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NON-PLACES OF IMMATERIAL LABOUR
Architecture's Dildotopia?

In his seminal text "Non-Places" Marc Augé states that the "world of supermodernity does not exactly match the one in which we believe we live, for we live in a world that we have not yet learned to look at."[1] Thus, he argues we need to re-learn to think about and understand contemporary space. Being an architect and researcher, I want to complicate the Ethnographer's quest. Not because I am confident that we have already learned to think about contemporary space, but because architects and designers are an integral part of an onging space production that accordingly shapes our lives. Hence for the architect the anthropological concern about the right analysis and understanding of contemporary notions and constructions of space needs to be augmented with that of a concern of action and production within the space we live in. Complicating the Ethnographer's quest from the early 1990's thus implies to stay within parts of Augé's analysis, but also question some of its findings, even distancing from it. I agree with Augé's positive definition of an anthropologic research of contemporary times and spaces—that he calls supermodernity—as well as his critique of some historically grounded and more or less static, ethnographic concepts of culture and individuality, or the arising fantasies and illusions of a "society anchored since time immemorial in the permanence of an intact soil outside which nothing is really understandable."[2] Augé identifies non-places as self-contained spaces, as

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1 Marc Augé: *Non-Places, An Introduction to an Anthropology of Supermodernity*, Verso, London, 1995, p. 35.
2 Ibid., p. 44.

a sort of theme park spectacle of supermodernity that do not exist in pure form, and in which lived places still sometimes constitute themselves, when individuals come together engendering the social and organizing place. But actually the construction of spaces of supermodernity only deals with commodified individuals as customers, passengers, users, or listeners that are identified on entering or leaving. Thus for Augé "non-place is the opposite of utopia, and does not contain any society."[3] This is exactly where I want to complicate the ethnographer's quest and analysis. If we spend an ever-increasing proportion of our lives in these non-places—in hotels, in supermarkets, in airports, etc., and if we as individual subjects are becoming more and more commodified by a dominant discourse—we need to imagine alternative ways of how we can *live together* in these contemporary non-places; we need to ask and test how far we can emancipate ourselves from such prevailing formations of discourse; and we need to try to subvert this ever more dominant construction of our world. As for architects and designers, the quest is to think of means of the architectural practice, its necessary expansions, and its inevitable re-inventions—that might be able to transgress the dominant formations of such late-capitalist (or supermodern, however you want to call it) spaces. In other words: how are we able to actively think and propose alternative forms of collective life, to imagine means of architecture and design to foster emancipation.

In asking these questions, I want to offer a comparison here: of two historical architectural examples with that of a contemporary, radical queer manifesto. In the lines to follow I will be focusing on two prototypical, very specific examples of a contemporary architecture of non-places: namley the Bürolandschaft (office landscape) invented by German consultancy firm of the brothers Eberhard and Wolfgang Schnelle, as well as Cedric Price's Fun Palace. I will be challenging the two examples—thus the concept of non-places—with that of the queer "Manifesto contra sexuel" (French: 2000, German: 2004) and its concept of Dildotopia by the Spanish philosopher Beatriz Preciado.[4] This thought experiment thus wants (1) to sketch a possible genealogy of non-places that is not bound to the ethnographers gaze of place versus space and (2) to trace a queer understanding of our world and its proposition for a way of how to live together, in order to utilize it for the practice of architects and designers.

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3 Ibid., p. 111.

4 I use the German version translated by Stephan Geene, Katja Diefenbach and Tara Herbst. Beatriz Preciado: *Kontrasexuelles Manifest*, b_books, Berlin 2003.

The Promise of Cybernetics and the Concept of Immaterial Labour

Bürolandschaft and Fun Palace are immediate reactions of design to a newly established conceptual model that, after the Second World War, replaced the liberal hypothesis as dominant formation of discourse, and which, I want to argue, is the prerequisite of non-places: namely cybernetics. In the late 1950s—due to a new epistemological precondition of information-theory[5]—cybernetics marks a new model for governance. A model that applied to "living creatures, as well to machines and apparatuses, to economic as well as to psychic processes, to sociological as well as to aesthetic phenomena."[6] Cybernetics presupposes the compatibility of information-exchange of human beings and machines through digitality. In doing so humans are less understood as machines. Rather they, similar to machines and automata, are modelled as autonomous, self-directing individuals, whose behaviour is understood as coded and thus as being able to be re-programmed. The cybernetic model of control cannot be reduced to a central (supervising) power, since every single instance, every level of cybernetics, is already spread out as a network. Every function within the organisation is not being represented by one person, but by a team of experts and its automata. The chain of command is precise and clearly assigned, but due to the formation of the organization as a network, the power is no longer traceable to an origin.

Understood as a political hypothesis, in the 1950s and early 1960s cybernetics promised a society on equal terms, a pluralistic community and a self-organizing form of governance. The examples that I want to discuss here, as many other examples of post-war times, exemplify the popular cybernetic hypotheses of a new form of collective life that (1) aimed at overcoming the trauma of the devastating second world war, by promising a horizontally organized network-society based on equality, (2) gave hope to a society where machines and automates would take over the burden of repetitive work dismissing human kind into an everlasting leisure-time. Looking back to the immediate post-war years and to the projects of the—then mid-thirty-something architects, designers and artists of the so called Neo-Avantgarde—one gets the idea, that the regulated framework which accompanied work had disappeared altogether from the concept of living and that *pure life* orders the world: leisure time and play is ubiquitous in self-adapting, fluid forms, or in mobile plug-in-designs for living … Labour, but also new modes of

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5   Cf.. Joseph Vogl: "Regierung und Regelkreis, Historisches Vorspiel". In: Claus Pias (ed): *Cybernetics—Kybernetik, The Macy-Conferences 1946–1953*, Diaphanes, Zürich-Berlin: 2004, pp. 67–79. Vogel draws with his Text historic contours of cybernetcs as an art to govern.

6   Cf. Claus Pias: „Zeit der Kybernetik. Eine Einstimmung". In: see note 5, pp. 9–41, here: p. 14, my translation into English.

production that arise in the post-war years within an ever increasing automation are not depicted or represented by neo-avant-gardist projects for a new leisure society, even though labour is an immanent part of the postulated creative life of the homo ludens.

Bürolandschaft and Fun Palace are not only prototypes of non-places, moreover they are models of an architecture of immaterial labour—a concept coined by Italian operaist workers movement of the 1950s and 1960s, of which Antonio Negri and Paolo Virno are the most well-known protagonists today. Antonio Negri and his US-American co-writer Michael Hardt, for example, describe alterations of work conditions in the 1960s in transition from the mass worker to the labourer of society. Negri and Hardt are using—in the tradition of, yet keeping a distance from the Italian philosopher Mario Tronti—the term *factory of society*. In doing so, Negri and Hardt expand the traditional Marxist concept of labour with a multitude of social productions—a value-creating form of practice that advances natural requirements, artificial desires, and social affairs, thus also incorporating the sphere of the Marxian non-labour (Nichtarbeit). It is this concept of immaterial labour that touches a contemporary condition in Western industrialized societies, that today becomes more and more significant. It points out alterations and changes in the very construction of the concept of work and thus of the construction of life—its attributes and its conditions. It is transformation that disengages from formerly fixed spaces of production, a changeover that makes a distinction between work, manufacture and trade (Arbeiten, Herstellen und Handeln) obsolete[7]. Thus architectures of immaterial labour, like Bürolandschaft and Fun Palace, are spaces in which the modern dictum of a separated time/space of work, leisure and living blurs and all becomes an indistinguishable non-place, as Marc Augé describes it on a general level, and which Rem Koolhaas, following Augé, touched upon in his text *Junkspace,* as the ubiquitous space we live in:

> *Junkspace is space as vacation; there once was a relationship between leisure and work, a biblical dictate that divided our weeks, organized public life. Now we work harder, marooned in a never-ending casual Friday…. The office is the next frontier of Junkspace. Since you can work at home, the office aspires to the domestic; because you still need a life, it simulates the city. Junkspace features the office as the urban home, a meeting-boudoir: desks become sculptures, the work-floor is lit by intimate downlights. Monumental partitions, kiosks, mini-Starbucks on*

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7 Cf. Hannah Arendt: *Vita Activa, oder Vom tätigen Leben*, Pieper, Munich: 2007 (English original version: 1958).

interior plazas: a Post-it universe: 'Team memory', 'information persi-stence'; futile hedges against the universal forgetting of the unmemorable, the oxymoron as mission statement. Witness corporate agit-prop: the CEO's suite becomes 'leadership collective'.[8]

Hence for the endeavour of thinking about possibilities of alternative action and of how to live together within a contemporary world of non-places. Bürolandschaft and Fun Palace form a highly relevant subject of research on the historical cross-road where work becomes home and home becomes work.

Spaces of Information Flow

Bürolandschaft[9] is a pragmatic experiment—as its creators and inventors, the German management-consultants Eberhard and Wolfgang Schnelle would call it—to create an open, pluralistic and self-organizing space for work. It is a space designed according to strict mathematic descriptions, designed through the analysis of all ascertainable functional and environmental aspects. In other words, it was designed through (1) the particular assessment and analysis of communication flow and document circulation within the organization and (2) by way of the design method "Organisationskybernetik" [cybernetics of organisation] invented by the management consultants in collaboration with a trans-disciplinary team of German computer and information scientists, mathematicians and philosophers. The two brothers claimed that their way of producing space, on one hand, suffices the demand for a human scale of an intimate architecture, and, on the other hand, creates a space that is efficiently organized to allow for dynamic alignment of ever-transforming work processes for ever-evolving requirements.

In the cybernetically organized conception of the world, information machines and automata take over the work and send the human race off to an everlasting, care-free existence. At first they need to take over all the repetitive and exhausting work: regressive work processes, as organisational cybernetics would call it—work processes that are based on known information and routines, work processes that can be precisely coded—are being taken over by automata. For the time being, employees resume to work as specialists and skilled workers in

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8   Rem Koolhaas: "Junk Space". In: AMO/OMA/Koolhaas/et al. (eds.): *Content*, Taschen Verlag, Cologne, 2004, pp. 162–171, here: p. 169.

9   I consider office landscape Buch und Ton (1959–1961) to be the first Bürolandschaft world-wide. See also: Andreas Rumpfhuber: "Das versichernde Experiment der Bürolandschaft". In: Akos Moravansky, Albert Kirchengast: *Experiments in Art and Architecture*, Jovis Verlag, Berlin, forthcoming: Herbst 2009, Andreas Rumpfhuber: *Architektur Immaterieller Arbeit* (PhD Dissertation), The Royal Academy of Fine Arts, School of Architecture, Copenhagen, 2008.

progressive work-processes—work processes that are based on a high degree of choice, and are based on unknown information. For example: experimental work in research, or creative work, akin to advertising strategies, are based on progressive work processes.[10] But this creates a problem for a cybernetically organized enterprise: since the decisions within such progressive work processes are not controllable, and since such specialized singular decisions are not normative nor objectively comprehensible, they pose a risk to the enterprise: Each deciding and specialized subject becomes an opaque black box. For the goal-oriented enterprise such singular decisions are neither predictable nor calculable and complicate an exact and secure solution. Thus, specialists and skilled workers are being safeguarded for the enterprise as follows: (1) team-building, (2) obligation to work with an exactly defined planning-method and (3) detachment of skilled authority and disciplinary authority. In other words: every single specialist is positioned in a group and thus becomes dependent on other specialists. At the same time, every single worker has to become active and take on responsibility for his or her decisions. The disciplinary function is furthermore detached from the group of specialists.[11] In such a way the given goal is being assessed and objectified by a multitude of specialized perspectives. The inner dependency of the work-groups reduces the possibility of wrong decisions and levels every approach of radicalism that might harm (in the positivistic, rational logic) the system itself. In such a way the team of specialists and skilled workers allows a high degree of variety in decision making processes. Due to the obliged use of a mathematically precise planning-method that allots a regularized decision process, the established risk factor becomes calculable. Parallel to this, a feedback loop is established that cares for the values of the enterprise.

Thus it is a dense network of information that constitutes the (social) space of the office landscape. The network is controlling body and infrastructure of the self-regulating and self-organizing workers-society. Workers, information-processing machines, automata, and furniture are conceptualized within the office landscape as commodified, programmable nodes of a network—as flickering signifiers. The material shell of the office space itself is a container. It marks distinct borders of the organization: within its borders information shall freely float. But every border-crossing is precisely controlled. Like a dynamically wobbling formation whose frame of reference constantly changes the arrangement and figuration itself needs to be modified continually. The office landscape is however not

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10 Cf. Eberhard Schnelle: *Organisationskybernetik*, p. 21.
11 Ibid., p. 22.

a space as network or infrastructure (as the 1960s architecture utopias like for example Constant Nieuwenhuys' New Babylon or Yona Friedman's Ville Spatiale would mirror the cybernetic thought model). The office landscape is not the architectural representation of a cybernetic model, but rather the direct and literal translation of a cybernetic organization in space. The outer limits of the organization coincide with the building's surface. Workers, machines and furniture are dimensionless points and the information flow connects them.

Consequently with their planning method, the Schnelle brothers and their team meant to foster the construction of a new, self-organized society in post-war Germany. As an enterprise of subjects acting autonomously it constantly aligns itself to new goals. Thus the planning team enforces a tendency that aims to shape society as a whole and produces a new kind of workspace—one based on different assumptions than traditional workspaces. (1) An enclosed space of the organization is being marked. It is an abstract, horizontal plane, that is preferably extensible and provided with barrier-free access within its compounds. The interior offers (2) artificially controlled climate, acoustic and light design, (3) is structured by moveable elements, like tables, chairs, room dividers, and plants, but also personnel and automata are organised in various constellations on the plane. A catalogue of precise requirements controls the visually loose arrangement and configuration of interior space. The furniture is arranged according to the workgroups. It is positioned in space according to set theory. Entrance and circulation routes are marked by plants and never run through a working unit. Special emphasis is placed on intimate working conditions of every single workplace: through lighting, orientation of every single table, etc. Here is a self-description by the Brothers Schnelle of the very first office landscape *Buch und Ton* for the media-house Bertelsmann in Gütersloh:

> *A transparent and generous effect is produced through the furniture design. The irregular rhythm of the arrangement and its chromacity structure the perception of the space: it is only the close-up range that is perceived, so that each workplace produces a subjective place that creates*
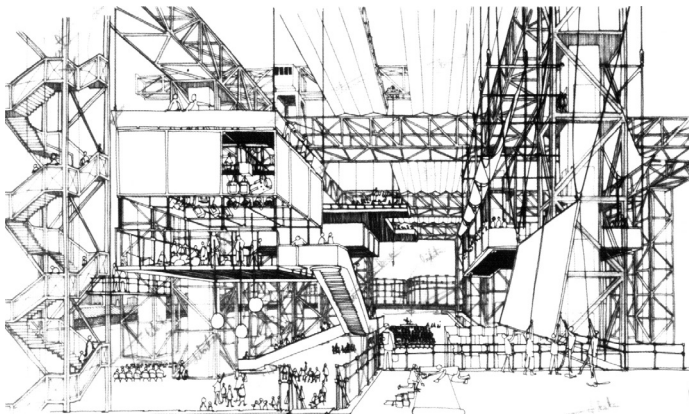
intimacy. Moveable partitions and plants provide privacy, as well—they delineate circulation routes and work group areas.[12]

The paradoxical phrase *irregular rhythms* [irregulärer Rhythmus]—a rhythm which knows no symmetry, follows no regular motion, no regular repetition, but is instead irregular and non-cyclical—accurately articulates the hypothesis of the planners, and gets to the point. To put it in positive terms: it postulates an intended fusion of two divergent movements, as Roland Barthes would contrast (1) a self-rhythmical mode of life—a mode of life that does not follow any kind of organization and in which no institutionalized, reified and objectified authority of mediation exists between the individual and the group, with (2) a confined—both spatially and socially—life that accompanies the imminent emergence of a bureaucratic apparatus.[13] Every single working individual in the cybernetically optimized administration space—cybernetically optimized prototype of a non-place of immaterial labour—needs to realize himself or herself not as crowded cattle (Marx), but as the autonomous subject, which is on equal terms with everyone else. A working subject that needs to come across a familiar atmosphere, being on the same hierarchical level and in spatial proximity to the boss. Although the office landscape looks chaotic and irregular, a strict, meticulous, virtually totalitarian order operates within the arrangements: An order that has been applied from outside onto the organization and that is bound to a conceptually autonomous but interdependent individual and strict rationalism.

On the contrary Fun Palace (1962–1966) is a real worker's architecture. To be more precise, it is a piece of cybernetic workers architecture for a leisure society. It is a subjectification machine that activates the visitors for leisure according to cybernetic premises. In its programmatic conception, it expounds the problem

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12 Booklet "Beschreibung der Bürolandschaft des Hauses Bertelsmann in der Firma Kommissionshaus Buch und Ton", no further details available. Archive of Quickborner Team, Hamburg. My translation and emphasis.

13 See: Roland Barthes: *Wie zusammenleben*, Frankfurt/Main, Suhrkamp, first edition, 2007, p. 90.

of a new leisure society and the expedient use of the time that is won by the increasing automation of production. In a booklet though, written by the initiators, the theatre-maker Joan Littlewood and the architect Cedric Price, Fun Palace is described as a boundless thing. A building that no longer is a house. An infinite traffic junction, if you will, a boundless hub. As space for activity, it is space for traffic. One can reach it by land, by water, by foot or with the tube or by car, … It is a limitless thing without borders and has no distinct form. This thing is space for *all* and its program is learning and playing. Its object: self-determination—a kind of do-what-you-want-autonomy. The goal: Join in, and synchronize with a new society and its atmosphere of leisure.

As architecture, Fun Palace is the representation of its cybernetic conception—its only boundary is the structural system. Within its borders, countless machines—based on feedback loops—(re-) organize the building. To quote Cedric Price's biographer Stanley Mathews: "Virtually every part of the structure was to be variable, with the overall structural frame being the fixed element."[14] According to Mark Wigley,[15] the vast open scaffold is the most elaborate version of a networked incubator for leisure time that is associated with participatory democracy, individual creativity and self-actualization. To Wigley, the load-bearing structure has almost disappeared and the building only exists due to zones of activity and zones of a distinct atmospheric intensity. Fun Palace is a building that avoids being a building: "[A] new network architecture emerges, a delicate ghostlike trace that operates more as landscape than building"[16]

In the course of its development[17] Fun Palace advances to become a programmable cybernetic theatre, as the Fun Palace's cybernetic mastermind Gordon Pask would phrase it: a theatre in which guests would actually need to play themselves. Studded with communication systems and programmable control systems to efficiently script a dramatic performance ("the present methods of dramatic presentation are not very efficient …") the architecture itself shall foster an open-ended theatre. Indeed Fun Palace is a cybernetic machine for leisure time, a revolutionary apparatus that produces spare-time as learning, an architecture

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14 Stanley Mathews: *From Agit-Prop to Free Space, The Architecture of Cedric Price*, Black Dog Publishing, London 2007, p. 81.
15 Cf. Mark Wigley: "The Architectural Brain." In: Anthony Burke, Therese Tierney (ed.): *Network Practices, New Strategies in Architecture and Design*, Princeton Architectural Press, New York 2007, pp. 30–53, here: p. 40f.
16 Cf. ibid., here: p. 42, my emphasis.
17 Planning is done in teams directed by Joan Littlewood, Cedric Price, Frank Newby and Gordon Pask.

that prepares people temporarily for a new life. Fun Palace is not passive space in which spare time could just happen. Instead, its explicit goal is to usher people into a new life: it activates people and aims to enlighten them. Cedric Price and Joan Littlewood's intention was that Fun Palace be a space in which people would be awakened from their apathy. It represents an experiment to imagine a new life:

> *Automation is coming. More and more machines do our work for us. There is going to be yet more time left over, yet more human energy unconsumed. The problem which faces us is far more that of the ›increased leisure‹ to which our politicians and educators so innocently refer. This is to underestimate the future. The fact is that as machines take over more of the drudgery, work and leisure are increasingly irrelevant concepts. The distinction between them breaks down. We need, and we have a right, to enjoy the totality of our lives. We must start discovering now how to do so.[18]*

Thus the variety of activities in the building is not pre-determined. The immense structure of the palace needs to permanently adapt to new and unprecedented ideas and new technologies. It needs to suit permanent change and renewal, as well as destruction. To Stanley Mathews the architecture of Fun Palace is like the hardware of a computer that can be programmed in any new and conceivable way. Thus Fun Palace's programme is like software that controls the figuration of all temporary processes within the palace by algorithmic functions and logic interfaces. For Mathews, Fun Palace's architecture is like an operative space-time matrix. It represents its immanent cybernetic conception. A set of autonomous, self-organizing enclosures that are constantly connected with each other are hooked into the structure as zones of activity, that are able to adapt and take on every single identity, depending on its use, […], creating an architecture that produces, in the words of Cedric Price an "extremely definitive range of requirements and aims in the determination of means of access, site, structural system, materials, servicing and component design of the whole."[19] Price intends an architecture that is never completed, a building that is never a building: without a specific form, without a specific programme and without a fixed layout, that Cedric Price would call *anti-architecture*.

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18 Fun Palace brochure, Cedric Price Archive, quoted in: Stanley Mathews: *From Agit-Prop to Free Space, The Architecture of Cedric Price*, Black Dog Publishing, London 2007, p. 70
19 Cedric Price: "Fun Palace." In: *Cedric Price, catalogue accompanying the Cedric Price exhibition at the AA*, London, June 1984, pp. 9–16, here: p. 20, first published in Link, June-July 1965.

Be it *anti-architecture*, be it *irregular rythms*, the spaces of Bürolandschaft and of Fun Palace, as does the briefly above mentioned New Babylon project and the Ville Spatiale resemble non-places. They are all in fact prototypes of an ever more dominant, late-capitalist, post-fordist, supermodernist (what-ever-you-want-to-call-it) construction of architecture. They are all cut off from context, they are spaces without history, without relation and identity. As Augé puts it, these spaces seem to develop a dense network of means of transportation that—at the same time—also get inhabited. It is space in which the nomadic user, the playing and working-nomad communicates wordlessly with an abstract, unmediated world of commerce, is connected to automata and machines and communicates with them in these transitory non-places. The prototypical projects are ordered by small, horizontally organized, thus easily manageable communities, small teams whose members are strongly dependent on each other. These designs postulate an innocent society beyond all conflict through levelling out of hierarchies, team building and feedback loops – in other words: these designs aim at re-modelling society—from a disciplinary regime towards a controlling one. Architecturally and spatially speaking: the network is the formative concept for all of these projects, a network that extends itself infinitely, that represent a holistic, complete world; a concept, that—for the architects—promises to deliver to the demand for total flexibility and permanent change, that can be coded (with meaning, with function, with attributes) at will. For the architects it resembles a global infrastructure, that, so they hope, different societies can inhabit. Thus Yona Friedman postulates: there is no global society, but a global infrastructure, that, as material base, is available to a multitude of immaterial organizations.[20]

It is needless to say that there is an urge to understand these projects mentioned above in all its ambivalence for a contemporary (work) life and the contemporary practice of architecture and design. That is to say, we need to re-think what this kind of architecture produced in its time, sometimes out of a marginal position, but always connected to a popular discourse. And we need to discuss what it means for its spatial concepts to repeat them today. It is a matter of understanding the power structures in place, that have shaped and are still shaping such super-modern spaces as well as it has shaped and is still shaping the rhetoric of architects. Did these conceptions re-think space really from a marginal point of view? Did they, as postulated by their architects, designers and creators, form a kind of emancipation from hegemonial forms of power that are

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20 Cf. Yona Friedman: *Machbare Utopien, Absage an geläufige Zukunftsmodelle*. Fischer alternativ, Frankfurt/Main: 1977 (French original version: 1974), pp. 136–139.

Dildotopia

Dildo-Arm

Körper

Dildo-Bein

Dildo-Busen

Dildo-Penis
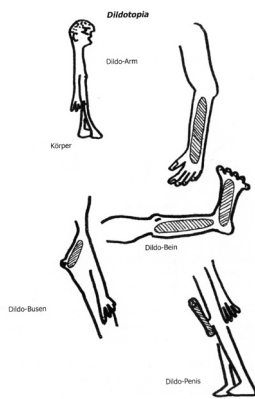
inscribed in space? Did this cybernetically inspired architecture really think of a society of equal partners (and not of similar, identical partners?). I personally doubt it: Be it the approach of the production of Bürolandschaft, be it the conception of Fun Palace. Both aligned and just simply affirmed the popular cybernetic hypothesis, without questioning its military origins, its popular capitalist use, or the actual problems of its implementation (which, on top of everything, needed to conceptualize people as similar, identical entities, in order to be able to program them).

Still what I want to offer here is another reading, that might vindicate the quality—better to say the non-quality—of these prototypical projects. It is an outset, still very sketchy and fragmentary, that seeks to avoid the trap of dreaming and imagning the possibility of staying outside of these ever more dominant forms of non-places, or junkspaces, but might become a vanishing line, at least, in any case, a new research-question about an alternative, contemporary practice in architecture, a kind of contra-productivity of architecture.

Sketching Contra-Productivity, Dildotopia, and a Contra-Architectural Practice

For the time being, the key to this new outset, to this understanding of a potentially emanicpatory practice of architecture and design is a queer manifesto written by the Spanish philosopher Beatriz Preciado[21] starting out like this:

> *Robert Venturi rightly claimed that architecture needs to learn from Las Vegas. It is time that Philosophy learns from the dildo.[22]*

In twelve articles Preciado drafts the scenario of an emancipated *contra-sexual society* in which not men nor women, not homosexuals nor lesbians, but tantamount bodies enter temporal contracts. In proposing to create new erogenous zones of the body, that overcome the "natural" attributions of men and of women,

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21 I want to thank my partner Gudrun Ankele for introducing Preciado to me.
22 Beatriz Preciado: *Kontrasexuelles Manifest*, b_books, Berlin 2003, p. 10.

as well as deconstructing the bodies' "natural" productivity Preciado aims at abstaining from a closed and naturally defined sexual identity. At the same time abstaining from the benefits of such a pre-defined "naturalness". The wording "contra-sexuality" she directly deduces from Foucault, who thought of the most effective antagonism against a disciplining mode of production, not to be that of a fight against the proscription, but that of a *contra-productivity*. Thus Preciado aims with her manifesto at creating a space for an alternative economy that she calls *Dildotopia*.

In *Dildotopia*, Preciado radicalizes and extends Gender Studies' understanding of the socially constructed gender with a spatial aspect—the body itself. She refuses to accept a concept of naturalness of the sexes, on the contrary, she argues that there is only a constructed order of the organs of the body and thus of the sexes. In her concept the prosthesis—the dildo—comes first, only afterwards there is a penis. But *Dildotopia* is not about the creation of a new nature. On the contrary it is about the end of nature that has been understood as order, which justified the subjugation of bodies by other bodies. It understands sexuality as technology, and its diverse elements of the system Sex/Gender—like "Man", "Woman", "homosexual", "heterosexual", "transsexual", as well as its practices and sexual identities—as machines, products, tools, apparatuses, gadgets, prostheses, applications, programs, designs, logics, formats, mechanism, etc. In *Dildotopia* the body becomes somehow Venturi & Scott Brown's decorated shed, and each part of the body is able to become the dildo—a free floating symbol as technology, that brands spaces, that gives identity. Thus in Dildotopia the body is being constructed as an arbitrarily programmable container, or surface if you will. Each part of the body is becoming a zone of activity and thus is able to become sexually stimulated: Free floating, the arm, feet, breasts, the stomach, but also the penis become dildo-prosthesis.

As in Preciado's contra-sexual manifesto we can understand the program of architecture as a technology. We need to accept that architecture as such is political, that it organizes practices and that it judges whatever practices there are: be it public or private, be it institutional or homely, be it social or intimate. And we need to understand that the program of a specific architecture is being established and produced through the detour of spatial and temporal limits of architecture. But it is not the open quality of the neutral container or the endless quality-less plane *per se* that forms a potentially emancipatory aspect of architecture and of space. It is exactly the contra-productivity performed within these spaces: a productivity that not only breaks up the prevailing power-structures, but also produces an empty free space for an alternative productivity within the system.

It is the search for deficient spaces and the search of collapse within traditional spaces, in order to reinforce and empower discrepancy, meandering, and deviation from a prevailing power-structure.

Such an understanding of a potential emancipatory effect of a architectural practice marks exactly the difference to the two architectural examples that I have mentioned, and defines the paradox of the architectural practice: Bürolandschaft and Fun Palace (as well as—for that matter—Yona Friedmann's Ville Spatiale, or Constant's New Babylon) simply affirm the conceptual model of cybernetics and its popular promise in the 1960s. They simply mirror the mechanisms of the cybernetic hypothesis: Bürolandschaft forms a reactive manifestation of a hegemonic work-life that starts to spread out and diffuses into society at large, that no longer has distinct borders. The same does Fun Palace, that needs to be read as the precursor of a concept of "life-long learning". In doing so Bürolandschaft and Fun Palace, creates spaces for productivity and NOT for an alternative productivity. They simply amplify a popular discourse to boost an existing economy. Preciado's manifesto on the contrary is somehow a *double affirmation* (in a Deleuzian sense) of a cybernetic society. Preciado de-naturalizes the body, understood as the end of nature, the end a prevailing order creating: contra-productivity and contra-discipline. For a contemporary practice in architecture, as architect this implies: NOT to simply let go, repress its political dimension and simply resonating the existing power-structures. But exactly to be aware of architecture as a power-technology that is part of constituting our way of living together.