

QUEERING ARCHITECTURE

Towards a more inclusive built environment

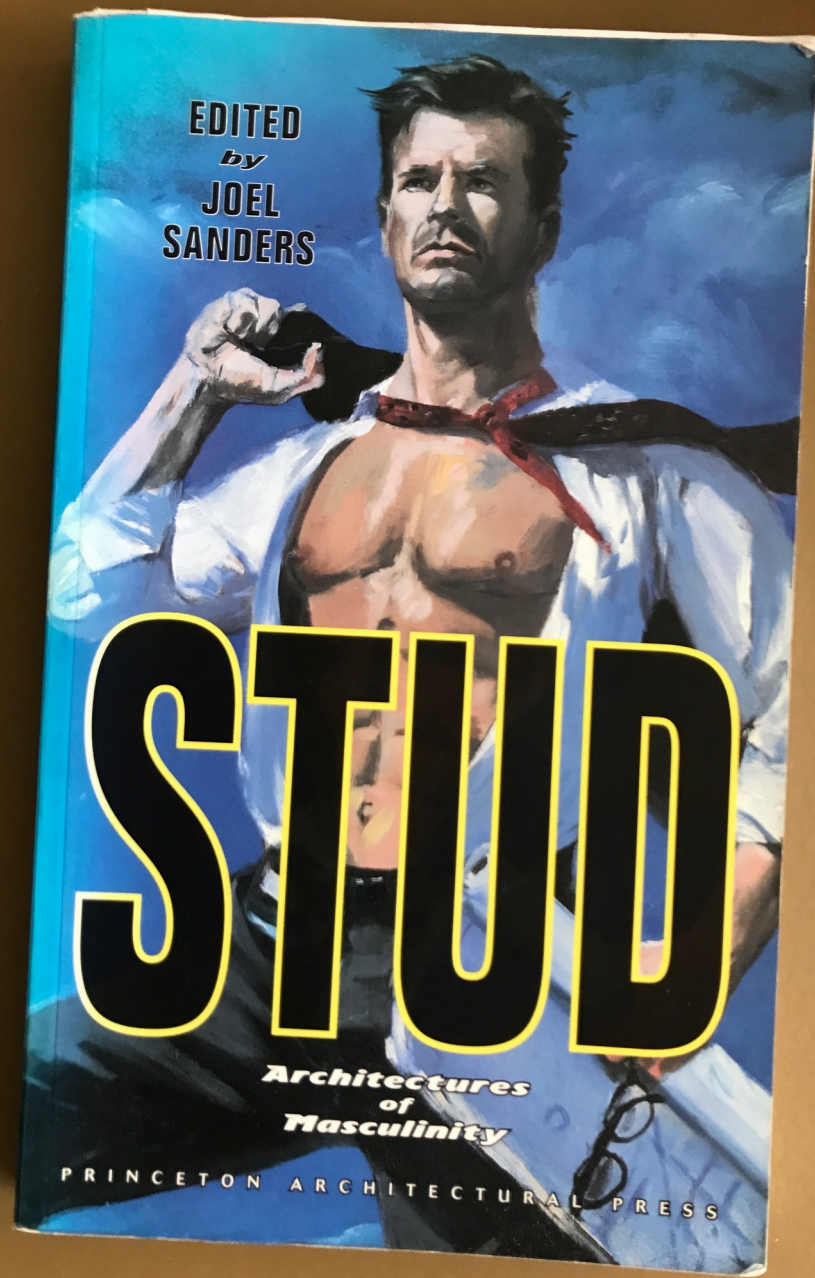
WPP on Campus



Queer Space

Architecture and Same-Sex Desire

AARON BETSKY



Henry Urbach

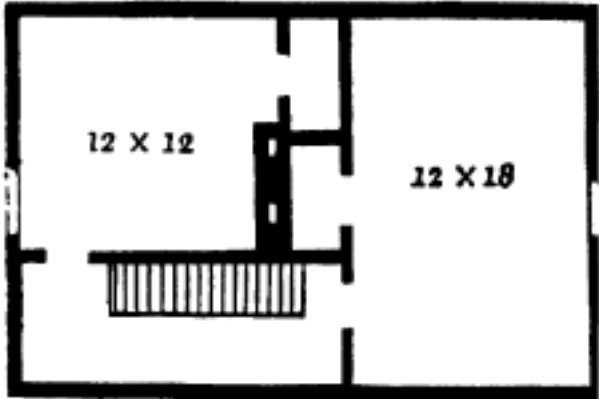
Closets, Clothes, disClosure

Henry Urbach is a doctoral candidate in History and Theory of Architecture at Princeton University.

The word *closet* holds two distinct but related meanings. On the one hand, a closet is a space where things are stored. In this regard, we might say, "Your clothes are in the closet." But when we observe that "Joe has been in the closet for years," we are concerned less with his efforts to match trousers and tie than with how he reveals his identity to others. In this sense, the closet refers to the way that identity, particularly gay identity, is concealed and disclosed. Concealed *and* disclosed because gay identity is not quite hidden by the closet, but not quite displayed either. Rather, it is represented through coded gestures that sustain the appearance of uncertainty.

These two closets are not as different as they might appear. Taken together, they present a related way of defining and ascribing meaning to space. They both describe sites of storage that are separated from, and connected to, spaces of display. Each space excludes but also needs the other. The non-room, the closet, houses things that threaten to soil the room. Likewise, in a social order that ascribes normalcy to heterosexuality, the closet helps heterosexuality to present itself with authority. The stability of these arrangements — a clean bedroom free of junk and a normative heterosexuality free of homosexuality — depends on the architectural relation between closet and room.

The two closets resonate against one another within a linguistic and material network of representations that organize the relation between storage and display, secrecy and disclosure. The sexual closet refers, through an operation of metaphor, to



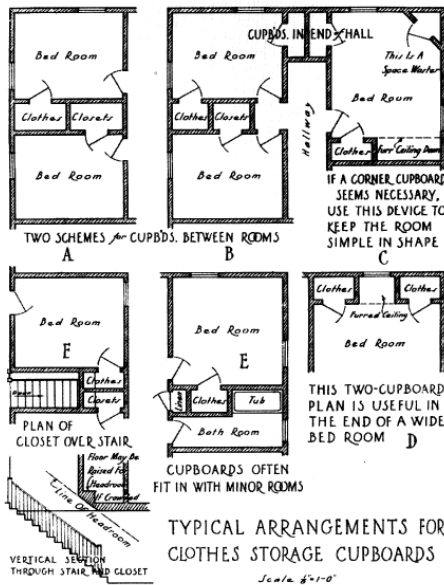
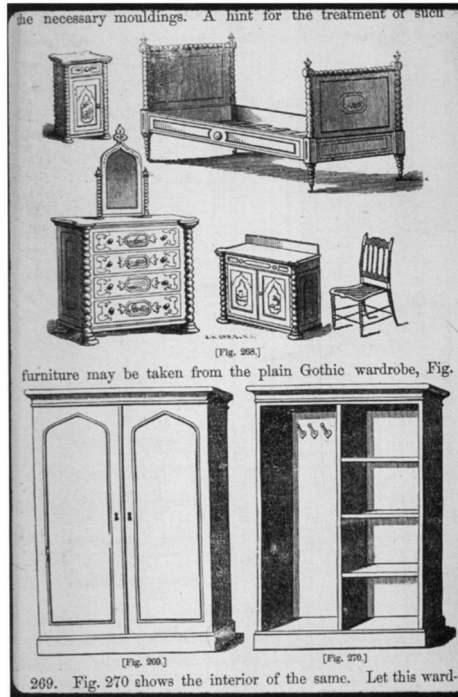


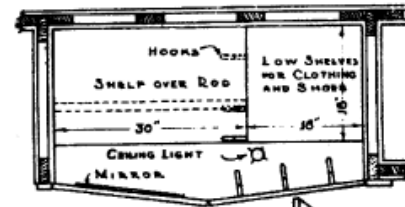
FIG. 83.



BEDROOM CLOSET, SIZE 24"x48"

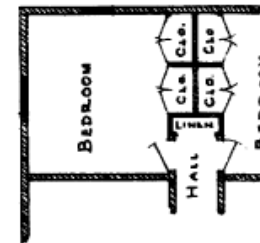
PLAN VI

WARDROBE TYPE, FOR ONE PERSON, REPRESENTS MOST ECONOMICAL USE OF SPACE FOR STORAGE PURPOSES.

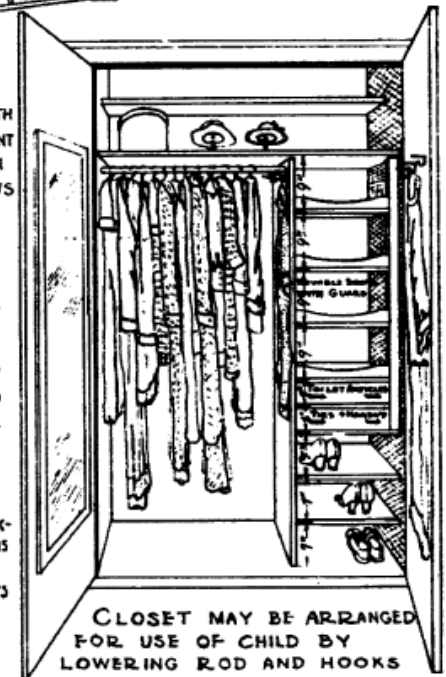


HANGER SPACE 24" LONG
ROD 63" FROM FLOOR IF FOR ADULT
SHELF ABOVE ROD 18" WIDE, 48" LONG
SET 66" FROM FLOOR
BASE OF CLOSET 2" ABOVE FLOOR
TIER OF SHELVES, TRAYS AND
DRAWERS 18" WIDE, 18" LONG
6 HOOKS, SET 63" FROM FLOOR
IF FOR ADULT

DOOR FOR MIRROR
SHOULD BE CHOSEN WITH
RESPECT TO ARRANGEMENT
OF ROOM AND DIRECTION
OF LIGHT FROM WINDOWS



WARDROBES BUILT BACK-TO-BACK BETWEEN BEDROOMS AFFORD MORE STORAGE SPACE THAN TWO CLOSETS OF WALK-IN TYPE OCCUPYING THE SAME AREA.



FIRE ISLAND MODERNIST

Horace Gifford and the Architecture of Seduction

Christopher Bascom Rawlins
Foreword by Alastair Gordon



also thank a great architect named Paul Rudolph. Gifford's housewarming gift to his new friends was an elegant silver of abstract stained glass, cut to the same width as the vertical siding, transforming the western light that penetrated the living space. "His backhand could be just as strong. Referring to alleged tendency to ensure clients with wildly optimistic budget estimates, Gifford renamed his computer the "Old Rules and Switch" to anyone within earshot."

In plus, the public spaces consisted of a 27-by-27-foot square that was divided in half and differentiating the two spaces. A high deck toward the boardwalk and a low deck toward the bay extended the two interior rooms into an ensemble of indoor-outdoor stages, in a reprise of Gifford's second personal residence from 1965. Sand-colored carpet covered the floors. There was not a straight-backed chair to be found. Everything



was built-in, including the dining pit that Gifford charmed out of his clients.

If there was an implicit flirtation embedded into the public glass walls of the Bonaguidi residence, the Travis-Wall residence beckoned with a come-hither stare. The master bath shunned mirrors in favor of plate glass facing the nearby boardwalk. But mirrors abounded everywhere else—as step risers to make objects disappear and as bedroom ceilings to make objects multiply. A multiman shower was illuminated by a large skylight set into the upper deck. All of this tailored informality and frank eroticism reflected a decade of libidinous license, one immortalized in 1971 by Wakefield Poole's *Boys in the Sand*, the first porn film to exploit the sexual energy of Fire Island and the architecture that housed it.

Poole, a former dancer with the *Ballets Russes* and a successful Broadway-musical choreographer, seized an opportunity to elevate a coarse medium. Fellow filmmaker Jerry Walker

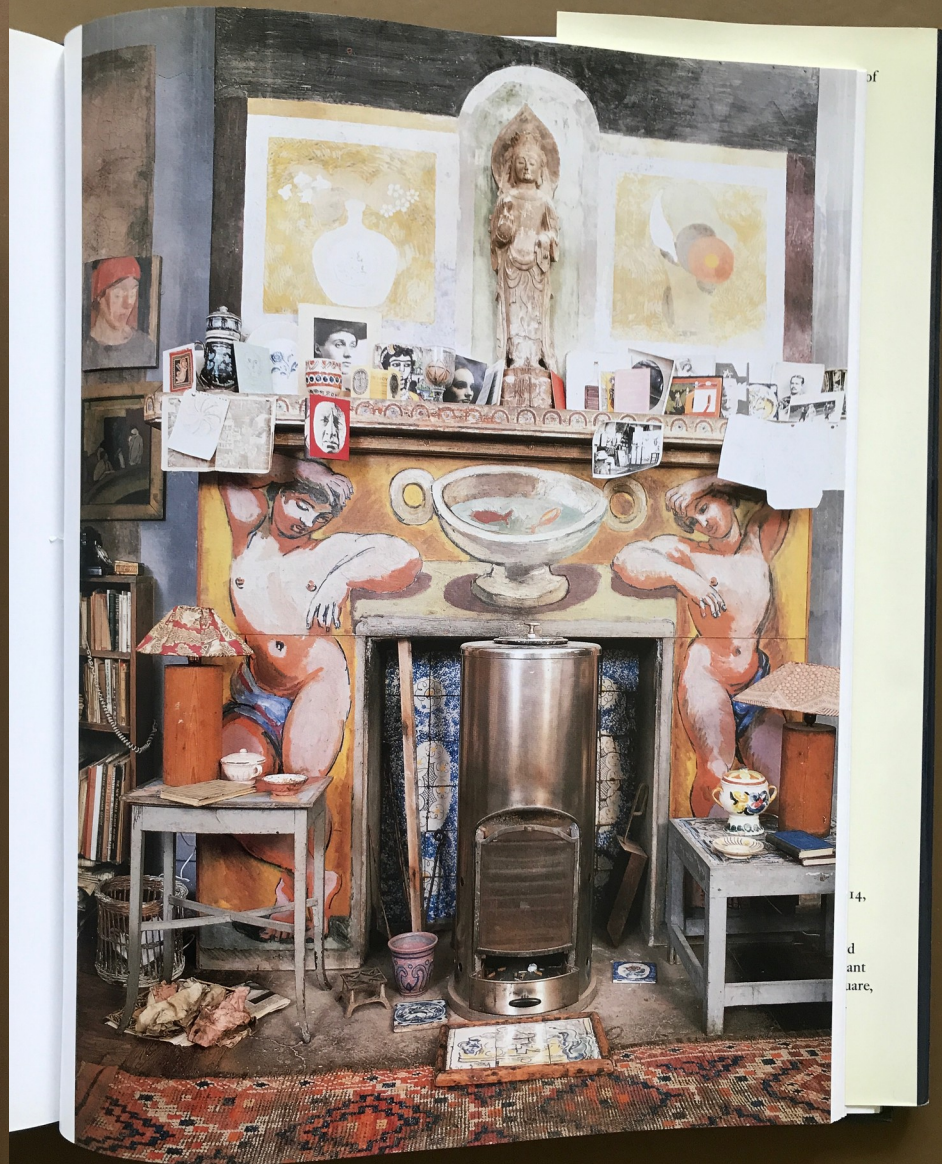
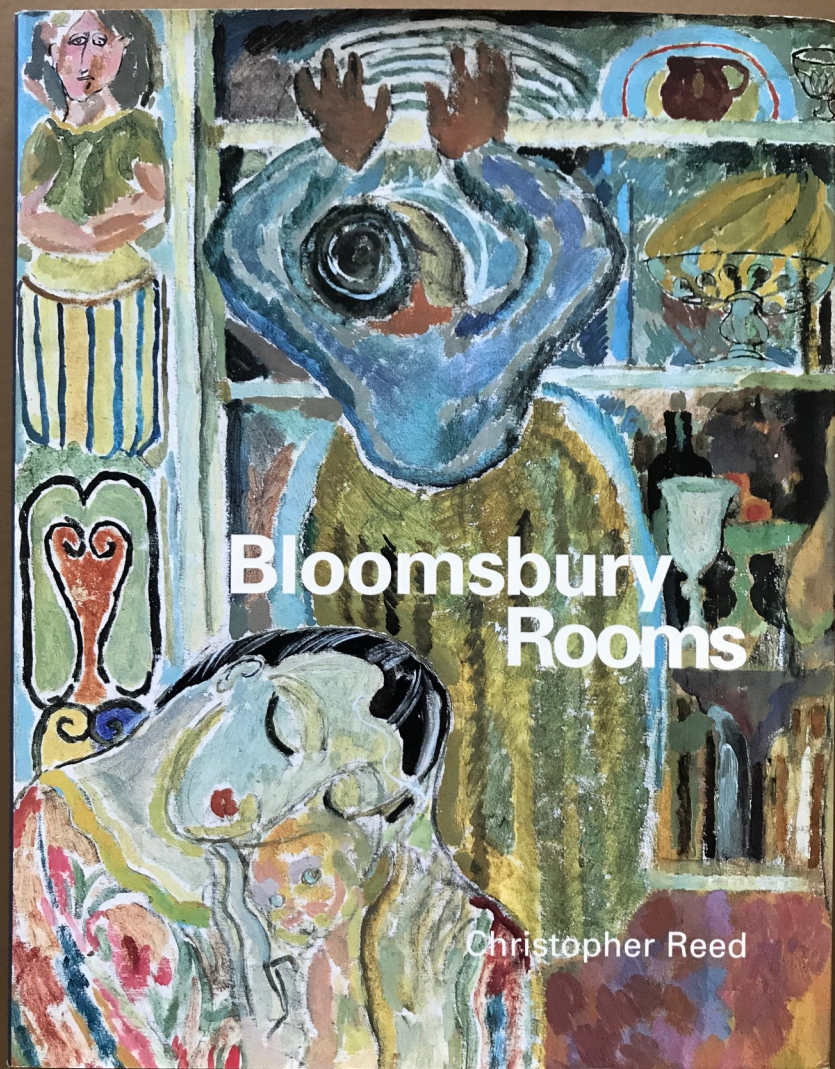
UPPER LEFT
Poster for *Boys in the Sand*, directed by Wakefield Poole, 1971

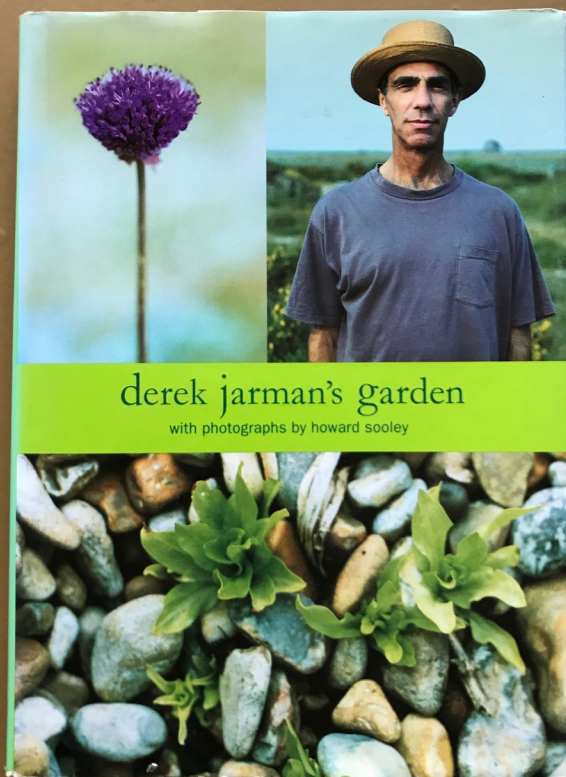
UPPER RIGHT
Boys in the Sand
Gay magazine, summer 1970

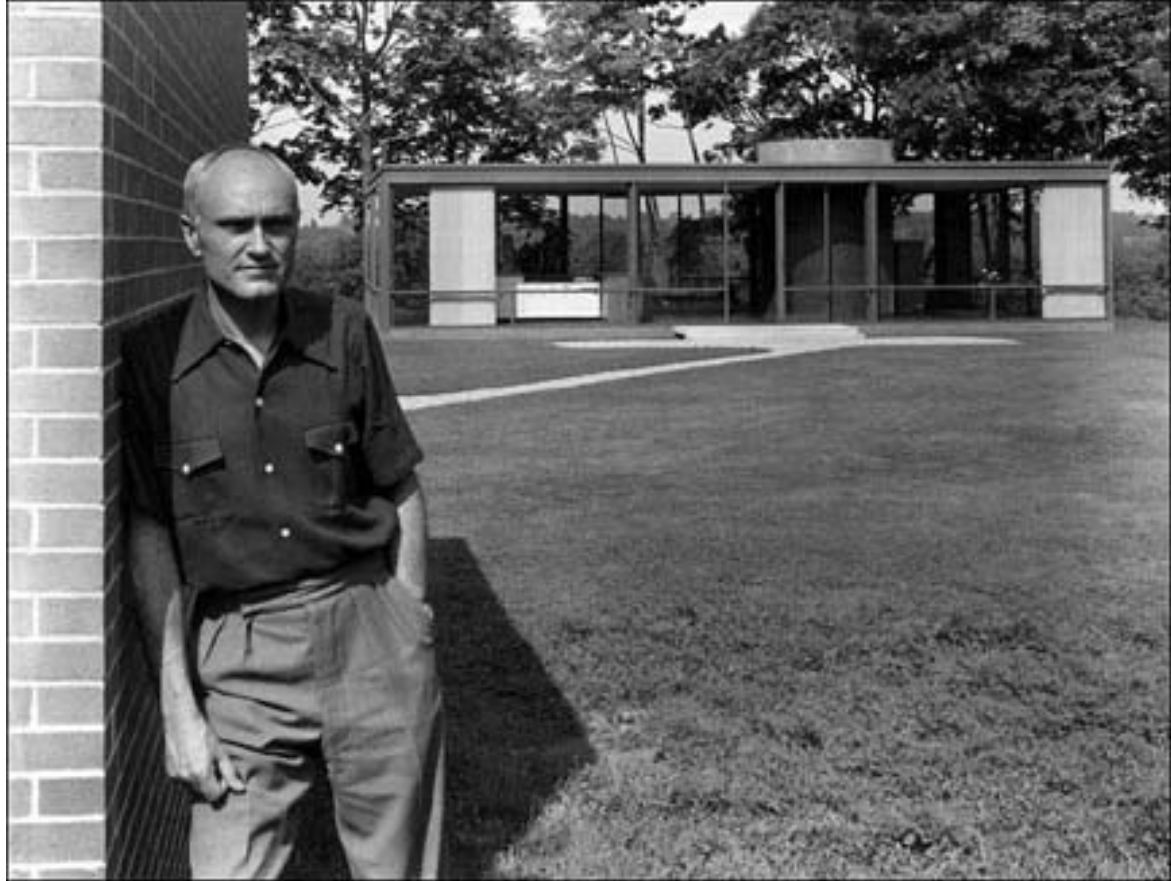
LOWER LEFT
Boys in the Sand
Opposite: Tom Blanton, *Queer*, 68-70 Polaroid, 1970





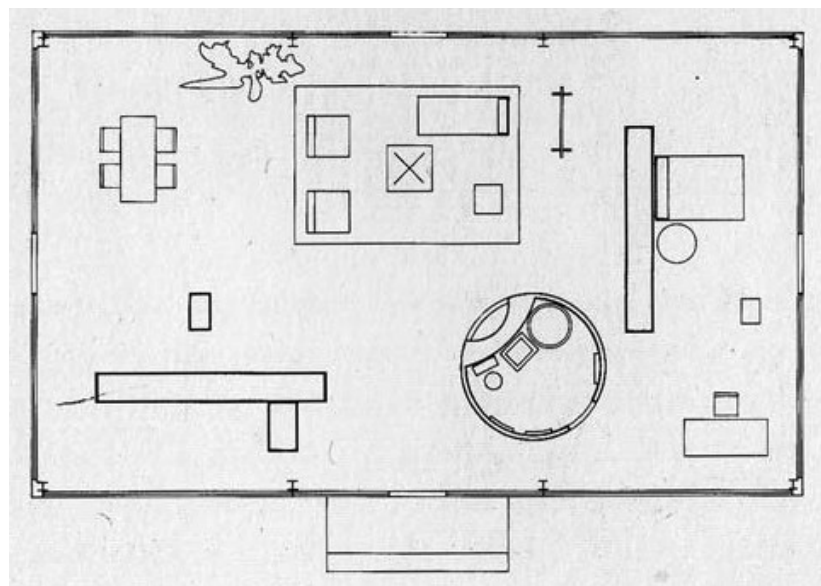
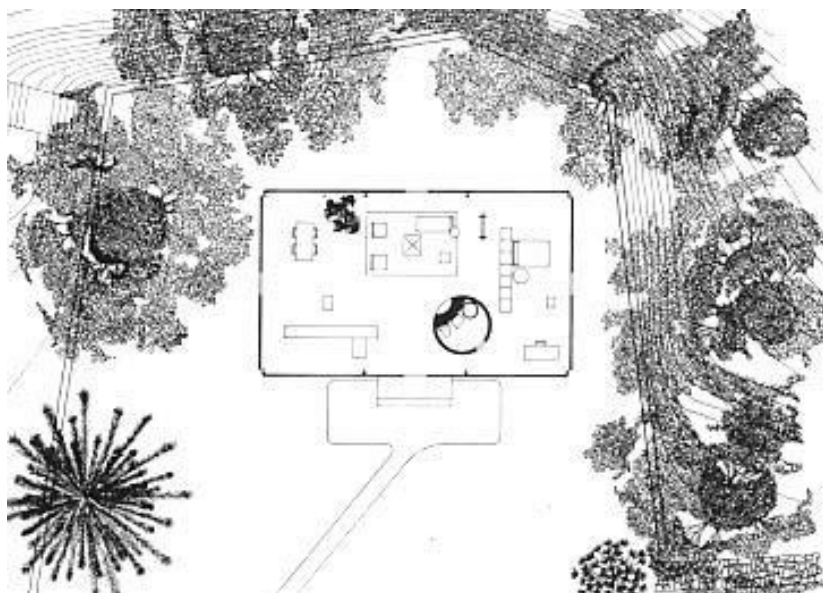


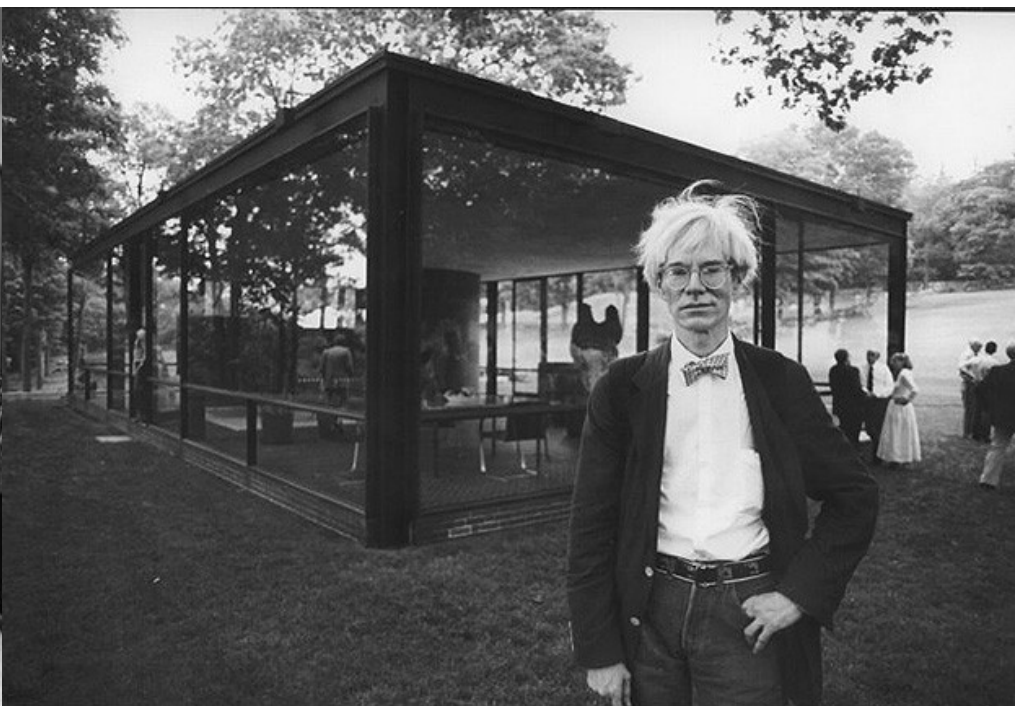






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ROUTLEDGE

Eileen Gray and the Design of Sapphic Modernity

Staying In
JASMINE RAULT



An Ashgate Book

Behind Straight Curtains TOWARDS A QUEER FEMINIST THEORY OF ARCHITECTURE KATARINA BONNEVIER

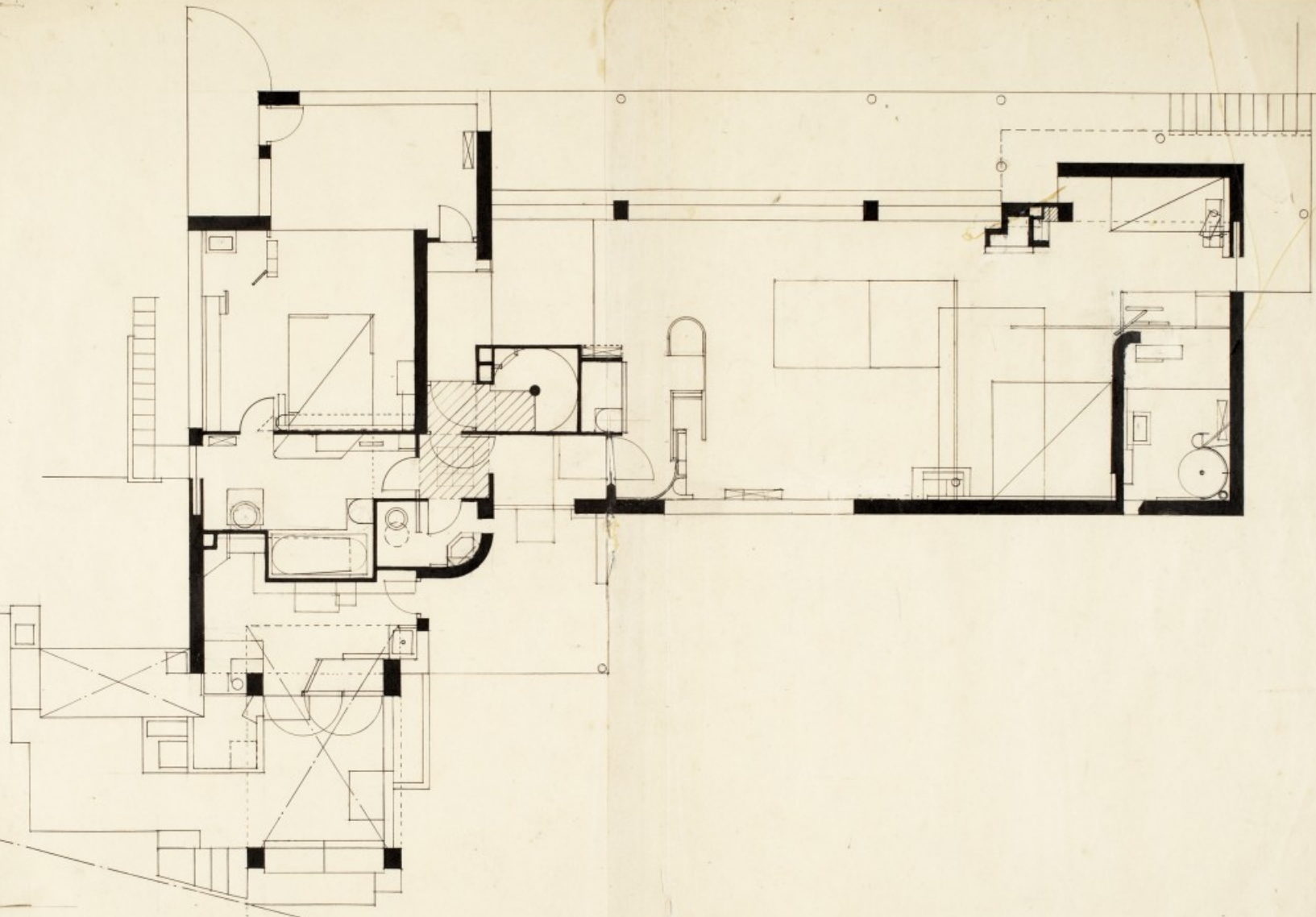








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THE LANGUAGE OF
POST-MODERN ARCHITECTURE
CHARLES JENCKS



REVISED ENLARGED EDITION













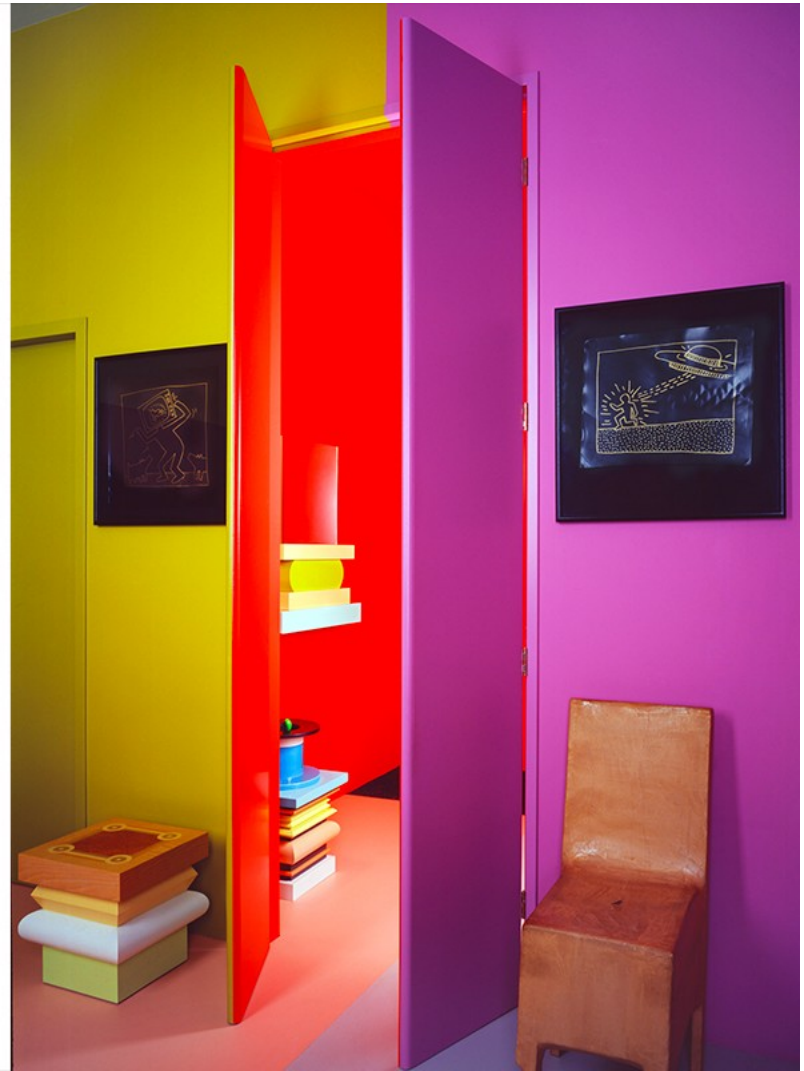




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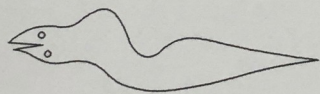






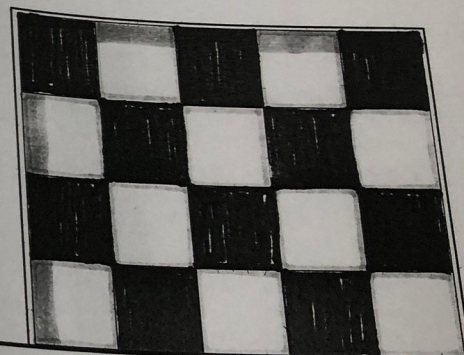
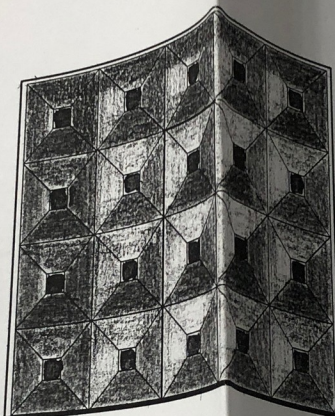
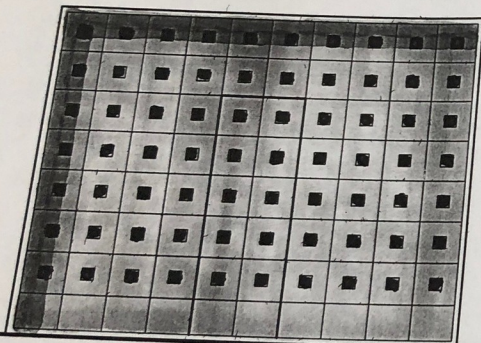


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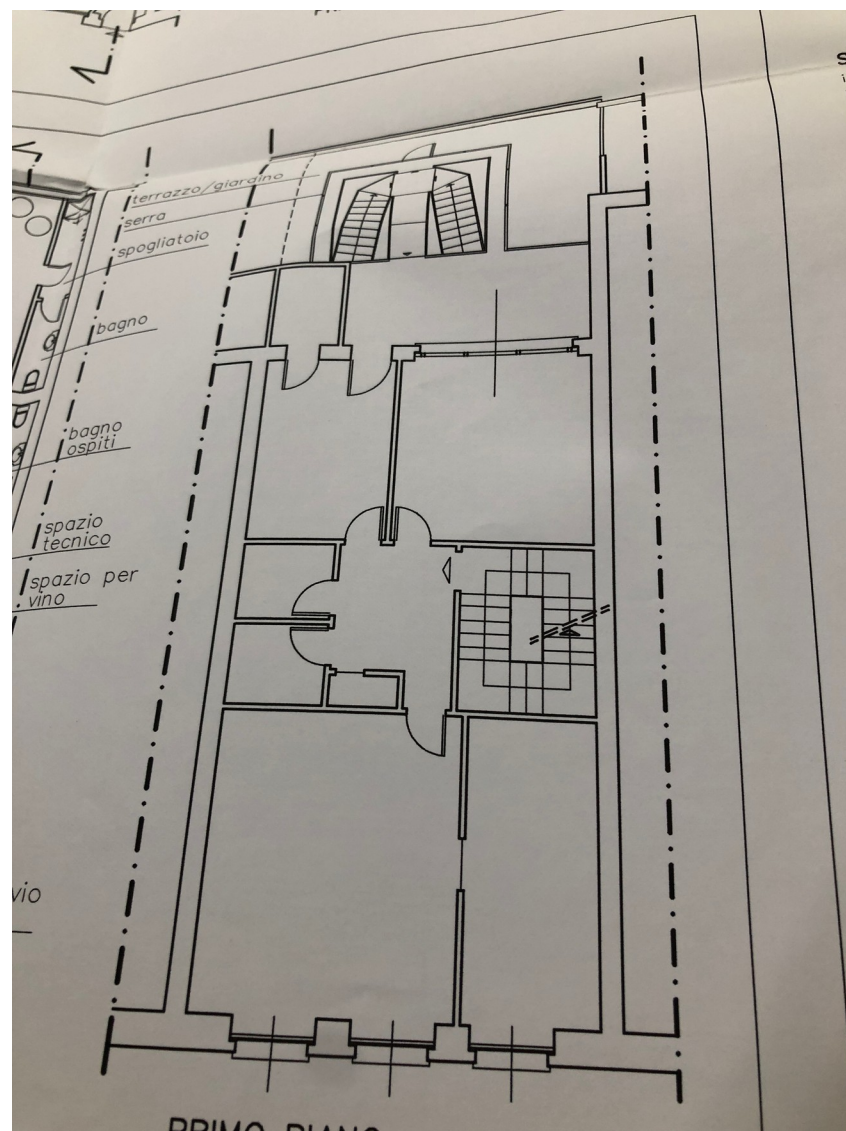
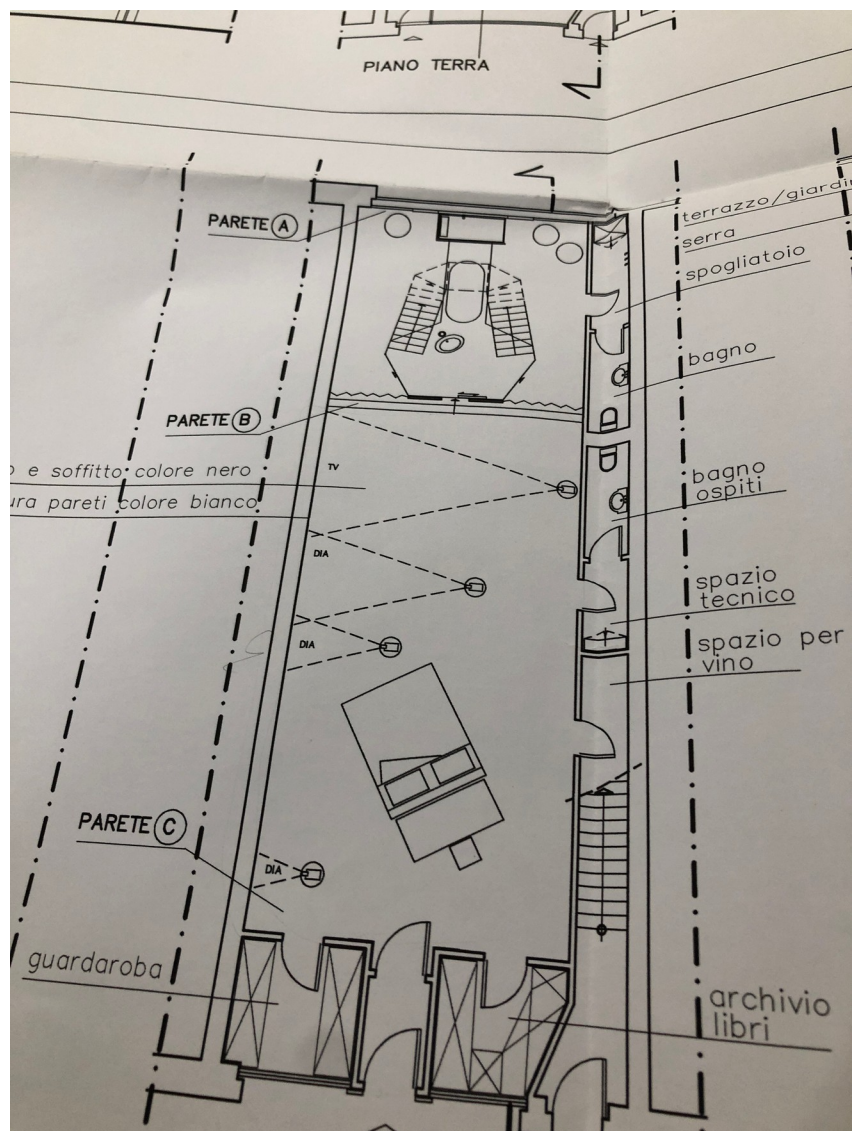


ATELIER MENDINI

PANNELLO PORTONE INGRESSO



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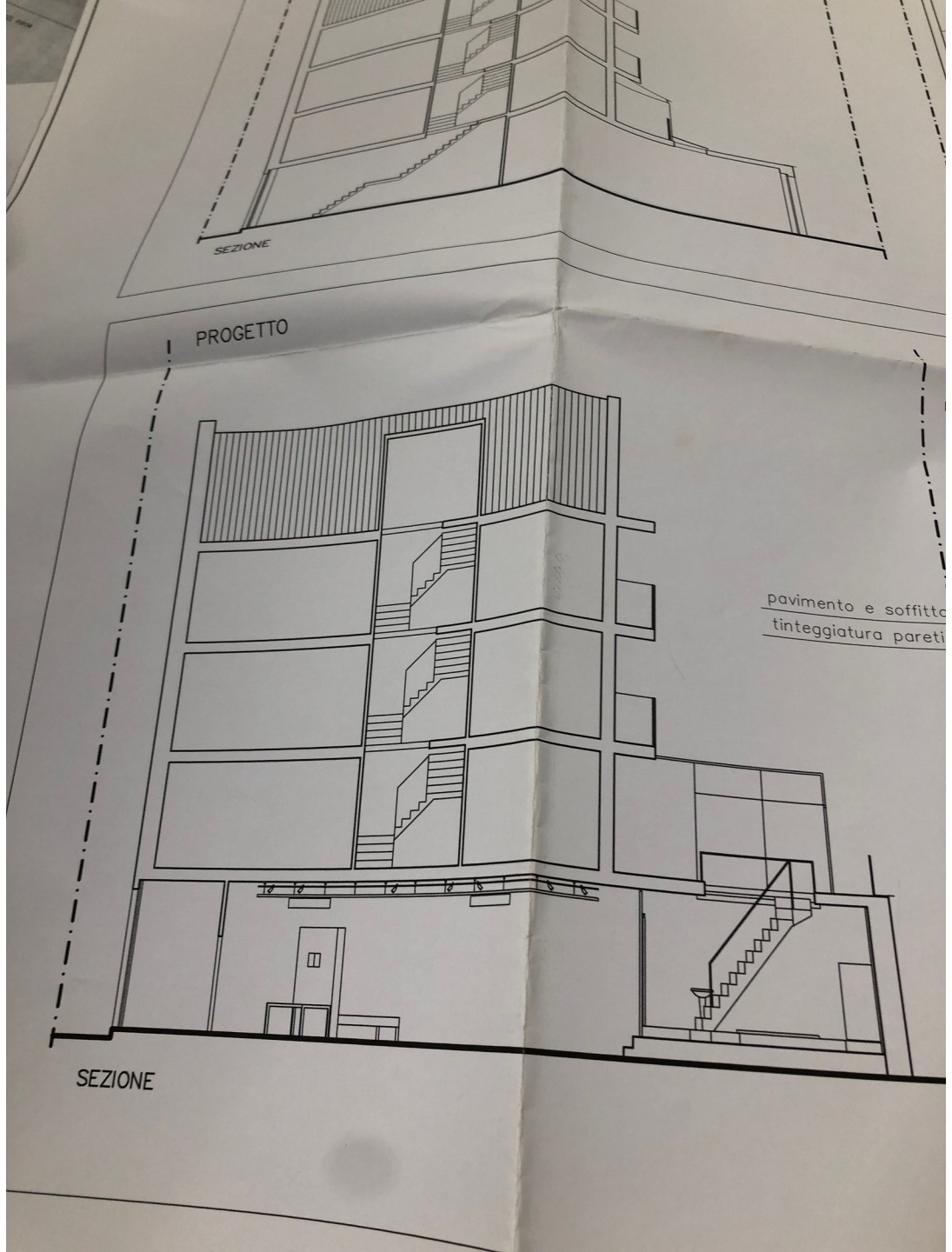


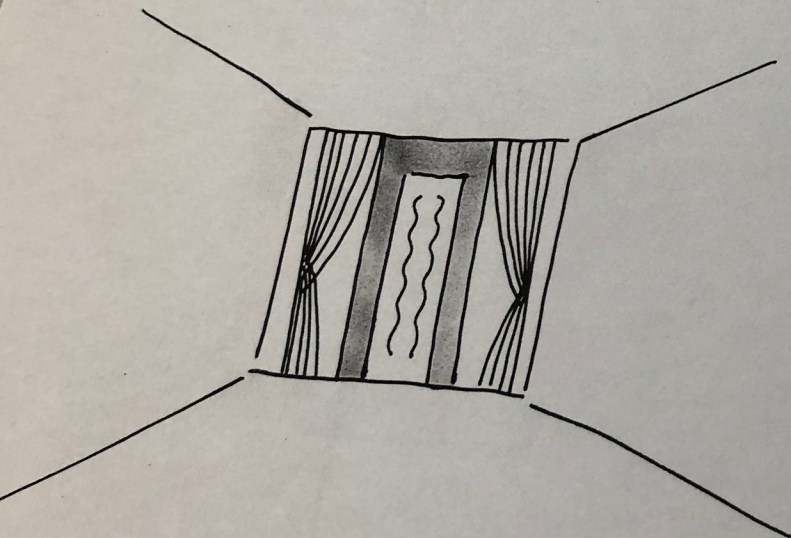
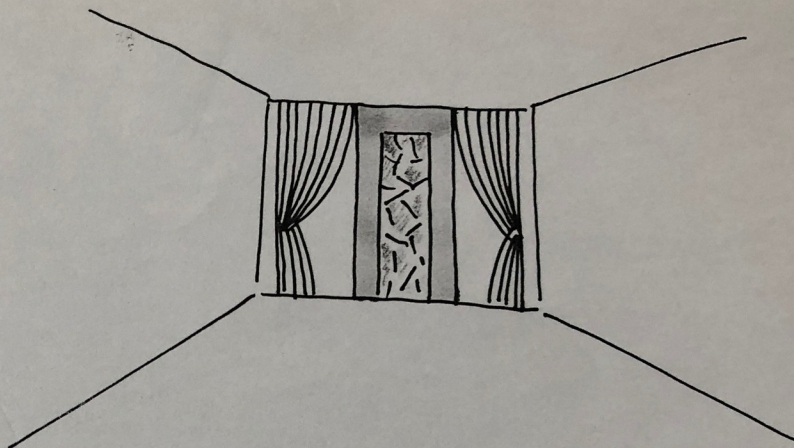
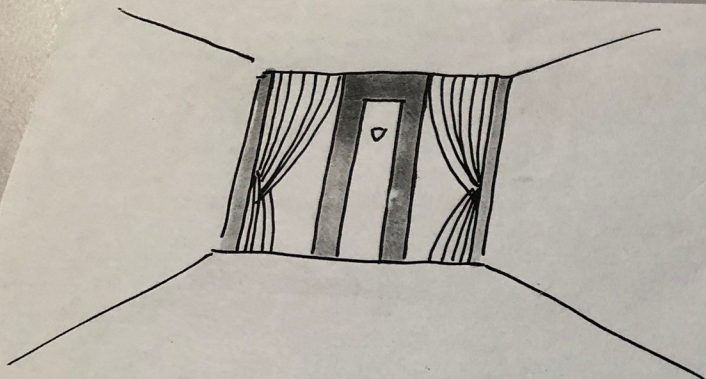
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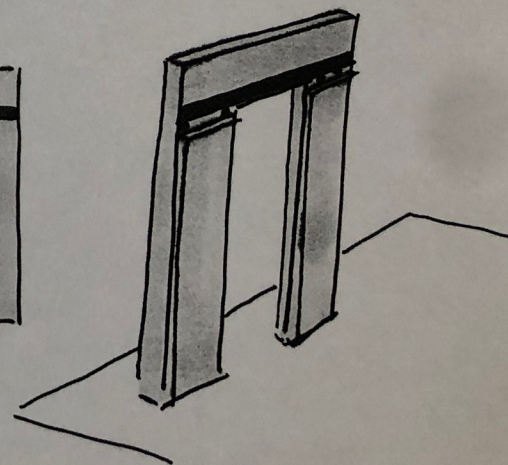
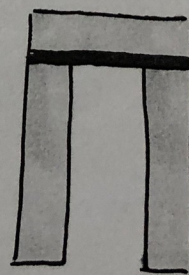
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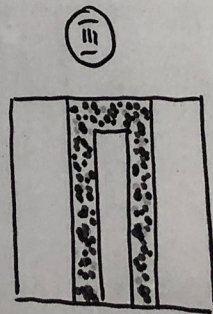
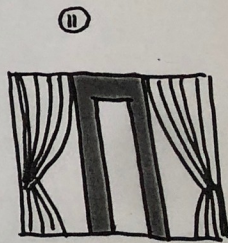
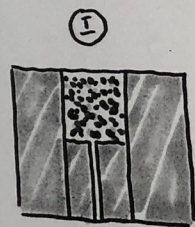
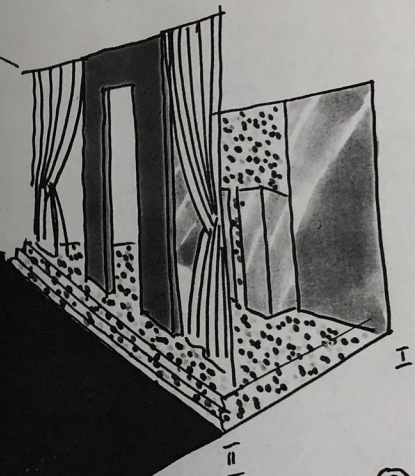
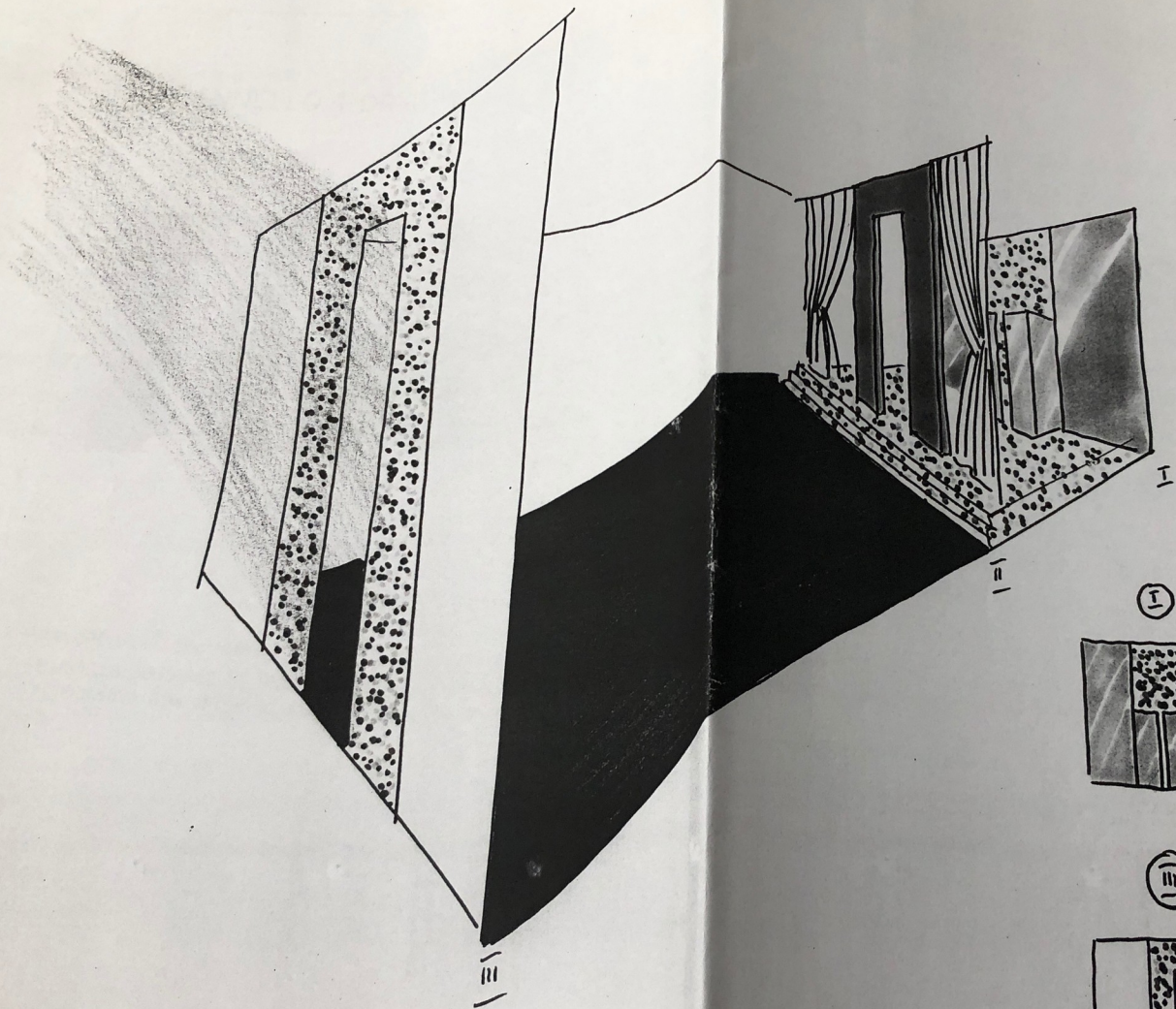
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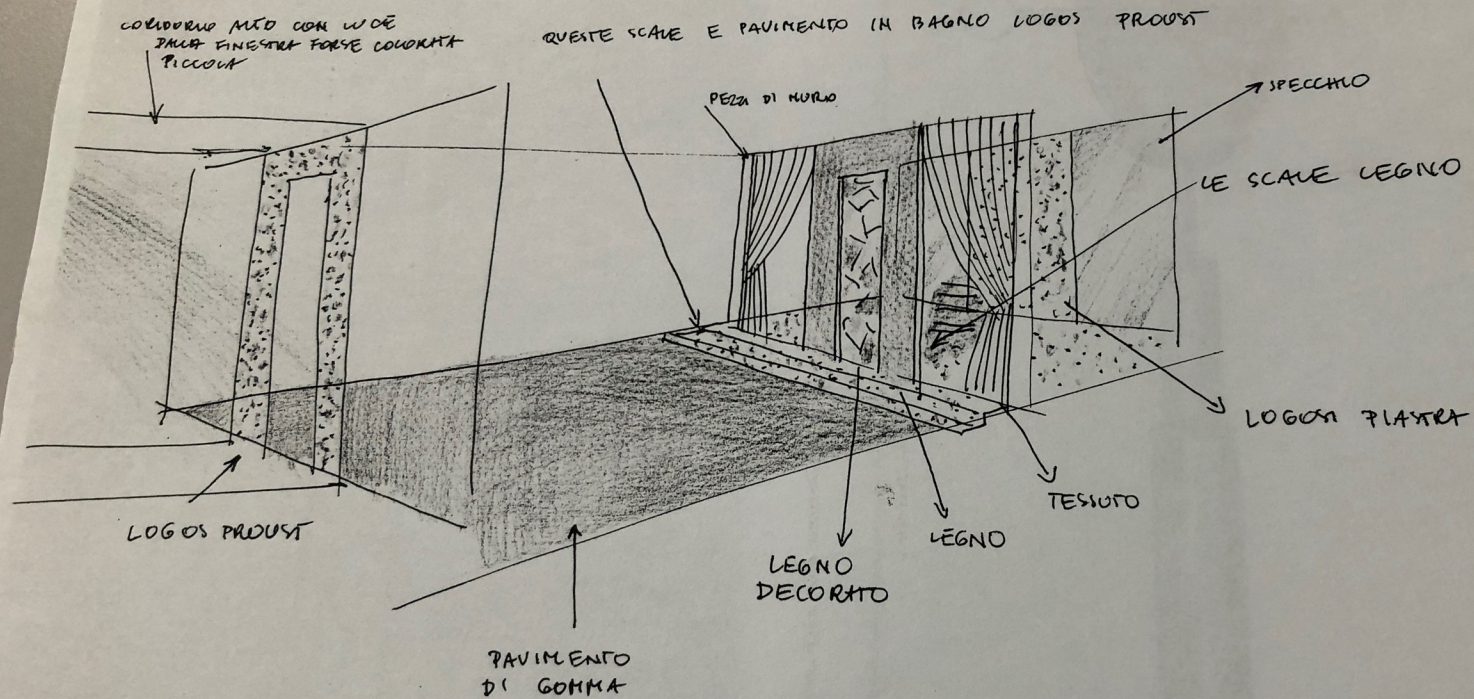


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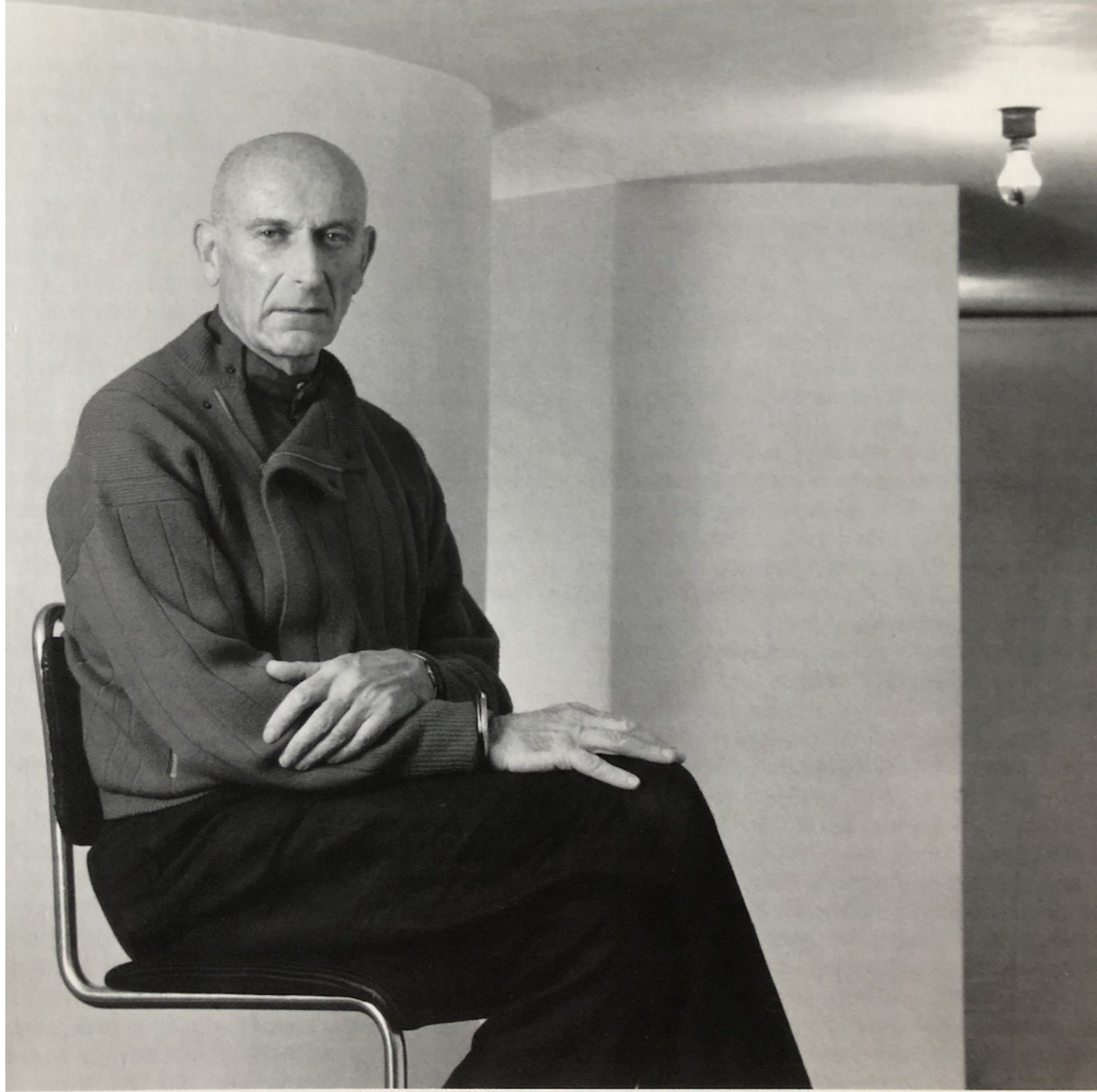




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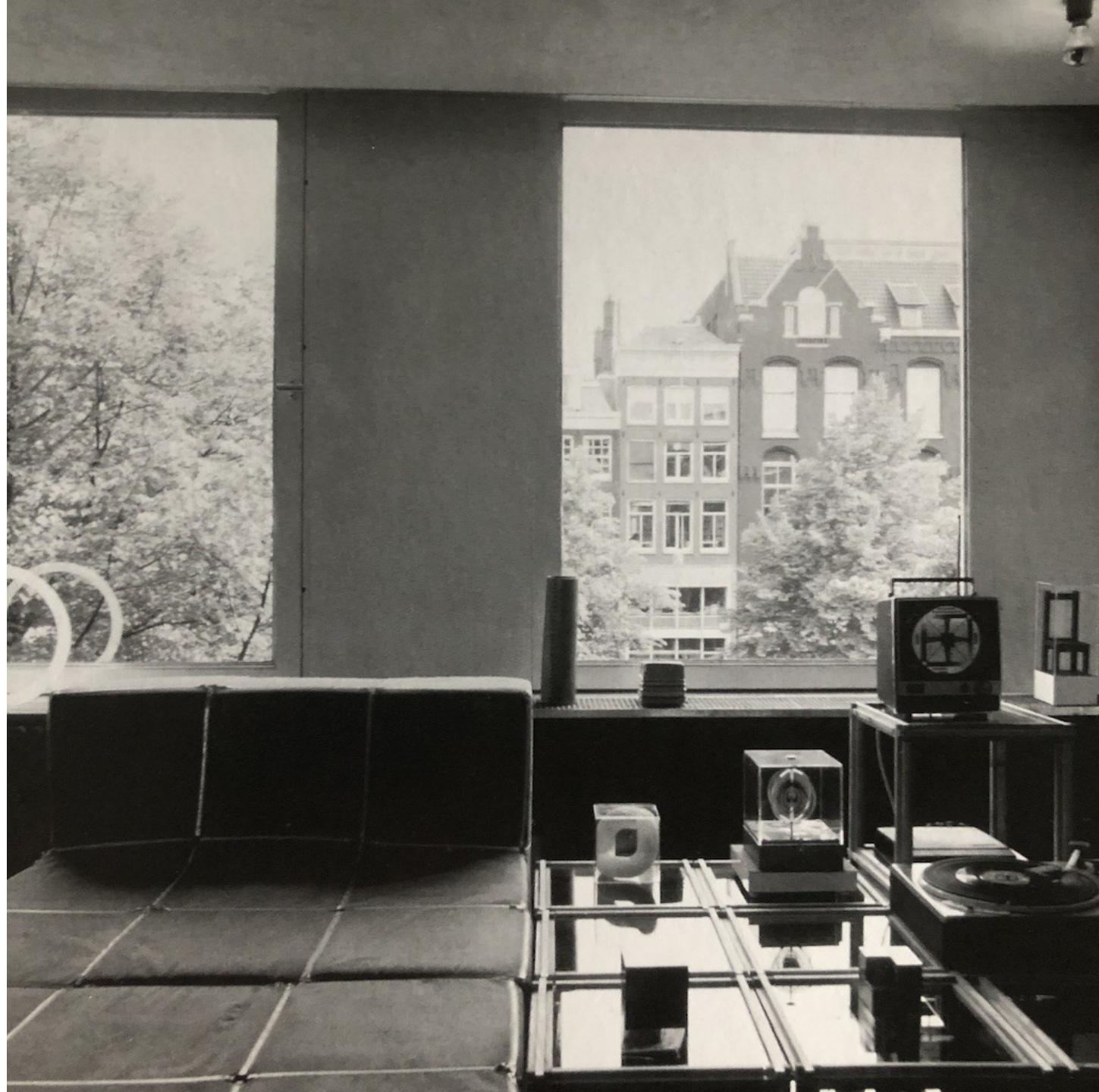


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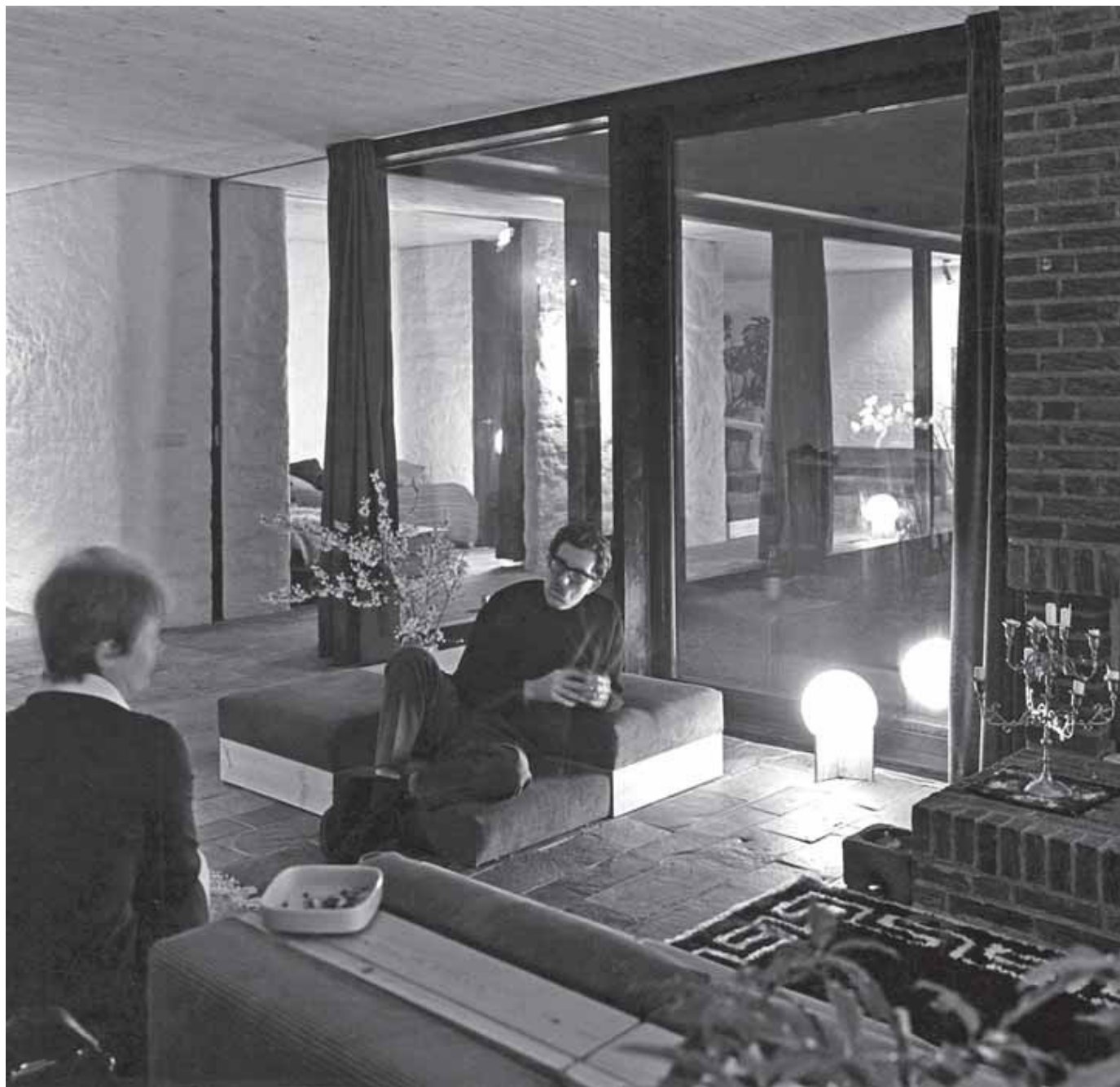
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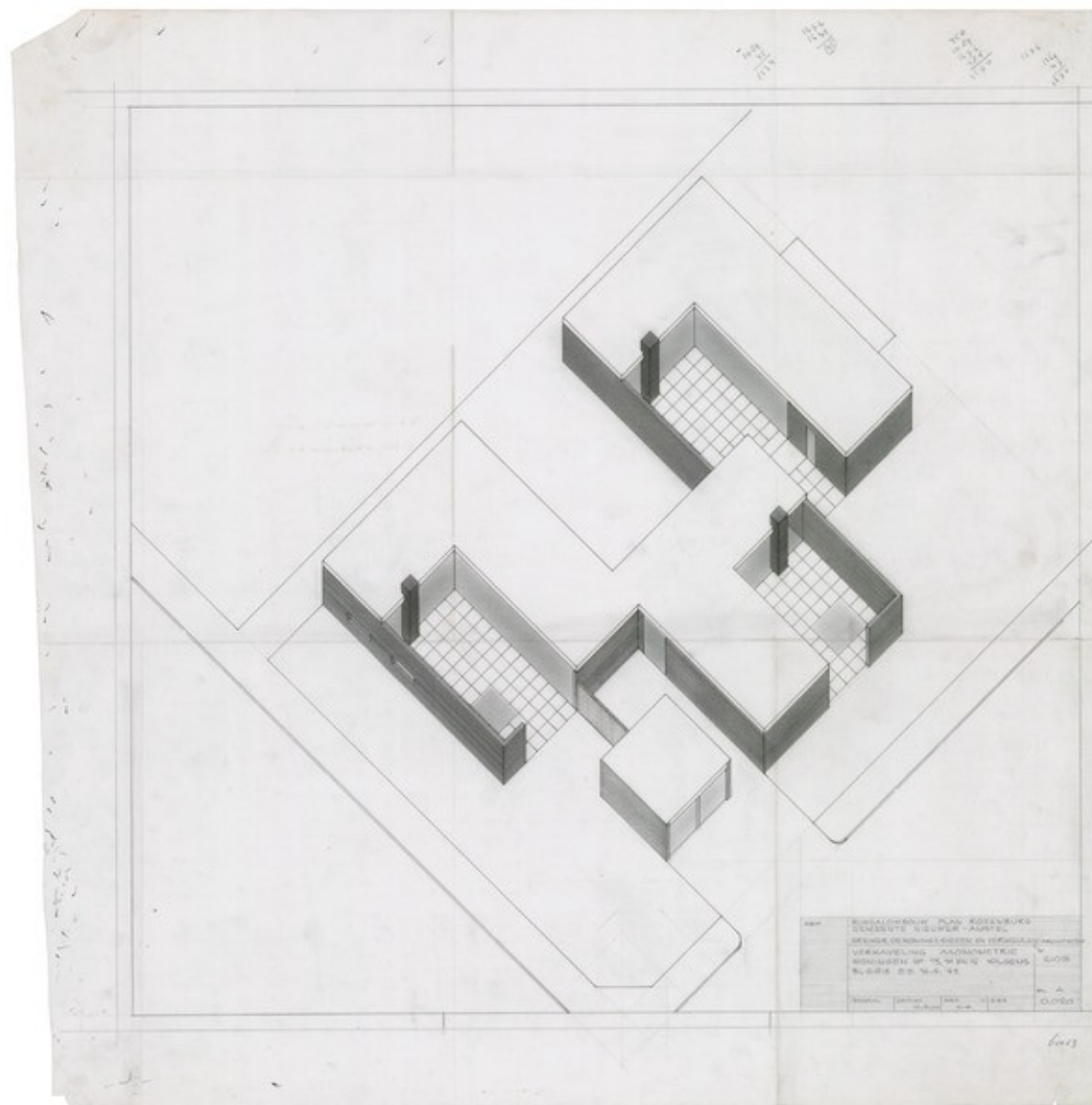






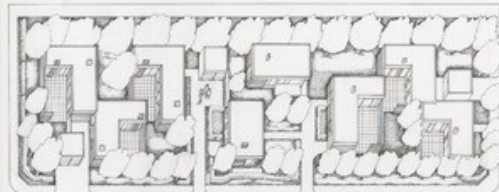
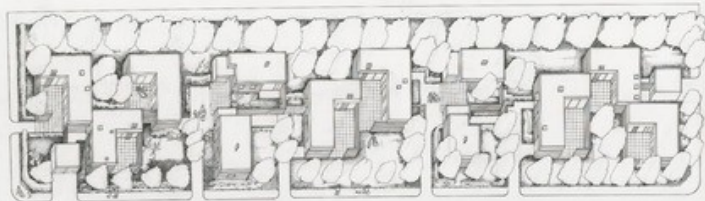






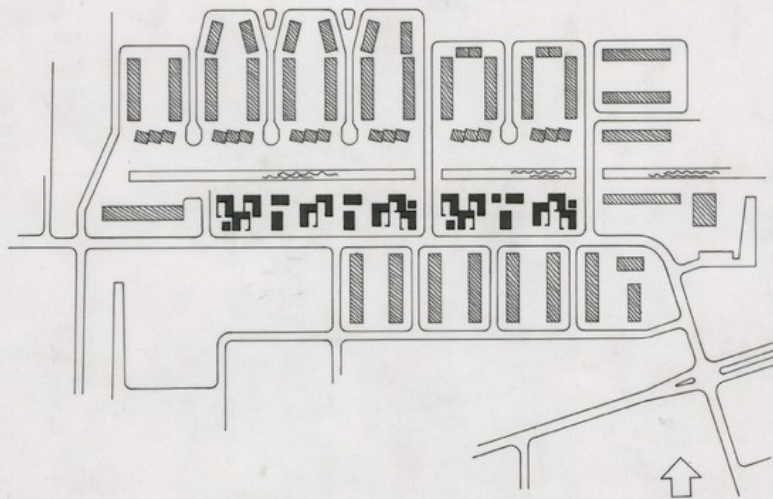
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WONINGEN AAN DE LAAN ROZENBURG TE AMSTELVEEN

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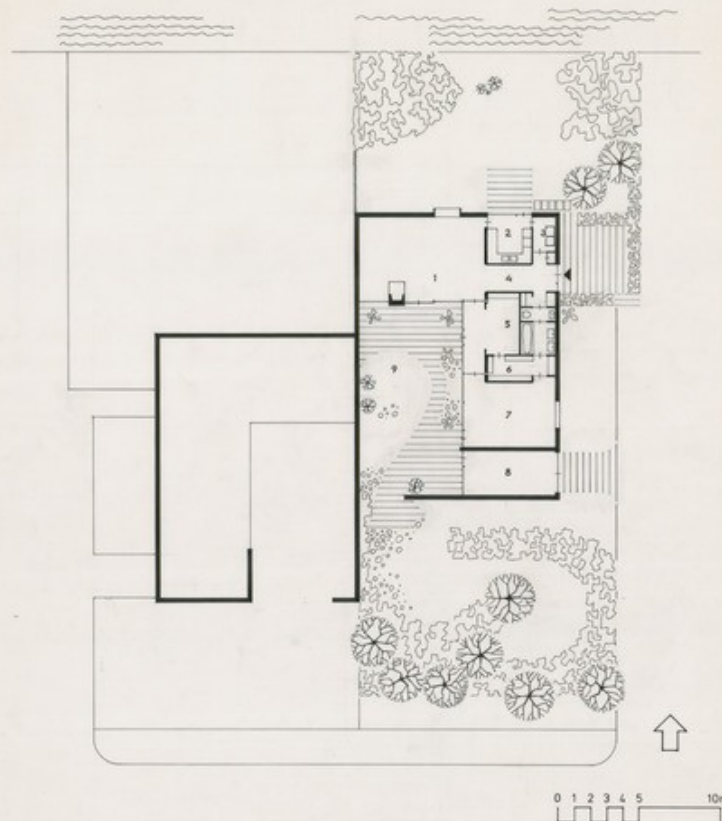


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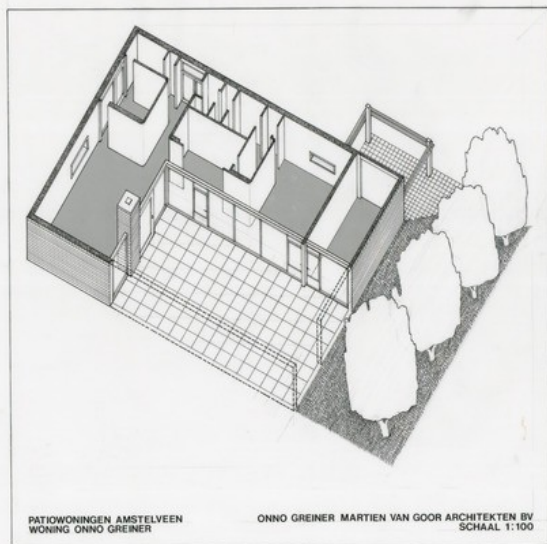
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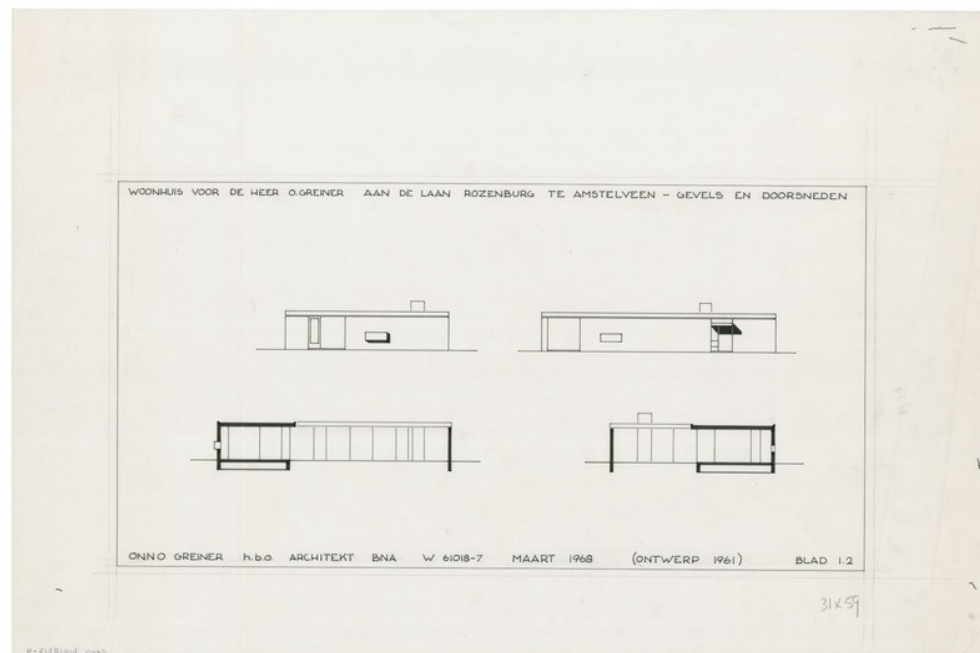
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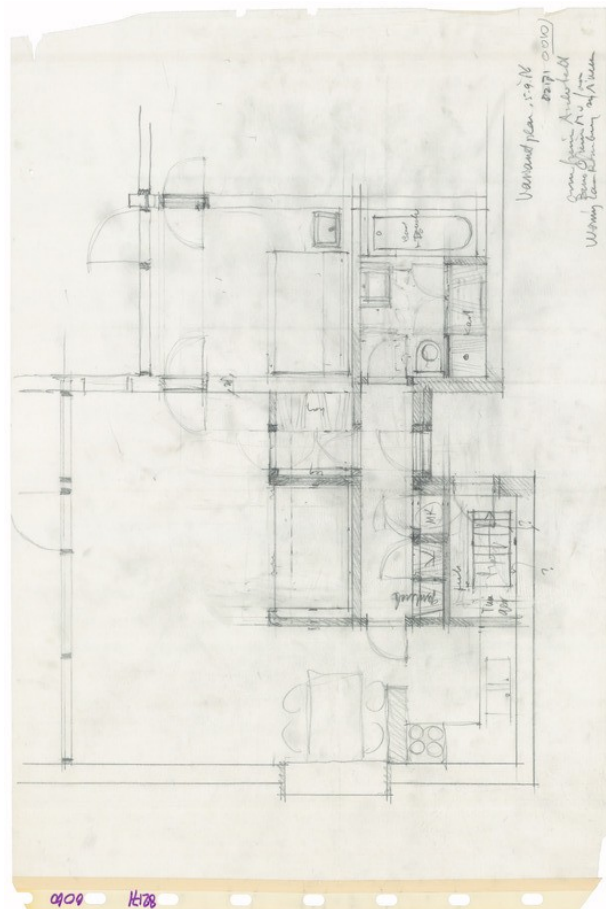
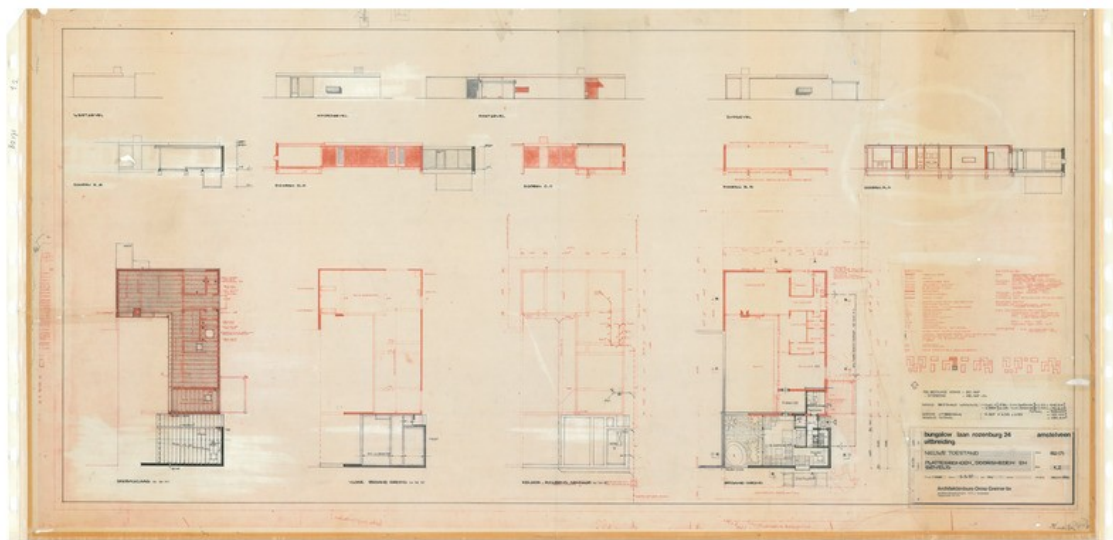


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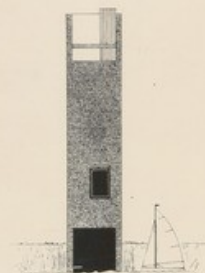
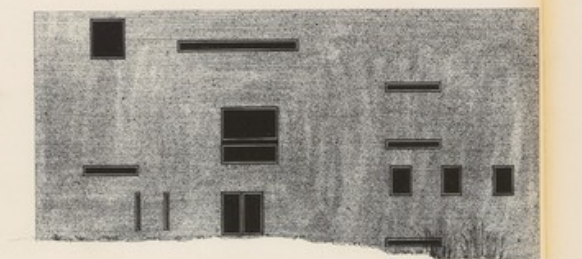
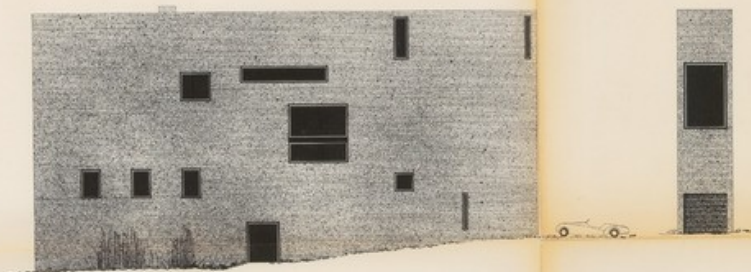


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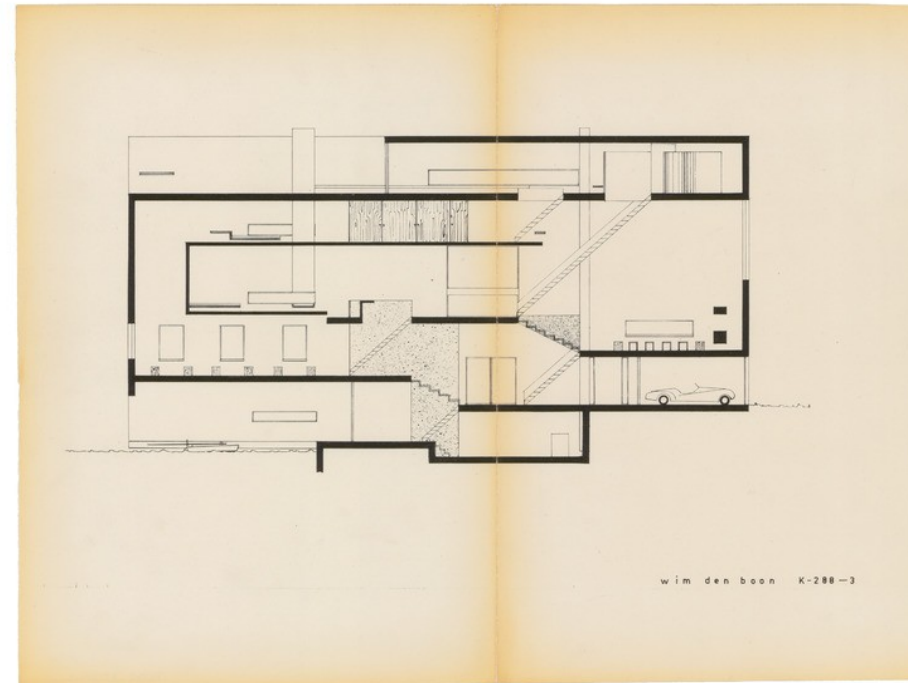
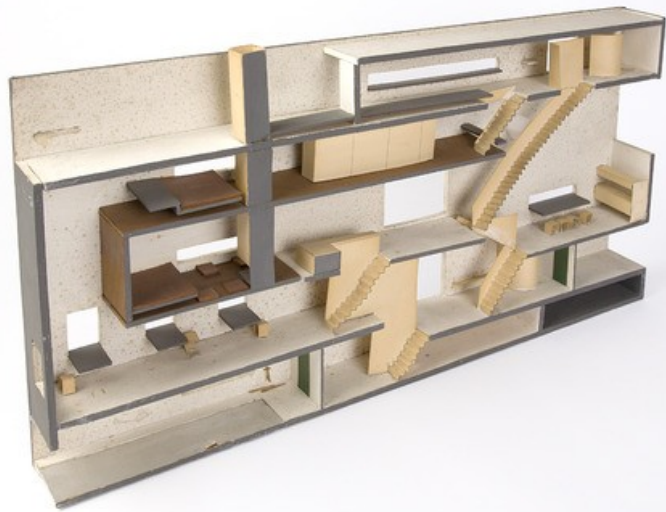


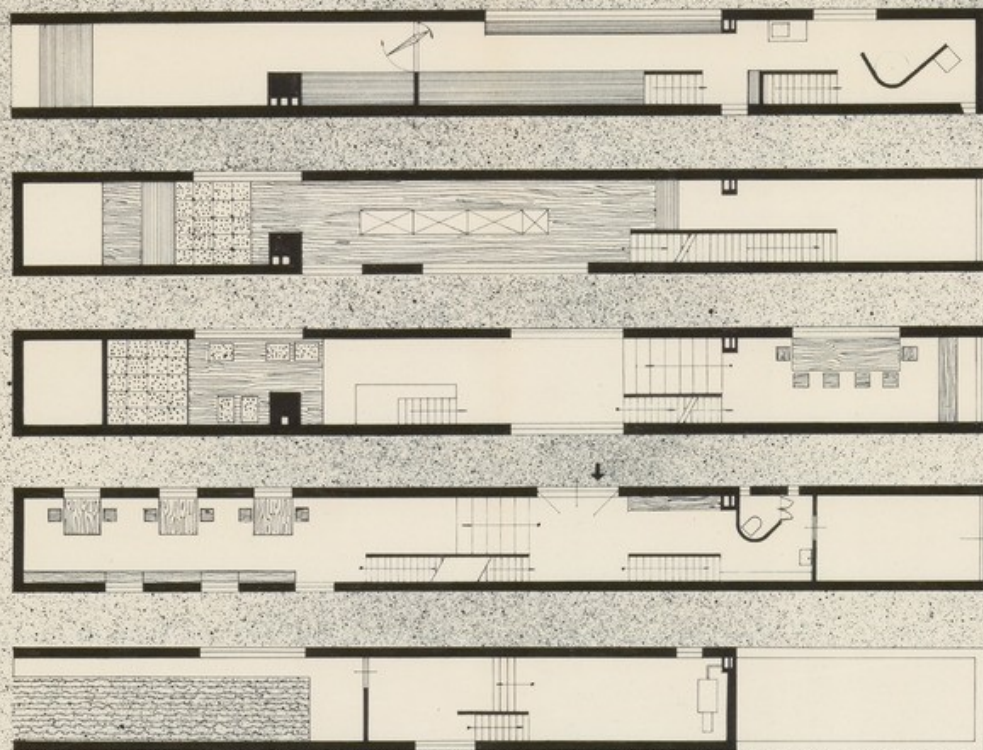




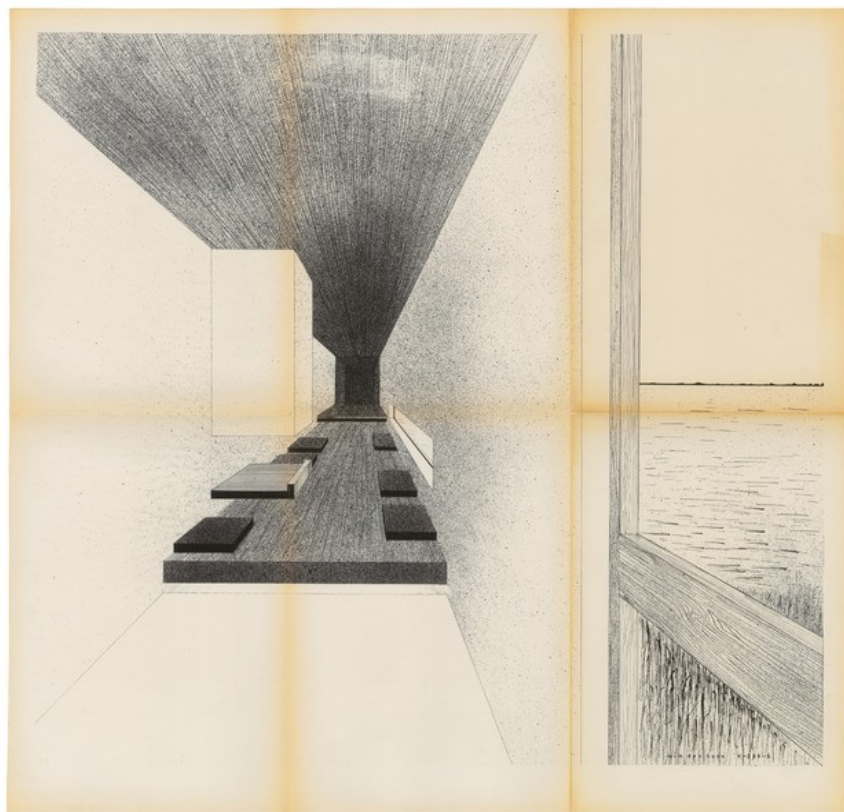
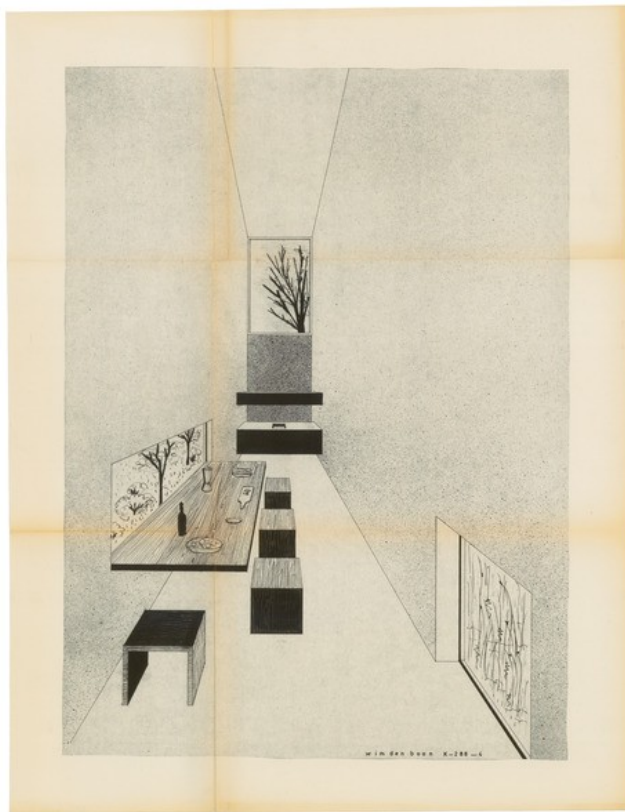


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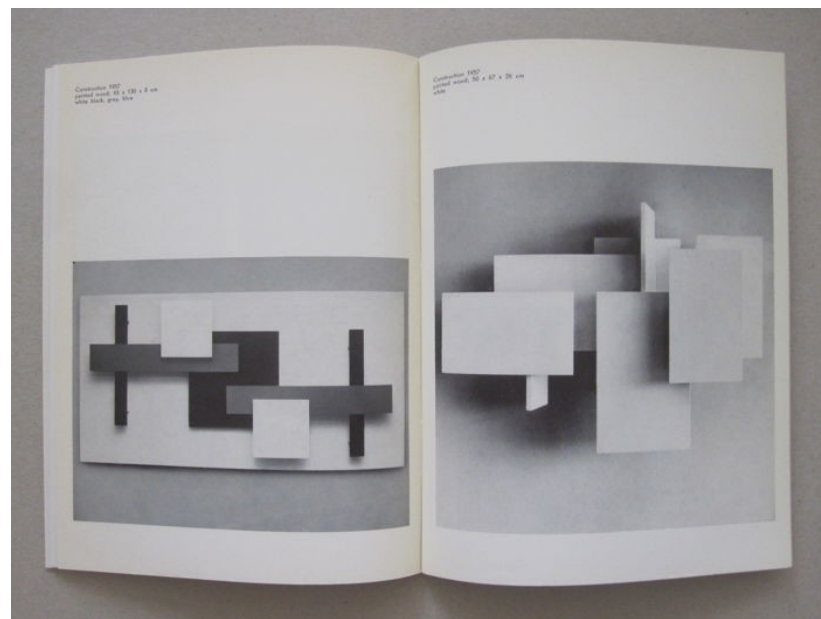
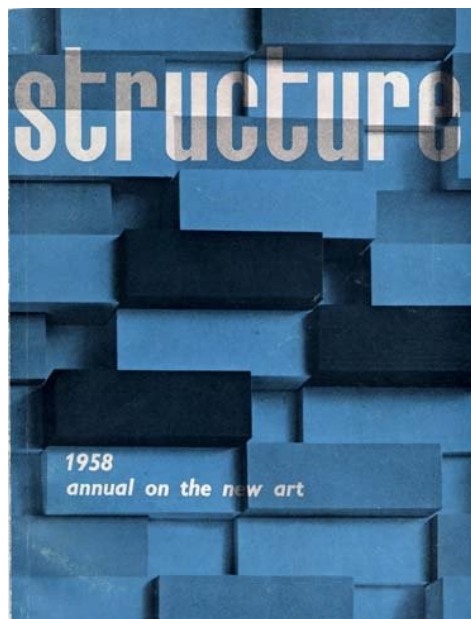
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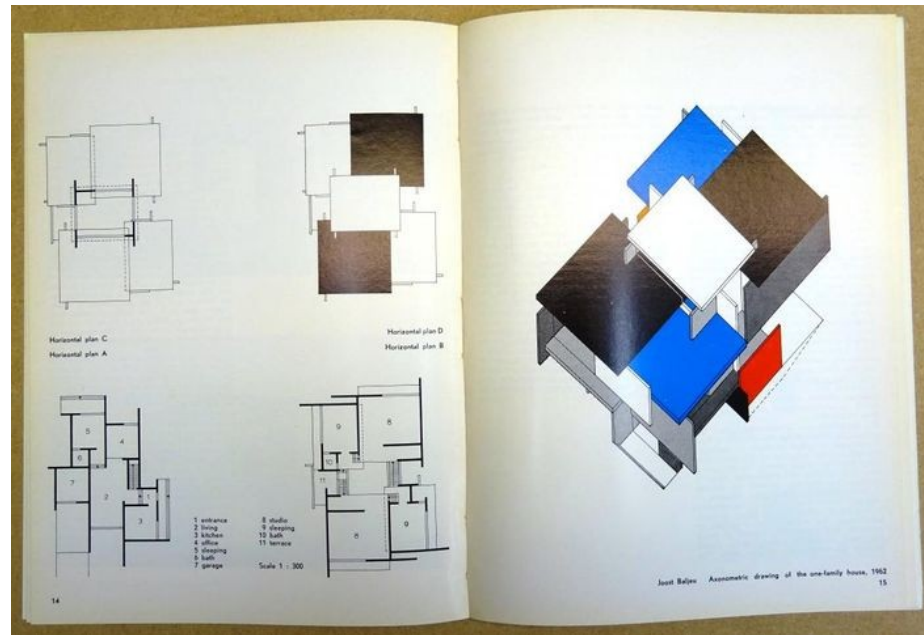
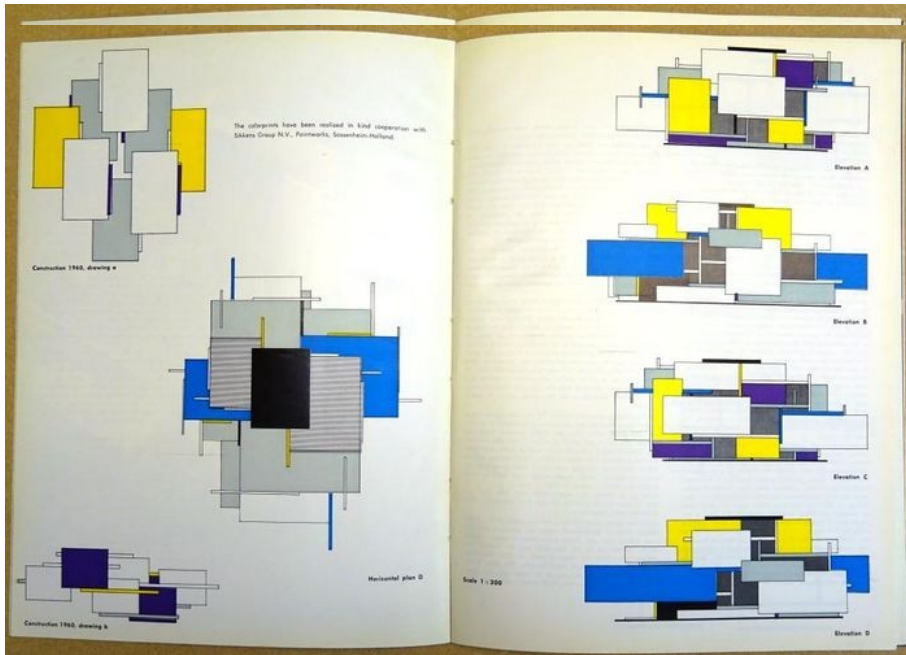


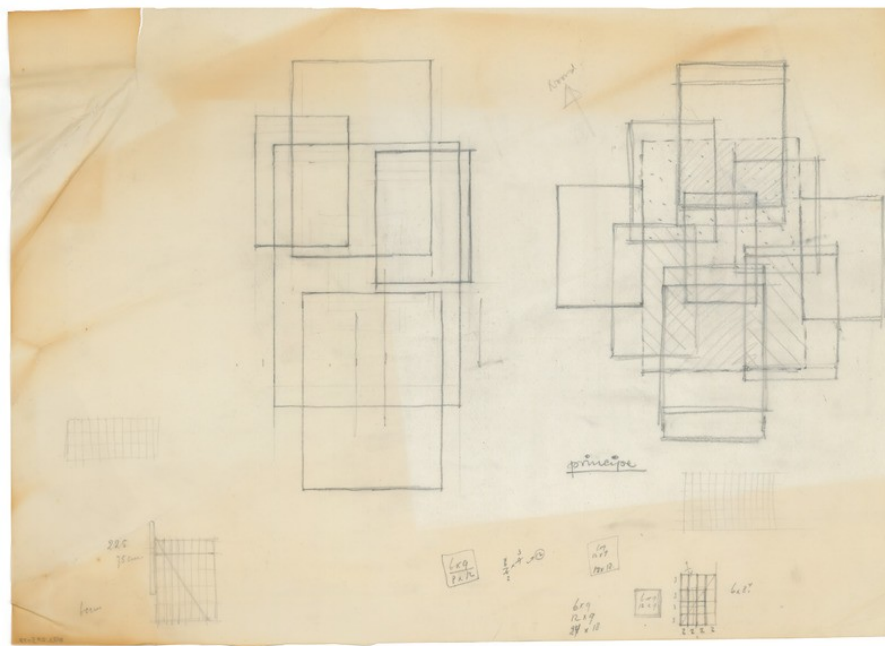
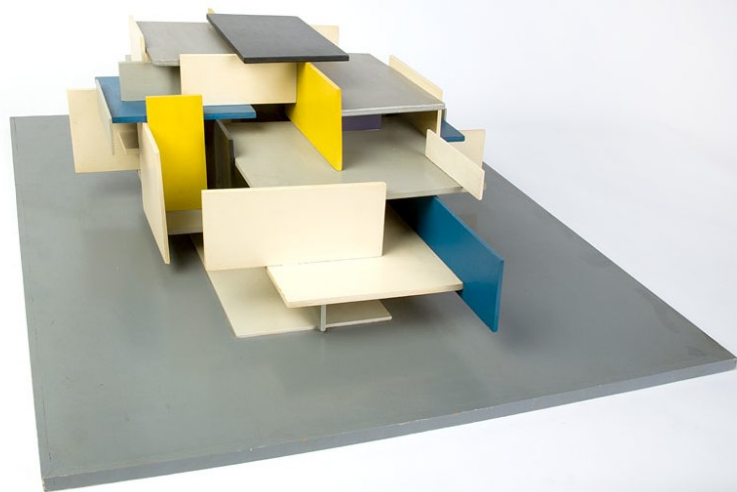


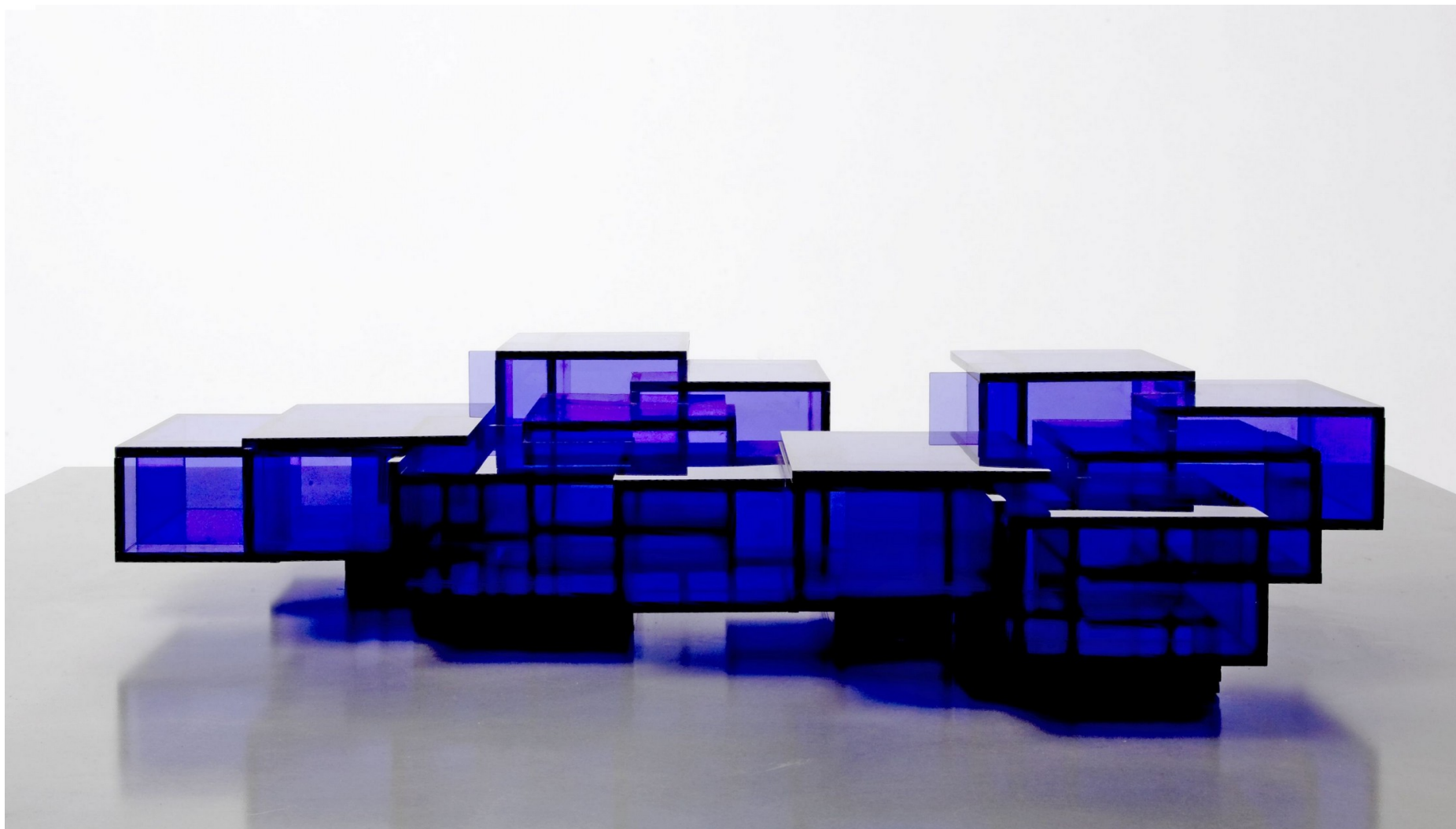


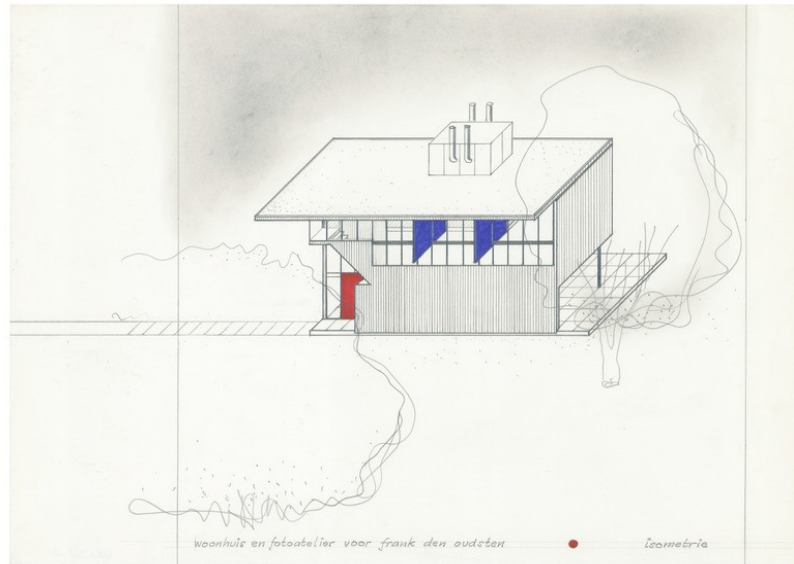






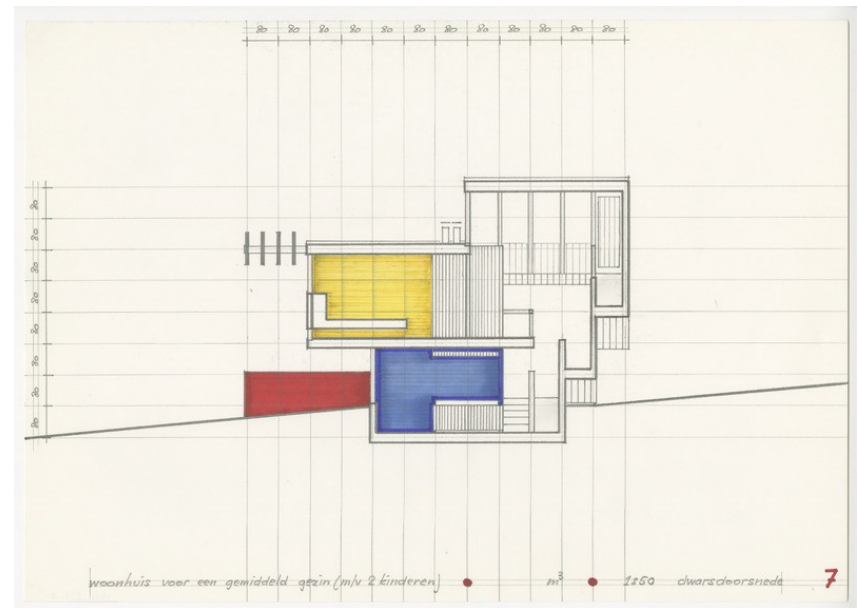
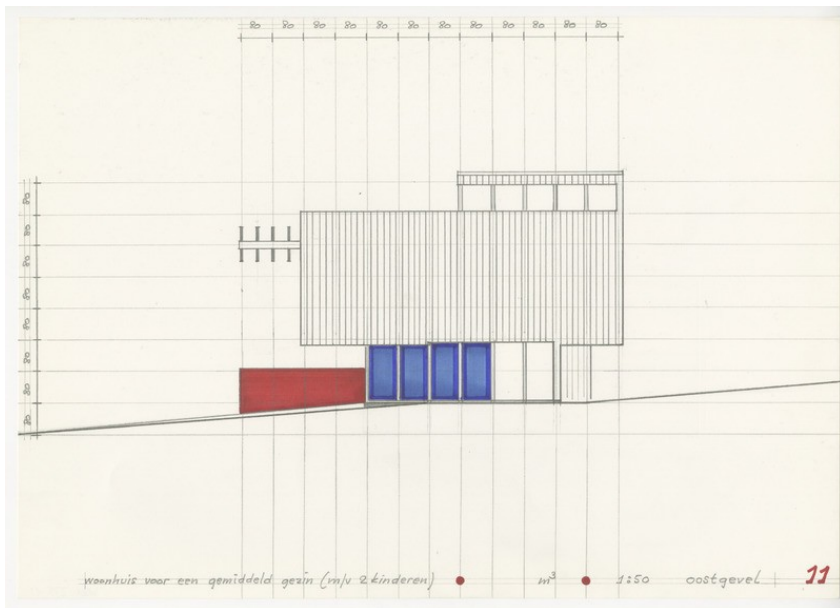


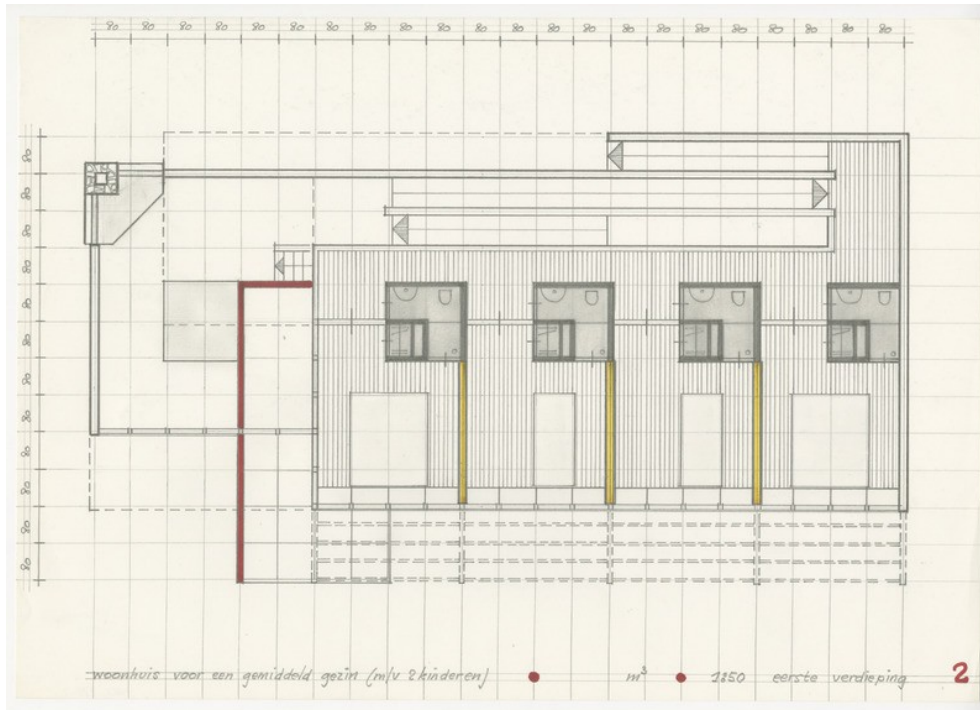


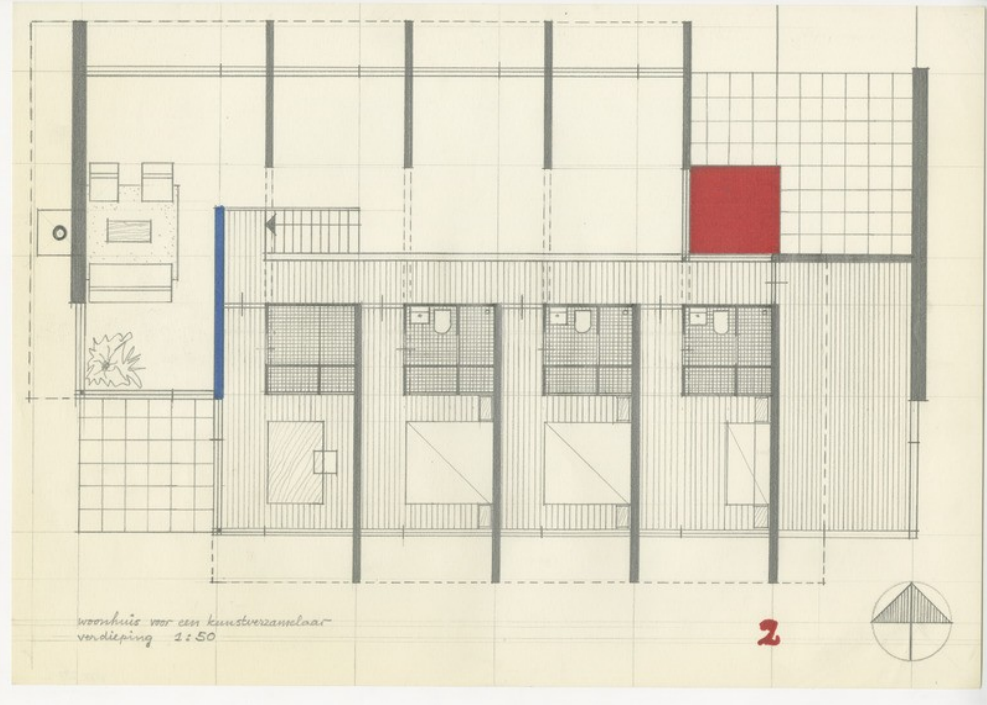


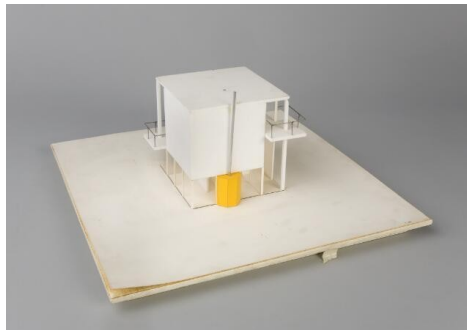
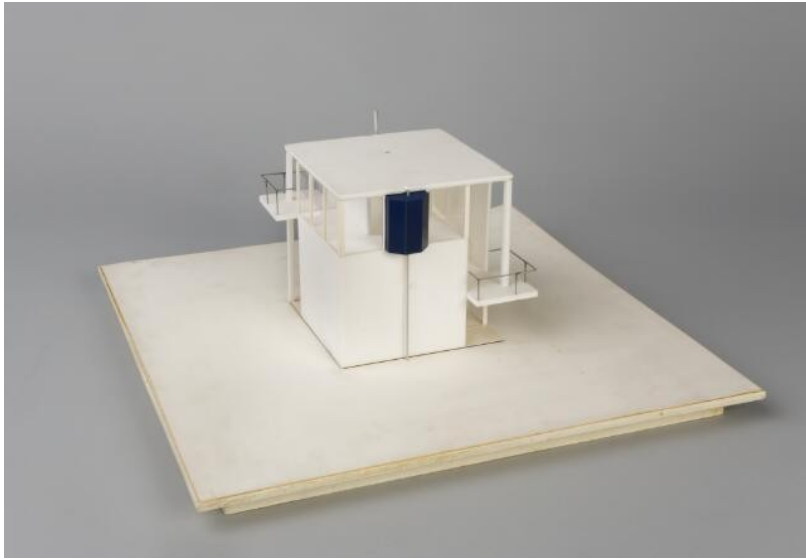
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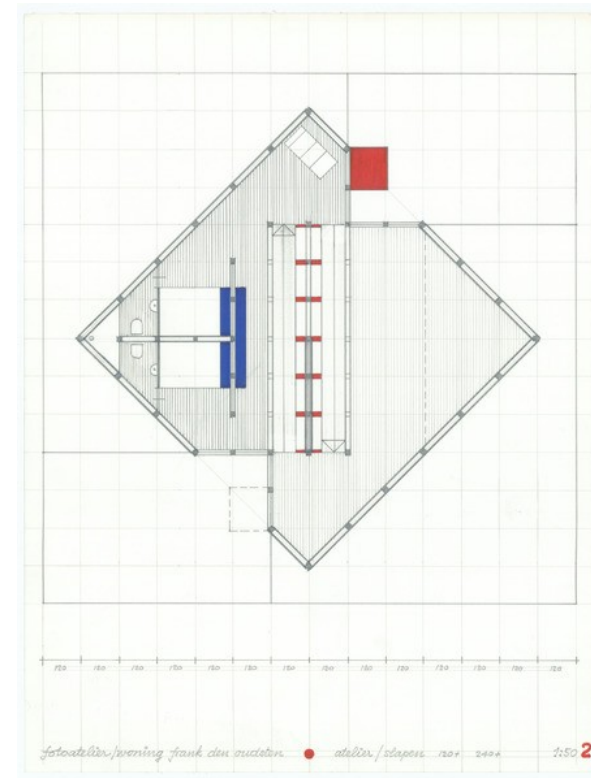
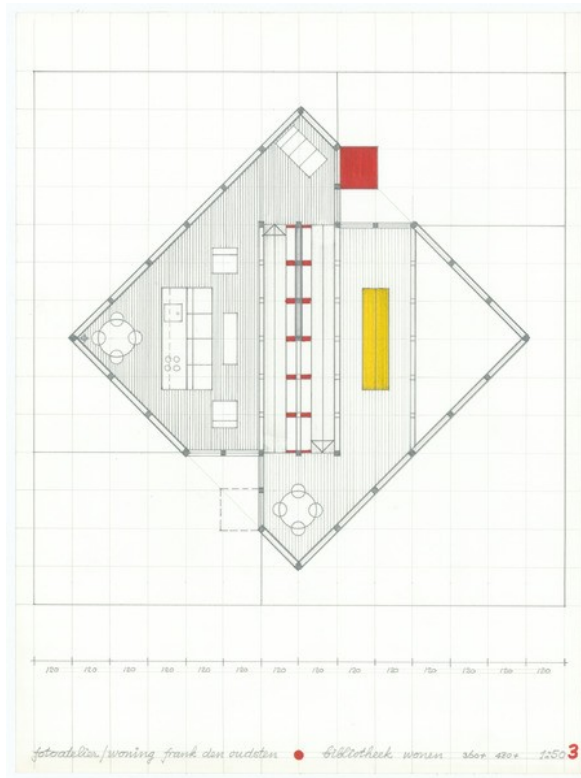
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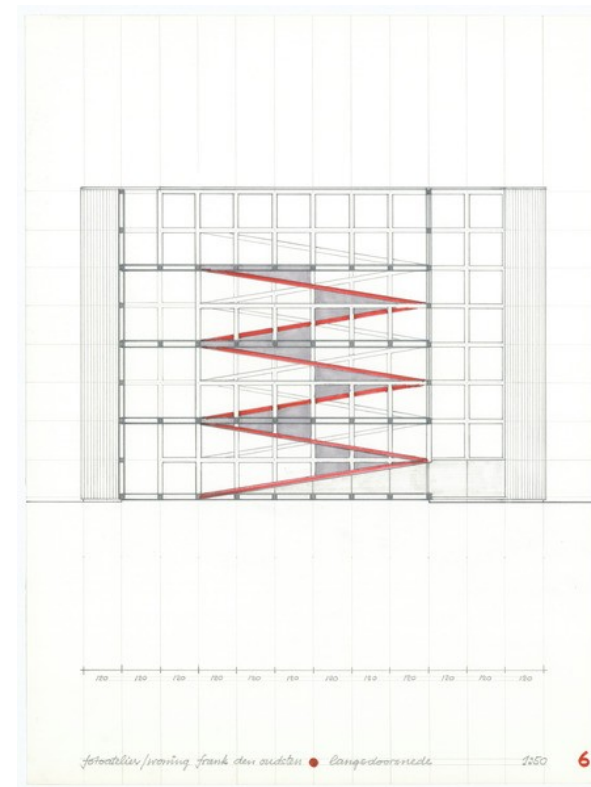
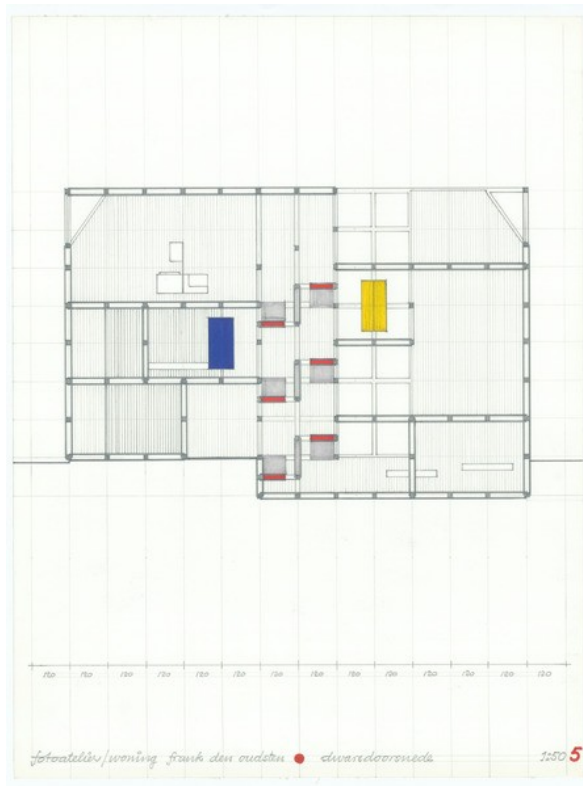


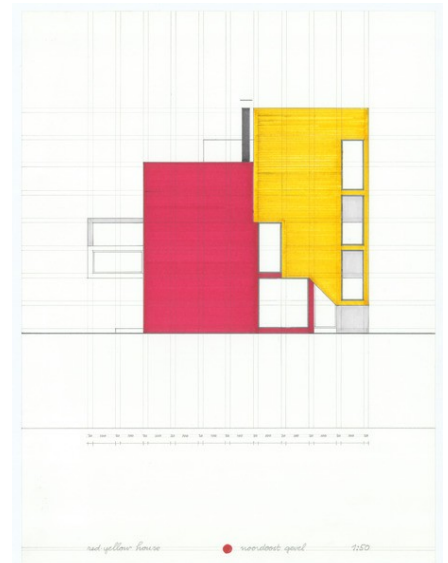
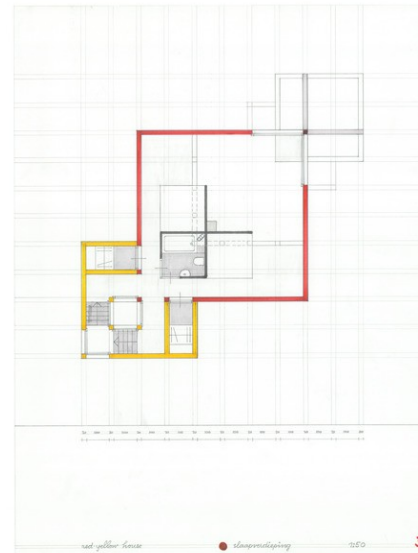


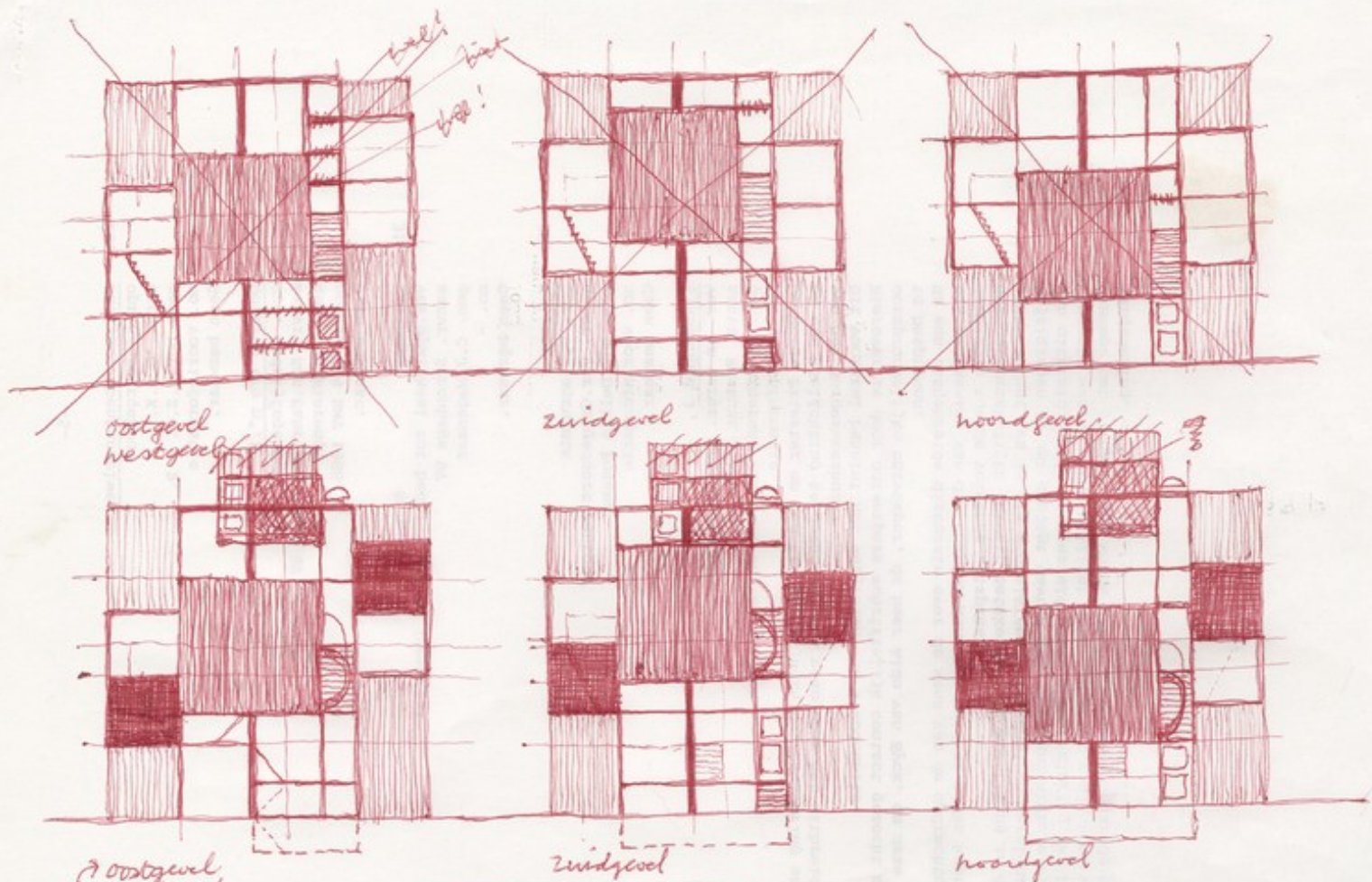












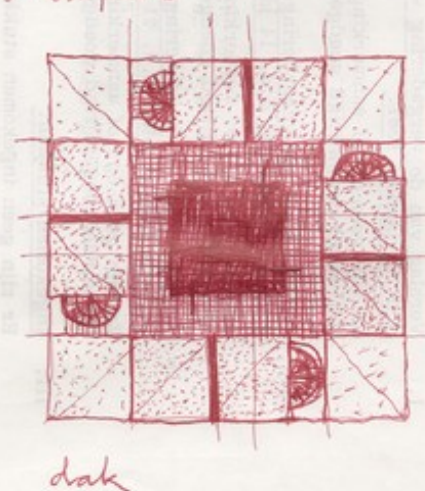
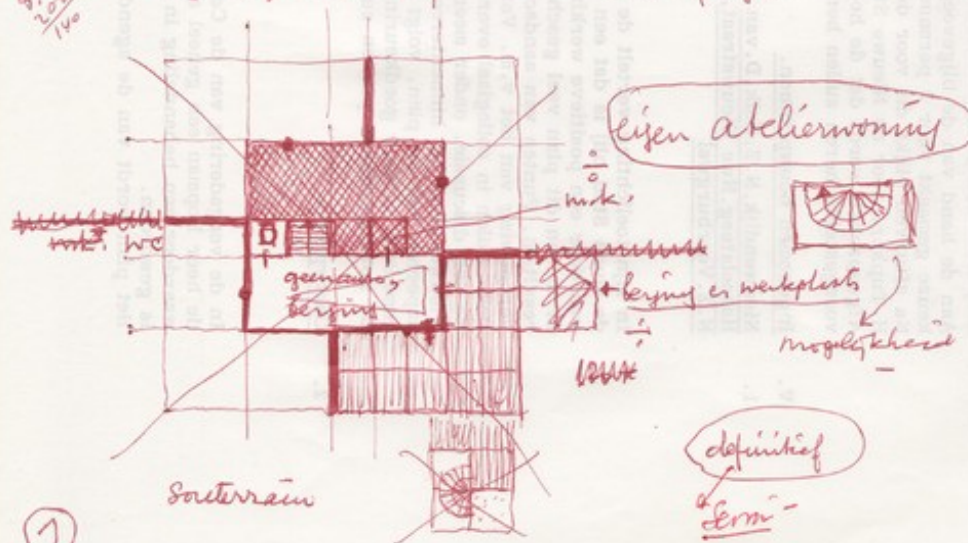
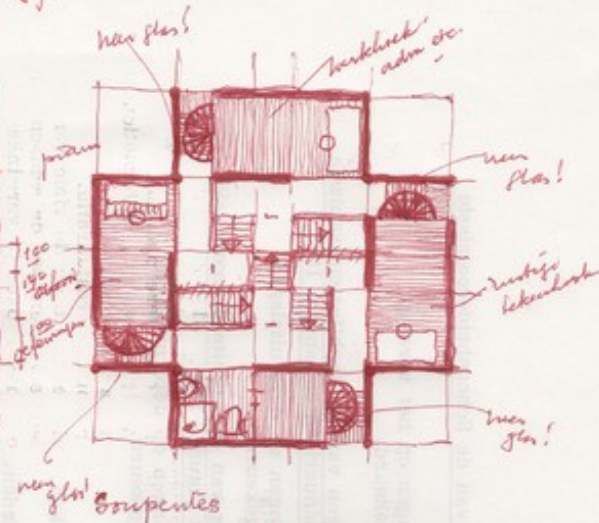
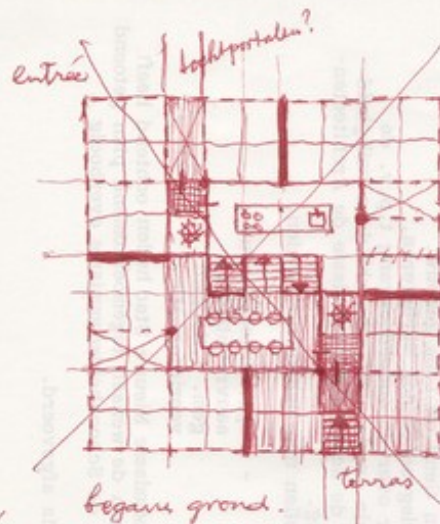
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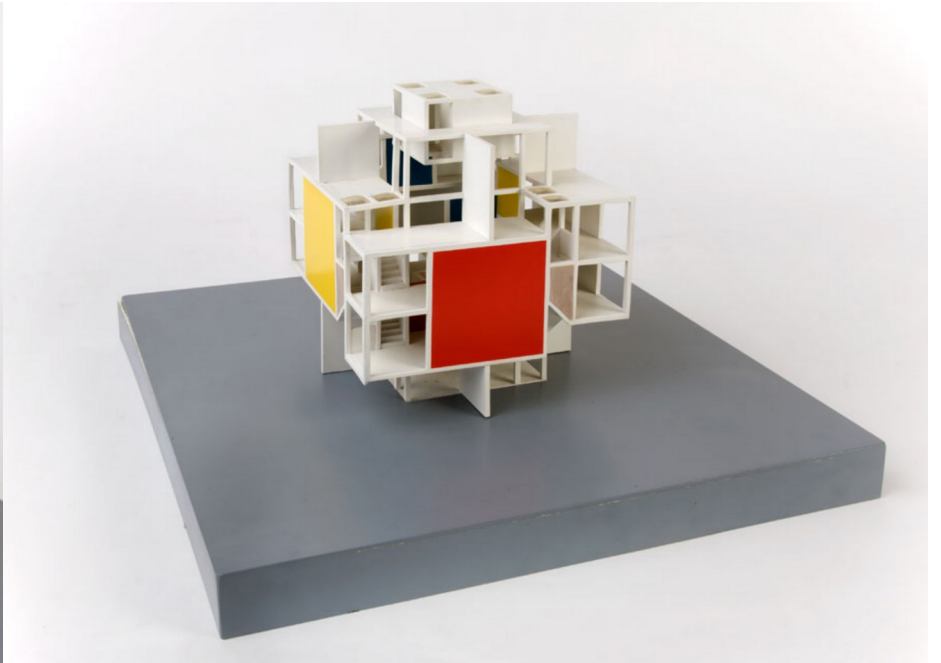
oostgevel
westgevel.
dure rijn toch verschillend
dan alle 4 facades tekener!

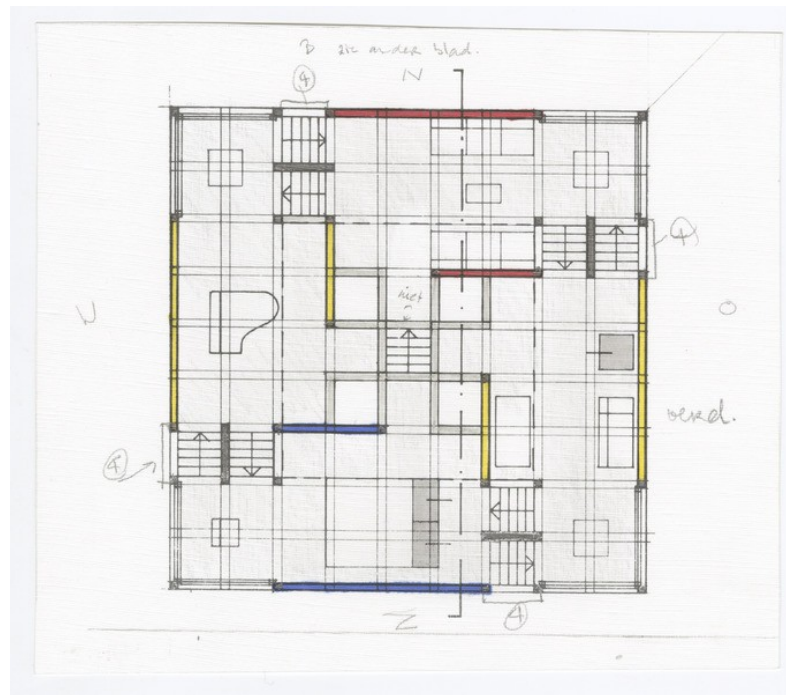
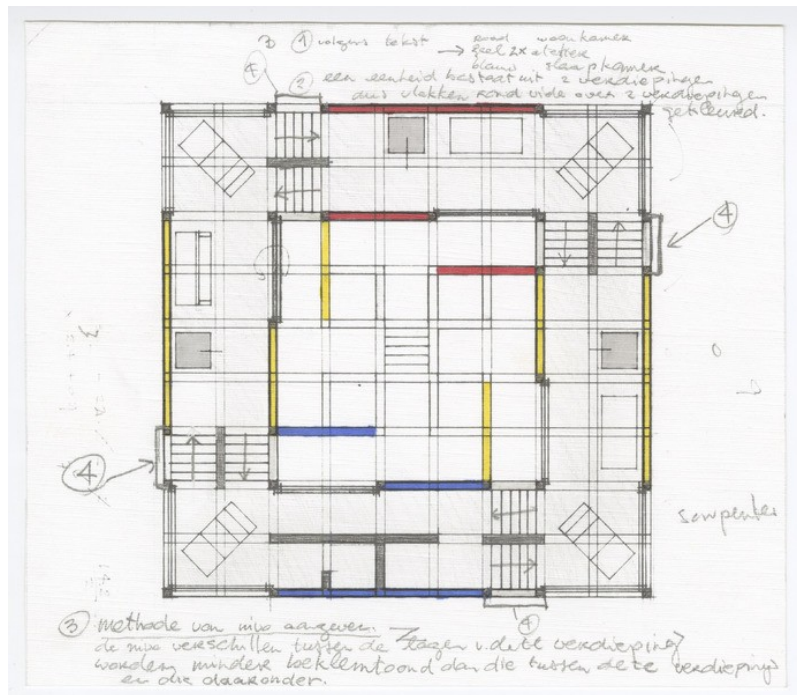
eigen atelierwoning

Semi-definitief

Het hele proces! (in 9 p.d.)









NOORD DEUR



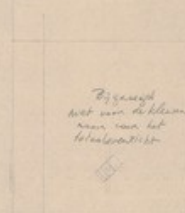
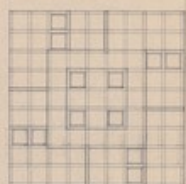
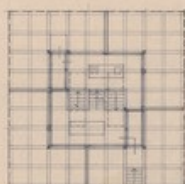
WEST DEUR



ZUID DEUR



OOST DEUR



Bijgevoegd
teekening van de kelder
naar een kant
telefoonkabin
1:50

