

This is the first solo exhibition of the work of Didier Fiúza Faustino to be held at CAM – Calouste Gulbenkian Foundation, and one of the most important shows that he has had in Portugal.

Born in Paris to Portuguese parents, and having established a high profile in both France and Portugal, Didier Fiúza Faustino is internationally known and has been critically acclaimed as one of the top emerging architects of his generation.

In 2007, he participated as both artist and architect in the group show *Ida e Volta: Ficção e Realidade (There and Back: Fiction and Reality)*, in which he exhibited a work as well as designed an architectural solution for the main exhibition hall at CAM, where all the video pieces included in the exhibition were shown.

Now, in *Don't Trust Architects*, Faustino works other areas of this museum: the multipurpose room and the temporary exhibition hall. Out of the five pieces on show, three were especially created for these spaces. These are works that exist on the cusp between art and architecture, exposing a practice in which experiment, critical confrontation with the social and political context and the subversion of the boundaries separating artistic disciplines are the hallmarks.

We are delighted that Didier Fiúza Faustino has accepted to show his most recent work at CAM, and once more to establish a creative dialogue with the architecture of the museum itself.

Teresa Gouveia  
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## EXPERIENCING FRAGILITY

I — In the summer of 2009, Didier Fiúza Faustino dropped by at the CAM. We strolled through the space, discussing it. I had recently been appointed director of this museum, which, because of its dated architecture, confronted me with questions, difficulties, challenges. I was, however, surprised by Didier Faustino's enthusiasm about the building, with which he is very familiar: in 2007, he not only designed the space for the exhibition *Ida e Volta: Ficção e Realidade (There and Back: Fiction and Reality)* for Level 0 of CAM, but was also one of the exhibiting artists.

Artist or architect... architect and artist. This pairing informs Faustino's professional stance and runs through his entire oeuvre. With the passing of time and the evolution of his practice, it has become clear that he is not concerned with defining himself in one or the other of these terms, but rather, that his interest lies in straddling the interstice between them.

"Interstice" is a word that he holds dear; indeed, it is the title of one of his works, dated 2003, a kind of cabin in aluminium and plexiglass, which Faustino describes in this manner:

*Interstice* probes the limit between urban furniture and architecture. It defines the smallest possible architectural component and materializes the minimum space of dialogue. Interstice is stable architecture for nomadic people.



Through this opaque hygiaphone, a phone booth without a phone, instances of speaking and listening can temporarily and randomly cohabit.<sup>1</sup>

Looking back at our initial conversation after months of correspondence and meetings whose outcome is this exhibition, I understand why the space of CAM so delights Faustino; why he responded so positively to the challenge of conceiving an exhibition for the multipurpose room and the temporary exhibition hall, among the most difficult and imperfect areas of the building – that is, if we consider as the norm the habitual desire of artists for the architectural neutrality of the white cube that generally characterises museums of contemporary art. The former is a small theatre (or, in the sweetly anthropomorphic Portuguese expression, a pocket theatre); the latter is an asymmetrical hall, crooked and long. It is now clear that such spatial difficulties and imperfections – and indeed, that this double belonging to the world of fine arts and that of the arts of performance – constitute no obstacle to Didier Fiúza Faustino. On the contrary, to him, they are entirely reasonable seductions. Two statements by the artist, made prior to this present exhibition, corroborate this reading:

My starting-point is a twofold assumption: that nothing can be taken for granted, meaning there is no absolute answer any more than there can be spatial certainty. On the contrary, through disorientation the body must open up to space, and space to body. Disorientation versus transparency.<sup>2</sup>

I don't sketch in solutions; rather I put forward a possibility that will disorient and spark desire so that each individual

1. In *Didier Fiúza Faustino, Bureau des Mésarchitectures*, DD: Design Document Series, 21, 1<sup>st</sup> ed., Seoul, Damdi, 2007, p. 89.

2. *Ibidem*, p. 154.

– beginning with myself – becomes aware of his condition as a fragile being.<sup>3</sup>

Disorientation versus transparency; fragility – ideas, states of mind and feeling that cut across this exhibition. Right from the entrance of the exhibition, underlying the two exhibition spaces like a Moebius strip, with neither beginning nor end, Didier Fiúza Faustino has drawn a hopscotch form on the floor, running between and around the two structural columns of this area of the museum. This endless game, inviting the viewer to jump from number to number in a double circle, once begun, creates a sense of disorientation, if not actually giddiness and loss of direction. The title of the piece is equally disorienting and unsettling: *Future Will Be a Remake*.

II — In *Flatland*, the visitor-viewers must first decide if they want to abandon their status as observer and not restrict themselves to sitting on the theatre seats, but rather make their way to the stage, climb the steps, sit on the swing, setting it in motion and moving in the direction of the stage, thus transforming themselves into actors, the activators of a sculpture that is both kinetic and cinematic. For it not only moves, but also creates an image that alludes to film: the outline of the viewer's body, hazy behind the screen, and his/her projected shadow on the side wall could well come from *film noir*.

The sculpture, roughly hewn in wood, demands a certain amount of courage – an element of risk – from the viewer: to climb onto and sit upon an unstable surface, to trust that the structure won't collapse. This implies not only a dislocation of roles for the spectator, from passive observer to solo actor, but it also requests that s/he make a certain decision: will I, or won't I,

3. *Ibidem*, p. 157.



do it? Will I get onto it or not? Will I sit on the swing, or won't I? Will I set it in motion towards the screen or not? In other words, it requires the viewer to step out of the comfort zone of the role of spectator-observer and move into the shoes of a participant, becoming a 'spectacle' for others to see.

In its apparent simplicity, *Flatland* prods the relation between body and space. It institutes doubt, ambiguity, desire and fear, and, if taken to its logical conclusion, sets the body up for play, for the pleasure of being on the other side of the screen, behind the looking glass, transformed into a work of art. Passing to the other side is a recurrent motif in the work of Didier Fiúza Faustino: to wit, *Alice's House* (1999) and its mission statement and description:

Alice's House exists as an organic outgrowth that perverts the notion of property and ownership. It creates an interstice across the boundary that separates standardised houses, in suburban areas where segmenting and structuring space is a means to better control it. The membrane creeps into this in-between like an accidental erogenous zone where encounters become possible again.<sup>4</sup>

Erogenous zone where encounters become possible again... it is clear that Didier Fiúza Faustino sets off in pursuit of the erotic, the encounter of skin on skin, body on body; however, in his drawings, human bodies are like transparent ciphers,<sup>5</sup> they have neither colour nor ethnicity, they are neither fat nor thin, we don't know from where they come or to where they are going: they are like beings from science fiction, a reference/influence that the artist acknowledges. Extraterrestrial or intraterrestrial, they exist in a world that is as real as any other, so long as one believes in it. When they are transported

4. *Ibidem*, p. 33.

5. Cf. Philip Ursprung, *Ibidem*, p. 10.

from project/drawing to construction/object, these bodies become capsules of reality, bearers of a whole way of life, as in *Instrument for Blank Architecture*. Here, in donning a kind of helmet or eyeless mask, the spectator – who once again is invited to decide whether or not s/he wants to be an active participant – is transported to the sound world of Russell Haswell's music. In other words, in being deprived of the capacity to see, the viewer/participant is invited to create mental images and imaginary landscapes.

III – In *Trust me*, we hear proclaimed in three languages through loudspeakers a kind of manifesto of Didier Fiúza Faustino's conception of the role of architecture and of architects in the contemporary world. He observes that the social role of architects is primarily as an instrument of power, to produce images and dreams almost as an advertisement might. Thus it is that the voices in this sound piece proclaim that "Architecture may be a tool to emphasize our senses and sharpen our consciousness of reality, which tends to be erased by over-information, egocentrism and control. Experiencing fragility."

The title of the exhibition, *Don't Trust Architects*, is, arguably, provocative, but it is also an invitation to its antithesis. Put otherwise, it can be seen as an invitation to trust, to participate, to experience the fragility, as the artist does in *Exploring Dead Buildings*. This was a video piece of the performance that Faustino staged in Georgia, in a building that, in Soviet times, had housed the Ministry of Highways. Constructed in 1975, it was designed by architects George Chakhava and Zurab Jalaghania. In it, Didier Fiúza Faustino drove a vehicle that had been set in motion by two other people. This vehicle traverses

<sup>1</sup> [Translator's note: the Portuguese word 'experimentando' used here and in the title of this essay is not fully captured by any English word, for it means both experimenting with, and experiencing.]



the whole extent of the abandoned space, an action in which all is fragility, from the dependence of the passenger on the agency of third parties, to the precariousness of the vehicle itself.

Let yourself be controlled in order to take control seems to be what all the pieces in this exhibition are trying to tell us, in destabilising not only the space but – above all – our status as passive viewers in a museum. Viewers in a museum... or in the world at large? Don't trust architects, Faustino warns us.

Beatriz Preciado

~~DON'T TRUST ARCHITECTS~~

~~DON'T TRUST YOURSELF~~

Architecture in the pharmacopornographic regime

During an era, recent and already irretrievable, the Fordism and the automobile industry synthesized and defined a specific mode of production and of consumption. It created a temporalization of life in the mode of Taylorism, a polychromatic and smooth aesthetic of the inanimate object, a way of thinking of the interior space and living in the city, a conflicting arrangement of the body and the machine, a discontinuous mode of desiring and resisting. In the years that followed the 70s energy crisis and the collapse of assembly lines, new sectors for the change in the global economy have to be found. We talk about biochemical industries, electronics, computer and communication media as new industrial supporters of capitalism... But each of them alone is insufficient to explain the production of value and life in modern society.

The Cold War triggered the outburst of biochemical industries, electronics, computer and communication media as new industrial supporters of capitalism being the underlying force the political and technical management of the body, subjectivity, race, gender and sexuality. The post-war period could be understood as a tactical transformation of the war technologies into technologies of body, consumption and communication. If, from an economic standpoint, the transition



towards the third type of capitalism, after slavery and industrial regimes, is usually situated around the 1970s, the launch of the new type of "*governmentality of life*" emerged from the urban, bodily, psychological and environmental ruins of the World War II.

The mutation of capitalism we witness is characterized not only by the transformation of the body and subjectivity into objects of political management of life (as Foucault had envisioned in his description of "biopolitics" as the new system of social control), but by the fact that the management itself is carried out by the new dynamics of neoliberalism, global media and biotechnologies. During the period of the Cold War, the United States spent more dollars on scientific researches about sex and sexuality than any other country throughout the history. The American McCarthyism of the 1950s, in addition to its patriotic persecution of communism, also fights against homosexuality as a form of anti-nationalism, while simultaneously exalting family values of laborious masculinity and domestic motherhood.<sup>1</sup> In this period there are dozens of research centred on sexuality opened in the West as a part of a goal to improve public health. At the same time, doctors George Henry and Robert L. Dickinson conducted the first demography of "sexual deviation," an epidemiological study known as the "Sex Variant,"<sup>2</sup> that will later be followed by the Kinsey Report on sexuality and by Robert Stoller's protocols for femininity and masculinity. While Charles and Ray Eames collaborated with the U.S. Army to develop lightweight, mass-produced molded plywood leg splints for injured servicemen,

1. John D'Emilio, *Sexual Politics, Sexual Communities: The Making of a Homosexual Minority in the United States, 1940-1970*, Chicago, Chicago University Press, 1983.

2. Jennifer Terry, *An American Obsession: Science, Medicine and Homosexuality in Modern Society*, Chicago, Chicago University Press, 1999, pp. 178-218.

which will be later use for design domestic lightweight and disposable architecture,<sup>3</sup> Harry Benjamin started and systematized the clinical use of hormone molecules; the first marketed molecules were natural progesterone and oestrogen, derived from horse serum (Premarin) and only later a synthetic hormone was produced (Norethindrone). In 1946 the first birth control pill was invented, based on synthetic oestrogen – and oestrogen will soon become the most widely used drug molecule in the entire history of mankind.<sup>4</sup> In 1947, Eli Lilly (Indiana, United States) sold the methadone molecule (the simplest of the opioids) as an analgesic, that in the 1970s became the basic substitution for heroin in the treatment of addiction.<sup>5</sup> In the same year, the American pedo-psychiatrist, John Money, coined the term “gender,” as a distinction from the traditional “biological sex”, to name an individual belonging to a cultural group known as “male” or “female” and stating that it was possible to “modify the gender of any infant until eighteen months.”<sup>6</sup> The facelift and various cosmetic surgeries become the first in the body techniques of mass consumption in the U.S. and Europe. Andy Warhol is photographed during a facelift operation, making his own body one of the pop objects of consumer society. Faced with the threat induced by the Nazis’ biopolitics and the racist rhetoric of detection of racial or religious differences through bodily signs, the artificial “de-circumcision” (i.e. the artificial reconstruction of the foreskin of the penis)

3. See: Beatriz Colomina, *Domesticity at War*, Cambridge, The MIT Press, 2007.

4. Andrea Tone, *Devices and Desires. A History of Contraceptives in America*, New York, Hill and Wang, 2001.

5. Tom Carnwath and Ian Smith, *The Heroin Century*, New York, Routledge, 2002.

6. John Money, John Hampton and Joan Hampton, “Imprinting and the Establishment of the Gender Role,” *Archives of Neurology and Psychiatry*, 77, 1957. See also John Money, *Sexual Signatures: On Being a Man or a Woman*, Boston, Little Brown, 1980.



becomes one of the most practiced cosmetic surgery operations in the United States in the years immediately following the World War II.<sup>7</sup>

During the World War II we see the exponential multiplication of the production of transuranic elements (the chemical elements with atomic numbers greater than 92 – the atomic number of Uranium), that became the material to be used in the civil sector, including plutonium, that had, before, been used as nuclear fuel in military operations. The level of toxicity of transuranic elements exceeds that of any other element on Earth, creating a new form of vulnerability for life. At the same time, the use of a viscous, semi-rigid material that is waterproof, thermally and electrically resistant, produced by artificial propagation of carbon atoms in long chains of molecules of organic compounds derived from petroleum, and whose burning is highly polluting became generalized in manufacturing the objects of daily life. The mass consumption of plastic defined the material conditions of a large-scale ecological transformation that resulted in destruction of other (mostly lower) energy resources in the world, rapid consumption and high pollution. The *Trash Vortex*, a floating mass of the size of Texas in the North Pacific made of plastic garbage, was to become the most significant architecture of the twenty first century.

In 1953, the American soldier George W. became Christine Jorgensen, and was the first mediatised transsexual. A year later, Hugh Hefner created *Playboy* using a naked Marilyn Monroe photograph on its centrefold. Political and scientific techniques came together to examine the psycho-physical roots

7. Sander L. Gilman, "Decircumcision: The First Aesthetic Surgery," *Modern Judaism*, vol. 17, no. 3, 1997, pp. 20-210. See also Maxwell Maltz, *Evolution of Plastic Surgery*, New York, Froben Press, 1946, pp. 278-279.

of Marxism (to discover the famous «red gene»), homosexuality and intersexuality advocating lobotomy, as a behaviour modification therapy, and treatments with therapeutic electroshocks, or using castration for eugenic purposes. In 1958, at the other side of the iron curtain, in Russia, the first phalloplasty – i.e. the construction of a penis from arm skin graft and muscles as part of a process of sex changing from the female to male- was performed. In 1960, again Eli Lilly, marketed Secobarbital, a barbiturate with anaesthetic properties, a sedative and hypnotic drug, designed for the treatment of epilepsy, insomnia, or as an anaesthetic for short operations. Secobarbital, better known as the “red pill” or “doll,” has become one of the underground rock culture drugs of the 1960s; In 1966, the invention of the first antidepressant directly involved in the synthesis of the neurotransmitter serotonin will lead years later to the design of the Fluoxetine molecule responsible for the production of Prozac, manufactured also by Eli Lilly.

At the same time, Manfred E. Clynes and Nathan S. Kline used the term “cyborg” to refer to a technically supplemented body that could live in an alien environment and operate as an “unconscious integrated homeostatic system.”<sup>8</sup> This was a laboratory rat which had had an osmotic prosthesis implanted, used as a cybernetic tail. In 1968, Ivan E. Sutherland conducted the early experiments on Virtual Reality (developed well before William Gibson coined the term “cyberspace”) at the University of Utah to create a head-mounted display that connected a user directly to a computer, which were later taken over by U.S. military and the NASA, and which inspired Quambry’s, Archigram’s and Haus-Rucker and Co.’s inflatable architectures and pods. The experience of “being-connected” to a virtual reality pod was described by Howard Rheingold as “*teledildonics*”:

8. M. E. Clynes and N. S. Kline, “Cyborgs and Space,” *Astronautics*, New York, American Rocket Society Inc, 1960.



Before you climb into a suitably padded chamber and put on your headmounted display, you slip into a lightweight bodysuit. It would be something like a body stocking, but with all the intimate snugness of a condom. Embedded in the inner surface of the suit, using a technology that does not yet exist, in an array of intelligent effectors. These effectors are ultra tiny vibrators of varying degrees of hardness, hundreds of them per square inch, that can receive and transmit a realistic sense of tactile presence in the same way the visual and audio displays transmit a realistic sense of visual and auditory presence.<sup>9</sup>

In the pharmacopornographic age, architecture dreams of becoming a body-sized condom and a multimedia vibrator providing a porn-communicating experience.

In 1969, as part of a U.S. military research program, ARPANET was created; it was the first "network of networks" of interconnected computers capable of transmitting information, which will later lead to the creation of the Internet. On September 18, 1970 Jimi Hendrix died after having ingested a pharmaceutical cocktail containing at least nine pills of Secobarbital. In 1971, the UK established the Drug Abuse Act, regulating the consumption and trafficking of psychotropic substances. The seriousness of the crimes concerning the use and trafficking was categorized, ranging from category A (cocaine, methadone, morphine, etc.) to category C (cannabis, ketamine, etc.). Alcohol and tobacco fell outside this classification. In 1972, with the money from the Californian Mafia, Gerard Damiano made the film *Deep Throat*, one of the first porn movies in America that was publicly and commercially

9. Howard Rheingold, "Teledildonics: Reach Out and Touch Someone", *Mondo 2000*, Summer, 1990, p. 52. Rheingold post-AIDS interpretation of this experience, understand the pods not only as pornographic devices but also as the ultimate safe sex.

distributed. *Deep Throat* will become one of the most viewed movies of all time, generating a profit of more than six hundred million dollars. This was the outbreak of the porno film production, jumping from 30 films per year made underground in 1950, to 2500 films in 1970. In 1973, homosexuality was removed from the DSM (Diagnostic and Statistical Manual of Mental Disorders) list of mental illnesses. In 1974 a Soviet Victor Konstantinovich Kalnberz patented the first penis implant using polyethylene plastic rods as a treatment for impotency, creating a permanent, naturally erect penis. These implants were abandoned in favour of their chemical variants, as they were found "physically uncomfortable and emotionally disturbing." In 1977, the state of Oklahoma introduced the first lethal injection of a compound based barbiturate similar to the "red pill" for the execution of death penalty. A similar method had already been used in the program called "Action T4 racial hygiene" of the Nazi Germany, which resulted in euthanasia of between 75,000 to 100,000 people with physical or mental disabilities. The method was later abandoned because of its high-cost drug and replaced by a gas chamber or simple starvation. In 1983, transsexuality ("gender dysphoria," i.e. being discontent with the biological sex the person was born with) was included in DSM (Diagnostic and Statistical Manual of Mental Disorders) list as a mental illness. In 1984, Tom F. Lue, Emil A. Tanagho and Richard A. Schmidt implanted a "sexual pacemaker" on the penis of a patient; it was a system of electrodes implanted near the prostate that allowed triggering of erection by remote control (although in a somewhat complex way). During the 1980s, new hormones such as DHEA or growth hormone and many anabolic substances to be used legally and illegally in the sports were produced and commercialized. In 1988, the drug using Sildenafil (marketed as Viagra® by Pfizer) to treat "erectile dysfunction" was approved. It is a smooth muscle relaxation drug leading to vasodilatation and increased inflow of blood into the spongy tissue of the penis, causing an erection.



A new form of capitalism was emerging during the Cold War, a capitalism that is hot, psychotropic and punk. The new system of production radically modified what Foucault considered to be the "disciplinary" relationships between politics, subjectivity, and architecture.

Nineteenth century disciplinary architectures behaved as hard, external systems for the production of subjectivity. Architecture behaved as political orthopaedics and social exoskeletons. According to Foucault, the model for these disciplinary techniques would be the architecture of the prison (in particular the Panopticon), the asylum and the factory. To think in terms of sexo-political subjectivation, we would have to turn to the tentacular expansion of domestic architecture and the division between the private and the public, but also to new techniques of media control and representation (photography, cinema, early pornography), to the development of psychological techniques for introspection and confession and to the sexual commerce that was managed, in parallel to heterosexual domestic control, through metropolitan and colonial brothels.

The Cold War transformations point to the articulation of a set of new micro prosthetic devices for the control of subjectivity with new molecular, biological techniques and media networks. The new "world-economy"<sup>10</sup> works with simultaneous deployment and interconnections of production of hundreds of tons of synthetic steroids, with a global dissemination of pornographic images, with development of new varieties of legal and illegal psychotropic synthetic drugs, with the informatics processing of signs and digital transmission media and with the global extension of urban

10. Immanuel Wallerstein, *Capitalismo histórico y movimientos antisistémicos : un análisis de sistemas-mundo*, Madrid, Akal, 2004.

architecture to the whole planet in which megacities of slums<sup>11</sup> rub shoulders with knots of high concentration of capital.

Modern architecture went out with a bang – explained Charles Jencks. – That many people didn't notice, and no one was seen to mourn, does not make the sudden extinction any less of a fact, and that many designers are still trying to administer the kiss of life does not mean that it has been miraculously resurrected. [...] Modern architecture died in St Louis, Missouri on July 15, 1972 at 3.32p.m, or thereabouts, when the infamous Pruitt-Igoe scheme, or rather several of its slab blocks, were given the final coup de grâce by dynamite.<sup>12</sup>

What Jencks diagnosed as a failure deriving from the rational, clean and purist style of modern architecture, its "hospital metaphor" and its "mass production line", was not to be overcome by the so-called post-modern movement. Instead the global and post-industrial system of production developing after the 1970s will absorb modern and post-modern regimes equally into the night of the living-dead-architecture.

Jencks ended up his critical attack on modern architecture as an expiration narrative with an odd and almost cannibal proposal: "After all, since it is fairly dead, we might as well enjoy picking over the corpse."<sup>13</sup> And this is exactly what happened. After World War II, the somato-political context (of the technopolitical production of the body) appears to be ruled by a series of new technologies of the body (biotechnologies,

11. Mike Davis, "Planet of Slums: Urban Involution and the Informal Proletariat," *New Left Review*, no. 26, March-April 2004.

12. Charles Jencks, *The Language of Post-Modern Architecture*, New York, Rizzoli International, 1977, p. 9.

13. *Ibidem*, p. 10.



surgery, endocrinology, etc) and representation (photography, cinema, television, cybernetics, etc) that infiltrate and penetrate into daily life like never before. These are biomolecular, digital and high-speed data transmission technologies: it is the age of soft, light, viscous, digital, and gelatinous technologies that can be injected, inhaled, «incorporated». In the nineteenth century disciplinary society, technologies of subjectivation controlled the body externally like an ortho-architectural apparatus. In the pharmacopornographic society technologies become part of the body, they dissolve in it, becoming body. The body-power relationship becomes tautological: technopolitics takes the form of the body, it is “incorporated”. Architecture mutates with media technologies to enter the domain of production of body and subjectivity. One of the first signs of the transformation of the somato-power regime in the mid-twentieth century was the electrification, digitalisation and molecularisation of the devices for the control and production of bodies and subjectivities. Little by little, orthopaedic and architectural disciplinary mechanisms have been absorbed by lightweight, rapid-transmission microcomputing, pharmacological and audiovisual techniques. Architecture and orthopaedics were the models for understanding the body-power relationship in disciplinary societies. But in the pharmacopornographic society, a microprosthetic power acts upon the body<sup>14</sup>: biopower acts through molecules that end up being part of our immune

14. Within the modern architecture project, the prosthesis was thought as a utopian technological extension of the heterosexual male and white body that came to remove all biological and political vulnerability, ensuring power and social hegemony. The modern project repressed the prosthesis' relation to disability and to the non-normal body presenting the prosthesis as a sign of technological progress and scientific achievement. A closer look to Didier Faustino's *Body in Transit* (2000) in relation to Archigram's *Cushicle*, for example, enables us to understand the shift from a techno-utopian prosthetic model which characterized the projects of the so-called radical architecture during the 60s and

system, silicone that takes on the shape of breasts, neurotransmitters that alter the way we perceive and behave, hormones and their systemic effects on hunger, sleep and sexual arousal, aggressiveness and the social decoding of our femininity and masculinity. As Rem Koolhaas once wrote and later forgot: "Architecture", as we used to know it, "disappeared in the twentieth century."<sup>15</sup> Architecture becomes information, heat, weather, air,... sex. Architecture can now be downloaded, eaten, sniffed, installed, copied, grafted, transferred, genetically modified, transplanted: like desire, architecture exists without object. As Didier Faustino states, "We do no longer need architects"<sup>16</sup>. In this context, architecture can only survive as critical practice and micropolitical action.

Although disciplinary architecture has been displaced, pharmacopornographic techniques do not totally erase previous biopolitical configurations, but rather plaster them with codes and fluids, cover them with immaterial networks. Pharmacopornographic techniques coat disciplinary dead architectures with pretty packages<sup>17</sup>. Disciplinary techniques (the prison, the factory, the museum...) still remain with us like living-dead architectures<sup>18</sup>. The old buildings look the same, but are not the same: they are shells animated by surrogated

70s and the dystopic model of the pharmaco-pornographic and neoliberal context of the 2000s. Although both derive formally from the task of providing the body with a minimum "living package", Faustino questions the role of architecture within the biopolitical government of bodies, asking what is the role of architecture in packing life and what lives deserve to be packaged.

15. Rem Koolhaas, "Junkspace", *October* 100, Spring 2002, p. 175.

16. Interview with Didier Faustino, 3 November 2010, Paris.

17. Didier Fiúza Faustino, "I am not in the business of pretty packages," in "Against a hygienapolis", *Bureau des Mésarchitectures*, DD: Design Document Series, 21, 1.<sup>st</sup> ed., Seoul, Damdi, 2007, p. 79.

18. In November 2010 Didier Faustino is invited by the Laura Palmer Foundation Research Program to work at the abandoned Ministry of Road, Transports and



ghosts. The apartment is now a peepshow and a gallery where inhabiting means broadcasting a fiction of interiority that is publicly constructed as intimate and private<sup>19</sup>. The pharmacopornographic agora is a post-democratic space: against Jurgen Habermas predictions, light, open and public space is no longer the condition of possibility of democratic and rational communication. The Enlightenment contract has been broken or rather it was a silly (colonial and asymmetrical) trap. The post-democratic space is "an enclosed outlaw territory, where rules are set according to its users."<sup>20</sup>

We inhabit the old disciplinary architectures without knowing if we are living within biopolitical incubators or within coffins. Our relationship to them is necrophilia. Likewise, techno-bodies are either not-yet-alive or already-dead, we are half foetuses, half zombies. Mind and body only now connected by media. Covering dead disciplinary architectures like a rubber skin, the new pharmacopornographic city, where natural bodies no longer exist, have sometimes been called *Hygienapolis*<sup>21</sup>.

Pharmacopornographic control takes the form of "a standard-of-living-package" to use Buckminster Fuller's

Highways of Soviet Republic of Georgia. Faustino produces for the context a short of tectosopic technique for "Exploring dead buildings". The *tectoscopy* is the audiovisual exploration of a dead architecture with a low-tech not motorized machine made of 2 living bodies, 4 wheels, 1 chair, 2 video cameras and 2 spotlights powered by a battery. The exploration can be done without political anesthesia, and can be performed by indigents, women and children alike. The dead building is here brought to live by the same surveillance, war and pharmacopornographic techniques (non-human, de-subjected vision) which once killed it.

19. See Didier Flúza Faustino's projects: *Personal Billboard* (1999), *Home Palace* (20004) and *Domestic stage* (2005).

20. Didier Flúza Faustino, *Bureau des Mésarchitectures*, *Op. Cit.*, p. 117.

21. *Ibidem*, pp. 78-79.

expression, a sort of "biopolitical package" reading Fuller with Foucault. For Reyner Banham a symptom of this displacement from "deadweight architecture" to the "lightweight package" was American's fond of mobile homes in the 1950s and 1960s.

If someone – suggested Banham – could devise a package that would effectively disconnect the mobile home from the dangling wires of the town electricity supply, the bottled gas containers insecurely perched on a packing case and the semi-unspeakable sanitary arrangements that stem from not being connected to the main sewer – then we should really see some changes. It may not be so far away either; defense cutbacks may send aerospace spin-off spinning in some new directions quite soon, and that kind of miniaturization talent applied to a genuinely self-contained and regenerative standard-of-living package that could be towed behind a trailer home or clipped to it, could produce a sort of U-haul unit that might be picked up or dropped off at depots across the face of the nation. Avis might still become the first in U-Tility, even if they have to go on being a trying second in car hire.<sup>22</sup>

But it was the body rather than the car that was to become the ultimate clip-on port for biopolitical technologies. The body in the pharmaco-pornographic era is not a passive material but a techno-organic interface, a techno-living system segmented and territorialized by different political models (textual, computing bio-chemical). This new condition of the body blurs the traditional modern distinction between art, performance, media, design and architecture.

During the twentieth century, at the time of the consolidation of pharmacopornographic capitalism, psychology, sexology, endocrinology have established their authority by transforming

22. Reyner Banham, "A Home is not a House", *Art in America*, no. 2, April 1965.



the concepts of psyche, libido, conscience, femininity and masculinity, heterosexuality and homosexuality into tangible realities, into chemicals substances, into tradable goods, manageable by pharmaceutical multinationals. If science has reached the hegemonic place that it occupies as a discourse and as a practice in our culture it is precisely thanks to what Ian Hacking<sup>23</sup>, S. Woolgar and Bruno Latour<sup>24</sup> called its "material authority," i.e., its ability to invent and produce living artefacts. The outcome of the contemporary techno-science, its success, is in transforming our depression in Prozac®, our masculinity in testosterone, our erection in Viagra®, our fertility / infertility into the pill, our AIDS into Tritherapy. It is not possible to know who comes first, whether it is depression or Prozac®, Viagra® or erection, if it is testosterone or masculinity, the pill or maternity, if it is Antiretrovirals or AIDS.

Contemporary society is inhabited by toxic-pornographic subjectivities: subjectivities defined by the molecule dominating their metabolisms, by cybernetic prostheses through which they become agents, by the types of pharmaco-pornographic desires guiding their actions. Architecture here is the techno-social network. We are Prozac®-subjects, cannabis-subjects, cocaine-subjects, alcohol-subjects, Ritalin®-subjects, cortisone-subjects, Facebook-subjects, silicone-subjects, hetero-vaginal-subjects, double-penetration-subjects, Viagra® subjects, etc.

We live in the era of punk neoliberalism: it is no longer about discovering the hidden truth in nature; it is about the necessity to explain the cultural political, technical processes, through

23. Ian Hacking, *Representing and Intervening: Introductory Topics in the Philosophy of Natural Science*, Cambridge, Cambridge University Press, 1983.

24. Bruno Latour and S. Woolgar, *Laboratory Life: the Social Construction of Scientific Facts*, Princeton, Princeton UP, 1979.

which the body, as an artefact, acquires its natural status. The oncomouse, the laboratory rat being biotechnologically designed to carry a cancer gene<sup>25</sup>, eats Heidegger's *Being*. Buffy, the television vampire mutant, bites Simone de Beauvoir's *womanhood*. The dildo, the paradigm of all prosthesis of the teleproduction of enjoyment eats Rocco Siffredi's natural cock. Wikileaks digital archive drills the walls of the Pentagon.

What is at stake here is the gradual miniaturisation, internalisation and reflexive introversion (an inward coiling towards what was considered intimate, private space) of the surveillance and control mechanisms of the disciplinary political regime. These new soft biopolitical technologies adopt the form of the body they control, become part of the organism until they are inseparable and indistinguishable from it, and ultimately become subjects. In the pharmacopornographic regime, the body no longer inhabits disciplinary places, it is now inhabited by them. Architecture *exists IN* us.

25. Donna Haraway, "When Man™ Is on the Menu," New York, *Incorporations*, Jonathan Crary and Sanford Kwinter (eds.), Zone Books, 1992.