of its environment.
12 Michel Foucault, *Discipline and punish: the birth of the prison*, trans: Alan Sherida, New York : Vintage Books, 1995.

02

EPISODE 1: THE ARCHITECTURAL UNDERESTIMATION

The previous chapter attempted to synthetize the seven chapters that follow into one summary essay; nevertheless, it might be useful to draw out the 'genealogy' — using the Foucaldian terminology — of this text by going back to the elements it tried to bring together.

In order to remain aware and critical of a work that was itself advocating for continued critique of mechanisms of power, I want to begin by a passage where I believe, Foucault shows some underestimation of the (oppressive) power of architecture. This text, *Space, Knowledge and Power,* is part of an interview with Paul Rabinow in 1982. It is often used by architects as an alternative to the recurrent and often misunderstood interpretation of the panopticon. There, architecture is specifically named and addressed and therefore this passage constitutes an entrance door to Foucault's work for architects. In addition to *The Foucault Reader* edited by Paul Rabinow himself (Penguin, 1991), the excerpt is also included in *Architecture Theory Since 1968* edited by K. Michael Hays (MIT Press, 2000).

In the interview, Rabinow asks oucault about his knowledge of an architecture that would successfully liberate its users from the cogs applied by a dominant power. Not surprisingly, Foucault answers that liberty is not an object and does not

exist absolutely. “Liberty is a practice,” and because of that, it is by definition impossible to think of a technology or a machine like architecture that would fundamentally liberate a given subject. When Foucault gives this interview in the early 1980’s, it is indeed easy to look back at the modernist failure — they evoke Le Corbusier — in its attempt to heal individuals and society through architecture.

However, Foucault considers the same axiom — ”Liberty is a practice” — to conclude that architecture cannot be fundamentally oppressive either. It is interesting to wonder if one can simultaneously affirms that liberty is a practice and that its contrary (restraint, alienation) are not. I don’t have any definite answer to this question, although I cannot help but notice how much Foucault, who so fastidiously analyzed and described the institutional mechanisms of power, seems to have no interest in the spatialization of these same mechanisms. The Panopticon, which has been referenced so many times, is not considered by him as an architecture of domination but rather as a two dimensional scheme that can serve as a paradigm of the disciplinary society. The hospital, the prison, the school, which reappear in his work in order to historicize society’s structure of control, are not considered by Foucault as architectures either, but rather as institutions. At the end of the passage, he affirms:

> After all, the architect has no power over me. If I want to tear down or change a house he built for me, put up new partitions, add a chimney, the architect has no control.

It is rare to see Foucault so unaware of his own biases. Many things are not considered in these two sentences. First of all, he talks about the house that the architect “builds” for him. It is surprising to see Foucault commit a bourgeois slip-up,

forgetting that the vast majority of people do not have an architect build a house for them or are empowered to change the house according to their desire. Foucault also forgets that most architecture that we confronts to is not our home, and we are almost always powerless to act upon it. More importantly, he omits the fact that the act of tearing down a wall requires, in addition of the power to do so, an access to technology, which is not always granted to the person subjected to architecture. That is the very principle of prison: a prisoner is someone who is absolutely subjected by the architecture which surrounds his or her body, and who does not have an access to enough energy — from his body or tools — in order to transform the walls' structure from an impenetrable formation to a porous formation — a hole in the wall, for example.

We might agree that "the architect has no control," because his role would not actually change if the same prisoner managed, somehow, to have access to a shovel and started to dig his or her way out of prison. It would be, however, inaccurate to say that design or space are irrelevant when it comes to the question of control. To reconcile these two propositions, we might want to say that architecture — and not architects — proportionally offers more resistance the greater the amount of energy needed to transform or change its formation. For instance, most architectures include areas where this amount of energy (and consequently the amount of triggered control) is minimal, such as doors or windows, which allow relatively easy manipulation. As an architectural element, the door is a device whose function is precisely to allow a small amount of energy to transform architecture's formation from the impenetrable state (door closed) to the porous state (door open).

Foucault refuses to compare the architect to the doctor, the

priest, the psychiatrist, or the prison warden as professions through which power is exercised, because this power can only be applied via practices regardless of its physical environment. It would be just as much egocentric for architects to see themselves as the saviors of society — as they did during the modern movement — as to think that they are society's powerful manipulators. Architects are often involved in a limited aspect of architecture, and it is architecture itself that triggers the control of society. As architects, we must therefore try to use our limited power to restraint as much as possible.

From what I wrote above — architecture triggers proportionally more control as the amount of energy that is required to change its formation is greater — we might want to argue for a more fragile or weak architecture, one that precisely does not requires much energy to be acted upon.

The following illustration is a plan and a section of Jeremy Bentham's *Panopticon penitentiary* (1791)

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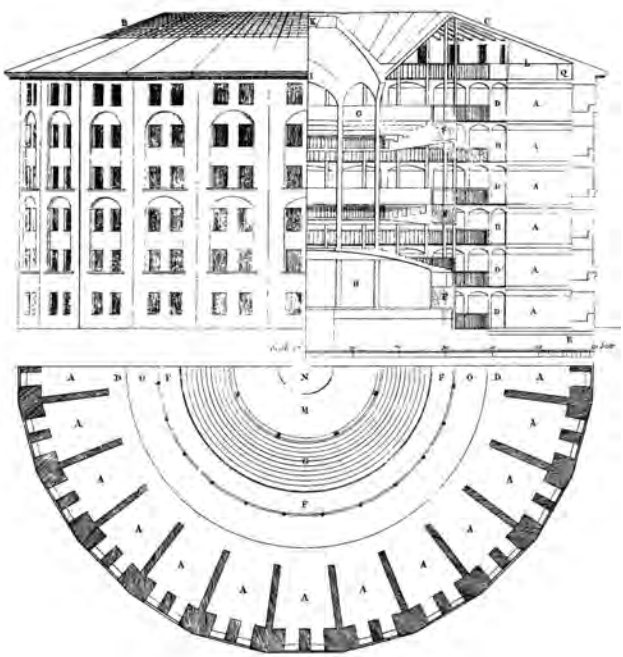
A General Idea of a **PENITENTIARY PANOPTICON** *in an Improved, but as yet (Jan.ʳ 25ᵗʰ 1791) Unfinished State.*
See Postscript References to Plan, Elevation, & Section (being Plate referred to as No. 3).

EXPLANATION.

A — Cells
Wall [illegible] Sky Light
B — Cell Galleries
E — Gateway
F — Inspection Galleries
G — Chapel Galleries
H — Inspection Lodge
I — Dome of the Chapel
K — Sky Light [illegible]
L — [illegible] with three Galleries [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Q
M — Floor of the Chapel
N — Circular Opening in [illegible] (open except at Church Hours) to light the Inspector's Lodge
O — Annular Wall from top to bottom, for light, or each separation.



03

EPISODE 2: "DO NOT BECOME ENAMORED OF POWER"

In 1977, *Anti-Oedipus*, written by Félix Guattari and Gilles Deleuze and originally published in 1971, was released in its translated American version with a preface written by Michel Foucault. In this short text, Foucault praises the book, calling it "a book of ethics" as it proposes a non-totalizing subjectivity to interpret the human body and its social involvement. As always, he is interested in the relations of power implied in Deleuze and Guattari's writings and he finishes his text by describing how they managed to "neutralize the effects of power linked to their own discourse." Therein lies an important aspect of Foucault's analysis of the mechanisms of power. Even resistance to a dominant power carries its own logic of power and, in this regard, it requires to be thought and acted out with awareness and precaution. That is how, in this text, Foucault comes up with a sort of invective to each 'resistant' in the form of a manifesto:

> - Free political action from all unitary and totalizing paranoia.
>
> - Develop action, thought, and desires by proliferation, juxtaposition, and disjunction, and not by subdivision and pyramidal hierarchization.
>
> - Withdraw allegiance from the old categories of

the Negative (law, limit, castration, lack, lacuna), which Western thought has so long held sacred as a form of power and an access to reality. Prefer what is positive and multiple, difference over uniformity, flows over unities, mobile arrangements over systems. Believe that what is productive is not sedentary but nomadic.

- Do not think that one has to be sad in order to be militant, even though the thing one is fighting is abominable. It is the connection of desire to reality (and not its retreat into the forms of representation) that possesses revolutionary force.

- Do not use thought to ground a political practice in Truth; nor political action to discredit, as mere speculation, a line of thought. Use political practice as an intensifier of thought, and analysis as a multiplier of the forms and domains for the intervention of political action.

- Do not demand of politics that it restore the "rights" of the individual, as philosophy has defined them. The individual is the product of power. What is needed is to "de-individualize" by means of multiplication and displacement, diverse combinations. The group must not be the organic bond uniting hierarchized individuals, but a constant generator of de-individualization.

- Do not become enamored of power.

This last order/advice carries, in very few words, the essence of Foucault's discourse. It places one person's struggle against her or his own disposition for power on the same lev-

el as that person's struggle against a transcendental or governmental exercise of power. Foucault calls 'fascist' the interior delectation we all find in the exercise of power, and that is continuously craving expression. In his opinion, *Anti-Oedipus* applies to our interior fascism, our thirst for power, the same forensic process as the one Christian moralists used when seeking "the traces of the flesh lodged deep within the soul."

.....

Originally published on October 17th 2012

04

EPISODE 3: "MON CORPS, TOPIE IMPITOYABLE"

"Mon Corps, Topie Impitoyable." With these words, Michel Foucault starts his radio-lecture for France-Culture, *The Utopian Body* in 1966. These four words have been translated in English by "My body, pitiless place" but such a translation does not communicate its meaningful vibrancy when pronounced. Without understanding French, you can still probably fathom the inexorable characteristics of the *topos* (place in Greek) associated with its verbal inverse, *pito* of impitoyable.

This key sentence reveals the difficulty of the text despite its accessible style. Through it, Foucault establishes a dialectical strategy to introduce the relationship between the body and utopias. His first argument for which utopias have been created to escape from this *topie impitoyable* is enunciated only to be denied later in his actual thesis. The latter places the body as "the zero degree of the world", the center of each perception and by extension, the center of every utopia:

> The body is at the heart of the world, this small utopian kernel from which I dream, I speak, I proceed, I imagine, I perceive things in their place, and I negate them also by the indefinite power of the utopias I imagine. My body is like the City of the Sun. It has no place, but it is from it that all possible places, real or utopian, emerge and radiate.

The ambiguity that Foucault regularly maintains between a phenomenological and a material interpretation of the world confuses many people, and that is why I consider this text as difficult. This ambiguity can probably be attributed to his continuous desire to be considered a historian or a cartographer rather than a philosopher. His book, *Discipline and Punish* introduces a history shift between a society that was subjectivizing its members by considering them through their bodies — especially in the policies of punishment — and a society whose discipline was acquired through less material processes and that was centered on the construction of a behavioral norm.

Nevertheless, it seems unlikely that Foucault denies the body's physicality in such a way. I might attribute this confusion to my poor understanding of the text; however, Foucault himself, finishes his lecture by returning to the *topie impitoyable* through a very short paragraph about the act of making love as an appeasement of utopia. "Under the other's fingers running over you, all the invisible parts of your body begin to exist." The body is then activated and sensitive to its place, it fully experiences the inexorability of its presence here and nowhere else. The *topie* is therefore *impitoyable* but, rather than attempting to ignore it, we should embrace it. Making love makes our body fully exist here, it is true, but so does pain. I have in mind the chapter/scene of the novel/film *Fight Club* (Chuck Palahniuk/David Fincher) in which the main character has to surrender to an acid burn, fully experiencing pain in order to fathom the inexorability of his death and, through it, the full intensity of life. We are not a soul within a body. We are a body with its materiality, and that is why we cannot think of a utopian body, i.e. a body without place.

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Originally published on June 23rd 2012

05

EPISODE 4: THE CARTOGRAPHY OF POWER

In the last section, I mentioned that Foucault saw himself as a cartographer. In a text written for the journal *Critique* in December 1975, Gilles Deleuze proposes an analysis of the book *Surveiller et punir: Naissance de la prison* (*Discipline and Punish: The Birth of the Prison*) under the title: *Un nouveau cartographe* (*A New Cartographer*). Through this text, Deleuze introduces Foucault's definition of power and his method of mapping mechanisms of power — which may somehow legitimize the argument that Foucault would have been a structuralist. Power is

> less a property than a strategy, and its effects cannot be attributed to an appropriation "but to dispositions, manoeuvres, tactics, techniques, functionings"; "it is exercised rather than possessed;" it is not the 'privilege', acquired or preserved, of the dominant class, but the overall effect of its strategic positions. Power has no essence; it is simply operational. It is not an attribute but a relation: the power-relation is the set of possible relations between forces, which passes through the dominated forces no less than through the dominating, as both these forces constitute unique elements.

If power is not an attribute but rather a relation, one can understand the necessity to map the system of relations between its various actors. This abstract map is not a geographical one but rather, what I would call, a dynamographic one (*dynamo* is the Greek root for *power* or *force*). It does not insist so much on the actuality but rather on the potentiality of actualization of power.

> What can we call such a new informal dimension? On one occasion Foucault gives it its most precise name: it is a 'diagram', that is to say a 'functioning, abstracted from any obstacle [...] or friction [that] must be detached from any specific use'. The diagram is no longer an auditory or visual archive but a map, a cartography that is coextensive with the whole social field. It is an abstract machine. It is defined by its informal functions and matter and in terms of form makes no distinction between content and expression, a discursive formation and a non-discursive formation. It is a machine that is almost blind and mute, even though it makes others see and speak.
>
> What is a diagram? It is a display of the relations between forces which constitute power in the above conditions: "The panoptic mechanism is not simply a hinge, a point of exchange between a mechanism of power and a function; it is a way of making power relations functions in a function, and of making a function through these power relations." We have seen that the relations between forces, or power relations, were microphysical, strategic, multipunctual and diffuse, that they determined particular features and con-

> stituted pure functions. The diagram or abstract machine is the map of relations between forces, a map of destiny, or intensity, which proceeds by primary non-localizable relations and at every moment passes through every point, "or rather in every relation from one point to another."

The panopticon is the best known diagram described by Foucault. What is usually misunderstood about it, however, is the fact that he was using it as a paradigm of the disciplinary society, and it is therefore not applicable to the current Western society. The Panopticon places the exerciser of power in the center of a circular prison. The prisoners in the periphery are subjected to this power and cannot communicate between each other. Many people have been invoking this diagram to describe processes of surveillance, such as CCTV, carried out by various representatives of order. These processes are, however, mostly symbolic and apply a power only by suggestion. The society of control in which many of us live tends to replace this transcendental application of power — the central proctor in his tower — by the immanent construction of normative behaviors. A new paradigmatic diagram/cartography has therefore to be invented to describe such a scheme of the application of power. Foucault had chosen to 'flatten' an architecture into a diagram to represent the society of discipline. In a following section, I will diagram, BIG's Stockholmsporten to represent the society of control.

The illustration on the preceding pages is a photograph of the prison of Presidio Modelo, Isla De la Juventud, Cuba, by Friman (2005) source: wikicommons.

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Originally published on June 24th 2012

06

EPISODE 5: THE POLITICAL TECHNOLOGY OF THE BODY

The previous section was based on a text in which Gilles Deleuze was referring to a chapter of *Discipline and Punish* entitled "The Body of the Condemned" in order to analyze Michel Foucault's interpretation of the power as a strategy rather than something that one can possess. In another passage of that chapter, Foucault proposes a reading of the body, not as a biological organism, but rather as a target for a political subjection as well as an anatomical means of production:

> the body is also directly involved in a political field; power relations have an immediate hold upon it; they invest it, mark it, train it, torture it, force it to carry out tasks, to perform ceremonies, to emit signs. [...] the body becomes a useful force only if it is both a productive body and a subjected body. This subjection is not only obtained by the instruments of violence or ideology; it can also be direct, physical, pitting force against force, bearing on material elements, and yet without involving violence; it may be calculated, organized, technically thought out; it may be subtle, make use neither of weapons nor of terror and yet remain of a physical order.

Architecture plays an important role among the physical in-

struments or apparatuses evoked by Foucault that constitute the political technology of the body. Although Foucault insists on the "physical order" of these apparatuses, he seems to think of architecture somehow abstractly as the receptacle of an institutionalized space of production: factory, school, university, office, hospital etc. We can use his work as a basis on which to build a more specific reading of architecture as a political technology of the body. Each factory, each school, each hospital, although sharing a reasonable amount of spatial and organizational characteristics, has its own physical specificity that subjectivizes the body in its own specific way. Although they have been designed within a voluntarist strategical framework, institutional architectures are not the only ones that contextualize relations of power. A house, a street, a park, a train station also constitute architectures that, through their physicality, greatly influence the exercise of power at a variety of scales, from microphysics that Foucault describes to macrophysics of the city in whose composition these architectures participate.

In order to resist, we need to realize with Foucault's help, that renunciation of power is an illusion. Rather than attempting to deactivate power relations, we should try to understand them in order to hack their process of subjectivization. New relations of power emerge from this operation that needs to be countered once again. As an instrument of the political technology of the body, architecture cannot liberate anybody from the subjection mechanisms, but nevertheless it can play its role in the microphysical hacking of the macrophysical cartography of power.

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07

EPISODE 6: ARCHITECTURE AND DISCIPLINE: THE HOSPITAL

Although the title sounds ambitious, this section will focus on Michel Foucault's reading of a specific architectural typology: the hospital, or more specifically, the hospital not including the psychiatric institutions to which he also dedicated a lot of attention. In October 1974, Foucault gave lectures at The Institute for Social Medicine in Rio de Janeiro. The third lecture is transcribed under the name *The Incorporation of the Hospital into Modern Technology* and appeared in various volumes, including *Space, Knowledge and Power: Foucault and Geography* edited by Jeremy W. Crampton and Stuart Elden (Ashgate 2007.)

As he did in many other texts, Foucault posited a shift in the 18th century — the beginning of modernity — from the hospital as a place to die to a place to be cured. He starts his text with the research by John Howard and Jacques Tenon in the 1780's, leading o the careful reading of how space was influencing the recovery or the death of a patient:

> They also tried to determine the relations that might exist between pathological phenomena and the state of cleanliness of each establishment. For example, Tenon investigated under what special conditions those hospitalized because of wounds were better cured and what

> were the most dangerous circumstances. Thus, he established a correlation between the growing rate of mortality among the wounded and the proximity to the patients with a malign fever, as it was called at that time. He also explained that the rate of mortality of those that were giving birth increased if they were located in a room situated above that of the wounded. As a consequence the wounded should not be placed below the rooms where those in labour were.

This correlation between cleanliness and health seems fairly obvious today. Foucault argues nevertheless that, before the end of the 18th century the hospital was separated from medicine and, therefore, was not the object of a careful design and organization. In his interpretation, the shift that occured was fueled not by civil hospitals, but rather specifically by maritime or military hospitals. The function of maritime and military institutions was different from common hospitals in that they both existed to maintain the life of their patients. The maritime hospital, through quarantine, was more an instrument of prevention than cure. On the other hand, the army could not afford to lose manpower in its hospitals and was therefore attempting to bring its patients back to an operable status in the shortest amount of time.

According to Foucault, these two examples, which constituted the new paradigm of a medicalized hospital, transmitted their disciplinary characteristics to the civil institution. The maritime hospital forbade its patients in quarantine to exit, while the military hospital implemented continuous surveillance in order to prevent patients from deserting or faking disease. For Foucault, discipline is the new key word of a society that begins to be organized at the end of the 18th century. Space has to be thought through the filter of discipline:

> Discipline is, above all, analysis of space; it is individualization through space, the placing of bodies in an individualized space that permits classification and combinations.
> [...]
> Discipline is a technique of power, which contains a constant and perpetual surveillance of individuals. It is not sufficient to observe them occasionally or see if they work to the rules. It is necessary to keep them under surveillance to ensure activity takes place all the time and submit them to a perpetual pyramid of surveillance.

A few years later, in the *History of Sexuality*, Foucault will transcribe this societal shift as the change from a society of blood, in which life has a relatively limited value and can therefore be sacrificed, to the society of sex, in which the biological and anatomical characteristics of the living human body are recognized as the motor of an economy and are entangled with society's political strategy. Hospitals, along with schools, factories and prisons, become therefore the spatial apparatuses *par excellence* in which disciplinary processes operate. As we already said, for Foucault, these processes are not necessarily driven by a sadistic class seeking dominion over another, but rather they function in a system where power is exercised with no particular moral intent. Hospitals are exemplary in this regard, as their discipline is applied for its subjects' the own good, namely, their health. Their design is therefore driven by a new societal envisioning of human life and its attempted perpetuation within a politico-economic system.

> [O]ne also had to calculate the internal distribution of the space of the hospital as a function of certain criteria: if it was certain that an action

practiced in the environment would cure diseases, it would be necessary to create for each patient a small individualized space environment, specific to them and modifiable according to the patient, the disease, and its evolution. It is necessary to obtain a functional and medical autonomy of the space for survival of the patient.
[...]
All of this shows how, in a particular structure, the hospital constitutes a means of intervention on the patient. The architecture of the hospital must be the agent and instrument of cure.

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08

EPISODE 7: QUESTIONING HETEROPOLOGY

I will now evoke architects' second favorite Foucauldian concept after the panopticon: heterotopia. As a matter of fact, in architectural discourse this term became almost an argument in itself, like an incantation and I myself plead guilty of often using it in the past. The responsibility only partly lies with architects, however, because this concept was only loosely defined by Foucault himself, and he was probably not considering it as one of his strongest interventions.

The word heterotopia was first used by Foucault in the preface to *The Order of Things* in 1966. A few months later, he dedicated to this concept one of two radio broadcast lectures for France Culture; — the other one was entitled "The Utopian Body." Finally, in 1967, he transcribed the radio lectured on paper in a text entitled *Of Other Spaces*, adding to it a list of principles that define heterotopia. Two main characteristics of heterotopias or "other spaces" are: their circumscription by a clear border, and the prevalence of specific rules that apply on their territory.

The examples given by Foucault are so various (gardens, ships, prisons, cemeteries, vacation villages, museums, brothels) that we might wonder what they have in common. If we follow the concept of heterotopia, what they have in common is their difference (*hetero*) from the dominant space

(*topos*). The problem, therefore is that a space cannot be declared to be a heterotopia as such, but rather it constitutes a heterotopia from the point of view of another space. For the sailor, the ship is not an heterotopia; it is the milieu in which he lives and he participates in constructing its norms. When he finally sets foot on an island, he is experiencing an "other space" that applies rules to which he is not fully accustomed to. Every space is delimited and is subjected to rules, rites and norms and can therefore be considered as a heterotopia from the point of view of another space.

One might want to object that the principal characteristics of the examples given by Foucault is that those "other spaces" are included within a larger milieu, and that this inclusive exclusion constitutes the essential definition of heterotopy. This was my interpretation of the concept until now and it is still relevant, in my opinion, since it implies relationships of power between the surrounding milieu and the included excluded space. However, it would be a mistake to think that these relationships are based on a strictly binary scheme. On the contrary, just like for matryoshka dolls, one can always find a larger surrounding milieu and a smaller circumspect space within the previous one. The sea that surrounds the boat is surrounded by the earth, just as on the boat, the rules and norms are not the same around the canteen as within it.

In his introduction to the concept of heterotopia, Foucault focuses on the mirror as the utopian space *par excellence*. That example, paradigmatic for Foucault, is problematic in my opinion. After all, the mirror is only a piece of metal that reflects light in such a way that only phenomologists could possibly consider a space within it.

In order to use the great richness of Foucault's work and to base on it a complementary research, we need to explore

what Foucault only begun to analyze: the materiality of things. He only gave a passing reference to this materiality in the already mentioned 1966 lecture:

> We don't live in a space that's neutral and blank; we don't live, die, love in the rectangle of a sheet of paper. We live, die, love in a space that's a grid, cut up, variegated, with light and dark areas, on different levels, with steps, cavities, bumps, regions that are hard and others, crumbly, penetrable, porous.
>
> On ne vit pas dans un espace neutre et blanc ; on ne vit pas, on ne meurt pas, on n'aime pas dans le rectangle d'une feuille de papier. On vit, on meurt, on aime dans un espace quadrillé, découpé, bariolé, avec des zones claires et sombres, des différences de niveaux, des marches d'escalier, des creux, des bosses, des régions dures et d'autres friables, pénétrables, poreuses. (Michel Foucault, Les Hétérotopies, France-Culture, December 7th 1966.)

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09

FOUCAULT AND THE SOCIETY OF CONTROL

[also in The Funambulist Pamphlets Volume 3: DELEUZE]

Foucault's structuralist descriptions of discipline are supposedly well-known of architects. Architectual paradigm of the panopticon is quoted everywhere and became indissoluble from Foucault's work in architectural theory, despite the richness of the rest of his work. However, the panopticon, as thought by Jeremy Bentham, is interpreted by Foucault as the paradigm of a society of discipline and does not apply anymore to the current organizational scheme of the Western world.

In the text cited in the title of this chapter, Gilles Deleuze, Foucault's friend and admirer, summarizes the current paradigm in Foucauldian terms and calls it the "society of control". Deleuze's short essay, more developed in his book dedicated to Foucault, insists on the shift from a disciplinary society to a society of control. Deleuze uses Franz Kafka's novel *The Trial* as a perfect example of this change of paradigm. Kafka introduces the choice offered to his main character, K., as one between an "apparent acquittal" between two incarcerations, symbol of the discipline, and "limitless postponements" of the sentence, proper to the society of control:

> In the disciplinary societies one was always starting again (from school to the barracks, from the barracks to the factory), while in the societies of control one is never finished with anything — the corporation, the educational system, the armed services being metastable states coexisting in one and the same modulation, like a universal system of deformation.

Deleuze gives another example to illustrate how control exercises its power on the bodies:

> Felix Guattari has imagined a city where one would be able to leave one's apartment, one's street, one's neighborhood, thanks to one's (dividual) electronic card that raises a given barrier; but the card could just as easily be rejected on a given day or between certain hours; what counts is not the barrier but the computer that tracks each person's position — licit or illicit — and effects a universal modulation.

This very simple example carries some tremendous human implications when the example is applied literally — in the case of the dozens of Israeli checkpoints inside the West Bank, for example. This is also the case when applied figuratively, in Western societies with which we are more familiar, where the concept of freedom cannot be understood outside of a policed capitalist system. By his extremely precise descriptions of this system's mechanisms, Foucault acts violently against it. These mechanisms are actually nothing else but decoy and camouflage apparatuses.

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Originally published on October 12th 2011

10

QUADRILLAGE: URBAN PLAGUE QUARANTINE & RETRO-MEDIEVAL BOSTON

[also in The Funambulist Pamphlets Volume 4: LEGAL THEORY]

The recent manhunt of Dzhokhar Tsarnaev in Boston[1] was probably quite shocking to many non-Americans — and probably some Americans too — for the anachronism it constituted. The latter was caused by the ability of the Police to empty an entire city, and thus to implement a sort of state of emergency, as well as by the "march of the returning heroes," the multitude of police officers acclaimed by the crowd after they arrested their prey. There is a profound medievalism in such absoluteness and one has the right to wonder what motivates this disturbing joy.

Let us focus on the urban condition that contextualizes this manhunt. As I have been repeatedly writing in the past, each house, through its impermeability, due to the implementation of private property, is susceptible to becoming a prison for the bodies living inside of it in the case of the sudden legal implementation of a quarantine. For an important part of Boston, the quarantine was not implemented *stricto sensu,* but it

1 This article was written in May 2013, a few weeks after the April 15th Boston terrorist attacks that were followed, on April 19th, by a gigantic manhunt that emptied the totality of Boston's streets for a full day.
The two following illustrations on next page are photographs taken that day by Henry Nguyen while the U.S. Army was investigating his home in Boston.

BOSTON
POLICE

was highly recommend to each resident to stay inside and the context of fear created by the ubiquitous media made such a recommendation a quasi-order. In the areas of Boston where the police and army were actually deployed, the quarantine was very effectual, as looking through the windows seems to have been prohibited and enforced through the threats of weapons.

While this event was unfolding, I was thinking of the descriptions that Michel Foucault makes in his seminar *Abnormal* (*Les Anormaux*) at the College de France (1975) of a Medieval/Renaissance city when contaminated by the Plague. Foucault distinguishes two things historically: the negative reaction to cases of leprosy in the same city that consists in the effective exclusion of the sick bodies from it, to the point that they are declared socially dead; and the positive — in the sense that there is an inclusion — a reaction to the Plague that provokes a state of emergency and the absolute reorganization of the city according to a *quadrillage.* This latter term has been imperfectly translated in English into *partitioning*. The word *quadrillage* involves a sort of physical or virtual partitioning of a space, but it also implies a detailed, systematic and extensive examination of this same space by a controlling and policing entity. Such an action is thoroughly described by Foucault in his class of January 15th 1975 in this same seminar:

> […] the practice with regard to plague was very different from the practice with regard to lepers, because the territory was not the vague territory into which one cast the population of which one had to be purified. It was a territory that was the object of a fine and detailed analysis, of a meticulous spatial partitioning (quadrillage).

The plague town-and here I refer to a series of regulations, all absolutely identical, moreover, that were published from the end of the Middle Ages until the beginning of the eighteenth century-was divided up into districts, the districts were divided into quarters, and then the streets within these quarters were isolated. In each street there were overseers, in each quarter inspectors, in each district someone in charge of the district, and in the town itself either someone was nominated as governor or the deputy mayor was given supplementary powers when plague broke out. There is, then, an analysis of the territory into its smallest elements and across this territory the organization of a power that is continuous in two senses. First of all, it is continuous due to this pyramid of control. From the sentries who kept watch over the doors of the houses from the end of the street, up to those responsible for the quarters, those responsible for the districts and those responsible for the town, there is a kind of pyramid of uninterrupted power. It was a power that was continuous not only in this pyramidal, hierarchical structure, but also in its exercise, since surveillance had to be exercised uninterruptedly. The sentries had to be constantly on watch at the end of the streets, and twice a day the inspectors of the quarters and districts had to make their inspection in such a way that nothing that happened in the town could escape their gaze. And everything thus observed had to be permanently recorded by means of this kind of visual examination and by entering all information in big registers. At the start of the quarantine, in fact, all citizens present in the town had

to give their name. The names were entered in a series of registers. The local inspectors held some of these registers, and others were kept by the town's central administration. Every day the inspectors had to visit every house, stopping outside and summoning the occupants. Each individual was assigned a window in which he had to appear, and when his name was called he had to present himself at the window, it being understood that if he failed to appear it had to be because he was in bed, and if he was in bed he was ill, and if he was ill he was dangerous and so intervention was called for. It was at this point that individuals were sorted into those who were ill and those who were not. All the information gathered through the twice-daily visits, through this kind of review or parade of the living and the dead by the inspector, all the information recorded in the register, was then collated with the central register held by the deputy mayors in the town's central administration.

[…]

There is a literature of plague that is a literature of the decomposition of individuality; a kind of orgiastic dream in which plague is the moment when individuals come apart and when the law is forgotten. As soon as plague breaks out, the town's forms of lawfulness disappear. Plague overcomes the law just as it overcomes the body. Such, at least, is the literary dream of the plague. But you can see that there was another dream of the plague: a political dream in which the plague is rather the marvelous moment when political power is exercised to the full. Plague is the moment when the spatial partition-

> ing and subdivision (quadrillage) of a population is taken to its extreme point, where dangerous communications, disorderly communities, and forbidden contacts can no longer appear. The moment of the plague is one of an exhaustive sectioning (quadrillage) of the population by political power, the capillary ramifications of which constantly reach the grain of individuals themselves, their time, habitat, localization, and bodies. Perhaps plague brings with it the literary or theatrical dream of the great orgiastic moment. But plague also brings the political dream of an exhaustive, unobstructed power that is completely transparent to its object and exercised to the full. (Michel Foucault, *Abnormal, Lectures at the College de France 1974-1975*, translated by Graham Burchell, New York: Verso 2003.)

Foucault's style, as always, reinforces what he says: "Plague overcomes the law just as it overcomes the body." ("La peste franchit la loi, comme la peste franchit les corps"), "a political dream in which the plague is rather the marvelous moment when political power is exercised to the full." ("un reve politique de la peste, ou celle-ci est au contraire le moment merveilleux ou le pouvoir s'exerce a son plein")…

This dream was fully expressed on April 19th 2013, in Boston, when the Police and the Army were occupying alone the public realm, *quadrilling* the city and searching houses one by one. While trying not to fall into a sort of paranoid interpretation of what happened then, we can nevertheless suppose that the Police were not only searching for a man that day, but were also re-establishing a new administrative cartography of the city, taking advantage of ideal conditions that will not be reproduced for another long time. I am not necessarily sug-

gesting that there was a deliberate plan for such a cartography but the thousands of pages that have probably been filed in the form of administrative reports, have very similar characteristics than a more organized and voluntary data collection. It would be surprising that they would not be used as such.

This voluntary and involuntary construction of an institutionalized knowledge is precisely what Foucault describes as being the foundation of a positive form of power that implements itself through the technique of the norm:

> The reaction to plague is a positive reaction; it is a reaction of inclusion, observation, the formation of knowledge, the multiplication of effects of power on the basis of the accumulation of observations and knowledge. (Michel Foucault, *Abnormal, Lectures at the College de France 1974-1975*, translated by Graham Burchell, New York: Verso 2003.)

In this regard, the city of Boston and its police can be said to have reinforced its power through this *exception-al* reorganization of the city and constructed this knowledge in a more effective way in one day, than what had probably been done in the few last years. When the political dream that Foucault evokes ended, Boston inhabitants thought that they were going back to a normal life when actually the norm had changed and the *normal* life would be more logically asserted as a *normed* life.

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Originally published on May 9th 2013

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THE INSCRIPTION OF GENDER IN OUR BODIES: NORM PRODUCTION IN FOUCAULT AND BUTLER

We see them so many times every day that we barely pay attention to them anymore. However, these little figures of gender differentiation constitute the operative symbol of a society that was built upon the strict separation of male and female genders. We could start by the obvious, observing what the typical and ubiquitous bathrooms' doors symbols shows: a woman wearing a dress and a man wearing pants. The very fact that anybody is able to understand the universality of this symbol is symptomatic of the problem. Let us go further, nevertheless; the observation that women can wear pants and men dresses could be said to be the zero degree of the awareness of the issue of gender. This zero degree is what lead us to fight for gender equality and basic recognition of multiple sexualities, none of which should be stigmatized. The next degree of awareness of the problem is that the very fact of posing the problem in terms of women and men, as I just did, contributes to its perpetuation. In other words, we should not content ourselves with a sort of elementary feminism and elementary anti-homophobia, even if both of them are still actively needed. The hideous manifestations of ho-

mophobia from the Christian right wing in France, using stereotypical symbols of a classic heterosexual family against marriage and adoption rights for same sex couples helps this point.[1] We are still working with two traditional genders, or four categories (men, women, gay men, gay women). This only makes the norm evolve and through it, extends phenomenon of power that characterizes normative bodies to the "pathological" bodies — I am using Georges Canguilhem's terminology from *The Normal and the Pathological*. In order not to fall in this trap, Judith Butler's work is fundamental.

In *Gender Trouble: Feminism and the Subversion of Identity* (Routledge, 2006) first published in 1990, Judith Butler goes beyond the traditional feminist argument, where gender — understood culturally — and sex — understood anatomically — are two different things. One could be born with a given sex, and grow with the opposite gender. This argument leads back to the degree zero of awareness to which I was referring above:

> Although the unproblematic unity of 'women' is often invoked to construct a solidarity of identity, a split is introduced in the feminist subject by the distinction between sex and gender. Originally intended to dispute the biology-is-destiny formulation, the distinction between sex and gender serves the argument that whatever biological intractability sex appears to have, gender is culturally constructed: hence, gender is neither the causal result of sex nor as seemingly fixed as sex. (Judith Butler, *Gender Trouble: Feminism*

1 This article was written in April 2013, a few weeks before the legislation authorizing same sex marriage was approved by French Parliament. This legislation, carried by French Secretary of Justice, Christiane Taubira, provoked a strong and sometimes violent reaction from a segment of the Catholic population and other conservative right wing movements.

and the Subversion of Identity, Routledge, 2006. p9)

The kind of discourse stigmatized by Butler is full of good intentions but reproduces the axiom according to which there would be a natural sexuality which would be either allowed by the norm or would go against it and would therefore be oppressed by it. What Foucault demonstrated, however, is that the very idea of natural sexuality, just like the idea of human nature, is an illusion:

> one should not think that desire is repressed, for the simple reason that the law is what constitutes both desire and the lack on which it is predicated. Where there is desire, the power relation is already present: an illusion, then, to denounce this relation for a repression exerted after the event; but vanity as well, to go questing after a desire that is beyond the reach of power. (Michel Foucault, *The History of Sexuality*, New York: Pantheon Books, 1978.)

> Whether "before" the law as a multiplicitous sexuality or "outside" the law as an unnatural transgression, those positionings are invariably "inside" a discourse which produces sexuality and then conceals that production through a configuring of a courageous and rebellious sexuality "outside" of the text itself. (Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity*, Routledge, 2006. p126)

The quote from Foucault is used by Pierre Macherey in his book *De Canguilhem à Foucault: La force des normes* (*From Canguilhem to Foucault: The Strengh of Norms*) (La Fabrique,

2009) to explain that "sexuality is nothing else than the ensemble of historical and social experiences of sexuality" (my translation). This leads him to the complexity of the *positive* (understood as productive) function of the norm (my translation):

> If the norm is not external to its field of application, this is not only because it produces this same field, but also because it produces itself while producing this field. (Pierre Macherey, De Canguilhem à Foucault: La force des normes, Paris: La Fabrique, 2009.)

The apparent subversion of the norm is therefore also involved within the production of the norm. As Butler points out, gender and sexuality do not concern the essences of bodies; rather they are effected through stylized repetitions of performative acts:

> In what senses, then, is gender an act? As in other ritual social dramas, the action of gender requires a performance that is repeated. This repetition is at once a reenactment and re-experiencing of a set of meanings already socially established; and it is the mundane and ritualized form of their legitimation. Although there are individual bodies that enact these significations by becoming stylized into gendered modes, this 'action' is a public action. There are temporal and collective dimensions to these actions, and their public character is not inconsequential; indeed, the performance is effected with the strategic aim of maintaining gender within its binary frame – an aim that cannot be attributed to a subject, but, rather, must be understood to

> found and consolidate the subject. (Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity*, Routledge, 2006. p178)

The public aspect of these acts of gendering is primordial, since it envisions society as a global ensemble of politics of the body. This leads to refine our terminology towards the emancipation from the very notion of gender while understanding that such emancipation participate in the production of the norm as well. We should not talk in terms of *gender* nor *sex* but rather in terms of *bodies* and through them, we should insist on their uniqueness. Natural sexuality and human nature are illusions, they refer to a field of behaviors. However, bodies and material assemblages they form can be said to be natural and necessarily captured and inscribed in the norm. Butler asks a fundamental question regarding the inscription of gender:

> What constitutes a subversive repetition within signifying practices of gender? I have argued […] that, for instance, within the sex/gender distinction, sex poses as "the real" and the "factic," the material or corporeal ground upon which gender operates as an act of cultural inscription. And yet gender is not written on the body as the torturing instrument of writing in Kafka's "In the Penal Colony" inscribes itself unintelligibly on the flesh of the accused. The question is not: what meaning does that inscription carry within it, but what cultural apparatus arranges this meeting between instrument and body, what interventions into this ritualistic repetition are possible? (Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity*, Routledge, 2006. p185)

Kafka's graphic metaphor, invoking a torturing machine that inscribes the crime of which (s)he is guilty in the flesh of the victim is useful to understand how much this gender inscription is effected on our bodies.

What does architecture have to do with the production and the perpetuation of gender? Once again, a first degree critique would evaluate how much we are surrounded by a male conception of architecture, or how the academic discourse on architecture is hold by male power. I can take for example the recurrent use of a falsely bold introduction of erotics in this discourse. Nevertheless, we should go beyond this critique and observe how all bodies have their flesh inscribed by the Kafkian machine. Architecture is a strong enforcer of the norm, as I have observed before: its physicality pushes the bodies in all directions to force them to comply with the position that has been transcendentally thought for them by the architect, in conformity with the norm.

Suppressing bathroom door symbols, from which we started, rethinking bathrooms themselves as something else than instruments of gender separation, is therefore necessary, but it is merely the beginning of processes of creative subversion to gender in architecture. Of course, such processes will not be liberated from the norm and will contribute to produce it as well; however, such an axiomatic shift from the consideration of two genders — or four as pointed out above — to the acknowledgement and recognition of the uniqueness of each body in its anatomy, its biology and its desires — maybe these three things are one and the same — would allow a radical harmony between these bodies and their physical, social and political environment.

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Originally published on April 17th 2013

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MODES OF SUBVERSIONS AGAINST THE PHARMACOPORNOGRAPHIC SOCIETY: *TESTO JUNKIE* BY BEATRIZ PRECIADO

I already wrote about *Architecture as a Practice of Biopolitical Disobedience* by Beatriz Preciado (LOG25), where she was exposing the theoretical basis for a deep analysis of the society of control that she calls — and therefore orients as — *Pharmaco-pornographic* society[1]. Pharmacopornographic society is implementing its control through the elaboration of apparatuses that modify and normalize sexuality within the context of biopolitics and capitalist strategies. The contraceptive pill is for Preciado, the paradigmatic (designed) object of this society: a product elaborated by the pharmaceutic industry — which, for her, constitutes the apex of capitalism — that is voluntarily ingested by millions of women, often in ignorance of their secondary effects, and that, through the modification of their internal biology, is able to construct a politics of demographic control, as well as a normalization of sexuality through the hegemonic heterosexual imaginary that it implements.

Similarly to Butler, Preciado is not interested in merely bringing two more genders (gay and lesbian) to the level of nor-

1 See the article "LOG 25 Reclaim Resi[lience]stance" on thefunambulist.net

malization: there is a strong will to absolutely undo gender by subverting it through its very mechanisms of production. This is the topic of her book, *Testo Junkie: Sex, Drugs, and Biopolitics in the Pharmacopornographic Era.*[2] In it, Preciado articulates a theoretical time cartography of the formation of the pharmacopornographic society associated with autobiographical experiences including the main object of the book: her daily ingestion of doses of testosterone during eight months and the daily observation of her body becoming modified by it. She insists on the fact that she does not perform this experiment with the goal of changing her sex/gender but rather in order to develop a micropolitics of ambiguity, a zone in which she would be neither man nor woman, neither straight nor gay nor a lesbian, an unrecognizable body in a society that bases its control on principles of recognition.

Preciado uses Spinozist philosophy (see *The Funambulist Pamphlets: Volume 01 Spinoza*) to invent a concept in order to define the object that is being controlled by pharmacopornographic politics. She calls it "*potentia gaudendi* or organic strength, the power [*potentia*] (actual or virtual) of (total) excitation of a body" (my translation). The right "alchemy" of synthetic hormones and pornography — whatever form it might take — guarantees the normalization of sexualized society. The capitalist object that such a *potentia* represents is fantastic for its industry — especially pharmaceutic industry — as it requires a relatively light labor and it applies directly tothe bodies: "They want to transform your ass and mine, my desire and yours into abstract profits" (my translation)

For Preciado, the surveillance apparatuses are no more external to the bodies than they were in the disciplinary society described by Foucault through its paradigmatic diagram, the panopticon. "These apparatuses are now internal to the

2 All quotes are my translation from Beatriz Preciado, *Testo Junkie: Sexe, Drogue et Biopolitique*, Paris: Grasset, 2008.

body, they take the shape from it until they become inseparable of it". Of course, I am personally convinced that external apparatuses are very well active and architecture is the most common instrument of control of a body, but the point developed by Preciado is extremely important for its viscerality and the technological context in which it is embedded. For Butler, gender is inscribed in our flesh, as in Kafka's *Penal Colony a* machine traces the prisoner's sentence into his flesh. For Preciado, however, gender is inscribed from *within* our bodies and the penal colony machine is multiplied by millions at a microscopic level.

Against this biopolitics of normalization of the body, Preciado proposes micropolitical strategies that subvert mechanisms of control: "First motto for a feminism that is worth of the pornopunk modernity: your body, the body of the multitude and the pharmacopornographic matrix that constitute them are political laboratories" That is why she undertakes the ingestion of testosterone as well as describing other processes of undoing gender such as "drag king workshops." The workshops allow women to experience society "in the body" of the dominant gender. She goes as far as describing a "gender bioterrorism" with these same strategies. She does not make this connection, but it made me think of the "contagiousness" of her testosterone dose, applied through the skin, that can therefore potentially pas from one body to another when it is freshly applied: "How can one control the traffic, survey the microdiffusion of small drops of sweat, importation and exportation of steams, counterfeit of exhalation, how can one prevent the contact of crystalline vapors, how can one control the transparent devil that slides from an other's skin to mine?"

Testo Junkie is a very important book as it insists on a microbiological scale of design, which we can compare with macro

scales, and its place within a global political, social and economic context and strategies. The resistance and subversion to these strategies have to understand this context, as well as elaborate their own tactics at the various scales that capture the bodies. As always, there is no outside and therefore, any of these tactics have to be thought and accomplished from within.

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"MY DESIRE IS SOMEONE ELSE'S FICTION"

[also in The Funambulist Pamphlets Volume 10: LITERATURE]

In 48th issue (Spring 2012) of French journal *Multitudes* dedicated to the notion of "political counter-fiction", Belgian sociologist Frédéric Claisse publishes an article entitled "Contr(ôl)efiction: de l'Empire à l'Interzone" (Control/Counter Fiction: From the Empire to the Interzone), which I cite below. As the title suggests, this article focuses on William Burroughs. His work is analyzed in Foucauldian optic of "society of control." The first paragraph of the article introduces the stakes: the systematic suggestion of desire as an apparatus of control:

> « How long does it take a man to learn that he does not, cannot want what he 'wants' » (William S. Burroughs, *The Western Lands*). We have to understand the importance of the suspicion that Burroughs includes in these quotation marks: I am not the author of my desire; this desire is someone else's fiction. The autonomy that I have been graciously granted, through the means of mass communication systems among others, is nothing else than a "trick" used by a control authority to make me think that my desires are actually mine when, really, they belong to it. Words carried by this authority are words of or-

> ders whose action program is simple: contagion and dependency. The experience of addiction granted the author of *Naked Lunch* a particular sensitivity to these processes that make us accomplices to our own slavery. Drugs gave him the general scheme of human relationships in the information era. Language itself is a virus. We are all intoxicated with injunctions that colonize our conscience and use us as a vehicle to go from one body to another.[1]

"[My] desire is someone else's fiction." Here, Claisse expresses what Guattari calls the capture of desire by capitalism. For Guattari and Deleuze, who were so attached to the notion of production of desire, the possibility that desire can be introduced from the outside is an infamy. "Never get caught in the dream of someone else," says Deleuze in his conversation with Claire Parnet. In this case, the way one gets caught in someone's dream is slightly different than the suggestion of desire described by Burroughs in *Western Lands*; nevertheless, the subjugation of one's body to a desire coming from the outside that one experiences in these two situations is comparable.

As Claisse notes, Burroughs thewriter and Foucault the historian/philosopher do not have an obvious connection; however, Burroughs' narratives often describe mechanisms of power with a precision similar to Foucault:

> At first sight, Burroughs does not seem to have conceived his writing as the place for a critique of advanced capitalism, or for a systematic investigation of the evolution of government techniques. In a certain way however, that is precisely

1 All quotes are my translation

> what he is doing. Burroughs' work is built on a revelation of the tight link between drug, commodity and control. *The Naked Lunch* preface does not leave any doubt about it:
> "Junk is the ideal product…the ultimate merchandise. No sales talk necessary. The client will crawl through a sewer and beg to buy… The junk merchant does not sell his product to the consumer, he sells the consumer to his product. He does not improve and simplify his merchandise. He degrades and simplifies the client. He pays his staff in junk."

I once used this quote from *Naked Lunch* preface to introduce how Burroughs biomorphizes commodity into a sort of self-willing entity that governs our bodies. The advantage that Burroughs has on Foucault lies in the medium he is using: literature. This way — he was also influenced by the example of the drug — allows him to present the externality of someone else's desire or a commodity as a sort of internal virus or a leech. In this regard, Claisse points out that we should take Burroughs seriously when he says that the word is a virus:

> Here again, we need to invoke Burroughs as the hold of control takes, for him, an exacerbated form through the biological representation that he was making of his operatory mode. For the writer, there is indeed no doubt that the flow of signs that makes the new information and communication technology proliferate aims literally at the incorporation of injunctions of behavior routines. His proposition to consider the word as a "virus" is in no way a metaphor. Control is inseparable from language considered as "a separate organism attached to our nervous system."

One has the right to wonder how a writer can still write when he is convinced that words are inseparable from mechanisms of control. Burroughs has thus invented literary means to deactivate, or rather to subvert control that lies in words. The *cut-up* is one of these means of subversion, as we are reminded in the article:

> *Cut-up* consists precisely in the intervention on the lines of association of words syntax by cutting and re-composing portions of text according to a logic comparable to objective randomness: scissors and glue act as revelators of meaning, unveiling the deep nature of selected texts, suggesting new relationships that could be exploited for all sorts of aims, literary, creative, political or even divinatory.

Just like Foucault, Burroughs does not think that we can think and act outside of the society of control. However, he dreams — not in the utopian meaning but almost in a literal meaning — of a world that would constantly challenge the intrinsic logics of the mechanisms of control. He describes this world in *Naked Lunch* and he names it: *The Interzone*.

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THE ARCHITECTURAL PARADIGM OF SOCIETY OF CONTROL: THE IMMANENT PANOPTICON

Danish architectural firm BIG (Bjarke Ingels Group) recently won the urban competition for the Master Plan of the Stockholmsporten, a new district in the Swedish capital city. Beyond the recurrent nostalgia for countryside in the city and the mythology of a tamed and benevolent nature that can be observed in almost all architecture competitions nowadays, what is striking in the project is the presence of a gigantic reflective sphere in the middle of this circle-based district.

The fact that this sphere stands above the entire district and is reflective, allows anybody to visualize the activity of everybody else in the neighborhood in some form of what I would like to call an *immanent Panopticon*.

In order to go further, I need to briefly recall the paradigm established by Foucault to describe the disciplinary society. The panopticon, created by Jeremy Bentham is a model for a circular prison in which the centralized form of power can easily supervise every actions of the prisoners situated in the perimeter. This diagramatic architecture was chosen by Foucault to embody a paradigm for the society between the end of the 18th century and our era. His thesis was that the society's scheme that we progressively enter into is much more

interested in the notion of control than the one of discipline. The mode of surveillance is thus shifting from a transcendental mode — operated by the centralized proctor, symbolizing an entity like a government or an institution — to a completely immanent mode, in which each member of the society supervises the ensemble of the other members while being supervised himself.

BIG's project is therefore fascinating for its absolute literalism of forms and schemes. Both Bentham/Foucault's transcendental Panopticon and Bjarke Ingels' immanent Panopticon are spheres. While the transcendental one is exclusively an interiority — there is nothing outside the sphere — the immanent one is exclusively an exteriority — there is nothing inside the sphere. This is a topological transformation as the interior surface "unfolded" itself to become the exterior surface, and one has to visualize this transformation to understand this morphological shift. The latter is also a political one, the same as the one I was evoking above. Power is no more effected by an imprisonment of the bodies, but rather by their delegated control.

One thing that is regularly observed about the transcendental Panopticon is that discipline is actually being more applied by the fact that the prisoner knows that (s)he is being monitored, therefore, the prisoner self-censors his or her behavior, and the actual centralized supervision whose embodiment is not visible to him or her becomes secondary to the scheme. That is why many people compare this regime to what we know in our societies as videosurveillance, which does not even need the actual embodiment of this centalized authority to exist.

In the Stockholmsporten example, the transcendental power is known not to exist, as it is replaced by an omnipresent

immanent control, but the sphere manages to conserve the quintessential iconic vocabulary of transcendence whether we see it as the Sun, God, the Sphere in the 1960's British TV series *The Prisoner,* or a fortune teller's crystal ball!

Our era's "green" obsession triggers in us, an imaginary where nature is envisioned in its most absurd domesticity. The Stockholmsporten project's main program is a park, completing this fantasy of a tamed nature through the absolute suppression of any feralness in the imaginary of human activities in the park/forest.

Having won the competition, there is a decent chance that this project will be actually built, in which case, the Sphere/ Panopticon and its literalness, will remain the paradigm of the architecture's contribution to the society of control.

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Originally published on April 8th 2011

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THE COUNTER-BIOPOLITICAL BIOSCLEAVE EXPERIMENT

[also in The Funambulist Pamphlets Volume 8: ARAKAWA+GINS]

A whole issue of the Canada based journal *iNFLeXions* — including a playful and beautiful digital interface — was recently dedicated to the work of Arakawa and Madeline Gins (see *The Funambulist Pamphlets: Volume 08 Arakawa + Madeline Gins*), thus giving access to about thirty texts written by various intellectual figures interested in the production of the Reversible Destiny Foundation. Among them, there is Stanley Shostak, a professor in the Department of Biological Sciences at the University of Pittsburgh and author of two books about death and immortality at the biological level (*Becoming Immortal*, 2002 & *The Evolution of Death*, 2006). In his text, *Bioscleave: Shaping our Biological Niches*, he examines Arakawa and Gins' manifesto "We Have Decided Not To Die" and one of its architectural embodiments, the Bioscleave House (see photograph on the pages 76-77) as a form of resistance against biopolitics.

Stanley Shostak, who considers Arakawa and Gins' thesis with the scientific rigor that his background implies, starts his text with the process that the Bioscleave House should follow if it were an operative drug to extend life expectancy and had to be recognized by the medical industry and its institutions (EMEA for Europe, FDA for the United States). His narrative involves various steps of experiments on bod-

ies that would be subjected to a daily life in the house. The care taken by Arakawa and Gins solving every architectural detail to serve their manifesto — not only the terrain itself but also all the other procedures involved, including color, furniture etc.— could then serve its purpose and be used as an experimental apparatus to show whether it is actually operative or not.

Shostak is not simply interested in considering the Bioscleave House as a sort of drug; rather, he sees the house and the way of life it implies as an active form of resistance to biopolitical cogs in which our bodies are involved into. Foucault defines biopolitics as the organization and supervision of life — both at the biological and anatomical level — as a form of control of the bodies subjugated to a given sovereignty. We can also refer to Preciado's thesis that interprets biopolitics within what she calls a *pharmacopornographic* society, for which the paradigmatic object/architecture is the contraceptive pill: a self-inflicted modification of the body's biology with societal birth regulation consequences. Shostak's text presents the Bioscleave House as the opposite of such a biopolitical apparatus: a *dispositif* in which the body does not need to be troubled in its biology, but rather is strengthened and stimulated in its biological and anatomical construction. In other words, and to use the Spinozist terminology to which I always come back when writing about Arakawa and Gins's work: an "architecture of joy" (i.e. that increases the body's potential) rather than one that implements sad passions.

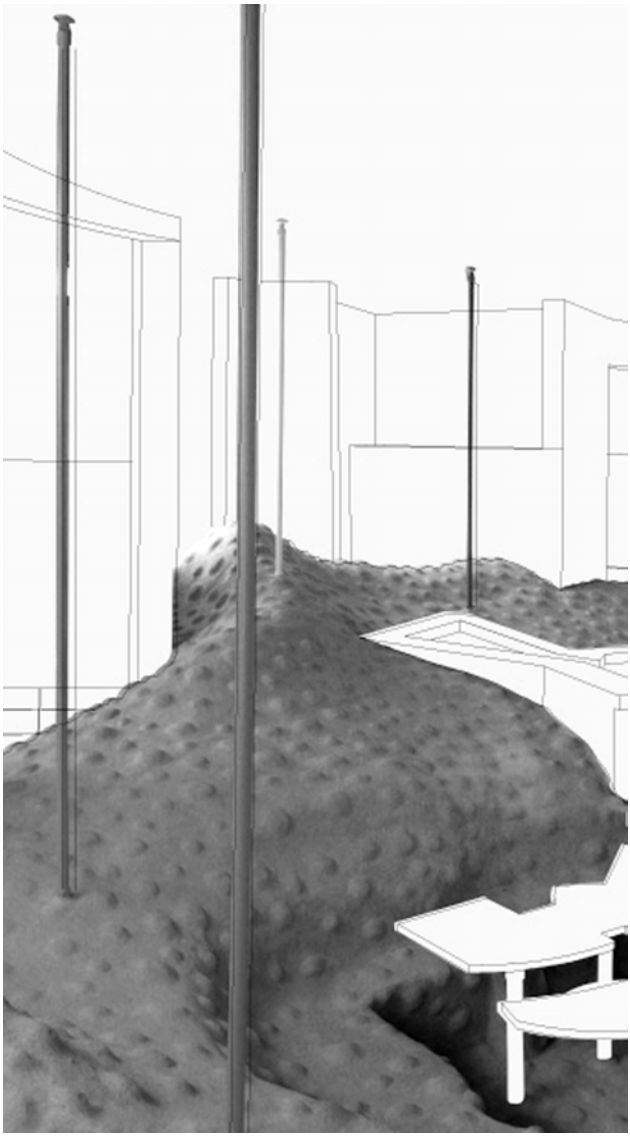
BIOSCLEAVE: SHAPING OUR BIOLOGICAL NICHES ///
by Stanley Shostak

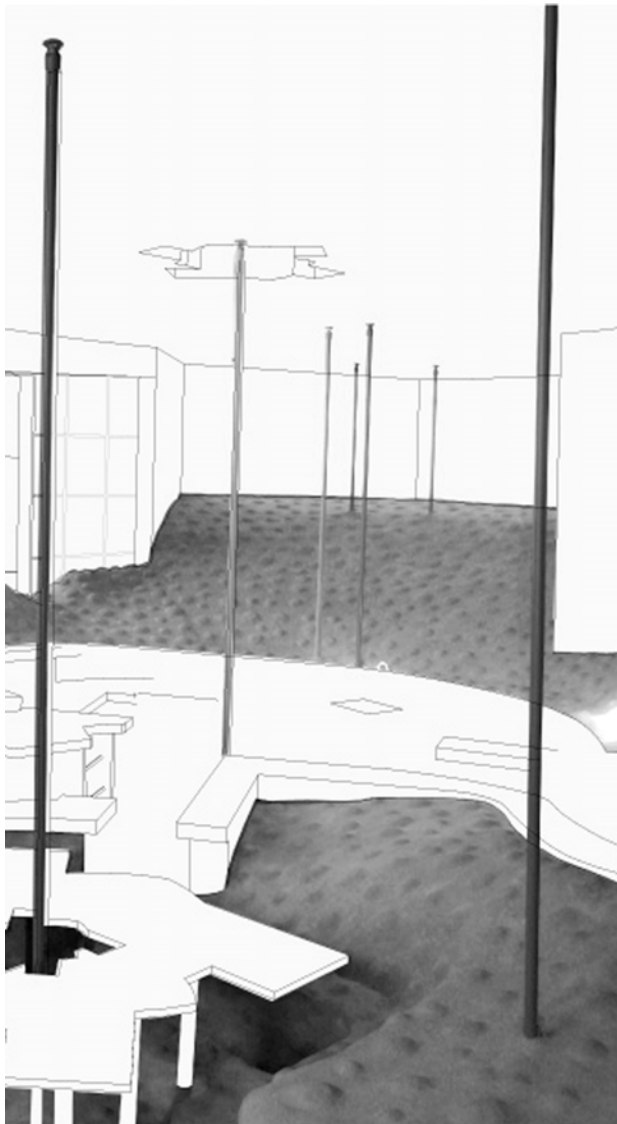
> Our lives are blighted by biopolitics masquerading as environmentalism—by organized power over life focused on … the body imbued with the

> mechanics of life and serving as the basis of the biological processes: propagation, births and mortality, the level of health, life expectancy and longevity, with all the conditions that can cause these to vary (Foucault, 1980: 139).

Fortunately, an artist and a poet have created a shelter from biopolitics in Bioscleave House and provided an inspiration to live in real time. Of course, biopoliticians grumble that claims made for Bioscleave House are unscientific, anecdotal, and lack controls. But scientific studies in public health and disease management are frequently heuristic, beginning with anecdotal evidence—with exploratory studies—and 150,000 years of human evolution have provided all the controls one needs!

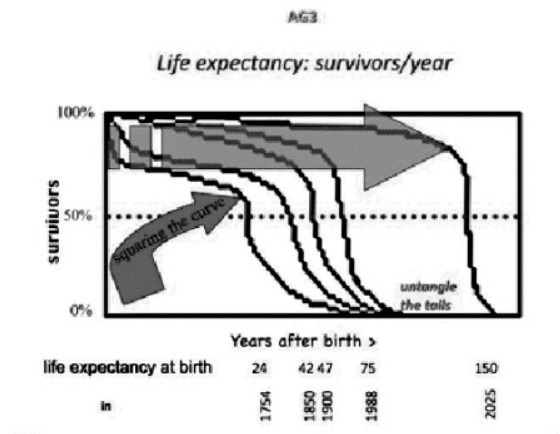
In any event, if Bioscleave House were a drug assessed under the protocols of regulatory agencies (e.g., the FDA in the US or EMEA in the EU), it would already have passed Phase 0—that human beings process the drug and the drug works in the human being as expected. It would be time to move on to Phase I in earnest! In Phase I, Bioscleave House would be tested on a small number of healthy volunteers to see if objectives are validated by results. Phase II would test Bioscleave House's impact on wellbeing and longevity in a larger number of volunteers drawn from an enlarged pool of possible subjects. Finally, having demonstrated that Bioscleave House works as intended, it would be ready for Phase III, multicenter trials on large groups for long durations aimed at the definitive assessment of effectiveness in comparison with the current "gold standard," namely life as we know it—shaped by biopolitics. At this point, Arakawa and Gins would submit applications to the regulatory agencies that would permit volunteers to obtain Bioscleave Houses independently. Finally, during Post Marketing Surveillance Trials





(i.e., Phase IV), the label would be expanded to incorporate additional evidence for the Bioscleave House efficacy in individuals not included in the population for which Bioscleave House was originally approved for marketing.

Of course, this scenario would raise hackles among those living by the dictates and standards of biopolitics. Biopolitics supports "anti-aging" medicine whereas Bioscleave House is "pro-aging" without medicine. Aging is a problem for biopolitics but not for Arakawa and Gins. Rather, living fully at every age is the problem they confront. Biopolitics would have increasing numbers of human beings living fragile and vulnerable lives as nonagenarians, centenarians, and supercentenarians. Bioscleave House employs biotopology to extend vigorous life throughout prolonged adulthood. Biopoliticians make metaphysical claims for imminent and permanent cures of disease associated with aging while Bioscleave House espouses human enhancement and the evolution of vigorous life, promoting healthy living now and in generations to come.



The difference between biopolitics and biotopology is easily illustrated. The image above shows five survivorship curves, also known as human life expectancy curves, tracing the percentage of individuals ('survivors') alive in a cohort as they age ('years after birth '). The four curves toward the left are based on data for people in the United States and Europe, actuarial extrapolations, and smoothing algorithms. The one curve at the right is based entirely on projections. The four data-based curves represent cohorts of individuals born respectively in 1754, 1850, 1900, and 1988; the fifth curve is for an entirely hypothetical cohort of individuals to be born in 2025.

The curves all begin at 100%, when all members of the cohort are alive, and end at 0%, when all members of the cohort are dead. A plateau is reached in each curve during adult life followed by a period of rapid decline when survivorship drops off precipitously until moderating and approaching zero asymptotically in old age.

Several important points emerge from seeing the four data-based curves together: The first point is that the four curves follow a similar pattern in which a more or less horizontal arm meets a more or less vertical arm. The second point is that the more or less horizontal arms move upward and lengthen while the more or less vertical arms become increasingly upright. The third point is that the "tails" of the four curves overlap (i.e., are entangled) as they approach 0, at the bottom of the graph. As a result, the shape of the curves changes from somewhat rounder on the left to somewhat squarer on the right. Called "squaring the curve," biopoliticians attribute the effect to improvements in health care management.

Thus, the more horizontal portions of the curves have risen and flattened due to improvements in pre- and post-natal

care of women, neonatal care, vaccination, and treatment of infectious diseases among the young. Consequently more babies have survived to become juveniles and more preadolescents have advanced into adulthood[1]. Simultaneously, the more vertical portion of the curve is pushed to the right by the increased numbers of young people surviving into adulthood and by middle-aged people surviving longer. These changes are generally attributed to reductions in exposure to hazards such as those in polluted air, water, and cigarette smoke, and to increased time available to individuals for rest, allowing their bodies to recuperate from the daily assaults of normal life, especially those suffered at work. In addition, survival is promoted by improved treatment of chronic disease—although the rampant epidemics of obesity and type II diabetes suggest we are not doing everything we should be doing to combat chronic disease.

How many years have been added to human life as a result of squaring the curve? With a little coaxing this question is answered with numbers generated from these curves. The dotted horizontal line bisecting each curve at 50% (i.e., at the point where half the people in each cohort are alive and half the people are dead) assigns a "life expectancy at birth" value to each cohort. "Life expectancy at birth" is considered a cohort's mean age at death and is used as a basis for statistical analysis and comparison. Thus, the 42 and 47 years life expectancies at birth for the 1850 and 1900 cohorts are significantly greater than the 24-year life expectancy at birth for the 1754 cohort, and the 75 years life expectancy at birth for the 1988 cohort is significantly greater than the life expectancies at birth for the earlier cohorts.

In other words, for nearly two and a half centuries, mean life

1 Regrettably, not everyone is doing as well. In fact, 25% of global deaths are still due to infectious diseases striking disproportionately at the young. Even in the United States, the young may not have access to adequate health care.

expectancies in the U.S. and Europe have moved up with statistical regularity. (Life expectancy is higher elsewhere [e.g., Iceland and Japan] and lower elsewhere [conspicuously Africa and Russia].)

But this is the limit of 'squaring'. Indeed, squaring the curve has only a few more years to go before it is squared to saturation! If biopolitics is allowed to continue on its present trajectory, projected life expectancies will increase for white women born in 2100 to 102 years of age, black women and white men to 97, and black men to 90. Even if the conquest of diseases is complete by 2200 as projected by biopoliticians, life expectancy at birth would be 117 years for white women, 112 for black women and white men, and 105 for black men in the US (Olshansky, et al., 1990). This is all that biopolitics has to offer.

The problem for biopolitics arises from the 'entangled tails' as survivorship curves approach 0. This entanglement puts a damper on pushing the curves further outward even with all the power of modern industrialized society lined up behind biopolitics. According to biopoliticians, human beings have a genetically built-in tendency to die sometime before or around 92 years of age[2]. Humans are supposed to hit a biological wall—a genetic barrier—during the entangled tail phase of the life expectancy curves. According to biopoliticians, during this phase, our probability of surviving from year to year is about 50%. This is not to say that the life of nonagenarians, centenarians, and supercentenarians is necessarily one of decrepitude, but it is a life of chance: the chance of someone sneezing nearby and your catching a cold, flu, or pneumonia that will kill you; of vulnerability to en-

2 The fact that Jeanne Louise Calment made it to 122 years and 164 days (born February 21, 1875; died August 4, 1997), surviving two standard deviations beyond the mean for her cohort (a highly significant difference) is simply dismissed as a statistical fluke.

vironmental hazards that you would have walked away from earlier in life but now trip you up; and frailty to conditions, like smog, that earlier might have caused annoyance but now threatens to lay you out.

By squaring the curve, the biopoliticians have painted themselves into the proverbial corner. But what about Arakawa and Gins? What does reversible destiny, biotopology, and Bioscleave House have to say about life's limits?

"What limits?"

Biotopology has the potential to extend longevity by disentangling the tails of the survivorship curves. By strengthening the individual, Arakawa and Gins' creation holds the promise of raising the probability of living well beyond a 50% chance.

L. Steven Coles, co-founder of the Los Angeles Gerontology Research Group, created the fifth curve in the illustration (above) by untangling the tails of the survivorship curves and placing the vertical portion's point of inflection at 150 years, but it could be placed virtually anywhere along the continuum. Steve has in mind extending human lifetime by finding ways of expressing salubrious genetic tendencies thereby promoting wellbeing and longevity (personal communication), but he also shares the vision of the creators of Bioscleave House.

Bioscleave House enhances wellbeing by activating and exercising every part of the human organism constantly and productively. By incorporating the contours of a terrain into the contours of an apartment, Bioscleave House flows into a landscape, between rooms, even within rooms, producing an expansive effect in place of the prison cell of four walls and doors. The residents breath more deeply as their ho-

rizon expands, exercise their whole body more completely as they move in the interior terrain, and encounter their own artistic spirit as they break away into the "exploratorian" from the quotidian.

But Bioscleave House can also operate on another level by promoting the extension of human longevity through evolution. Once Bioscleave House goes beyond Phase IV and villages of Bioscleave Houses become universal, they will expand life expectancy on the level of the species. Just as Bioscleave House rejects the biopolitical imperative to die, a world of Bioscleave Houses will liberate life from 'squaring the curve.' A world of Bioscleave Houses will open lifetime extension to infinite possibilities.

Arakawa and Gins have shown us how to take control of our destiny and human evolution! It is simply a matter of scale. Enhancing human life will also promote the outward evolution of longevity. Biologists call it "niche construction": how the activities of organisms bring about changes in their environments and, consequently, in their own evolution—how a species' activity feeds back on the species' environment and hence on its evolution.

Bioscleave House is how we can extend life throughout our species and make it worth living in the process, namely, how we can live longer by living younger! Actually, the process is not new: it is probably responsible for many of the traits that have evolved over the millennia, including our present relatively long life. Juvenilisation, known in the evolutionary literature as —"neoteny" (from the Greek meaning stretching, extending or holding onto) refers to the retention of juvenile morphology into adult stages of the lifetime, and hence the delay of aging.

Signs of neoteny are clearly visible in humans…Several aspects of the human body strongly remind zoologists of characteristics typical among young, immature, even embryonic forms of primates. Among these are the size of the brain, which is very large in comparison to the rest of the body (like an infant's), the angle of head to spine (a right angle), and a mostly hairless body (Benecke 2002:105). Neoteny is the slowing of somatic development, epitomized by the amphibian mud puppy Necturus maculosus, which retains its larval appearance throughout adult life. But neoteny also occurs widely in other vertebrates, fish, birds, and mammals, and—notably—in humans.

Slow growth is reflected in the delayed age of puberty in women compared to other mammals[3]. Moreover, women experiencing a delay in reaching menopause have not only grown old more slowly than other women but they tend to be longer-lived (Perls et al., 1997). Our aging is also slow compared to aging in other primates. The baboon mortality rate doubles every four years compared to seven to eight years for humans. "[Thus, h]umans. . . age differently, and more slowly than baboons" (Tatar et al. 2009). The pioneering primatologist Sherwood Washburn insists "there is strong direct evidence for the slowing of [human] development" (Washburn 1981: 23).

Furthermore, "[w]hat characterizes modern humans as unique is a prolongation of the postnatal growth period" (Dean 1987: 213). Indeed,

> [t]he ages derived for Australopithecus, Paranthropus, and early Homo described biological equivalence to modern man at roughly two-thirds the chronological age, demonstrating that

3 "Human beings reach puberty at an age (12–14 years) that is [relatively] 75-fold later than in mice" (Finch 1990: 629).

> they had growth periods similar to the modern great apes. (Bromage and Dean 1985: 526)
>
> At the end of growth, the adult skull in humans reaches an allometric shape (size-related shape) which is equivalent to that of juvenile chimpanzees with no permanent teeth. (Penin et al. 2002: 50)

Neoteny has other effects: it extends the benefits of juvenile life into adult stages. Juvenilised human beings are healthier, more active, livelier, and more receptive to new ideas than other members of the species. Indeed, one is hardly surprised when the biographers of the French supercentenarian Jeanne Calment describe her at 120 years as "someone who remains very young in spirit, and tastes, a kind of kid, almost childlike at times" (Allard et al. 1998: 62).

And Bioscleave House will only be the tip of the evolutionary iceberg by promoting neoteny and pushing juvenile wellbeing into adulthood. We have yet to conceive of where Bioscleave House will take us by returning us to the sand box of youthful life where life is play, sex is fun, commodities do no harm, creativity expands without leaving waste and where poetry thrives without breeding despair! That is where niche construction will create our future in the here-and-now! Genes will be reshuffled over generations and selection will favor a new, youthful, long-lived Homo sapiens. We will evolve into a species of individuals living younger, living longer and enjoying life all the more. Biotopologists—scientists, poets, artists, architects—will thrive in their Bioscleave Houses forging ahead into appropriate niche construction for reversible destiny, enhanced neoteny, and the evolution of youthful longevity for a lifetime!

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DIAGRAMS OF UTOPIA BY ANTHONY VIDLER

> Diagram: from Old French diagramme, from Greek, dia across/through, gramma something written, letter of the alphabet, that which is marked out by lines, a geometrical figure, written list, register, the gamut of scale in music. (Geom.) A figure composed of lines, serving to illustrate a definition or statement, or to aid in the proof of a proposition. An illustrative figure, which, without representing the exact appearance of an object, gives an outline or general scheme of it, so as to exhibit the shape and relations of its various parts. A set of lines, marks, or tracings which represent symbolically the course or results of any action or process, or the variations which characterize it. A delineation used to symbolize related abstract propositions or mental processes. (Oxford English Dictionary, cited by Anthony Vidler, "Diagrams of Utopia" in *The Activist Drawing*, Cambridge. MIT Press, 1999.)

Diagrams are part of a pedagogy of architectural schools and practices, especially in the United States, Peter Eisenman introduced them as a primary generator of architecture. Many architects use the term diagram in a larger sense: a

drawing. “Diagrams of Utopia,” an essay by Anthony Vidler, current dean of Cooper Union School of Architecture in *The Activist Drawing* edited by Catherine de Zegher and Mark Wigley, focuses on the utopian anti-capitalist city the *New Babylon*, designed in 1959-1974 by the Dutch situationist Constant Niewenhuys.

Quoting Charles Sanders Peirce, Vidler affirms that “a diagram is mainly an icon, and an icon of intelligible relations in the constitution of its Object.” (*The Collected Papers*). It confuses “the real and the copy” and therefore it is an “instrument of suspended reality”. This “pure dream” can be associated with the notion of utopia that constitutes itself through schematic lines of organization. Building architecture with diagrams is as problematic as building societies with Utopias. Both require this tool but it does not go without dangers, as the diagram’s lines do not wear the thickness of human uncertainty. Moreover, a diagram tends to draw lines based on the experience of the real, but these lines, when materialized, impose a transcendental influence on the real.

In the following excerpt, Vidler bases his thoughts on Deleuze’s study of Foucault who was probably the most accurate archeologist of diagrams. Vidler also briefly evokes what he calls the anti-panopticon, the “House of Lubricity” as thought by the Marquis de Sade:

DIAGRAMS OF UTOPIA (excerpts) in *The Activist Drawing,* edited by Catherine de Zegher and Mark Wigley. Cambridge: MIT Press, 1999 ///
By Anthony Vidler

But perhaps the most powerful use of the diagram in early modernism is that deployed by nonarchitects- lawyers, philosophers, and social theorists- to describe different forms

of organization according to spatial relations that would of themselves, it was thought, support if not give rise to the social orders imagined. Thus Bentham's Panopticon, well known since Foucault as an early architectural example of surveillance culture. Foucault himself uses this pattern as an exemplary instance of the performative diagram, a "functioning abstracted from every obstacle or friction…and that should be detached from a specific use". It is a representation at once of a "thing" with specific content (the prisoner) and of a "function" with generalized scope over society as a whole. The diagram, then, is both specific, in that is precisely maps the space of individual confinement, and universal, in that it (imprecisely) refers to an entire social regime. It is as if the diagram of the feudal estate, castle at the center, cultivated strips and peasant huts around the periphery, had been mapped on the organizing system of feudalism as a whole.

Here I am following the evocative argument of Gilles Deleuze in his study of Foucault, where the diagram becomes a central phenomenon not only in the mapping of Foucault's thought, as well as Foucault himself, but also in the understanding of modern social organization in toto. For Deleuze the importance of the diagram is that it "specifies" in a particular way the relations between unformed/unorganized matter and unformalized/unfinalized functions; that is, that it joins the two powerful regimes of space (the visible) and language (the invisible but ubiquitous system). The diagram then, in Deleuze's terms is a kind of map/machine –a spatiotemporal abstraction that "refuses every formal distinction between a content and an expression, between a discursive and a non-discursive formation." It is, he writes, "an almost silent/dumb and blind machine, even though it is that which causes sight and speech":

> If there are many diagrammatic functions and even materials, it is because every diagram is a

> spatiotemporal multiplicity. But it is also because there are as many diagrams as there are social fields in history. When Foucault invokes the notion of diagram, it is in relation to our modern disciplinary societies, where power divides up the entire field in a grid: if there is a model for this, it is the model of the plague that sections off the ill city and extends into the smallest detail. There are accordingly diagrams for all social orders –for factories, theaters, monarchies, imperial regimes. What is more, these diagrams are all interrelated –they interpenetrate each other. This is because the diagram is profoundly unstable or fluid, never ceasing to churn up matter and functions in such a way as to constitute mutations. Finally, every diagram is intersocial and in a state of becoming. It never functions to represent a preexisting world; it produces a new type of reality, a now model of truth. It is not subject to history, nor does it hang over history. It creates history by unmaking preceding realities and significations, setting up so many points of emergence or creativity, of unexpected conjunctures, of improbable continuums. It doubles history with a becoming [avec un devenir]. (Deleuze. *Foucault.* 43)

It is this potential of mutation, of endless transformation and becoming, that makes the diagram for Deleuze, as for Guattari, an especially transgressive device. As Gary Genosko has recently noted, the diagram organizes an escape from pure linguistics into a deterritorialized spatial zone: "Diagrammatic machines of signs elude the territorializing systems of symbolic and signifying semiologies by displaying a kind of reserve in relation to their referents, forgoing poly-

semy and eschewing lateral signifying effects." Diagrams then are ill-behaved, they "do not behave like well-formed signs in a universal system of signification and fail to pass smoothly through the simulacral dialogism of ideal models of communication." In this way, what might seem to be "an arid algebra of language" in diagram form actively serves Guattari's "pragmatics if the unconscious" and thence his insurgent social practice: the diagram, in this sense, is utopian by definition.

In this context we might point to one of the more badly behaved of early modern diagrams, sketched by the Marquis de Sade as a kind of counter-panopticon-the House of Lubricity. This is, so to speak, the institutional form of the endless pornographic narratives of the *120 Days of Sodom*, themselves given theatratical staging in a "scene" that, as Roland Barthes noted, was a veritable diagram of language itself. Here formal basis of new, purportedly utopian, institutions; and it is here that we can see the intimate relation of a utopian diagram to its predecessors: it gains its iconic significance, that is, by referring to what it is definitely not at the same time as it shapes its own diagram with reference to a mutation of its anti-model.

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QUARANTINE & REMOTENESS: PARANOIA AND MECHANISMS OF PRECAUTIONARY INCARCERATION

In December 2010, I attended the brilliant lecture of Geoff Manaugh, editor of BLDG BLOG, in which he introduced the Quarantine workshop he was then leading at the Storefront for Art and Architecture in New York. I am very interested in the notion of quarantine in the materialization of fear and paranoia it implies. The potentiality for each building to become a quarantine station, and therefore a prison, seems to me to perfectly embody the ultimate state of totalitarianism. It reminds me of Foucault's descriptions in *Discipline and Punish*, where he describes a medieval city infected by the plague and the imprisonment of every inhabitant in his or her own house while waiting for the health inspection, that may or may not deliver a license of free circulation in case of non-infection. What is striking in this notion of quarantine is the precaution it implies. No matter if one is infected or not, if (s) he is suspected to be, her or his circulation will be controlled.

Quarantine also makes me recall Peter Watkins' movies, *Punishment Park* (1971) and *The War Game* (1965). The first one is a fascinating pseudo-documentary that depicts the invention of a park lost in the desert, used by the police to train by chasing young "voluntary" dissidents in the most violent way.

The War Game is also a pseudo-documentary, filmed like a government documentary that dramatizes a country (England) living under the paranoia of a nuclear attack as well as the potential effect on the population in the case of such an attack occurring. Through these two movies, we can observe both the violent remoteness of infected citizens — the infection is not necessarily viral — and the fear as the leitmotiv that drives a nation's social and physical relationships.

The following illustrations are from Peter Watkins' films *Punishment Park* 1971 (pages 93-94) and *The War Game* 1965 (pages 95-96)

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NATIONAL EMERGENCY
FOOD CONTROL
CENTRE
No 3

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PRISON INFORMATION GROUP BY MICHEL FOUCAULT, JEAN-MARIE DOMENACH & PIERRE VIDAL-NAQUET

> "Are intolerable: High courts, cops, hospitals, asylums, school, military service, press, TV, the State and primarily prisons." (Groupe d'Information sur les Prisons, 1971.)

I have already evoked, in an article on Antonin Artaud and Vincent Van Gogh, the issue of psychiatry as society's means of "suiciding" some of its undesired components.[1] In this chapter, I want to evoke a similar issue. I recently read that France currently has 65 000 citizens in prison, which represents almost exactly 0.1% of the population. It does not reach the United States' sad record of 2.5 millions detainees (0.8% of the population), but this number remains deeply concerning.

Prisons are zones of exclusion included in the space of society. They are micro-totalitarian societies that cannot be thought without their architectural apparatuses. The cell fully expresses the supremacy of the wall on the body and the prison subtly negotiates between hyper-seclusion and hy-

1 See the article "Van Gogh The Man Suicided by Society by Antonin Artaud" on thefunambulist.net

per-visibility. Spaces of punishment, in essence, have been created in a peculiar revanchist way of thinking. They have been programmed to suspend the application of the law for people who have been suspending the law for themselves. It is important for the society that hosts those territories of punishment that the exceptions they represent do not appear in any way enviable. Their design is therefore intentionally and considerably aggressive to the human body (see *The Funambulist Pamphlets Volume 7: Cruel Designs*).

In 1971, in France, Foucault, Jean-Marie Domenach & Pierre Vidal-Naquet decided to transform the hermetic border between the societal space and the zones of exclusions that prisons embody into something more porous. They created a collective entitled *GIP, Groupe d'Information sur les Prisons* (*Prison Information Group*). This group tried to extract information from these zones in order to force society to face its responsibilities. GIP also attempted to bring information the other way around, from the milieu depending on law to the milieu in which law is suspended. Members of the collective exerted pressure, and actually succeeded bringing radio and newspapers to prisons, and they also screamed information through megaphones from the outside.

GIP also published four issues of a journal entitled *Intolerable* on the following topics:

- *Intolerable #1: Investigation of twenty prisons*
- *Intolerable #2: Investigation of a "model prison": Fleury-Mérogis (near Paris)*
- *Intolerable #3: The Assassination of George Jackson*
- *Intolerable #4: Suicides in prison*

GIP is often considered as one Foucault's failures because it did not last long. However, for a moment, the interface

between the inside and the outside had been established, showing the way to other potential movements in the future.

GIP's actions are also interesting as a beginning of an answer to the question that may confront an architect: if I were commisionned to design a prison, would I categorically refuse based on my principles, or would I attempt to throw all my energies into making improvements for people who have to live there? One might say that not so many architects are in the position to ask themselves this question, but I would argue that the question is the same for a school, a bank, a factory, a shop, an office building, etc.

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ABOUT

THE FUNAMBULIST: a blog written and edited by Léopold Lambert. It finds its name in the consideration for architecture's representative medium, the line, and its philosophical and political power when it materializes and subjectivizes bodies. If the white page represents a given milieu — a desert, for example — and one (an architect, for example) comes to trace a line on it, (s)he will virtually split this same milieu into two distinct impermeable parts through its embodiment, the wall. The Funambulist, also known as a tightrope walker, is the character who, somehow, subverts this power by walking on the line.

CENTER FOR TRANSFORMATIVE MEDIA, Parsons The New School for Design: a transdisciplinary media research initiative bridging design and the social sciences, and dedicated to the exploration of the transformative potential of emerging technologies upon the foundational practices of everyday life across a range of settings.

PUNCTUM BOOKS: spontaneous acts of scholarly combustion is an open-access and print-on-demand independent publisher dedicated to radically creative modes of intellectual inquiry and writing across a whimsical para-humanities assemblage. punctum books seeks to curate the open spaces of writing or writing-as-opening, the crucial tiny portals on whose capacious thresholds all writing properly and improperly takes place. Pricking, puncturing, perforating = publishing in the mode of an unconditional hospitality and friendship, making space for what Eve Sedgwick called "queer little gods" – the "ontologically intermediate and teratological figures" of y/our thought.We seek to pierce and disturb the wednesdayish, business-as-usual protocols of both the generic university studium and its individual cells or holding tanks. We also take in strays.

THE FUNAMBULIST PAMPHLETS
VOLUME 2: FOUCAULT

The geography Foucault is drawing is not made of land and territories but rather of lines of power, apparatuses of control and normative machines.

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