

DISPLAYING THE DIS•PLAY

Reorienting the Architecture of Playboy

by

Melanie Li Lung Hok

A thesis submitted to the Faculty of Graduate Postdoctoral Affairs
in partial fulfillment of the requirements for the degree of

Master of Architecture

Carleton University
Ottawa, Ontario, Canada

© 2019

Melanie Li



THIS IS
A MAN'S
WORLD

ABSTRACT

Architecture is not a neutral setting or container. It can manifest and establish political and social ideas. It can also be a means of change, suggesting other ways of perceiving space and our subjectivities, especially in relation to the built environment. While feminist debate in architecture has gained more theoretical strength within the last several decades, discussions regarding gender and space have pointed to certain matters of concern for the phenomenon of 'separate spheres', a social and architectural derivation that this thesis sets out to challenge. Within a gendered dimension, this begs the question: what are these 'separate spheres'? How can we mediate divisive issues and unsettle the patriarchal model as embedded within certain architectural configurations? This thesis will intervene upon '*Playboy Architecture*', as an intense gendered site of commodity consumption in the mechanical and electronic era of the 20th-century. Research will examine this *architectural imaginary*, as a media that has radically transformed the uses and techniques of the domestic scene in North America. Various themes relating to this exemplification of gendered space will be unpacked, to underpin a critique of the '*Playboy Pad*' and to equally prompt a contextual method that will acknowledge the centrality of this problematic of sexual difference. Through a self-reflexive process, the emerging project positions itself within poststructuralist-feminist scholarship as it sets out to challenge binary stereotypes while revealing the fissures immanent in this discursive model.

ACKNOWLEDGMENTS

To my parents, for your unconditional support and for providing me with all the tools necessary to pursue my passions, wholeheartedly and unabashedly. Although, no words can truly express my gratitude for all the sacrifices the both of you have made to allow me to be in the position I am in today.

To my advisors, Roger Connah and Yvan Cazabon, for your constant guidance and both of your magnificent sets of knowledge.

To Pao, for being a friend and partner-in-crime throughout my academic journey. Thank you for all the thoughtful conversations and kind reassurance over the course of this year.

To Matt and Ollie, for all the help and motivation you both have given me throughout the development of this thesis.

To all the strong women and men (no matter your true pronoun or gender) who have inspired me to take on this issue. Thank you for opening up this discussion that has been much needed.

TABLE OF CONTENTS

Abstract	3
Acknowledgments	4
Table of Contents	5
List of Figures	6
Prologue	9
Introduction	12
PART ONE // THE PROBLEMATIC OF SEXUAL DIFFERENCE	19
<hr/>	
1.1 - Unraveling the Modern Voyeur	20
1.2 - Unsettling the Architectural Image	26
1.3 - Undressing the Female Body	31
1.4 - Unpacking the Separate Spheres	38
PART TWO // THE GENDERED ARCHITECTURE OF PLAYBOY	43
<hr/>	
2.1 - Playboy: A Revolution of <i>His</i> Lifestyle	44
2.2 - Playmate: The Invention of <i>Her</i> New Image	57
2.3 - Playboy Pad: A Postdomestic Utopia	70
PART THREE // [UN]GENDERED TRAJECTORIES	80
<hr/>	
3.1 - A Reorientation of Architectural Normativity	81
3.2 - The Mischievous Editor and Her Process	86
3.3 - The Playboy's Allegory	103
Postscript	142
Glossary	144
Endnotes	148
Bibliography	154
Figures	156
Appendix A - Fieldwork Samples	159

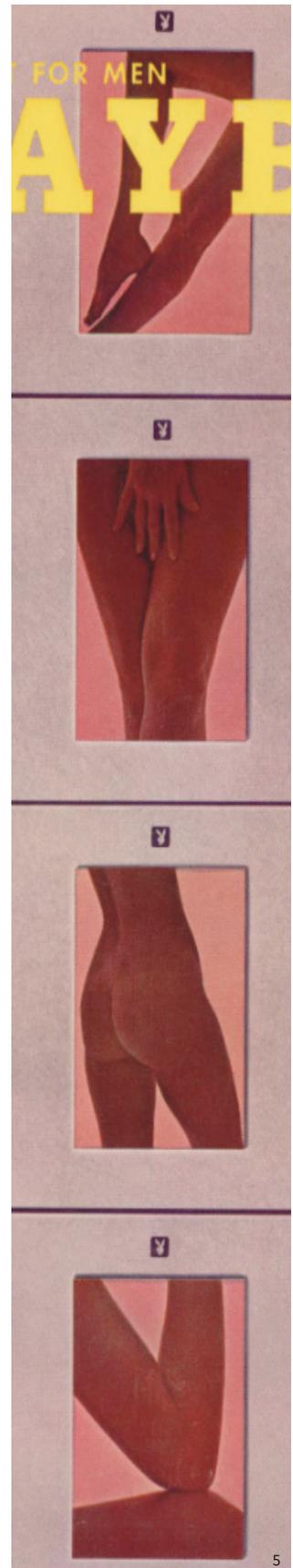


Fig. 01 | Sample of Playboy issue cover, June 1971

LIST OF FIGURES

Figure 01: Sample of <i>Playboy</i> cover (June 1971), "Playboy June 1971." <i>Playboy</i> . Vol 8, no. 6 (1971).	/ 05
Figure 02: "This Is Not A Housewife"	/ 11
Figure 03: Women's Homemaker Advertisement	/ 13
Figure 04: Gender signifiers diagram	/ 14
Figure 05: "Untitled" (Your body is a battleground)	/ 15
Figure 06: Playboy mascot	/ 17
Figure 07: Sample of <i>Playboy</i> cover (April 1959)	/ 18
Figure 08: "Designs for Living," <i>Playboy</i> magazine (July 1961)	/ 20
Figure 09: Villa Müller - Living room	/ 21
Figure 10: Villa Müller case study - layered drawing	/ 22
Figure 11: Villa Müller sectional analysis	/ 23
Figure 12: "Photographing Your Own Playmate"	/ 27
Figure 13: Editing exercise	/ 28
Figure 14: Pin-up model	/ 31
Figure 15: Diagram from <i>Traité des passions</i> (René Descartes)	/ 32
Figure 16: Woman (formely Venus) of <i>Willendorf</i>	/ 33
Figure 17: Olympia (Édouard Manet)	/ 34
Figure 18: Illustration of 'Sleeping Beauty' (Edmund Dulac)	/ 34
Figure 19: 23:50 - <i>Mad Men</i> (Season 1, episode 6)	/ 34
Figure 20: Bodily Inscriptions	/ 36
Figure 21: "Jerry in training for a Swell"	/ 39
Figure 22: "Progress of a Woman of Pleasure"	/ 39
Figure 23: Separate spheres diagram	/ 40
Figure 24: 'Places where women are banned'	/ 42
Figure 25: Playboy's disclaimer	/ 44
Figure 26: "The Kitchenless Kitchen" (September 1959)	/ 45
Figure 27: "The Playboy Town House" (May 1962)	/ 45
Figure 28: "The Playboy Bed" (April 1965)	/ 46
Figure 29: "Playboy After Hours" (February 1956)	/ 47
Figure 30: Collection of "What Sort of Man Reads Playboy?"	/ 48
Figure 31: Timeline of 'Playboy Pads'	/ 49-50
Figure 32: "Playboy's Progress" (April 1959)	/ 51
Figure 33: Margin Advertisement	/ 52
Figure 34: "What Sort of Man Reads Playboy?" Collage 01	/ 54
Figure 35: "What Sort of Man Reads Playboy?" Collage 02	/ 55
Figure 36: "What Sort of Man Reads Playboy?" Collage 03	/ 56
Figure 37: Playmates (December 1953)	/ 57
Figure 38: The Playboy Mansion grotto (January 1966)	/ 58

Figure 39: "Miss October" (October 1955)	/ 59
Figure 40: An evidence catalogue of Playboy interiors	/ 61
Figure 41: A colourful catalogue: materials, textures, furniture & more	/ 62
Figure 42: "Sitting Pretty" (February 1973)	/ 63
Figure 43: An Architect's Data of Playboy 01 - The Kitchen	/ 65
Figure 44: An Architect's Data of Playboy 02 - The Living room	/ 66
Figure 45: An Architect's Data of Playboy 03 - The Bedroom	/ 67
Figure 46: "Playboy's Penthouse Apartment" (September 1956)	/ 70
Figure 47: Welcome to Playtopia	/ 71
Figure 48: "A Playboy Pad: Exotica in Exurbia" (March 1967)	/ 72
Figure 49: "The Playboy Penthouse Apartment" - Bedroom (October 1956)	/ 73
Figure 50: "The Playboy Penthouse Apartment" - Living room (October 1956)	/ 73
Figure 51: Case Analysis 01: Playboy's Penthouse Apartment	/ 74
Figure 52: "Playboy's Striking Sand Castle," cover spread (July 1970)	/ 75
Figure 53: View of the living room (July 1970)	/ 75
Figure 54: Case Analysis 02: Playboy's Striking Sand Castle	/ 76
Figure 55: "View From a Penthouse" (July 1957)	/ 77
Figure 56: "A Playboy Pad: Texas Time Machine" (December 1973)	/ 77
Figure 57: "A Playboy Pad: Palm Springs Oasis" (April 1966)	/ 78
Figure 58: "Switched-on Superwall" (November 1970)	/ 78
Figure 59: "Playmate Holiday House Party" (December 1961)	/ 83
Figure 60: Samples from West Elm's Instagram feed	/ 88
Figure 61: Preliminary sketches 01	/ 89
Figure 62: 'Activity' layer	/ 92
Figure 63: 'Spatial objects' layer	/ 93
Figure 64: 'Architecture' layer	/ 94
Figure 65: Shadow box (layers superimposed)	/ 95
Figure 66: Vignette mockup (front view)	/ 97
Figure 67: Vignette mockup (view from left)	/ 98
Figure 68: Vignette mockup (view from right)	/ 98
Figure 69: Preliminary sketches 02	/ 99
Figure 70: Vignette sketches (with frames)	/ 101
Figure 71: Vignette sketches (without frames)	/ 102
Figure 72: "What's Your Playboy Pad?" pictorial quiz	/ 105
Figure 73: Vignette 1, side A: The place to produce / "The Moody Loft"	/ 106
Figure 74: Vignette 1, side B: The place to produce / "The Weekend Nook"	/ 107
Figure 75: Photographs of layered vignette 1, side A	/ 108
Figure 76: Photographs of layered vignette 1, side B	/ 110

Figure 77: The shifting plan - The place to produce	/ 112
Figure 78: Vignette 2, side A: The place to nourish / "The Masterchef Pad"	/ 113
Figure 79: Vignette 2, side B: The place to nourish / "The Cultured Townhouse"	/ 114
Figure 80: Photographs of layered vignette 2, side A	/ 115
Figure 81: Photographs of layered vignette 2, side B	/ 117
Figure 82: The shifting plan - The place to nourish	/ 119
Figure 83: Vignette 3, side A: The place to create / "The Exotic Hideaway"	/ 120
Figure 84: Vignette 3, side B: The place to create / "The Artful Penthouse"	/ 121
Figure 85: Photographs of layered vignette 3, side A	/ 122
Figure 86: Photographs of layered vignette 3, side B	/ 124
Figure 87: The shifting plan - The place to create	/ 126
Figure 88: Vignette 4, side A: The place to wash / "The Zen Getaway"	/ 127
Figure 89: Vignette 4, side B: The place to wash / "The Regal Lodge"	/ 128
Figure 90: Photographs of layered vignette 4, side A	/ 129
Figure 91: Photographs of layered vignette 4, side B	/ 131
Figure 92: The shifting plan - The place to wash	/ 133
Figure 93: Vignette 5, side A: The place to rest / "The Tech Den"	/ 134
Figure 94: Vignette 5, side B: The place to rest / "The Neon Lair"	/ 135
Figure 95: Photographs of layered vignette 5, side A	/ 136
Figure 96: Photographs of layered vignette 5, side B	/ 138
Figure 97: The shifting plan - The place to rest	/ 140

*See Figures on page 155 for image sources.

PROLOGUE

\ A letter from a 'Feminist Killjoy' /

As a second-generation Canadian woman, born out of a migrant family, I have consistently struggled to express my 'cultural identity'. To this day, my perception of culture, as it relates to my own subjectivity, is inarguably full of contradictions. The oscillations between my Chinese heritage, my Mauritian ethnicity, and my Canadian nationality, have left me as an individual who can identify with any of these cultures, yet with much less conviction than perhaps a person who possesses the same customs and racial appearances of their native country.

I straddle multiple cultures - living at home abiding by tradition, then attending school in a completely separate cultural context. I'm a certain person here, and I conform to a different set of habits whenever I am there. Do I do this intentionally? Or is this a result of my background - of the culmination of all the momentous happenings that have brought me to the position in which I find myself today?

Atop of my Impostor's Syndrome vis-à-vis all of the above, I have come to the realization that with simply being female, I experience certain obstacles that would otherwise be unbeknownst or absent from someone else's own circle of familiarity. The pressure to exhibit a controlled and docile behaviour, the expectation to uphold socially constructed feminine beauty ideals, the struggle to assert your agency amidst these opposing forces: these are all normalized issues that many women within our Western society encounter on a daily basis.

Including 'of colour' to my female identification, means that

I have confronted and continue to confront both gender and racial discrimination as I navigate through the social, economic, and political contexts of my circumstance. From girlhood to womanhood, I have quickly learned that to be an outspoken female, to be an advocate of feminist thought, to purely desire the abolition of marginalizing practices, is to be an 'angry woman', a 'man-hating woman', a 'feminist killjoy'. To tell a feminist story is to find an issue with something that is perfectly fine...for others, maybe. There goes the saying: "Feminists are so overly sensitive about everything!" Well, if speaking up against a problem means to be disruptive - to be a 'killer of joy,' then by all means, label me as a 'feminist killjoy'. It is **just** a label.

Whatever my circumstance, I remain conscious of the fact that my experiences do not equate to those of another. Women experience oppression in varying configurations and in varying degrees of intensity, simply because individuals are of varying races, classes, abilities, and ethnicities. Following in the tradition of Sara Ahmed, whose work has helped develop the framework of this thesis, I make and produce as a manifestation of all of the indescribable feelings and lived experiences, that as a woman of colour, I could never verbalize.

GENDER DISCRIMINATION IS INTERSECTIONAL.
GENDER DISCRIMINATION IS EMBEDDED.
GENDER DISCRIMINATION IS CONSTRUCTED.

I seek not to theorize about the existence of intersectionality and patriarchal forces within our built environment. I seek rather to emphasize an interpretation of how these normative forces can become undone. This thesis is not solely an evidentiary report on the gender separatism imbued within the architecture of *Playboy*. Rather, this thesis is a representation of conversion - an idea on how to unpack and repack intentionalities through the gendered spaces of *Playboy*. It is through an architectural language that I can better express unspoken sentiments and it is through this same language that I hope to provide a voice to experiences that have been, systemically and persistently, left unheard.

FEMINIST KILLJOY [expression]
\ fe-mi-nist | kill-joy

1: a cultural trope, created by Sara Ahmed, to designate a person who is critical of happiness derived from oppression and/or patriarchal norms¹

2: "To kill joy is to open a life, to make room for life, to make room for possibility, for chance."²

*Refer to page 13 (Introduction) for Ahmed's theory on the phenomenology of happiness.



Fig. 02 | "This Is Not A Housewife"
Representational drawing "dis-playing" the domestic role of women

"What is at stake is the *activity and agency*, the *mobility and social space*, accorded to women. Far from being inert, passive, non-cultural, and ahistorical term, the body may be seen as the crucial term, the site of contestations, in a series of

economic, political, sexual, and intellectual struggles."

-Elizabeth Grosz

INTRODUCTION

i

The construct of 'gender' is of a social and political genius. In Western culture, gender is commonly understood as a binary condition, through which generalized imageries have been designated to a classification of 'male' and 'female'.¹ Ongoing discussion regarding the dichotomy between masculinity and femininity has been widely distilled to an interlocking set of binary lenses: modernity and domesticity, structure and ornament, culture and nature, production and reproduction, agency and passivity. Professor of architectural theory, Hilde Heynen, attests to the bearing of dichotomous conditions in architecture: "It was quite common around the turn of the century to see 19th-century eclecticism being condemned for its "effeminate" traits. Architects such as Hermann Muthesius, Adolf Loos, or Henry van de Velde advocated the virtues of simplicity, authenticity, and integrity, contrasting these sober and "virile" qualities with the sentimentality, ornamentation, and ostentatious pretensions associated with eclecticism."²

Gender roles directly shape the differences in how men and women circulate, experience and perceive themselves and "the Other" through space; a phenomenon which will be referred to as 'gendered space' as this thesis proceeds. The gendering of space, in its multiple forms of representation, operates as a spatial organization that reinforces an architectural context conceived upon dichotomous relationships,

Here, the margins are valued. They are not neglected. The reader can find meaningful information and musings for a more hollistic understanding of the thesis.

Domesticity

Designates a spatial condition in which the role of women is understood to be uniquely attached to the domestic sphere and its corresponding private activities, i.e. household responsibilities, familial obligations, and maternal affairs³

Other

Represents the counterpart entity of the Self⁴

otherwise known as concepts of public versus private and urbanity versus domesticity. This set of reciprocities is further emphasized by Heynen: "As a consequence of their different natures, men were considered fit to take their place in the public sphere of work and power, whereas women were relegated to the private realm of the home, which they were assumed to turn into a place of rest and relaxation for their husbands, fathers, or brothers."³ Within this ever-expanding rift between man and woman, public and private, urban and domestic, architecture finds itself at its intersections with the potentiality to challenge the boundaries and assumptions that form this hierarchical system.

Whether explicitly or implicitly intended, the **heterosexual matrix** remains a precondition for how the built world is understood, and vice versa; architecture effectuates a role in the maintenance of **'separate spheres'**. Architectural historian, Jane Rendell, traces evidences of spatial manifestations of gender differences in early 19th-century London, in the urban movement of *rambling*. In this movement, spaces were gendered through the exclusion of women from the public realm - a sphere that solely the rambler was able to occupy.⁴ The increasing urbanization and expansion of capitalism in the early 19th-century resulted in the rising cultural prominence of "certain social spaces of leisure, consumption, display, and exchange."⁵ As such, these were the sites of confliction, where public patriarchs sought to control female occupation of the city by relegating women to domestic residencies or extending their roles as cheap workers and consumers in the city.⁶

Spatially, we refer to the notion of 'separate spheres' through urban-domestic or public-private dichotomies: "[separate spheres] assign women to the private space of the home and men to the public realm of the economic, political, and cultural world."⁷ Moreover, it is a social theory that delineates an empirical separation between male and female, placing men in spatial positions of power over women, according to epistemological formations of heterosexual and patriarchal boundaries. The codification of gender through this spatial delineation has established a legacy of generalized **'signifiers.'** (Socially constructed) understandings



Fig. 03 | Women Homemakers ad c. 1950

Heterosexual matrix

Judith Butler's theory that describes an invisible norm which does not appear to be constructed and comes through as "natural." This norm defines everyone and everything as heterosexual (relation between the opposite sexes)⁵

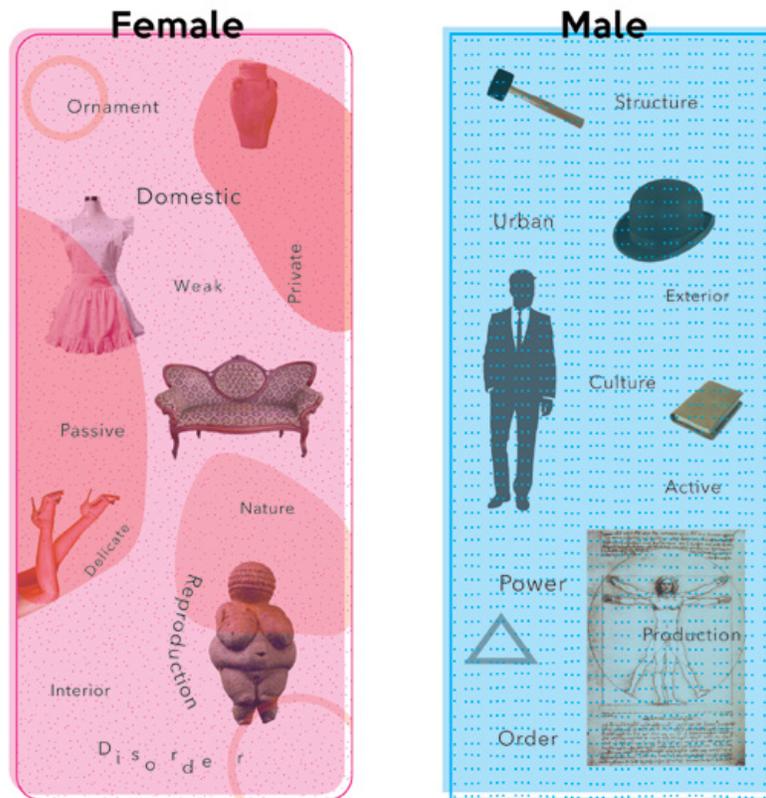
Separate Spheres

Social phenomenon that refers to an empirical dichotomy between the domestic and urban spheres and private and public spheres⁶

Signifier-Signified

In Semiotics, the 'Signifier' is the object, the word, the sound-image. The 'Signified' is the concept, the meaning, the thing indicated by the signifier.⁷

of gender through symbols implicate a social and spatial link, where both masculinity and femininity are assumed under their respective signifiers.



It should be noted that the thing signified is created in the perceiver and is internal to them. While we share concepts, we do so via 'signifiers'. The 'signified' varies between people and contexts. Regardless, the 'signified' does stabilize with habit, as the 'signifier' cues generalized thoughts and images.

With the understanding that the relationship between 'signifier' and 'signified' is arbitrary - that there is no logical connection between them - we can disrupt stereotypical gender signifiers that are founded on patriarchal principles.

Fig. 04 | Gender signifiers diagram

How can we speculate upon a liminal model that acknowledges and destabilizes a bias?

Interdisciplinary feminist thinker, Luce Irigaray, opens her essay 'This Sex Which Is Not One' with a disconcerting statement about the crisis of sexual difference: "Female sexuality has always been conceptualized on the basis of masculine parameters."⁸ Turning towards architecture, it is imperative to contend with this declaration, when critically observing the separate spheres model. In a patriarchal society, women are positioned within a spatial and cultural margin of a "political-social system that insists that males are inherently dominating".⁹ It is time to move beyond

the binaries, and in doing so, post-structuralist feminist scholarship will foreground the contingent and discursive nature of gendered space.

As regarded by architectural historian, Beatriz Colomina, symbolic representations of the female body are disseminated in the works of even the earliest 'heroes' of modern architecture. In her analysis of Adolf Loos' Villa Müller, Colomina points to the production of intimacy and control through **voyeuristic** configurations of its interiors, illustrating that many spatial practices can be equally nuanced as they can be apparent in advancing separatist attitudes within architecture. A case study on Villa Müller will provide an understanding of the relationship between intentionality, control, and positionality, as a contextual reference point for this thesis' investigations.

With the rise of present-day women-led movements such as Women's March, and #MeToo, it becomes strikingly evident that gender dualism continues to be indoctrinated through and within our built environment. This raises a crucial matter of concern for the notion of intersectionality, a concept that much of feminist scholarship excludes in the discourse on gender and **corporeality**. As Elizabeth Grosz discusses in her manifesto, 'Volatile Bodies: Toward a Corporeal Feminism', bodies are always irreducibly sexually specific, necessarily interlocked with racial, cultural, and class particularities.¹⁰ In feminist culture, the practice of white female superiority through the use of the white middle-class woman, as the singular model to represent and understand women, only acts to preserve separatism. Leading scholar of critical race theory, Kimberlé Crenshaw asserts this issue in her TED talk on the urgent need for "**intersectionality**" in feminist discussions:

"When facts do not fit with the available frames, people have a difficult time incorporating new facts into their way of thinking about a problem. Without frames that allow us to see how social problems impact all the members of a targeted group, many will fall through the cracks of our movement, left to suffer in virtual isolation."¹¹

Voyeurism

Practice of taking pleasure or sexual gratification in observing others, and/or something private, sordid, or scandalous⁸



Fig. 05 | Barbara Kruger, Untitled (Your body is a battleground), 1989, photographic silkscreen on vinyl

Corporeality

Of corporeal existence; of having, consisting of, or relating to a physical material body⁹

Intersectionality

Coined by leading scholar of critical race theory, Kimberlé Crenshaw, the theory that the overlap of various social identities, such as race, gender, sexuality, and class, contributes to the specific type of systemic oppression and discrimination experienced by an individual¹⁰

The issues facing gender segregation are profoundly complex and beyond the purview of a single discipline or perspective. Therefore, any reductionist or **essentialist** ideals of subjectivities will continue to ostracize and project systems of oppression. As Grosz asserts: "What is at stake is the activity and agency, the mobility and social space, accorded to women. Far from being inert, passive, non-cultural, and an ahistorical term, the body may be seen as the crucial term, the site of contestations, in a series of economic, political, sexual, and intellectual struggles."¹² How and through which spatial mechanisms are these female bodies and subjectivities acted upon? How can these spatial mechanisms be negotiated to allow women to fully articulate their subjectivities, without inscription, in which modalities of multiplicity, transition, and expression can be further explored? While **post-structuralist-corporeal** theory focuses on the bearings of the body itself, without specific assertions of gender verities, we can begin to introduce an intersectional perspective to the critical framework of this thesis. Alternative modes of design must take place, to support a multiplicity of subjectivities and to unlearn hierarchical perceptions of gender, otherwise reinforced by gendered space. Yet, when approaching the notion of intersectionality, it is essential to consider **positionality** - that one's own context will likely be different from someone else's.

How do we challenge a comprehensive issue that operates on multi-faceted levels?

In what manner can we approach this problem, which may appear differently or perhaps nonexistent to others?

To contend with these questions, we will look at the phenomenology of happiness, as discussed by feminist scholar, Sara Ahmed. Ahmed introduces her theory of affect, in her essay 'Happy Objects', as a condition in which positive and negative values become attached to various **objects**. The concept of happiness, or positivity,

Essentialism

The practice of regarding something as having innate existence of universal validity rather than as being a social, ideological, or intellectual construct¹¹

Post-structuralism

In relation to feminist theory, refers to the contingent and discursive nature of all identities, emphasizing the social construction of gendered subjectivities¹²

Positionality

The social and political context that creates one's identity in terms of race, class, gender, sexuality, and ability status¹³

remains about the “contingency of what happens”¹³, and that this “what” becomes something good. However, this positivity depends, not only on outside events, but also on how we interpret them: “Happiness, in fact is a condition that must be prepared for, cultivated and defended privately by each person.”¹⁴ Whether it comprises a situation, a physical object, a frame of thought, or an environment, an ‘object’ or ‘thing’ can be associated to happiness or unhappiness, by way of one’s subjectivity, personal experiences, and positionality. As described by Ahmed: “To be affected by something is to evaluate that thing.”¹⁵ Applying this framework, along with Irigaray’s conceptions of female corporeality, this thesis will explore the spaces of *Playboy*, through a reorientation of the spatial elements and configurations that bear upon the female body and, otherwise (have the potentiality to) embody negative affect values (for women).



ii

In the heterosexual matrix, the image of women does not exist without the presence of a masculine counterpart. Since its release in 1953, *Playboy* has established widespread representations of both men and women, as an archetypal guide to achieving ‘modern’ masculinity. In his essay, “Pornotopia,” Paul B. Preciado mentions: “What *Playboy* was really doing was inventing new modes for the production of public domesticity and male subjectivity that were to characterize American culture in the late 20th-century.”¹⁶ This magazine became much more than a print of girls without clothing; rather, it demonstrated architectural intentions behind what was an apparently banal erotic publication.¹⁷ *Playboy* managed to create a series of spaces throughout multiple published issues, from 1953 to 1980, resulting in the publication of the ‘bachelor pad’.

This allows us to speak of the architecture of *Playboy*, as a constellation of gendered issues that will be discussed throughout this thesis. Through its mass prominence, *Playboy* gave rise to a media and

Object

In the context of Ahmed’s theory of affect, object refers to anything from a physical entity, a place, a phenomenon, a situation, a system, a thought¹⁴



Fig. 06 | Playboy Mascot from January 1958 cover issue

(widely unbeknownst) architectural movement, which propagated a desire for an erotic utopia while propelling modernized representations of men and women into popular culture. From this, we will go on to examine "Playboy architecture" as a subversive, postwar response to growing aversion toward traditional images of 'the family man.' The architecture of *Playboy*, represented through sketches, models, photographs of completed buildings and works-in-progress, or simply indicated through its features on modern designers and furniture, operates as a powerful gender signifier that emphasizes, not just a reductive image of femininity, but equally of masculinity.

It will be a first task of this thesis to convey the premise of gendered space and elaborate upon the theoretical framework that will serve to underpin a critique of the model of 'separate spheres.' Through post-structuralist-corporeal-feminist scholarship, the gendered spaces of *Playboy* will be deconstructed, to reveal the spatial mechanisms which designate the separation of spheres, and as a result, the patriarchal forces at play within its architecture. As such, in response to the dismantling of these spaces, this thesis will expand upon an alternative mode of perceiving gender through an architectural scope. Just as intersectional feminism aims to subvert patriarchal structures, a critical spatial practice must strive to deconstruct historic systems of oppression within architecture.¹⁸ From unpacking the architecture of *Playboy*, we will repack these spaces in the manner of Ahmed's theory of affective values, to unsettle normative orientations toward gender and sexuality.



Fig. 07 | Sample of *Playboy* issue cover, April 1959

PART ONE

THE PROBLEMATIC OF SEXUAL DIFFERENCE



PART ONE

1.1 UNRAVELING THE MODERN VOYEUR

The preeminence of modernism following World War II established a specific architectural style, whose influence widely prevails in contemporary architectural theory and practice. Within the postwar interiors of *Playboy*, modernist influences became evident in the publication's early years, through the incorporation of notable designs from Saarinen and Eames, as well as editorial features on Mies van der Rohe and Frank Lloyd Wright. Atop these architectural showcases, the magazine published numerous fictional and realized pictorials of the Playboy's quintessential milieu, famously entitled "Playboy: A Bachelor Pad." To examine evidences of gender hierarchies at play in the world of *Playboy*, we will first explore the question of patriarchy in a contextual reference to modern architecture.

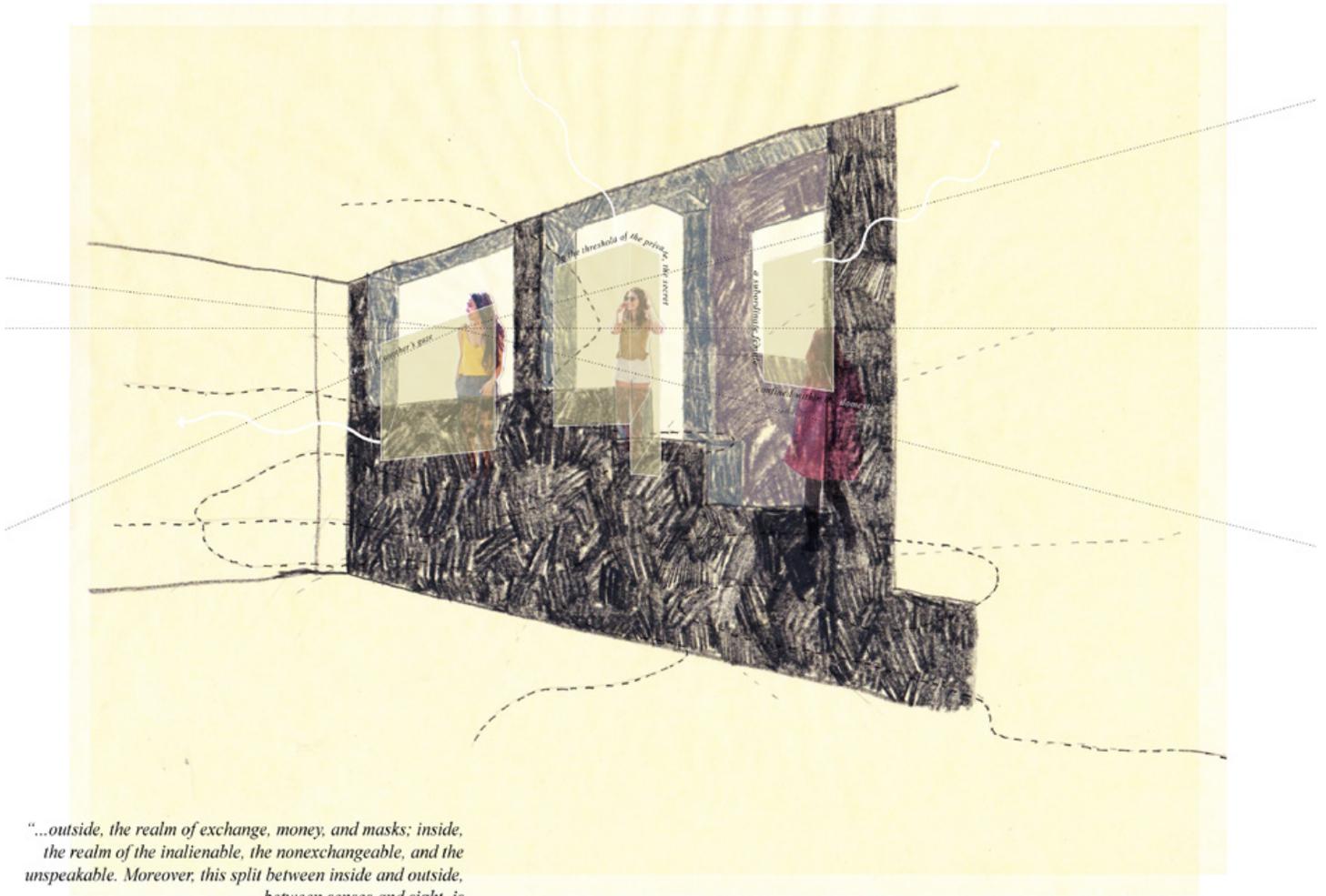


Fig. 08 | "Designs for Living," feature on contemporary American furniture Volume 8, issue n°7, July 1961

In her essay, "The Split Wall: Domestic Voyeurism," Beatriz Colomina introduces the notion of voyeurism, as a visual act manifested in the modern interiors of Adolf Loos' canonical villas. Looking specifically at *Villa Müller* (figure 9), the configuration of this domestic space indicates a deliberate separation between the roles and spatial positions of its male and female occupants.¹ Curiously enough, the house performs as a theater box: "For Loos, the theater box exists at the intersection between claustrophobia and agoraphobia. This spatial-psychological device could be read in terms of power, regimes of control inside the house."² In a similar manner to the construction of a theater box, the "domestic drama" that Loos develops indicates the presence of an actor and spectator - a subject and an object - of the scene. It is within this framing of a scene that the design of its interior space permits the operation of a gaze.



Fig. 09 | *Villa Müller* - Living room
Adolf Loos, Prague, 1930



"...outside, the realm of exchange, money, and masks; inside, the realm of the inalienable, the nonexchangeable, and the unspeakable. Moreover, this split between inside and outside, between senses and sight, is

genderloaded."

"on the threshold of the private, the secret, the upper rooms where sexuality is hidden away. At the intersection of the visible and the invisible, women are placed as the guardians of the unspeakable."

Fig. 10 | Villa Müller case study, explorative layered drawing

Figure 10 comprises a case study on *Villa Müller* in which specific spatial exchanges are further examined in relation to a set of dichotomies, such as intimacy and control, private and public, and object and subject. In correlation to Colomina's observations, the drawing offers an empirical reading of *Villa Müller*, through the technique of layering. Focusing on a photograph of the central living room space (figure 9), as the basis of the drawing, circulation and visibility patterns between the occupants were traced within the spatial sequence set by Loos. Upon entering the living room, one's body is continually turned around to face the space one just moved through, rather than the upcoming space.³ The photograph itself suggests an interiority and intimacy, as Colomina notes: "In the Müller house, the sequence of spaces, articulated around the staircase, follows an increasing sense of privacy from the drawing room, to the dining room and study, to the "lady's room" (*Zimmer der Dame*) with its raised sitting area, which occupies the center, or "heart", of the house."⁴ As a newcomer - now the subject of the photograph - enters into the living room, they are struck with a view of the sitting room through a wall opening. This wall opening - or rather this window - looks into the sitting space, orienting the gaze further inside. While the presence of a window suggests a view to an exterior, in the case of this dwelling, the gaze is contained to the

It must be noted here that the living room will be considered as the public and social area of Loos' domestic scene, and as the "auditorium" of its theater box composition. In terms of signifier-signified relationships, while the living room is represented as a public area, it will be regarded as a male space, by virtue of male signifiers (see figure 4).

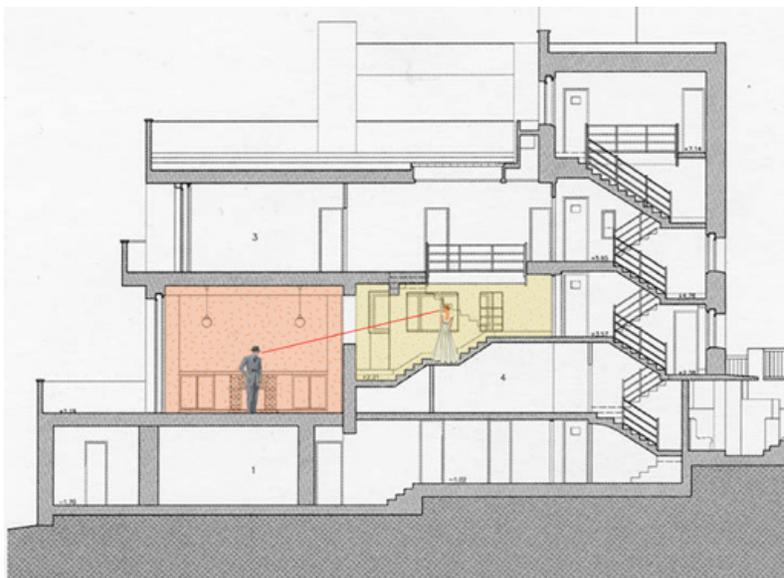


Fig. 11 | *Villa Müller* sectional analysis
This diagram outlines the 'theater box' configuration of the interior spaces and the formation of a gaze between subject/object or spectator/actor.

Orange: Living room (social space/ auditorium)
Yellow: Sitting room (*Zimmer der Dame*/ Lady's room/stage)

interiority of the villa; the gaze of the occupant folds in upon itself, as their expectation to see beyond the interiors of the house is overthrown.

Once a newcomer arrives to the living room, they become aware of their separation from the sitting room. Their awareness of this spatial separation comes from viewing this space through the window which only provides a glimpse of the intimate room. It is here that the strategies of display and framing (of the sitting area) imitate the structure of a theater box. The newcomer turns into a spectator, gazing upon the subject of the stage, from the auditorium. However, from the perspective of the sitting space, a specific exchange takes place between the subject and object of the domestic drama. This exchange of **subjectivity** transfigures the female's positionality from 'subject' into 'object': "[...] the intruder is "inside," [...], only when his/her gaze strikes this most intimate space, turning the occupant into a silhouette against the light. The 'voyeur' [female] in the 'theater box' has become the object of another's [male's] gaze; she is caught in the act of seeing, entrapped in the very moment of control."⁵

Foremost, the woman in her sitting area begins as the subject of the sequence. Looking onto the living space from the window, it appears as though this space acts as a place of power - a point of vantage control. In this **directionality**, she is the subject; she possesses the ability to see any intruder or newcomer that enters the house. The raised *Zimmer der Dame*, not only overlooks the social spaces below but is positioned precisely at the end of the spatial sequence in question, "on the threshold of the private, the secret, the upper rooms where sexuality is hidden away."⁶ However, her view of the social space - of what is "exterior" to her - is still contained within a view of the interior. Although she is thought to possess the power of "seeing," her position nevertheless associates her with the privacies and interiorities of her spatial occupancy. She is captured in the act of seeing, and becomes a part of this exchange of control. The female subject transforms into the object, once the man enters the living room below and becomes a part of the theater, as a spectator. Object and subject exchange places. Her private space becomes subjected to

While the living room acts as the auditorium of the theater box, the sitting room represents the stage. Considering the significance of the 'stage' in theater, in relation to the denotation of the space as female (lady's room), the sitting room, although seemingly private, can be viewed as a place of exhibition or performance of the woman (for the viewing pleasure of the man in the living room).

Subjectivity

The quality, state, or nature of being subjective, which is relating to or constituting experience or knowledge as conditioned by personal mental characteristics or states¹⁵

Directionality

In Sara Ahmed's theory of affect, bodies are turned toward the objects around them, in which a directionality is formed. This creates lines of orientation that shape one's perception of objects in worlds.¹⁶

publicity, becoming the focus of her spectator.

As Colomina notes: "It is impossible to abandon the space, let alone leave the house, without being seen by those over who, control is being exerted."⁷ What is noteworthy in this spatial configuration is the formation of a gaze. The gaze, in this frame of reference, must then be regarded as a constructed condition for image production.⁸ The modernist construction of *Villa Müller* relies on visibility and control to cleverly play with the boundaries between privacy and publicity. Hence, the mechanism of the optical operates as device in flux, interchanging as the positions of object and subject, as well as privacy and publicity, shift.

From drawing the various lines of sights created within this domestic sequence, the scopic devices employed form a paradoxical condition. Through this case study, it appears that the strategy of physical separation and visual connection - of "framing" and "displaying" through openings and various stagelike schemes - implies a mechanism of representation. As such, the imaging of gender formalizes patriarchal representations of both masculinity and femininity - which we will come to find as a crucial instrument in the architecture of *Playboy* that bears political and cultural implications. The theatricality and voyeurism, exemplified in the domestic scene of *Villa Müller*, form modern techniques which will be observed against the interiors of the 'Playboy pad.'

1.2 UNSETTLING THE ARCHITECTURAL IMAGE

"Modern architecture is all about the mass-media image. That's what makes it modern, rather than the usual story about functionalism, new materials, and new technologies."¹ From the dissection of a photographic account of Loos' *Villa Müller* in the previous section, it has been highlighted that there exists a relationship between modern architecture and theatricality, in the sense of its exhibitionistic and representational properties. Much of the workings of theater rely on techniques of display and staging - all of these practices pointing to the emergence of an **illusion**. If we consider Colomina's theory of modern architecture as a mass-media image, then modern architecture is staged architecture - a masquerade.² Perhaps where modern architecture begets an epitome of illusion is in the architectural photograph or rendering. While a photograph can be documentational, it can equally be simulative. Being cognizant of this illusory condition, we can begin to understand where modern architecture situates itself in the perpetuation of gender stereotyping and patriarchal systems.

A pictorial reproduction of architectural artifacts can suggest specific intentionalities or narratives. The composition of a photograph

Illusion

A deceptive appearance or suspension of disbelief¹⁷

or an image can often be overlooked, relegated to simply being a documentation or a 1-to-1 recreation of an object in question. However, pictures bear the interpretative signature of their authors.³ It follows that, in the case of architectural photography, space can be staged to appeal to a desired effect, most likely for the intent of the photographer or creator of the image. With the photograph of *Villa Müller*, it is one thing for the architecture to deliberately frame its occupants as a gesture of scopopic control, but another to also frame the space within the photograph in a way that similarly reveals a manifestation of power. From this surmise, what would occur if the photographer's hand was exposed – if the editorialization from this media construction was challenged? If we question the contrived nature of the architectural image, perhaps we can begin to unsettle its illusion.

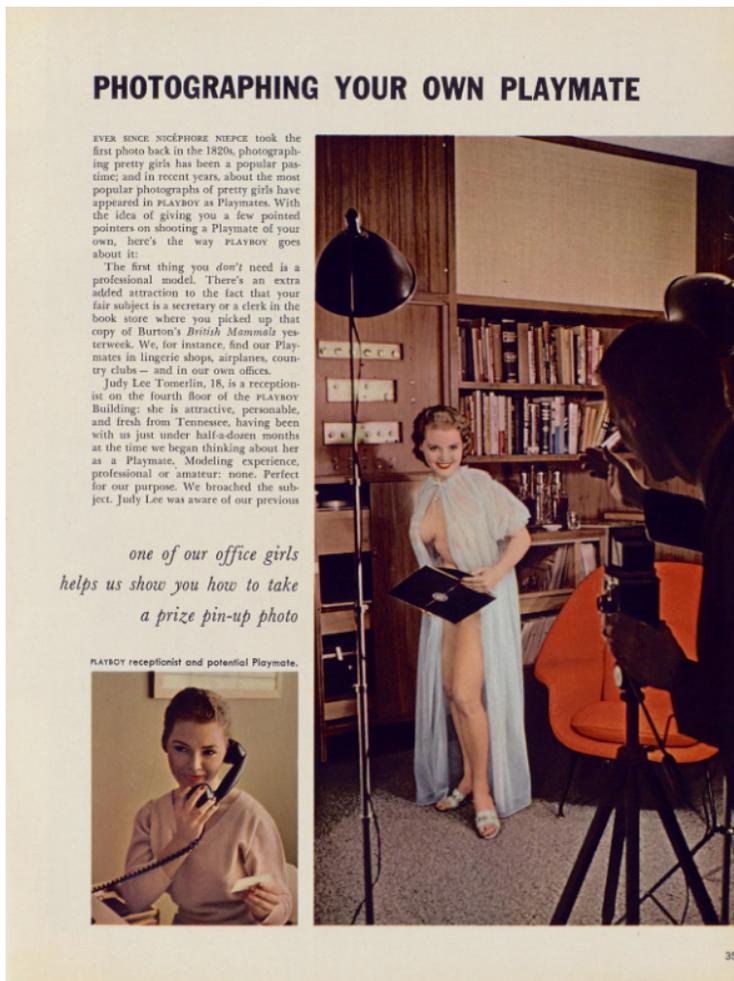


Fig. 12 | "Photographing Your Own Playmate"
Volume 5, issue n° 6, June 1958

Pictorials like this one, which showcased the making of a "Playmate of the Month" photograph, reveals the 'behind-the-scenes' making of the centrefold spread. By exposing the implication of the photographer and set-like set-up, this suggested the business of Playboy was every bit as staged and intentional as it did or did not let on.



Fig. 13 | Editing exercise
Above: original photograph
Below: edited photograph

Figure 13 consists of an exercise in which we assumed the role of an editor. Working with the photograph of *Villa Müller*, the image was discreetly edited in order to deconstruct the spatial elements that established voyeuristic conditions. To blur the boundary between public and private within the framed scene, the window looking into the sitting space was widened to indicate an openness between the two spaces. To this effect, the theater box configuration is dismantled. The erasure of these components from its original image was intended as an exposure of the artificial premise of photography and image display, while working within the condition of media itself. Colomina states: "Media was transforming architecture into an image to be circulated around the world. Until the advent of photography and the illustrated magazine, never had so many people become familiar with so many buildings they would never see."⁴ The photograph can be understood as a media with normative capacities. The impact of images has been so transformative that even in the presence of an actual building, one inevitably sees it through the lens of the images they have already been acquainted with.⁵ The manipulation of the *Villa Müller* photograph became a process of questioning the conditions upon which normalization takes place. By intervening in the photograph itself, through the technique of subtly editing, the alteration was meant to be imperceptible at first glance. But upon closer inspection, one would realize that the photograph was in fact modified. Through reflecting its illusory techniques back in on itself - by playing within the game of photography - the aim was to normalize an alternative image of Loos' architecture in which devices of control and voyeurism were undone.

Decontextualized from their physical adjacencies and removed from the societal circumstances that determined their own production, a space as displayed within an architectural image is carefully staged to suggest an ideal use - a vision for how the space is presumed to be occupied.⁷ Here, there is an inference of assumption. The act of labeling through program suggests a predetermination of function and inherently implies a level of prejudice. The architectural proposals put forth by

"Architects act as if their buildings were mainly images; they design the image. Even if their designs are built, they are handed down, as it were, to the occupants as a kind of used prop to inhabit. No architect has any deep interest in how his or her buildings are occupied."⁶

The understanding of modern architecture as being a construction of an image, will be a fundamental motif to this thesis. The concept of "architectural imaginary" prompts issues of stereotyping and essentialism, through which the critique of gender binarism will emerge.

Playboy embraced stereotyping, relying on strategies of staging and labelling to produce a lasting effect. The magazine transformed images on display within its pages to architecture; its pictorials of modern living scenes provided ideal images to which bachelors could refer to and begin to insert into their own rooms and dwellings. The temporary turns out to be permanent. Using the architecture of *Playboy*, as a constellation of the issues outlined above, this thesis will situate itself within the pages of *Playboy* and intervene upon the illusion of mass-media as modern architecture.

1.3 UNDRESSING THE FEMALE BODY

From mid 20th-century onward, the problematic of sexual difference remained at the forefront of various feminists' focus, particularly for those concerned with the 'refiguration of bodies'. Feminist philosopher, Elizabeth Grosz, theorizes that the 'body' is crucial to understanding women's psychical and social existence; the female body is no longer understood as an "ahistorical, biologically given, acultural object."¹ Accordingly, the body should be perceived as "the political, social, and cultural object par excellence, not a product of a raw, passive nature that is civilized, overlaid, polished by culture."² In essence, there exists fundamental and irreducible differences between the sexes, which should not amount to universalist categorizations of the sexes. A transgression of traditional depictions of the body impels a reconception, or rather a 'refiguration' of its meanings in a non-reductive and non-dualistic manner. As such, this act challenges the paradigm of 'separate spheres' and congruent patriarchal knowledges. This alternative mode of understanding the female body is what will be referred to as post-structuralist-corporeal feminism.³ We will consider two conjectures of post-structuralist/corporeal feminist theory throughout this thesis:



Fig. 14 | Pin-up model
Volume 1, issue n°1, December 1953

Patriarchy

"A political-social system that insists that males are inherently dominating, superior to everything and everyone deemed weak, especially females [...]" This system outlines that males are endowed with the right to dominate and rule over the weak and to maintain that dominance through various forms of psychological control and manipulation."¹⁸

1. The female body functions differently than the male body, and therefore cannot be perceived in any sameness.

2. The sexual differences between man and woman does not equate to a dualistic categorization of both sexes.

Western thinking has been substantially driven by Cartesian dualism, which celebrates the predominance of the mind at the expense of the body. This philosophy upholds that the mind and the mental constitute, in some respects, non-physical phenomena, therefore separating it from the human body, which contrarily represents a physical entity.⁴ From this principle, various binary relationships have developed to form what was subsequently termed, the 'separate spheres'.

With the cultural eminence of the mind/body opposition, male/female polarities became closely allied to 'subject-object' and 'public-private' interrelations. It follows then that the mind/body dualism serves to denote the differences between both sexes.⁵ While men were perceived as possessing the transcendence of the mind, women were recognized for the natural capacities of their bodies. Luce Irigaray

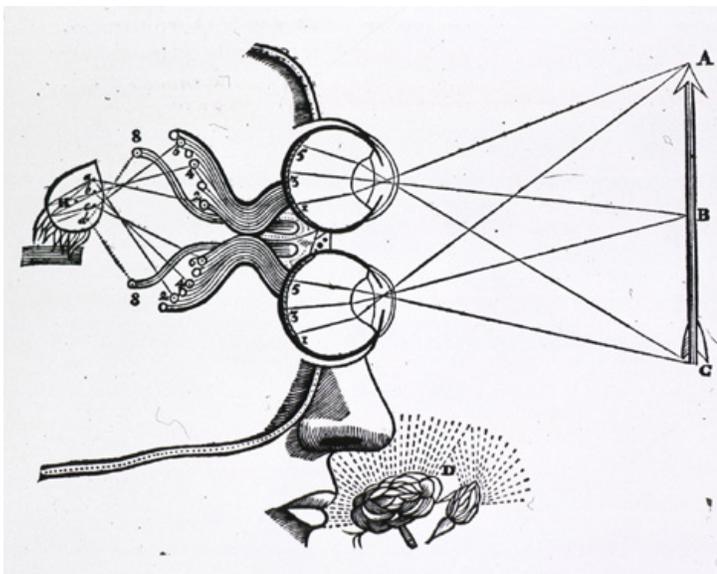


Fig. 15 | Formation of retinal images in the eyes and transmission to the brain
Diagram from *Traité des passions*, René Descartes

reconsiders the question of female sexuality in contrast to the Cartesian, and otherwise masculine, language that had been historically used to define women and their sexuality.⁶ Although there exists a fundamental difference between the sexuality of both sexes, this does not signify that their mental and physical conception must be regarded in a binary condition. Women's existence has been deprived of active subjectivity, as their sexuality and their activity have been classically conceived of serving and supporting men: "For woman is traditionally a use-value for man, an exchange value among men; in other words, a commodity."⁷ As such, if depictions of women as "objects of transaction" persists, then systemic patriarchal dogma prevails. It is precisely the characterization of women as 'commodity' that constitutes the centerfold of this thesis - a centerfold that will be tentatively unfolded.

How can this "transactional object" free herself from an economy of sexuality?

Where does the role of architecture situate itself in this quasi volatile exchange?

Patriarchal ideologies bear upon the female body in an essentialist sense, reducing woman's existence to an inert body bound up in the order of desire and power.⁸ It should be noted that while much of female sexuality has been conceptualized on the basis of masculine parameters, the geography of woman's pleasure is far more diversified. As a result, this has characterized it as being far more complex, more subtle, more incomprehensible, and more esoteric (in relation to the functions of male pleasure). As it stands, there remains the lack of agency and proper understanding of 'femininity' that arises from women's confinement to a culture that oppresses them and treats them as an object of exchange.⁹ Women's powers of reproduction are persistently considered their defining characteristic, and yet at the same time, these very functions render women vulnerable, in need of protection or assistance from men,



Fig. 16 | *Woman (formerly Venus) of Willendorf*, 22-24,000 BCE. Statuette. Museum of Natural History, Vienna

The interpretation of the Venus of Willendorf can offer further historical precedent to corporeal representations of the feminine. Her reference to Venus emphasizes an image of a 'mother goddess,' while exaggerated sexual features of the sculpted body depicted conceptions of fertility, reproduction, and maternity.

as outlined by patriarchy.

As female sexuality has been largely inscribed by misogynist thought, they have been commonly placed in secondary social positions. In this position, women are reduced to bodies that are historically, socially, and culturally represented, even constructed, as frail, imperfect, unruly, and unreliable.¹⁰ By challenging the dualism of the mind/body opposition and by permitting a refiguration of female corporeality, we intrinsically begin to deconstruct the ideology of 'separate spheres'.

Instead of granting women an autonomous and active form of corporeal specificity, patriarchal oppression excuses itself by associating women to the domestic force of labor and reproduction. This thesis will consider the female body as "neither brute nor passive, but interwoven with and constitutive of systems of meaning, signification, and representation."¹¹ In other words, the body will not be referred to as a constant, but as a fluid multiplicity and interwoven product of both culture and nature. By focusing on the body, insofar as it is represented and used in specific ways in different cultures, this will allow for an intersectional reading of female subjectivities to take place. Whatever class and racial disparities may disconnect women, sexual differences demand social recognition and representation. These are differences that no amount of technological innovation or ideological equalization can disavow.

In the Western sphere, the female body has often been depicted as 'object' or as 'passive' in literature, art, film, media, culture, and architecture. As we have established in section 1.1, the female body can be equally inscribed by architectural convention, when it begins to manifest cultural and social media constructions. For instance, in Loos' *Villa Müller*, it is evident that the female body becomes the object to be looked at, in the presence of a male occupant. From this, we ask ourselves: how do we begin to dismantle this representation of the female body?

Irigaray analogizes the masculine sexual manifestation as a pretense for how women have been socially identified as sexual objects:



Fig. 17 | Olympia, oil on canvas
Edouard Manet, 1863



Fig. 18 | Illustration of 'Sleeping Beauty' to be awakened by the kiss of her 'Prince Charming', by Edmund Dulac, c. 1910
The classic fairy tale originally published by Charles Perrault



Fig. 19 | 23:50 Mad Men S1, Episode 6, *Babylon*
Still frame displaying female secretaries being categorized by the ad men through a one-way mirror, as 'research' for a lipstick advertisement

"Woman [...], is only a more or less obliging prop for the enactment of man's fantasies.[...] Woman takes pleasure more from touching than from looking, and her entry into a dominant scopic economy signifies, again, her consignment to passivity: she is to be the beautiful object of contemplation. While her body finds itself thus eroticized, and called to a double movement of exhibition and of chaste retreat in order to stimulate the drives of the "subject", her sexual organ represents *the horror of nothing to see*. A defect in this systematics of representation and desire. A "hole" in this scopophilic lens."¹²

As conveyed above, women's bodies are judged in terms of a "natural inequality."¹³ Elizabeth Grosz describes the effects of this coding of femininity with corporeality as "leaving men to inhabit what they (falsely) believe is an exact order, while at the same time enabling them to satisfy their (sometimes disavowed) need for corporeal contact through their access to women's bodies and services."¹⁴ Indeed, the implications of the male scopic conception of women are expansive. From an understanding of the spatial and visual mechanisms at play in the modern interiors of Loos in 1.1, the female exhibition that takes place within those spaces can be understood as a ramification of this corporeal representation of femininity established by Irigaray.

"The body must be regarded as a *site* of social, political, cultural, and geographical inscriptions, production, or constitution. The body is not opposed to culture, [...]; it is itself a cultural, *the cultural*, product."¹⁵

We must understand that it is inevitable for the body to be inscribed by its social, cultural, and environmental circumstances. Nevertheless, in recognizing the nature of its inscriptions, we can proclaim the ones that are or can be reflective of mainstream normative

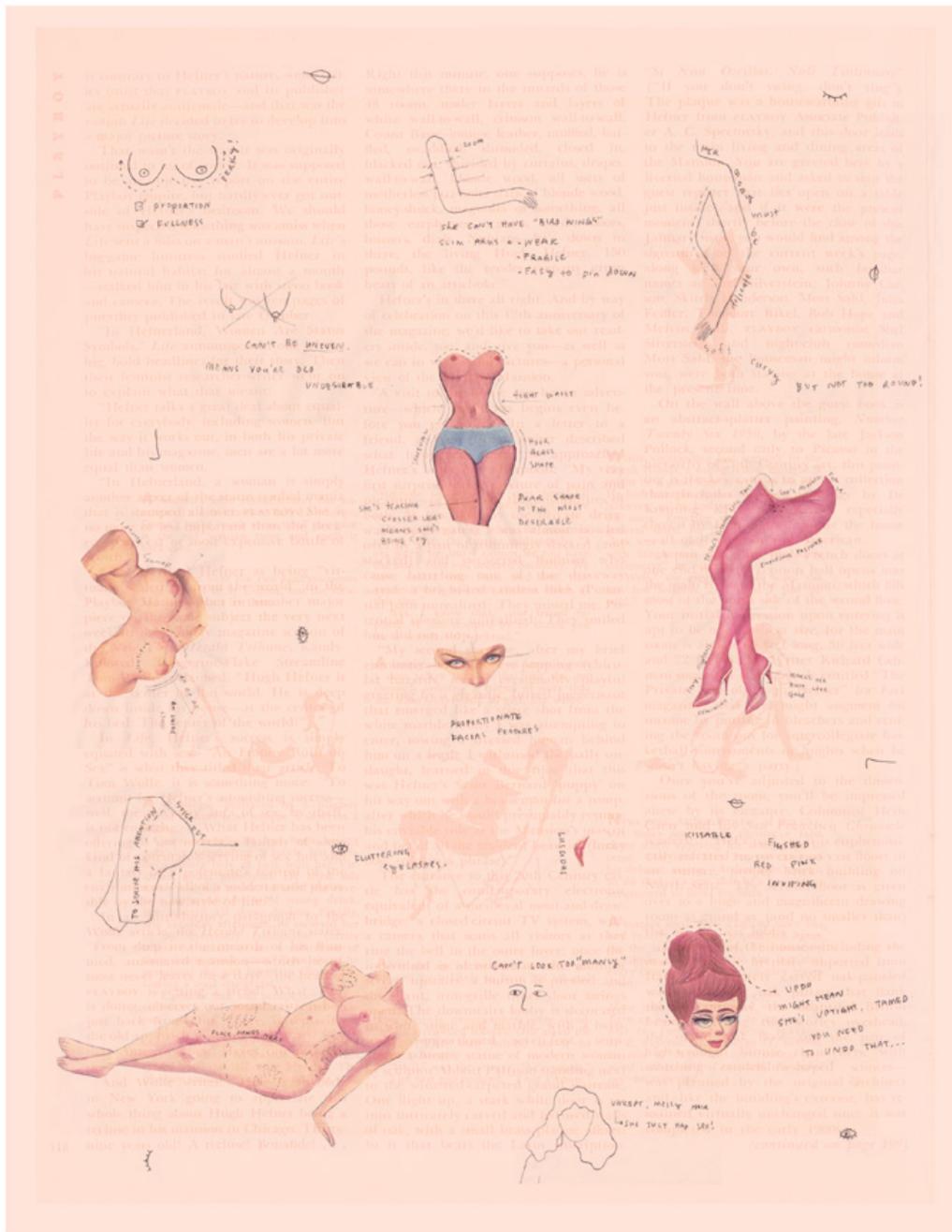


Fig. 20 | Bodily Inscriptions

The female body, as conventionally represented in Playboy and in other media, is primarily depicted through Western ideals of body proportions. The Caucasian, hourglass figure, and perfectly balanced image has been widespread as the archetypal representation of femininity. Such depictions forms cultural and social perceptions, highlighting certain bodies, while marginalizing others that do not fit these inscriptions. This figure illustrates an abstracted mapping of the underlying dimensioning and proportioning of the female body that stem from its media portrayals.

masculinist power. It is through the process of dismantling and revealing that this thesis will form a point of reference to then act upon these very inscriptions and labels.

Sexual difference, is socially and culturally misrepresented, for it disregards female corporeality and its truer significances. As previously illustrated in 1.1 and 1.2, architecture and its modes of representation can bear upon the female body, in physical and metaphorical dimensions. While a space can be designed to actively control the body, the manner in which the body is portrayed in relation to space, in media, can equally propagate erroneous generalities about the body and its corresponding subjectivities. To this effect, assumptions are formed about how the body, male or female, 'should' act, perform, or move through space - and more importantly, *which* of these bodies are allowed such actions – especially seen in lifestyle propaganda, architectural renderings, and even real estate brochures.

From this, it becomes clear that to view woman's sexuality or bodily experiences in relation to those of man's is fundamentally patriarchal; it inherently neglects her corporeal language and alternatively underlines the masculine as the superior model. While sexual difference entails its own forms of oppression (the violence of differentiation), the insistence on sameness exerts a different kind of violence: a violence that occurs to women whose difference is unacknowledged.¹⁶

1.4 UNPACKING THE SEPARATE SPHERES

Gender roles, based on Western philosophy, recognize 'male' and 'female' as the primary forms of gender, primitively due to the biological differences between the sexes. As a result, the concept of gender delineates a distinct separation between what constitutes 'femininity' and 'masculinity'; invoking an assemblage of cultural significations and connotations for each gender type. Based on the conjecture that gender or sex are not preconditions, the categories of 'man' and 'woman' are not absolutes; one is **socially made** to become 'male' or 'female'.¹ This does not signify that these categories are voluntary, but are brutally inscribed (through Western propensities for categorization and binary definitions).

There is something to be said about the social understanding that certain things, both tangible and intangible, are commonly viewed to be more 'feminine' or more 'masculine.' In the architectural scene, there persists the convention that specific areas in our urban fabric are more accessible to one gender over the other, with 'Others,' who don't fall under the binary gender classification, being restricted altogether. This circumstance presents itself as the phenomenon of 'separate spheres.' The concept of "separating spheres" **surmises** a segregation of land

Here, we use the term "surmises" seeing as the notion of 'separate spheres' has been conceived of based on empirical and sociological evidence, and not quantifiable data. However it must be noted that, in this thesis, empirical/observational/experiential knowledge is treated as a research method that is just as meaningful and justifiable as practical or factual data.

and the built world through gender, by tracing the affective, physical, and spatial capacities of men and women. By virtue of this reality, the comprehensiveness of its effects leads to a prescription of what is socially, politically, culturally, and economically accepted for each gender.

The heterosexual matrix dictates that men function within the mode of production and culture, thereby occupying the public sphere. In contrast, women are widely represented through their reproductive abilities and therefore domestic “tendencies.” Effectively, this consigns them to the ideas of privacy and interiority. Revisiting Jane Rendell’s critical tracings of the early 19th-century rambling movement, as an architectural manifestation of the separate spheres, the spatial implications of this gender binarism can be further understood. In this movement, the rambler’s urban status vis-à-vis the portrayal of the ‘depraved’ cyprian alludes to a social imbalance between the two gender characters. Rendell notes: “Men and women represent their social and gendered relations of equivalence and dominance through positions as spectators and objects of sight, and through free movement and viewed containment in public arenas.”² Within this manifestation of the separate spheres, the opposing movements associated with the rambler and the cyprian exemplify an aspect of gender signification, that is played out through spatial relations of movement and vision.

Irigaray’s conception of the female body as commodity, the object of physical and metaphorical exchange among men, is crucial to contemplating the gendering of space through movement. In the patriarchal model, men are distinguished from women through their (socially accepted) ability to move through space. The rambler’s mobility through public space represents a connection to the public realm - the resulting ‘signifier-signified’ relationship connoting the public or the city as places for men.³ In contrast to the moral women who remained in the privacy of their dwellings, the cyprian was the sole female classification that would appear in public.⁴ Movement for women held moral connotations. To be a woman seen in the public sphere was to be an immoral, sexual deviant woman - a “cyprian.” The cyprian was



Fig. 21 | “Jerry in training for a ‘Swell’”, in Jane Rendell’s *The Pursuit of Pleasure: Gender, Space and Architecture*, 2002. This illustration depicts the rambler educating themselves in the importance of physical appearance, refined language, and leisurely hobbies, as a pursuit within the masculine cult of self.



Fig. 22 | ‘Progress of a Woman of Pleasure’, by William Holland, 1874. This image illustrates the multiple postures and positions of the cyprian.

represented in terms of her sexuality; she was a “spectacle - an object of display - her body was the site of the rambler’s desire and gaze.”⁶⁵ The sexualization of the female body is manifested in direct proportionality with women’s mobility through space. For the rambler, rambling activities played an integral role in producing a public display of a heterosexual, upper-class masculinity.⁶⁶ This form of masculinity, characterized by his mobility, his visual dominance, and his urbanity, propagated the image of “a young, heterosexual, middle- to upper-class male consumer.”⁶⁷ From this, it becomes apparent that representations of both masculinity and femininity, as demonstrated through the disparate characterizations

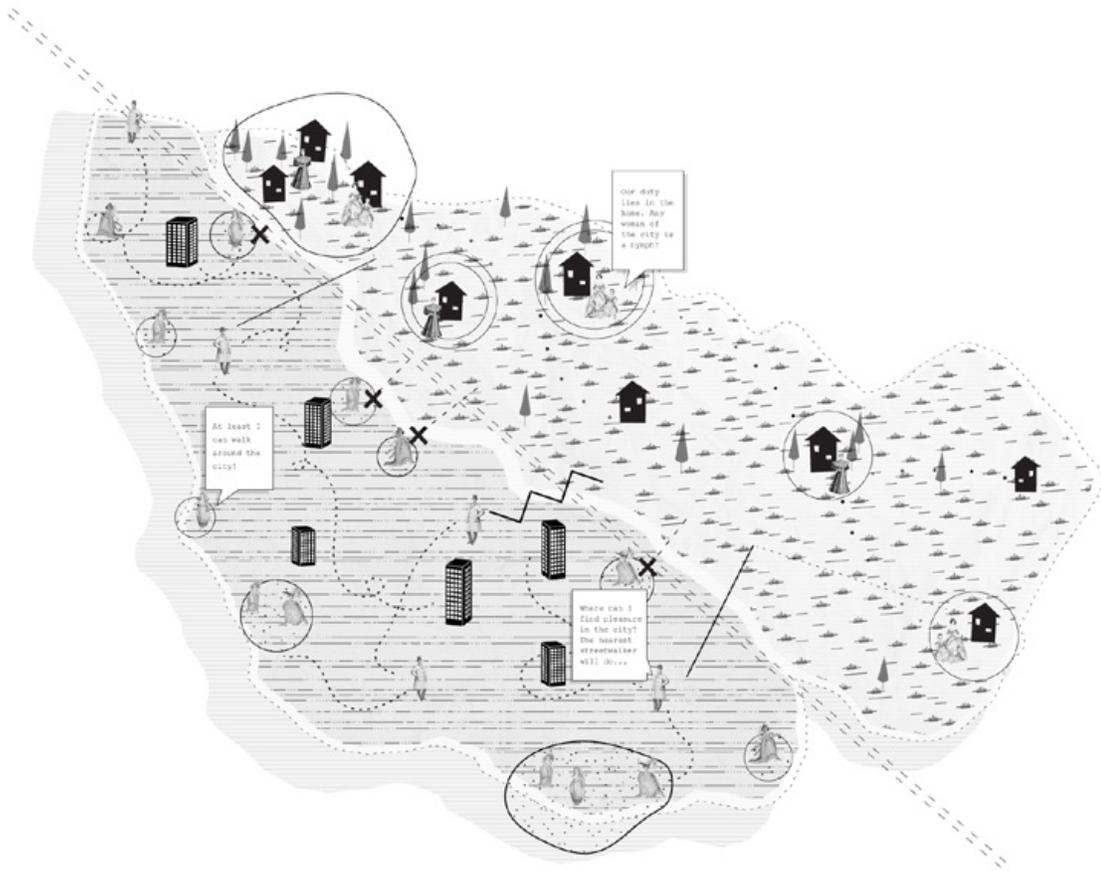


Fig. 23 | Separate spheres diagram

This diagram depicts a visual representation of the phenomenon of ‘separate spheres,’ in relation to the rambling movement. It presents a nebular site, highlighting the division of land according to intended program (production versus reproduction, urban versus domestic) and gender. Various symbols and signifiers evoke the relationship to the corresponding gender character and the mobility afforded to each figure based on their characterization: the rambler roams freely through the city, while the cyprian’s mobility is restricted and dependant on that of the rambler’s.

between the rambler and cyprian, become absorbed, re-emitted, and reinforced through physical and empirical configurations of space - most notably through visibility and mobility. Here, boundaries are constructed from various pre-conceived gender signifiers, effectively engendering a nebular effect that not only touches upon architecture and space, but on the social, cultural, political, and economic statuses of one's beingness.

The cyprian's connection to the street, as a nymph of the pave, labelled her with low class and prostitution; her ability to move in public, or simply her being in the presence of men within the public realm, instantaneously depicted her as a corrupt woman.⁸ While the mobility of the rambler, in the constant pursuit of pleasure, was celebrated as "urban exploration," the movement of the cyprian was perceived as a social abnormality - as the cause of her eventual destruction.⁹ Her movement was seen as transgressive, as she did not adhere to the normative, domesticated image of traditional women of the 19th-century. Her access to the public trespasses the (socially constructed and albeit entirely imaginary) boundary between public and private. The cyprian represents a historical female character that does not support the shared assumptions that maintain a spatial separation between men and women, as she wavers antecedent depictions of women as domestic figures. The cyprian's uncontrollability, as a moving female body, refuted patriarchal rules for women's occupation of space.

If the cyprian acts as a point of contestation to the exchange of women among men, does she become a starting point from which we can begin to challenge the sexualized, private, domestic, and passive representation of women, and thereupon the binarism of 'separate spheres'?

An understanding that the action of looking is considered as active and gendered masculine, while being-looked-at is passive and feminized has been established.¹⁰ We must recognize that the spatial manifestation of the patriarchal model, as demonstrated by the rambling movement, reflects a comprehensive system of sexism and classism.

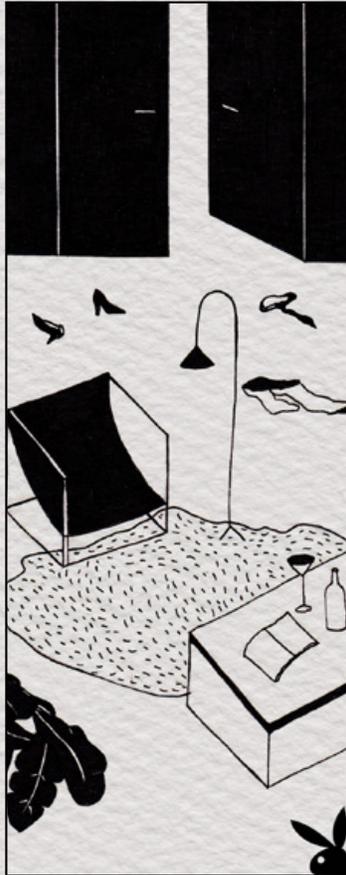
The relationship between the rambler's gaze and the cyprian as a female spectacle within the city, a spatial mechanism previously viewed in section 1.1, emphasizes the connection of voyeurism to the division and maintenance of sexually divided spheres. In these instances, the gendering of space through visual control and movement, foregrounds a subject-object relation. Once this relation is at play, a dichotomization of the urban-domestic and public-private spheres takes place, giving predominance to the notion of 'separate spheres'. This phenomenon poses a critical problem for our built environment, as it can confine and/or influence how or where one moves through space, simply depending on fictional boundaries founded upon assumption and generality.



Fig. 24 | 'Places where women are banned'. Women are forbidden to attend all-male sporting events in Iranian stadiums. This photograph shows five women donning fake beards in defiance of the football stadium ban. This outlines a real case example of the phenomenon of 'separate spheres.'

By paying close attention to the interwoven condition of this set of dichotomies, we can observe that these spatial mechanisms form complex relations of consumption, display, and exchange. As such, the patterning of these themes, as we have examined throughout this chapter, will be further analyzed through the architecture of *Playboy*, to question how these themes are employed or represented in these bachelor spaces. In consideration of the gender stereotypes put forth by the magazine's spreads, we can begin to explore different ways of subverting patriarchal interpretations of the body and of gender, by unraveling the kind of architecture, or rather the architectural medias, that perpetuate misconception and marginalization.

PART TWO



THE GENDERED
ARCHITECTURE OF
PLAYBOY

PART TWO

2.1 PLAYBOY: A REVOLUTION OF *HIS* LIFESTYLE

December 1953: Release of the first issue of an American men's lifestyle and entertainment magazine entitled *Playboy*.

IF YOU'RE A MAN between the ages of 18 and 80, **PLAYBOY** is meant for you. If you like your entertainment served up with humor, sophistication and spice, **PLAYBOY** will become a very special favorite.

We want to make clear from the very start, we aren't a "family magazine." If you're somebody's sister, wife or mother-in-law and picked us up by mistake, please pass us along to the man in your life and get back to your *Ladies Home Companion*.

Within the pages of **PLAYBOY** you will find articles, fiction, picture stories, cartoons, humor and special features culled from many sources, past and present, to form a pleasure-primer styled to the masculine taste.

Most of today's "magazines for men" spend all their time out-of-doors—thrashing through thorny thickets or splashing about in fast flowing streams. We'll be out there too, occasionally, but we don't mind telling you in advance—we plan on spending most of our time inside.

We like our apartment. We enjoy mixing up cocktails and an hors d'oeuvre or two, putting a little mood music on the phonograph, and inviting in a female acquaintance for a quiet discussion on Picasso, Nietzsche, jazz, sex.

Fig. 25 | *Playboy's* disclaimer to readers
First edition, volume 1, issue n°1,
December 1953

Playboy was much more than print and girls without clothing. In the 1950s and 60s, the magazine had managed to generate a series of spaces that they publicized unyieldingly throughout American media.¹

Demonstrating influences from postwar modernism, as illustrated in the architectural editorials of its earliest issues, the magazine had not only created a “new popular erotic utopia,”² but had radically transformed the uses, techniques, and appearance of the domestic scene of the Cold War years. *Playboy* had introduced designs for the “Playboy Town House,” “Kitchenless Kitchen,” and “Playboy Bed”, in the wake of a growing media culture and rise in consumerism, following the end of the Second World War. Through popularizing these designs, came the start of an unprecedented media-architecture operation during the 1960s.³ Contemporary writer, Paul B. Preciado, elaborates on the widespread effects of the commercialization of *Playboy*: “Playboy scattered an archipelago of nightclubs and hotels throughout urban enclaves in America and Europe and filled the pages of its magazines with reports offering glimpses into the inhabited interiors of these singular places.”⁴ The quintessential ‘bachelor pad’ - a product of an *architectural imaginary* of secret rooms, top-of-the-line gadgetry, urban soirées, and private retreats - promoted a new masculine subjectivity for young men to aspire to. As such, imaginary transformed into reality, as many eager bachelors

Architectural imaginary

An architecture that exists as an imagined and speculative idea, concept, or proposal.



Fig. 26 | “The Kitchenless Kitchen,” volume 6, issue n°9, September 1959



Fig. 27 | “The Playboy Town House,” Artistic rendering of longitudinal section Volume 9, issue n°5, May 1962

began to replicate the *Playboy* modern aesthetic in their own spaces.

With the advent of a brimming American postwar culture, *Playboy* presented a revolutionary lifestyle for the middle-class-to-upper-class white male: a lifestyle that rivaled the suburban American dream. As Preciado describes, the architectural features made by *Playboy* operated as “an authentic multimedia architectural production company that spread its model of urban, post-domestic, sexual utopia.”⁵ This new image of the masculine dwelling that was portrayed in the magazine’s spreads, was first proposed by the magazine’s creator, Hugh Hefner. Not only did Hefner delineate a hyper-heterosexual urbane masculinity through editorial columns such as ‘Playboy After Hours’ and ‘What Sort of Man Reads Playboy?’ (see figures 28 and 29), he understood that in order to sculpt an archetype of masculine subjectivity - an image of masculinity that could become so popularized - one had to contextualize it:

One had to design a habitat. A space.

The designs that followed the emergence of the *Playboy* masculine matrix illustrated “a series of practices and uses of the domestic that could function as techno habits of the male body.”⁶ By transforming the American heterosexual man into a ‘*Playboy*’, Hefner equally had to invent a new erotic topos that represented the antithesis of the suburban



Fig. 28 | “The Playboy Bed,” aerial photograph
Volume 12, issue n°4, April 1965

Playboy (character)

“He can be a sharp-minded young business executive, a worker in the arts, a university professor, an architect or engineer. He can be many things, providing he possesses a certain point of view. He must see life not as a vale of tears, but as a happy time; he must take joy in his work, without regarding it as the end and all of living; he must be an alert man, an aware man, a man of taste, a man sensitive to pleasure, a man who - without acquiring the stigma of the voluptuary or dilettante - can live life to the hilt.”¹⁹



theatre

The theatre, though many playwrights and directors fail to realize it, is not a subtle medium, and misguided souls who speak caressingly of subtlety as an element to be desired on the stage have holes in their long-haired heads. The theatre is a medium of flash and sizzle and color; of abrupt contrasts and loud noises; of bigness; most important, of directness. Ergo: with a few notable exceptions (principally from Arthur Miller and Tennessee Williams), the best, the most stimulating, the most theatrical theatre in America is musical comedy. We said musical comedy: this excludes the pompous, "sincere" brand of b.s. promulgated by Messrs. Rodgers & Hammerstein and their emulators—those semi-operatic problem plays filled with facile half- and quarter-truths about the Dignity of Man, the Goodness of Woman, the Greatness of God and the Okayness of Oklahoma. It is unfortunate that a sizable segment of the American audience has been bullied and snob-appealed into considering the likes of *Carousel* superior to fresh, peppy, honest shows like *Gypsy* and *Dolls* (stage version), *Can-Can*, *Kismet* and *The Pajama Game*—but as long as *High Mindedness* and *Noble Intentions* are more fashionable than *Fun*, that's the way things are going to be. Meanwhile, theatre-goers unashamed of having a good time can find enough real musicals and even a few of those rare exceptions which are not musicals but which somehow manage to be excellent theatre anyway.

One of these exceptions is currently raising the roof of the Royale (W. 45th, NYC): it's Thornton Wilder's stage-craftily rewritten version of his 1938 flop, *The Merchant of Yonkers*. This

time it's called *The Matchmaker*, and it's better. It's also Wilder, much Wilder. Subtlety? Schmuttlety! Ruth Gordon plays a turn-of-the-century marriage-broker who sets her own cap for one of her clients, a springboard of plot that hurdles her and her cohorts into a spree of stylized madcapery that has people hiding under beds, waiters getting caught in folding screens, and similar scintillating corn. There are frankly unrealistic moments when a merry widow steps downstage to tell the audience why she plans to remarry and a drunk discourses on the practical wisdom of indulging your vices one at a time. All this is done with sly urbanity and takes place on four satirically Victorian sets, rich and funny with anti-macassars and curtained bird-cages, designed by Tanya Moiseiwitch. Traffic is directed by Tyrone Guthrie, who feeds the vigor and joy of the script to the audience in one big spoonful after another. Ruth Gordon is an outrageously wonderful farceuse, and our only regret is that *The Matchmaker* will probably run so long that it will be several seasons before we see her in anything else.



records

Armed with five standards and three originals, *Wilbur de Paris and His "New" New Orleans Jazz* (Atlantic 1219) explains some of the cracked plaster and low-down rumbblings you're liable to hear most any night inside Jimmy Ryan's, that moss-covered patio in the Bayou country around West 52nd Street. *De Paris'* jambalaya, compounded of many good things, comes out with a fine, easy swing, and if the musical idioms are somewhat mixed, we're sure he meant it that way. Joe Gumin's

All Star Dixieland Band beats its collective brains out on *Dixieland Jazzbake* (Decca DL 5535), a two-beat kicker that's strictly jump-for-joy. Joe, we understand, hails from the deep south (Palermo, Sicily), and that certainly helps him interpret such fine old battle cries as *Carolina in the Morning* and *Shim-Me-Sha-Wabble*.

Ted Straeter's New York (Atlantic 1218) offers a rather specialized view of the city, the kind seen from inside the Plaza's blue-draped Persian Room. Civilized, urbane, and a bit breathless, Ted provides a danceable, listenable blend of memory bedded with desire: *From This Moment On, Autumn in New York, You're the Top*. Lady Day's new LP, *Music for Torching* (Clef MG C-669), leaves us with mixed feelings. Maybe it's because Billie gets a little too close to her subjects (sad, sad songs like *I Don't Want to Cry Anymore*) or maybe it's because she's forgotten how to turn her wonderful phrasing into the lilting, whimsical tone poems of the past. Anyway, this isn't the best of all possible Billies, but it's still several cuts above most other vocal views you hear expressed today. Vintage Frank Sinatra can be sipped on *The Voice* (Columbia CL 743), a re-issue of some of his swoon-and-quake ballad renditions that stand nicely the test of time. Still stupefying the girls (ours, at least) are such inspired Sinatra mating calls as *These Foolish Things, Spring Is Here* and *That Old Black Magic*. Stubby George Wein, who dreamed up and brought off the Newport Jazz Festival, renders some jazzy vocals and good Eastern-type party piano on *Wein, Women and Song* (Atlantic 1221). *Meet Robert Clary* (Epic LN 3171) is an exhilarating LP introduction to the pocket-sized Frenchman you first met in *New Faces*. Leete Ro-bair, as he is called by several tall, adoring show girls is certainly a welcome relief from the usual tragic or

Fig. 29 | "Playboy After Hours" editorial, volume 3, issue n°2, February 1956
This editorial provides the (male) reader with a monthly guide of nightly activities for the Playboy, varying from the latest theatre shows, jazz records, books, and art.

The timeline is a vertical strip with a background of a stylized map of the United States. It lists the following items:

- 1953** DECEMBER: First Team
- 1954** MARCH: The New Yorker
- 1956** OCTOBER: Playboy's Penthouse Apartment I
- 1956** SEPTEMBER: Playboy's Penthouse Apartment II
- 1957** AUGUST: View From a Penthouse
- 1959** MAY: Playboy's Home Party for a Warm Season
- 1959** APRIL: Playboy's Weekend Roadway
- 1959** SEPTEMBER: Kitchenless Kitchen
- 1959** NOVEMBER: The Playboy Suite
- 1960** FEBRUARY: The Gentleman's Home Bar
- 1961** DECEMBER: Eastern Holiday Home Party
- 1961** JULY: Designs for Living
- 1962** MAY: Playboy's Electronic Entertainment Wall
- 1963** AUGUST: Playboy's Beach House
- 1964** OCTOBER: Playboy's Electronic Entertainment Wall
- 1965** OCTOBER: Deluxe Spa
- 1965** AUGUST: Meditation Room
- 1965** APRIL: The Playboy Bed
- 1966** JANUARY: The Playboy Mansion, Chicago, IL
- 1966** APRIL: Palm Springs Oasis
- 1967** MARCH: Section 10 Benefits
- 1968** JANUARY: City of the Pyramids
- 1968** OCTOBER: High Life in the Hood
- 1969** OCTOBER: New Barren, Barren
- 1970** JANUARY: A Duplex Penthouse
- 1970** MAY: Drinking in Bohemia
- 1971** NOVEMBER: Delectable Superwall
- 1971** SEPTEMBER: Portable Playhouse
- 1971** JULY: Working Hard Gentle
- 1971** MARCH: Malin' Work of Art
- 1972** APRIL: The Bubble Room
- 1972** AUGUST: Surprise Package
- 1973** NOVEMBER: Playboy's Winterwell
- 1973** NOVEMBER: Pleasure on the Beach
- 1973** DECEMBER: Peace Time Machine
- 1973** JUNE: Bigger Than a Breadbox
- 1974** NOVEMBER: Open Season

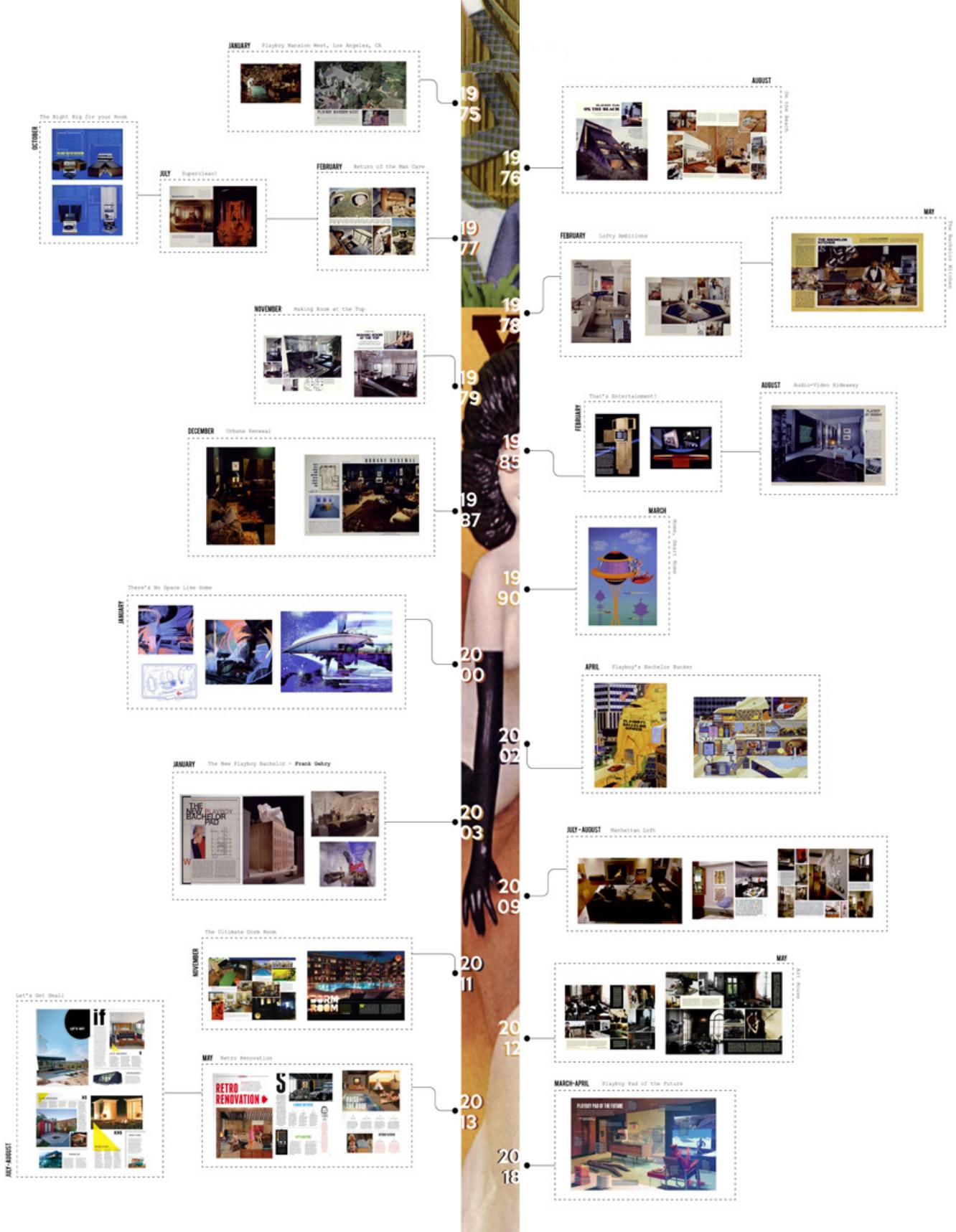


Fig. 31 | Timeline of 'Playboy Pads' [1953-2018]
 This timeline chronicles the evolution of *Playboy* pad designs and other significant architectural features. The images, clipped directly from the magazine issues, have been mapped out in a chronological order, from its first issue in December 1953 to the last issue in which an architectural article was published, in March/April 2018.

nucleus family, which at the time, dominated the heterosexual space in North American culture. *Playboy's* influence on architecture and culture became expansive - a true multimedia force.

Playboy's attention to modern design and furnishing generated a historiographic catalogue displaying a technical, scientific, and tectonic progress of modernity. An emphasis on the functionalist attitude of modern architecture was evident through many of its articles, or so it seemed that way. Rather, the magazine sold images of modern interiors, that only appeared to promote functionalism. The staged photographs, accompanied by descriptive text, rendered a specific narrative to its readers. They detailed of the "best fit" spaces for the polished Playboy, ultimately crafting the perfect illusion. Acknowledging the theory of "modern architecture as media" explored in 1.2, each design published in *Playboy*, no matter unbuilt or built, is meticulously set up, in a similar

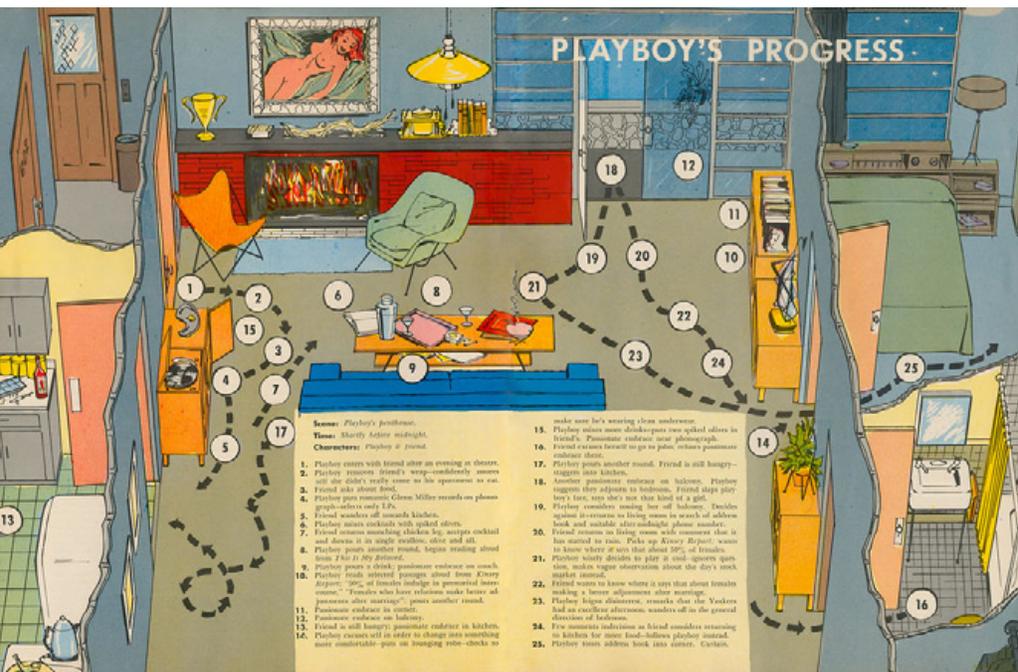


Fig. 32 | "Playboy's Progress"
Volume 6, issue n° 4, April 1959

manner to the canonical architectural photographs of Modernism, to convey a certain message or intention. Simply considering the editorial nature of magazine images should indicate their illusory condition,

although their impact is very much seen in reality.

These architectural spreads included elaborate illustrations and texts outlining the various tactics the Playboy could employ to find success in his sexual progress and eventual conquests, many of these methods including spatial or environmental manipulations. The art of seduction was the keystone of the magazine's language, becoming the primary purpose of the modern postwar interiors that the publication promoted. The *Playboy* lifestyle presented architecture as a media tool for seduction, and subsequently propelled its spatial products and displays into popular mass culture.

How does this transformation of traditional gender roles affect the condition of 'separate spheres'?

The rejection of traditional domesticity in "*Playboy Architecture*," meant to instigate a change, something **revolutionary**. The sexualization of its interior spaces began to blur the previously established boundaries between domestic and urban, private and public, male and female. What were once solely considered to be 'feminized' domains and activities, such as consumerism, interiority, decoration, domesticity, were now being occupied by the sophisticated bachelor. Moreover, the notion of 'publicity,' is alternatively played upon in relation to visibility and display, yet kept within the confines of an interiority and privacy similar to that of a domestic space. Hence, *Playboy* created a series of quasi-domestic dreamlands, where typical domestic standards were "masculinized". For instance, decor was no longer frivolous but rather functional, artful, and of cultural significance. *Playboy's* designs emulated domestic practices, yet without a 'feminine' touch.

Through this subversion of traditional gender codes, *Playboy* was regarded as a proponent of the feminist movement in several ways. Scholars, such as Carrie Pitzulo, postulate the significance of *Playboy*, as a promotion for male and female libertinism.⁷ From this perspective, regardless of the perceived objectification and lack of individuality of

from
TOP

to
BOTTOM

PENTRON

**TAPE
RECORDERS**
are the
finest!
Stereo plus hi-fi
in the entire line

**8 leadership
features**

- One control does everything
- 10 watt push-pull amplifier
- 4 extended range speakers
- Automatic shut-off at end of reel
- Automatic index counter
- Illuminated VU record meter
- Stereo-Magic sound
- Modular design head assembly

**PLAY as you PAY
PLAN** Just 10% down,
up to 24 months to
pay at your Pentron
dealer

THE PENTRON CORPORATION
778 S. Tripp Ave., Chicago 24, Ill.
 Send full color literature
 Send brochure on custom tape components

Name _____
Address _____
City and State _____
In Canada: Atlas Radio Ltd., Toronto

Fig. 33 | Margin Advertisement
Volume 4, issue n^o 10, October 1957

its 'Playmates', *Playboy* appeared as a political critique of traditionalism, amidst a stultifying pressure to domesticate and to subscribe to the heterosexual monogamous labels of familyhood, following the end of the war. However, though *Playboy* could be considered as non-conformist content, it continuously depends on labels and stereotypes as a means to paint a convincing image to its audience. While it still operates within the sphere of assumption, it remains a device of segregation.

Figures 33, 34, and 35 demonstrate a collaged analysis of "What Sort of Man Reads *Playboy*?" In these illustrations, the concept of '*Playboy*' masculinity is surreptitiously associated with the act of looking, as well as a chauvinistic display of his status through his identifying objects (cars, music, art, literature). The voyeuristic lines of sight embedded in these photographs outline conceptions of power, privilege, and superiority through the dominance placed on visibility, ultimately tracing a patriarchal definition of masculinity. From the predominance of scopic pleasure, methods of consumer desire and display became articulations of *Playboy*'s hedonistic masculinity. Accordingly, while we cannot ignore the validity of its revolutionary impact, *Playboy* still affords deceptive gender rules. This once again presents a paradoxical relationship in which the notion of 'separate spheres' is simultaneously subverted yet supported.

Throughout *Playboy*'s lifestyle revolution, normative gender identities and power relationships were negotiated. From an exploration of this lifestyle, it appears as though the 'separate spheres' paradigm exists as a wide area of intersecting and contradicting interactions and connections, blurring the boundary between the 'masculine' arena of production and the 'feminine' domain of consumption. To form a deeper understanding of this paradoxical condition, we will analyze the different orientations and depictions of the female body within the various designs and interiors of *Playboy*.

"The first act of violence that patriarchy demands of males is not violence toward women. Instead patriarchy demands of all males that they engage in acts of psychic self-mutilation, that they kill off the emotional parts of themselves. If an individual is not successful in emotionally crippling himself, he can count on patriarchal men to enact rituals of power that will assault his self-esteem."⁸

It must be emphasized that men are just as affected by the patriarchy as women are. In this thesis, we do not assert that women are the sole victims of misogyny. The construct of patriarchy imposes an standard to which both women and men must subscribe.



WHAT SORT OF MAN READS PLAYBOY?

A young man sure to cast an appreciative eye in the direction of a new model, the PLAYBOY reader looks for qualities in a car that will set him apart at a stoplight or on the superhighway. And it isn't just his trend-setting enthusiasm for the new and different that makes him an ideal prospect in the automobile market — it's his proven ability to buy the car of his choice. Facts: According to the leading independent magazine survey, a larger percentage of PLAYBOY families bought an automobile during the last 12 months than can be claimed by any other magazine. (55.1% of PLAYBOY households purchased a total of 473,119 cars last year.) Not too surprising when you know that 95.7% of all PLAYBOY households own one or more cars, 50% own two or more, and 6.2% own three or more. There are, in fact, 151.9 automobiles owned by every 100 PLAYBOY families — the highest concentration of automobile ownership reported for the readers of any magazine. (Source: Consumer Magazine Report by Daniel Starch & Staff, August 1958.)

PLAYBOY ADVERTISING DEPARTMENT • 232 E. Ohio St., Chicago, MI 2-1000 • 720 Fifth Ave., New York, CI 5-2020

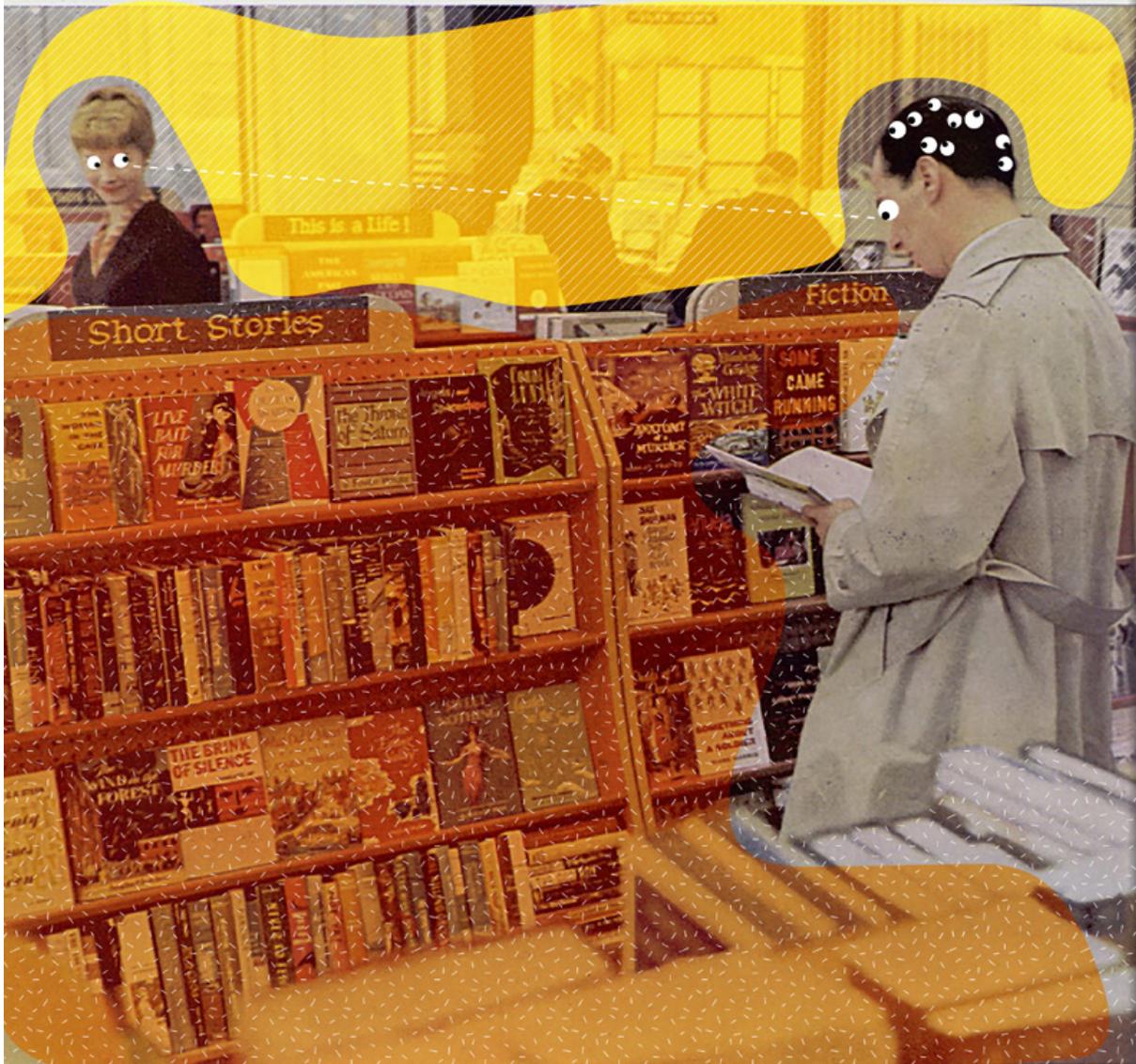
Fig. 34 | "What Sort of Man Reads Playboy?" Collage 01

This [satirical] collage examines the photographic composition of "What Sort of Man Reads Playboy?", dissecting the male gaze, the use of his props, and the positioning of the Playmate(s)

Dashed hatching: Playboy's props

Diagonal line hatching: Site

WHAT SORT OF MAN READS PLAYBOY?



An educated young man whose interests extend far beyond the numbers in his own "little black book," the PLAYBOY reader's taste and perception inspire this magazine's policy of seeking out the very best writers and paying them the top prices in the men's field for both fiction and articles. How well schooled is the PLAYBOY audience? Facts: According to the leading independent magazine survey, a larger percentage of PLAYBOY readers are college educated than the readers of any other men's magazine. 29.9% of the more than 700,000 copies of PLAYBOY that are sold each month are purchased by men who are right now enrolled in a college or university. And 51.6% of all of PLAYBOY's readers bring to the magazine the awareness of the man who has been to college. (Source: Starch 52nd Consumer Magazine Report, June 1957 and Starch Supplement on PLAYBOY, January 1958.)

PLAYBOY ADVERTISING DEPARTMENT • 232 E. Ohio St., Chicago, MI 2-1000 • 598 Madison Ave., New York, PL 9-7470

Fig. 35 | "What Sort of Man Reads Playboy?" Collage 02

WHAT SORT OF MAN READS PLAYBOY?

A young man whose interests run full range, the PLAYBOY reader is apt to be the first to sound out an exciting new trend, style or design. Interested in qualities that will set him apart, he reflects tastes in tune with his proven ability to acquire all the components of good living. Facts: 6,893,000 men (plus a bonus of 4,319,000 women) read PLAYBOY every month, and according to the most recent *Starch Report*, 76.7% of PLAYBOY-reader households own one or more record players, the highest figure of all the men's magazines surveyed. 14.4% of PLAYBOY households own two or more record players and 11% amplified their enjoyment with purchases of new record-playing equipment during the last 12 months, again among the highest figures in the report. Sources: 1962 *Starch Consumer Magazine Report* and Sindlinger & Co.'s *Magazine Audience Action Study*.

ADVERTISING OFFICES: New York • Chicago • Los Angeles • San Francisco • Detroit • Atlanta

Fig. 36 | "What Sort of Man Reads Playboy?" Collage 03

2.2 PLAYMATE: THE INVENTION OF *HER* NEW IMAGE

"There remains, however, the condition of underdevelopment arising from women's submission by and to a culture that oppresses them, uses them, makes of them a medium of exchange."¹

- Luce Irigaray

With the formation of the 'Playboy', came the conception of his female counterpart: the 'Playmate'. The Playmate was viewed as a celebration of female sexual liberation: "Playboy declared, the girl-next-door [Playmate] had the right to enjoy sex."² This character was defined as a busty, young female body who graced the centerfolds of the magazine, intended for straight male consumption.³ As Preciado describes: "If the Playboy is the central figure of the ongoing theatrical production of a male postdomestic interior, the Playmate is an anonymous agent of resexualization of everyday life."⁴ Further dissecting her spatial positioning, the exhibition of her body becomes the medium of exchange, a product of patriarchy within the centerfolds, on a metaphorical level. In this manner, her sexual image serves as the visual basis for masculine sexuality.



"Jeanne-what's the past tense of 'singe'?"

Fig. 37 | *Playmates*, illustration
Volume 1, issue n° 1, December 1953

Moreover, the objectification of women in print further translates a similar perception of women in the physical world. The framing of Playmates, Bunnies, and women alike, as delicate and sensual creatures against the enticing interiors of the *Playboy* pad, amplifies the passive position that they occupy. Here, Irigaray's theory of woman-as-commodity is preserved and embodied by a totalizing sexual display of the Playmate.

What did the emergence of the Playmate, the girl-next-door, mean for the suburban housewife?

Reevaluating Jane Rendell's tracings of the *rambling* movement, we can draw several parallels between the rambler and the Playboy, as well as between the Playmate and the cyprian. Distinguished by his mobility throughout the city, the rambler and the Playboy occupy similar spatial conditions, due to their corresponding interests: leisure, consumption, pleasure, exchange, and display. For the rambler's tavern, there's the *Playboy's* club. For the rambler's pleasure garden, there's the tropical grotto of the Playboy mansion. While both figures frequent comparable sites of entertainment, the gender differences articulated in the rambler/cyprian dichotomy is displaced in the Playboy/Playmate relationship. From rambler to Playboy, an affinity for interiority and privacy emerged, spatial qualities that were previously reserved for the feminine sphere only.



Fig. 38 | The Playboy Mansion grotto
Volume 13, issue n° 1, January 1966

The mansion's grotto was a place for sensuous moods, where Playboys would bring their Playmates for a romantic time.

Recognized for her sexual promiscuity, the cyprian was the object of the rambler's pursuit. Her mobility in urban environs is represented as a spatial metaphor of disorder, seen as a cause for concern and control. Although similar in their sexual characterizations, the body of the Playmate was a cause of celebration, perceived as a moment of liberation from the labours of her domestic role. Her separation from the domestic sphere meant a transformation of the gender codes of the heterosexual matrix, otherwise supported by the rambler-cyprian dichotomy. In the world of *Playboy*, the domestic housewife is no longer women's final state. In this reorientation of her social position, the spatial-political arrangement of the separate spheres paradigm is reorganized. The blurring of the urban-domestic boundary shifts previous conceptions of the relationship between inside and outside, private and public, and namely, who occupies which sphere. From this perspective, the Playmate can be viewed as a woman actively expressing her sensuality, and in the process having **agency** over her own body and sexuality. Pitzulo speculates that the contested nature of the centrefolds, which was considered as degrading and misogynistic by various critics of the magazine, was potentially more

Agency

The capacity, condition, or state of acting or of exerting power²⁰



Fig. 39 | *Miss October, Playmate of the Month*
Volume 3, issue n° 10, October 1955

pro-feminist than imagined: "The centerfolds were never portrayed as aggressive, threatening, or controlling - attributes that may or may not be prerequisites for a feminist sexuality. But the Playmates told the country that women, even the marriageable ones, could have happy, healthy sexuality, regardless of marital status."⁵ Here, the female body takes on her sexual potentiality, on her own accord, and in doing so, is no longer seen as a product of a patriarchal and phallogocentric symbolic order. In this interpretation, female corporeality is reconsidered from women's traditional place in society that the 'separate spheres' concept defines, offering a progressive view of women's sexuality.

Furthermore, contemporary observers, such as theologian Herbert W. Richardson, argues that the magazine's portrayal of Playmates was, in fact, an improvement over traditional notions of femininity:

"What is especially unusual about the Playboy-Playmate symbolism is that the sexually attractive woman is here conceived as a friend and equal [...] The Playmate is not of interest simply for her sexual functions alone... The photo montage that surrounds the Playmate portrays her in a variety of everyday activities: going to work...climbing mountains and sailing...figuring out her income tax. She is... the Playboy's all-day, all-night pal...The [egalitarian], nonaggressive relation between the Playboy and the Playmate stresses the similarity between the two. He enjoys sex, she enjoys sex."⁶

Although this passage seemingly conveys a notion of gender equality, both Richardson and Pitzulo neglect to acknowledge the clear hierarchy between the pair, portrayed in the spatial interactions between Playboy and Playmate. The calculated use of his spatial tools and technological mechanisms to entice his 'friend' [Playmate], nevertheless, depicts the Playboy as predator and the Playmate as prey. This evidently negates any

AN EVIDENCE CATALOGUE OF

PLAYBOY

INTERIORS



ELECTRO-VOICE MUSICASTER
The Playboy's erudite interior were fully automated, streamlined machines for high-end living, with doorless quarters to encourage debauchery. 'Mood music' is a key piece in the bachelor's interior, further highlighting his affinity for the "infinite advantages of urbia."

B - 00

WALNUT, MARBLE TABLES



E - 00

Bar-like tables mark the absence of a large family-style dining table, emphasizing the single and heterosexual lifestyle of the playboy.

SOFA



C - 00

This sofa designed by Dunbar is typically placed in front of the bachelor's fireplace. Once the Playboy has entered his home with his 'friend', he progresses from the entry to the sideboard, and guides her to the sofa. Once the bachelor's friend is seated on the sofa, she realizes that she can either bring her legs up onto the seat or lay with her body positioned in an open, lounging posture. The female's body is carefully controlled through the design of the sofa, subject to his hungry gaze.

CONE CHAIR



C - 01

Often acting as a tool to display the body, the playboy's chairs stress the modern minimalist style that comprised the aesthetic codes of the 'masculine' character - as devoid from excessive ornament and frivolity.



C - 02

SAARINEN CHAIR

THREE-LEGGED CHAIR

Many of the chair designs illustrated amongst Playboy's bachelor pads delineate a specific positioning and control of the female body.



C - 05

TULIP CHAIR



C - 03



C - 04

PLASTIC-BACK BAR STOOL

TELEVISION SCREEN



B - 01

Situated above the playboy bed, the television screen adds to the extensive list of electronic devices that the bachelor should possess. The power of modern technology, in the post-war era, facilitated the desires and leisurely pursuits of the bachelor.

SIDEBOARD



E - 01

The *Playboy Pad* typically contains a modern sideboard, on which his record player is stationed. In the playboy's progress, he enters his pad with his female friend, guiding her toward the sofa as he puts on a record to set a romantic mood.

He keeps his alcoholic beverages in his sideboard, in close proximity to the sofa. Awareness of liquor, music, food, hi-fi equipment, fine art, even philosophy makes the playboy a connoisseur, with its attendant meanings of refinement and sophistication. As such, his connoisseurship links the Playboy to acts of sexual indulgence.



E - 02

THE PLAYBOY BED



A - 00

"For the contemporary morpheus-in-the-round, a mindbogglingly electronic, indolently sybaritic, ingeniously equipped sleep center."

The 'Playboy Bed' acts as a miniature bachelor pad itself. Its function within the space serves heteronormative sex with its ultimate focus being the pleasure of the bachelor and the fulfillment of his fantasies. The "friend" of the bachelor, otherwise known as the female prey, is viewed as an object to seduce and conquer, sexually. The woman's body becomes an accessory to the Playboy's bed, a play-thing to which the bed has been meticulously designed to entrap. Hence, this spatial object reinforces the framing of the female body as a 'fixed, inert, purely genetically or biologically programmed entity'. Technology figured most prominently in the bedroom, where a remote control panel built into the headboard gave the playboy complete mastery of his environment and anyone present within his environment.



A - 01

MODERN DECOR



D - 00

Free from artifice and superficial decoration [otherwise characterized as 'feminine' decor], masculine design was, by implication, superior. The Playboy's pad was thoroughly modern, outfitted with high-priced furnishings and paintings. The Playboy juxtaposed the feminine acts of primping and beautifying - "with the bold and vigorous primitive paintings reminiscent of the prehistoric drawings in the caves of Lascaux."



D - 01

BEDROOM FIREPLACE

The *Playboy Penthouse* featured a neutral palette and striking textural contrasts from its cork tile floor, to the stone fireplace hearth and exposed stone walls. Placed either in front of the sofa in the living room or within the bedroom, the fireplace contributes to the bachelor's seduction plans, in establishing an alluring and erotic ambience within the space.



B - 02

ELECTRONIC ENTERTAINMENT WALL



B - 03

The Playboy Town House featured many common twenty-first century residential features, with its sprawling open plan and built-in hi-fi system, variously dubbed a "media wall," "Electronic Entertainment Wall," and "Wonder Wall." Inspired by van der Rohe, the house concealed all its internal wiring, and anything else that might disrupt the streamlined effect. This was a place in which you didn't trip over clutter. To paraphrase Heifer, a civilized man doesn't leave his dirty socks scattered about.

LEGEND

- A - Bedroom
- B - Electronics
- C - Seating
- D - Decor
- E - Tabletops

Fig. 40 | An evidence catalogue of Playboy's interiors
This catalogue analyzes multiple spatial objects and furnishings found in the interiors of the magazine's bachelor pad designs.



Fig. 41 | A colourful catalogue: materials, textures, furniture & more
 This catalogue illustrates the colour palette of the Playboy's interiors. It includes schemes from various materials, textures, objects, and furnishings collected throughout the field work.

form of equality between the two. The magazine is curated to be viewed through the lens of a Playboy and therefore the Playmate's body remains inscribed by the Playboy's visual and subjective primacy over hers. It is through the Playboy's narrative and his subjectivity, that 'his' Playmate maintains her status as 'object' in his sexual escapades.

The previous catalogues (figures 40 and 41) observe various spatial objects and furnishings that compose the interiors of the *Playboy* pads, as seen throughout the fieldwork (see appendix A for fieldwork samples). It became strikingly visible that the most common pieces in these spaces included chairs, sofas, tables, consoles, and electronics. The simplicity of form emulated the very essence of modernity, machine-like simplicity, smoothness of surface, avoidance of ornament, as a symbol of the precision and (supposed) functionalism of a growing technological age. Moreover, the colour catalogue (figure 41) illustrates a masculinized palette, that was noted throughout the analysis of the collected fieldwork images. Darker and muted natural tones were a common thread amongst the various designs and material advertisements of the magazine, to which Preciado describes: "As in the bachelor pad and the "kitchenless kitchen", Hefner was obsessed by "masculinizing" the house and landscape down to the last detail. He wanted to de-domesticate and defeminize it in order to create a "manly paradise" accentuated by noble elements (which, according to Hefner, were marble, dark timber, bronze, stone, and the like) and technological accessories."⁷ The collected images reinforce the material and colour selection outlined by Preciado, ultimately emphasizing the association of power and nobility to masculinity.

How do these design objects interact with its user?

What bodily images do they produce from its intended use?

Photographs framing how women were to occupy the bachelor's furniture demonstrate that each object relates to the female body



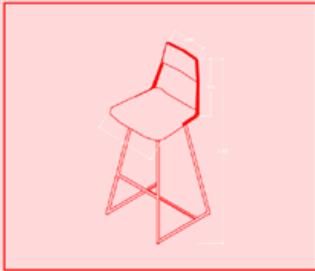
Fig. 42 | "Sitting Pretty," article on modern furniture, volume 20, issue n°2, February 1973
Photograph of a Playmate positioned on the Playboy's chair

in deliberate ways. As such, his furnishings act as tools for a precise manipulation and positioning of the body. In relation to the “*Playboy’s Progress*” (figure 32), each object in the penthouse serves to aid the Playboy in accomplishing each step that he must take in order to achieve his womanizing goals. To further our analysis of *Playboy’s* spatial products and configurations, an architectural data set was formed (figures 43, 44, and 45), as a continuation of the evidence catalogue of *Playboy’s* interiors (figure 40). Taking the furniture pieces listed in figure 40, this architectural data collection is directed at providing a visual log of how these objects can maneuver the female body, in the key programmatic spaces most important to the Playboy: the kitchen, the living room, and the bedroom.

01. The Kitchen



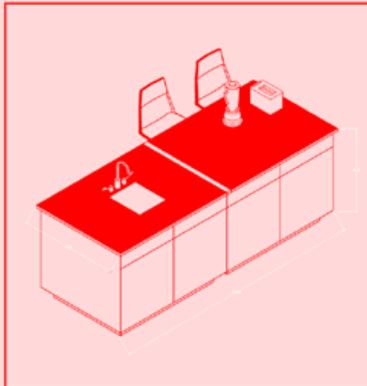
PLAYBOY



1 Bar stool chair



2 In use by Playboy's 'friend'

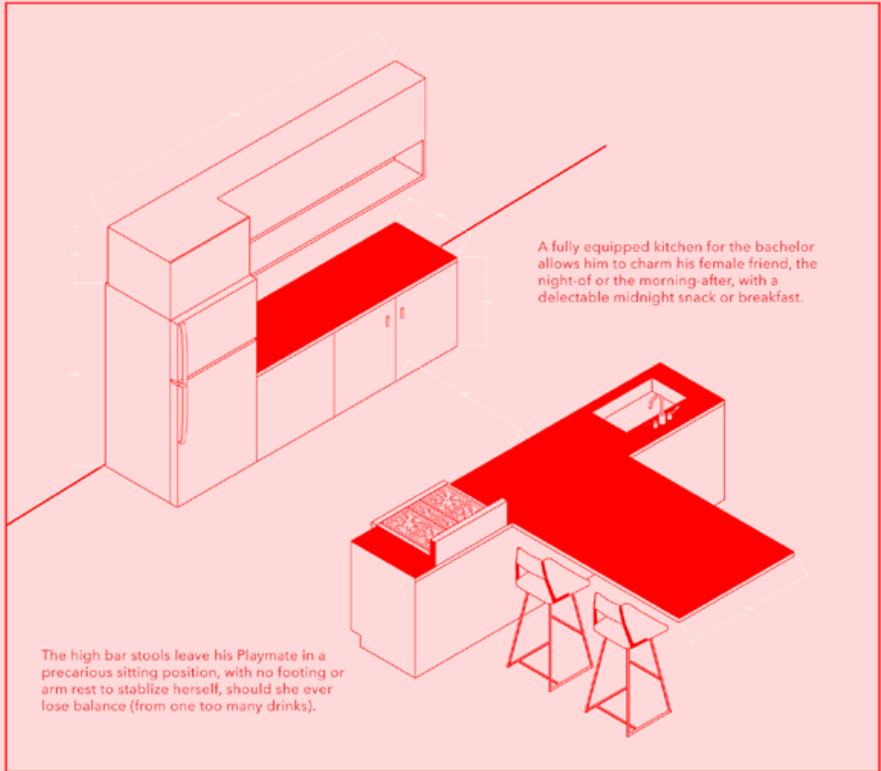


3 'Kitchenless Kitchen'



4 Food bar renders customary kitchen gear unnecessary

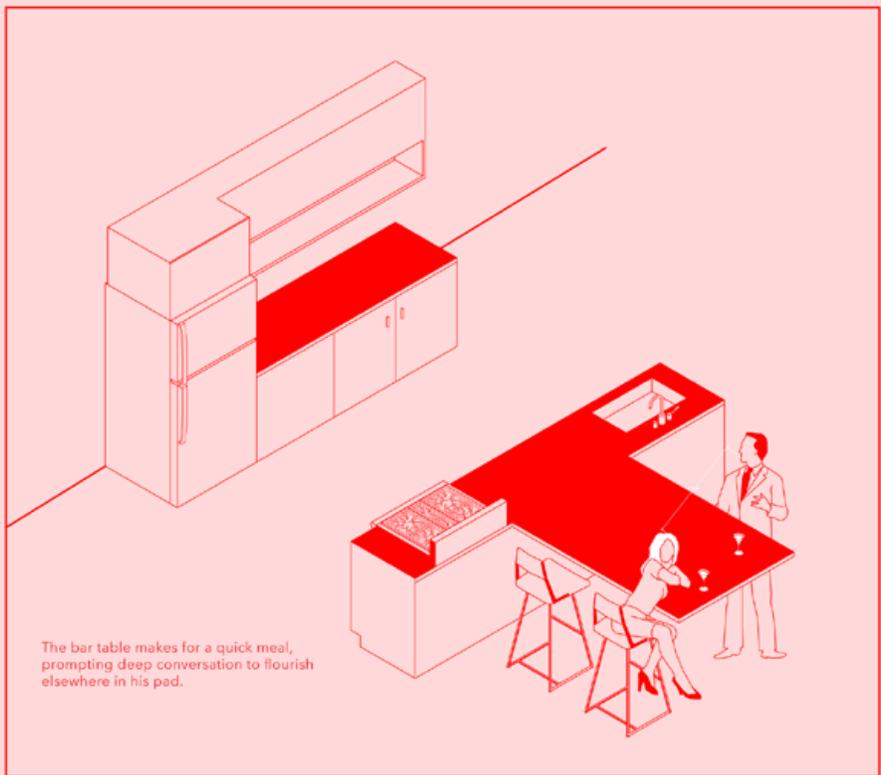
The absence of the proverbial hot stove and usual collection of pots, pans, skillets, oven found in a traditional suburban home emphasizes the modern and mechanized aesthetic of the bachelor.



A fully equipped kitchen for the bachelor allows him to charm his female friend, the night-of or the morning-after, with a delectable midnight snack or breakfast.

The high bar stools leave his Playmate in a precarious sitting position, with no footing or arm rest to stabilize herself, should she ever lose balance (from one too many drinks).

5 The bachelor's kitchen



The bar table makes for a quick meal, prompting deep conversation to flourish elsewhere in his pad.

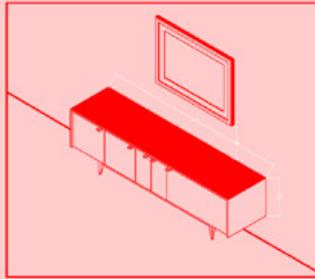
6 Bar counter where the Playboy and his Playmate eat and drink after a night out

Fig. 43 | An Architect's Data of Playboy 01, The Kitchen

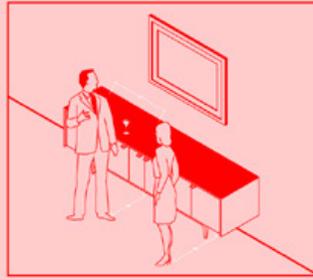
02. The Living Room



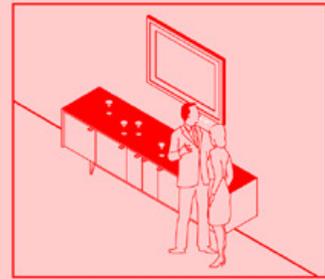
PLAYBOY



1 Sideboard



2 Playboy pouring drinks by the sideboard



3 Playboy pours more drinks, embraces Playmate by sideboard



4 Lounge chair



5 Lounge chair in use by Playmate



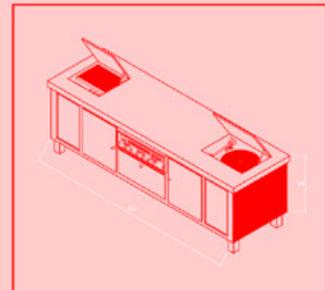
6 Womb chair (Saarinen)



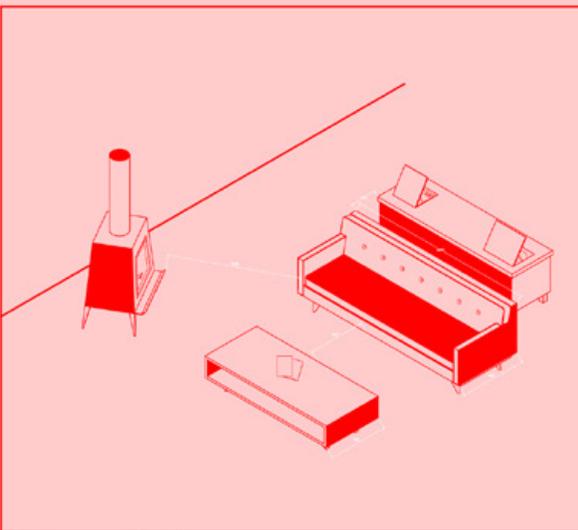
7 Womb chair in use by Playmate

The various furnishings and electronic equipment in the living room play key roles in the Playboy's progression (to the bedroom). Starting by the sideboard, in which he stores his liquor, the Playboy ensures that the Playmate is well boozed up with multiple drinks. The living room of the Playboy is often decorated with rare art pieces, providing the Playboy with points of discussion with his female friend.

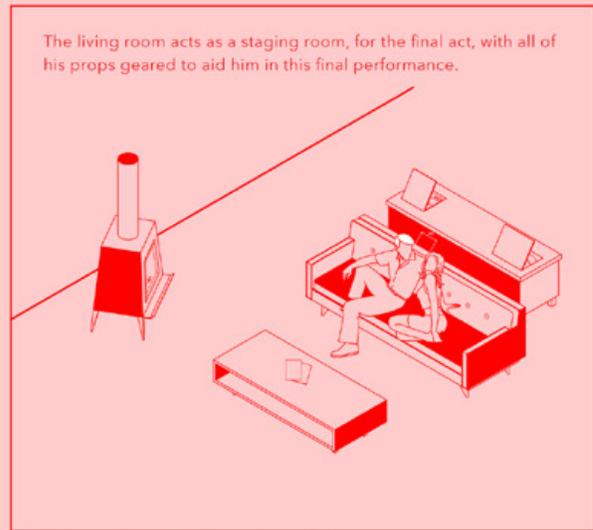
For his viewing pleasure, the array of modern chairs produce enticing sitting positions once she occupies these pieces. The Playboy might decide to reach for his record player in his hi-fi sideboard, and perhaps turn on the fireplace, further setting a relaxing ambience. Once the perfect romantic setting has been laid out, he brings his Playmate over to the (slightly more extended than usual) seat of his sofa. She brings her legs up on the seat, to find a more comfortable position, and the Playboy finds his cue to begin an embrace.



8 Hi-Fi sideboard with built-in record player



9 Living room configuration



10 Living room in use throughout the Playboy's progress

The living room acts as a staging room, for the final act, with all of his props geared to aid him in this final performance.

03. The Bedroom



PLAYBOY

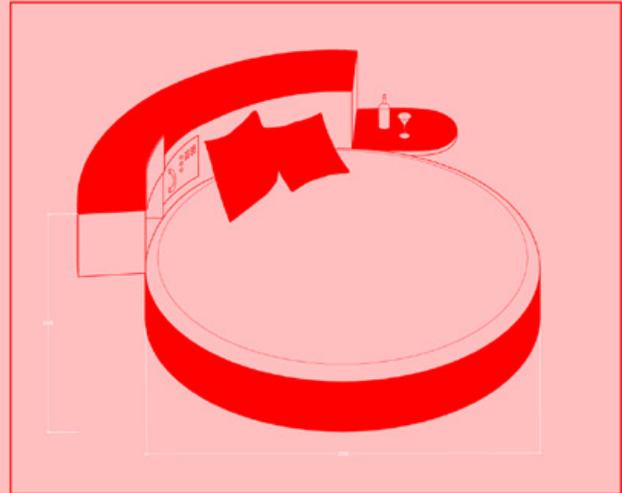
Hugh Hefner's rotating bed was designed for the contemporary "morpheus-in-the-round", as a wondrously electronic, indolently subaritic, ingeniously equipped sleep center. The Playboy bed performs power while simultaneously displaying sexuality, as a showcasing device. Inextricably linked to his technical ecosystem, the Playboy cannot inhabit his environment without controlling it.

The rotating multimedia bed balances on the opposition between mobility of the rotating platform, and the stability of the mechanism that keeps it still rooted to the domestic space, and connected to its technical extensions.

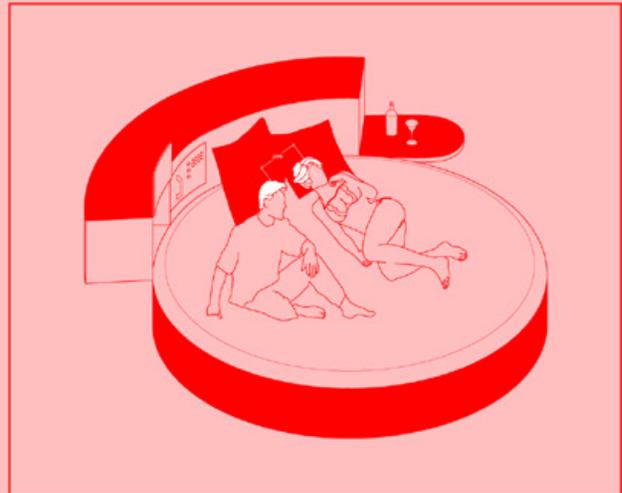
Playboy contends that a gentleman's bed is much more than a place to rest. It is, or should be a major furnishing in any well-appointed bachelor's diggings, a sophisticated and alluring haven in his dwelling.

Playboy bed 02 was designed for luxurious lounging and sleeping. This bed comprises stereo speakers at both ends, with bookcases and drawers within easy reach. An executive-style telephone - the Speakerphone - is tucked into the center of the headboard. This hands-free unit encourages conversation via a built-in microphone-amplifier-speaker unit, allowing the Playboy to hear or speak to his Playmate from anywhere in the room.

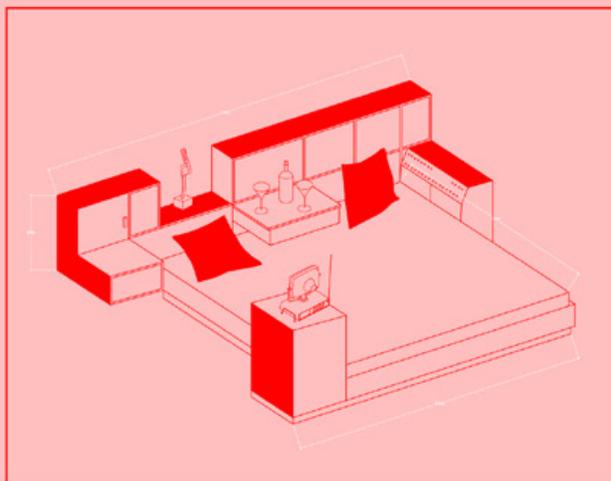
The emphasis on horizontality (versus verticality) via the Playboy bed, has exemplified a technical production of the horizontal position, and a relationship between sexuality and media, between gender and horizontality.



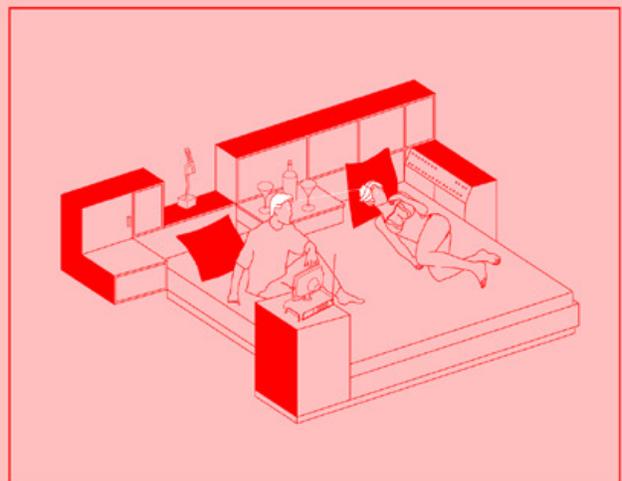
1 Playboy bed 01



2 This circular bed provides rotating motions



3 Playboy bed 02



4 This multi-purposed bed is fully equipped with a variety of hi-fi systems

Drawing upon the images and narratives published in *Playboy*, the “Architect’s Data of *Playboy*” illustrates a discursive link to the importance of the visual and the display. For instance, the sofa, as outlined in his playbook (figure 32), is typically placed in front of the bachelor’s fireplace. Once the Playboy has entered his home with his ‘friend’ [Playmate], he progresses from the entry to the sideboard, and guides her to the sofa. Once the friend is seated on the sofa, she realizes that she can either bring her legs up onto the seat or lay with her body positioned in an open, lounging posture. The sofa’s seat is slightly extended from its back, to ensure that her legs are propped up, encouraging a “sexually inviting” position. This engineered positioning of the female body is carefully controlled through a manipulation of the sofa’s proportions. In this sequence, the Playmate, now laid openly on his sofa, like a posing model, becomes the subject of his gaze.

An interpretation of this catalogue indicates a variety of aesthetic codes that stress an engagement with consumerism which was integral to *Playboy*’s ‘new-and-improved’ version of masculinity. The regular interior designs, although ‘chic and elegant’ at first glance, incorporated an iconography of status and power to underline the masculine and heterosexual integrity of the archetypal ‘bachelor pad’ - the main commodity of consumption being women. Most notably, from this dissection of the spatial objects of *Playboy*’s interiors, female corporeality is elaborately harnessed through an interaction of spatial and visual relationships. We can compare this to a language similar to that of theatricality: “What *Playboy* put forward was [...] a pop theory of gender and sexuality identity as determined by the theater, where gender and sexual identity are performed.”⁸ Likewise to Colomina’s theory of the theater box in *Villa Müller*, the Playmate’s body becomes the focus of an intricate performance of moves and techniques executed by the Playboy, with his designer objects and information technologies as his props, in his aim to reveal her sexuality; she is the object of display in his spectacle. In this spatial performance, an interaction between Playboy and Playmate,

subject and object, viewer-viewed, remains at play.

While expanding upon an alternative masculinity of personal freedom and fulfillment, Pitzulo argues that *Playboy* renegotiated normative concepts of femininity, by rejecting, or at least delaying, marriage for men and for women as “a means to personal growth.”⁹ Nevertheless, this supposed appreciation of female sexuality was contingent upon the male’s visual pleasure and sexual desire. The *Playboy* reader or the male ‘voyeur’ consumes the magazine simply based on the anticipation that they will be gratified with images of nude women, or provided with information on how to capture a real-life woman. While singularly meant to be digested by men, the contents of the magazine use and necessitate the female body in order to fulfill its readers expectations.

As we have established in this section, in some ways, both the cyprian and the Playmate embody subtle shifts within the landscape of the gender divide. Both remain oppressed by labels such as “body” and “sex”, yet in other respects, they represent a change in the classical **order of things**. In unpacking gender biases implanted in architecture, we must consider the nuances of the intersectional nature of this topic; we must be aware of the potential “what if?”

What if a space wasn't 'gendered'? What if it wasn't designed with the direct intention of sexualizing the female body?

However, the question of normativity remains. Gender stereotypes are continuously normalized - in the sense of Irigaray’s and Foucault’s post-structuralist theories - as accepted knowledge. Yet this thesis seeks to stress that gender stereotypes are constructed knowledge. Perhaps architecture itself may not be entirely implicit in the perpetuation of ‘separate spheres’ per say, but the **way** in which architecture is visualized and imaged, then circulated throughout media, is the condition upon which we must intervene.

Order of things

In Michel Foucault’s essay, *The Order of Things* (1966), this theory articulates that a set of ordered but unconscious ideas are foundational in determining what is regarded as accepted knowledge in particular periods and times.²¹

Foucault points out the limits of this structuralist concept in his essay, stressing that *episteme*, referring to a knowledge, science, or understanding, is a kind of unspoken and unconscious stratum underlying and being the precondition for accepted knowledge in each historical period (pre-classical, classical, modern, contemporary). Here we are speculating that the Playmate, as a representational female figure, offers a point of displacement for the order of things within the patriarchal model.

2.3 PLAYBOY PAD: A POSTDOMESTIC UTOPIA

Against the technical reinstatement of separate sexual spheres that urged men to leave the suburban home to women's hands, *Playboy* inspired men to "occupy, recover, and even "colonize" domestic space and the city downtown."¹ Rejecting the dream of the suburban single-family home, *Playboy* constructed a utopia to parallel this "picture-perfect" image, yet in a different setting: a 'postdomestic' utopia. Creating "a haven for the bachelor in town," the magazine published several designs inspired by this very idea: the "*Playboy Penthouse Apartment*" in 1956 and the "*Playboy Townhouse*" in 1962. It could be argued that by deconstructing the domestic model, and in turn constructing "male" domestic spaces, a "colonization" of the interior pushed the women who occupied these spaces to the margins. If men were now claiming domestic interiors and propelling them into urban locales, can we still call a space that disrupts previously established gender roles "domestic"? What does a masculinization of domesticity signify for the mores of traditional femininity?

Postdomestic

The colonization of women's domestic interiors by the Playboy. Paul B. Preciado uses this term to designate the Playboy's habitat as somewhat 'domestic' while not traditionally domestic, in the sense of its feminine connotations.²²

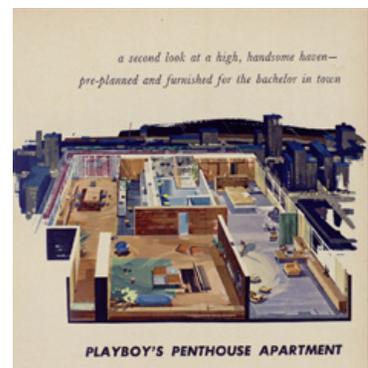


Fig. 46 | "*Playboy's Penthouse Apartment*," volume 3, issue n°9, September 1956
Rendered axonometric perspective



Fig. 47 | "Welcome to Playtopia," collaged drawing
This collage superimposes and connects various 'Playboy Pads,' as a speculation upon the imaginary and absurd natures of these designs.

Figure 46, "Welcome to Playtopia," showcases a collage of multiple *Playboy* pads, cut and pasted into a hybridized, ultra-postdomestic bachelor lair. The resemblance to a claw machine accentuates the technified and production-like features of the *Playboy*'s interiors, while its placement 'up in the air,' hyperbolizes the utopian and albeit absurd qualities of some of the proposed designs. Moreover, the use of the collage method boils down to a technique of editing. This was employed to parallel the same techniques applied in the process of publication, in order to use the tactics of media against itself.

As a part of the conquest of domestic space, *Playboy* started to evolve from the urban setting to paradisaical sites. Designs located in private and isolated areas, such as "A *Playboy* Pad: Exotica in Exurbia" (1967) or "*Playboy*'s Striking Sand Castle" (1970), started to emerge. As Preciado describes, from 1953 onward: "[*Playboy*] included articles reporting on the reappropriation of an interior quasi-domestic space for the urban bachelor: the glamorous weekend house party in the country, the private yacht, the studio, the bed, the office, and the car became part of this conquering strategy. These spaces were surrogate homes, alternative forms of power, vision, and economic production that did not match those of the traditional American model."²

The following case studies - the first, an urban, unbuilt project (figure 51), and the second, a built paradisaical bachelor pad (figure 54) - exemplify the spatial mechanisms employed within the interiors and exteriors of these postdomestic utopias.

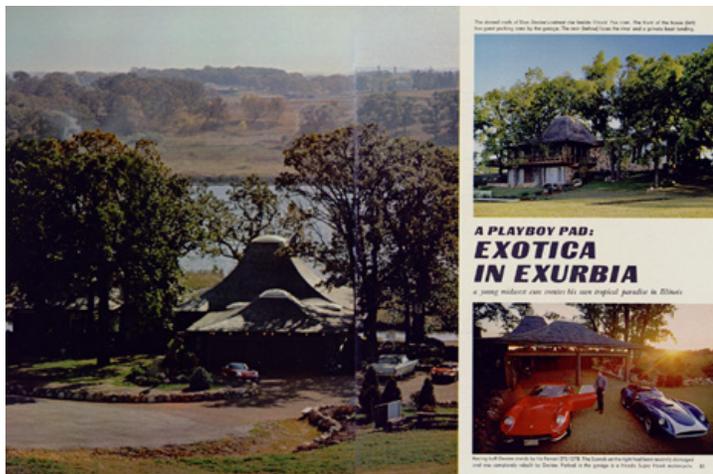


Fig. 48 | "A *Playboy* Pad: Exotica in Exurbia" Volume 14, issue n°3, March 1967
Article cover spread



Fig. 49 | Bedroom, "The Playboy Penthouse Apartment," rendered illustration
Volume 3, issue n° 10, October 1956

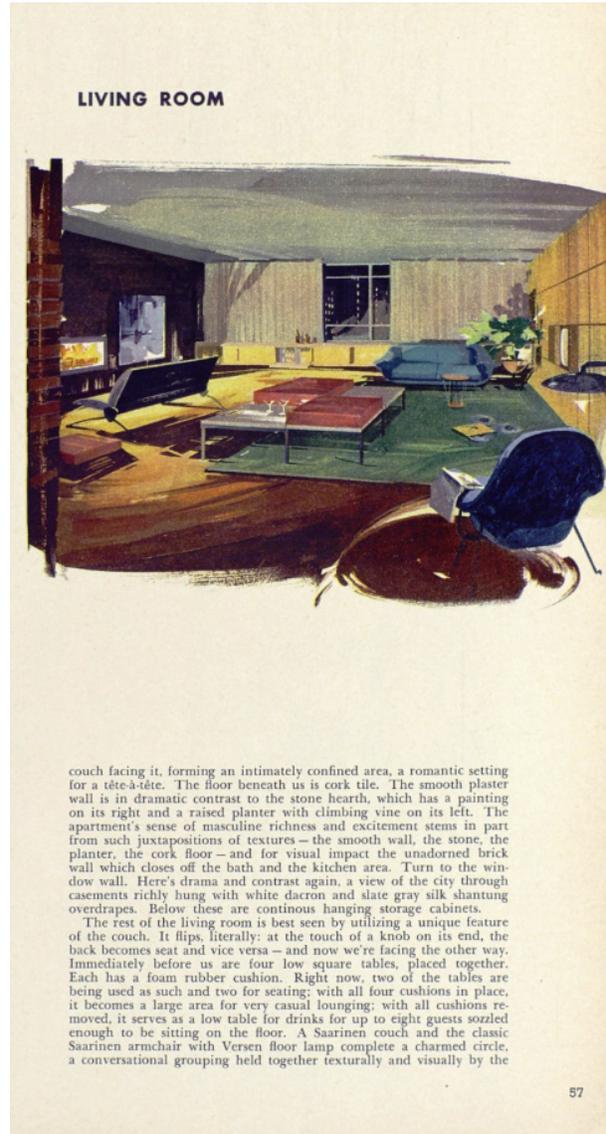


Fig. 50 | Living Room, "The Playboy Penthouse Apartment," rendered illustration
Volume 3, issue n° 9, September 1956

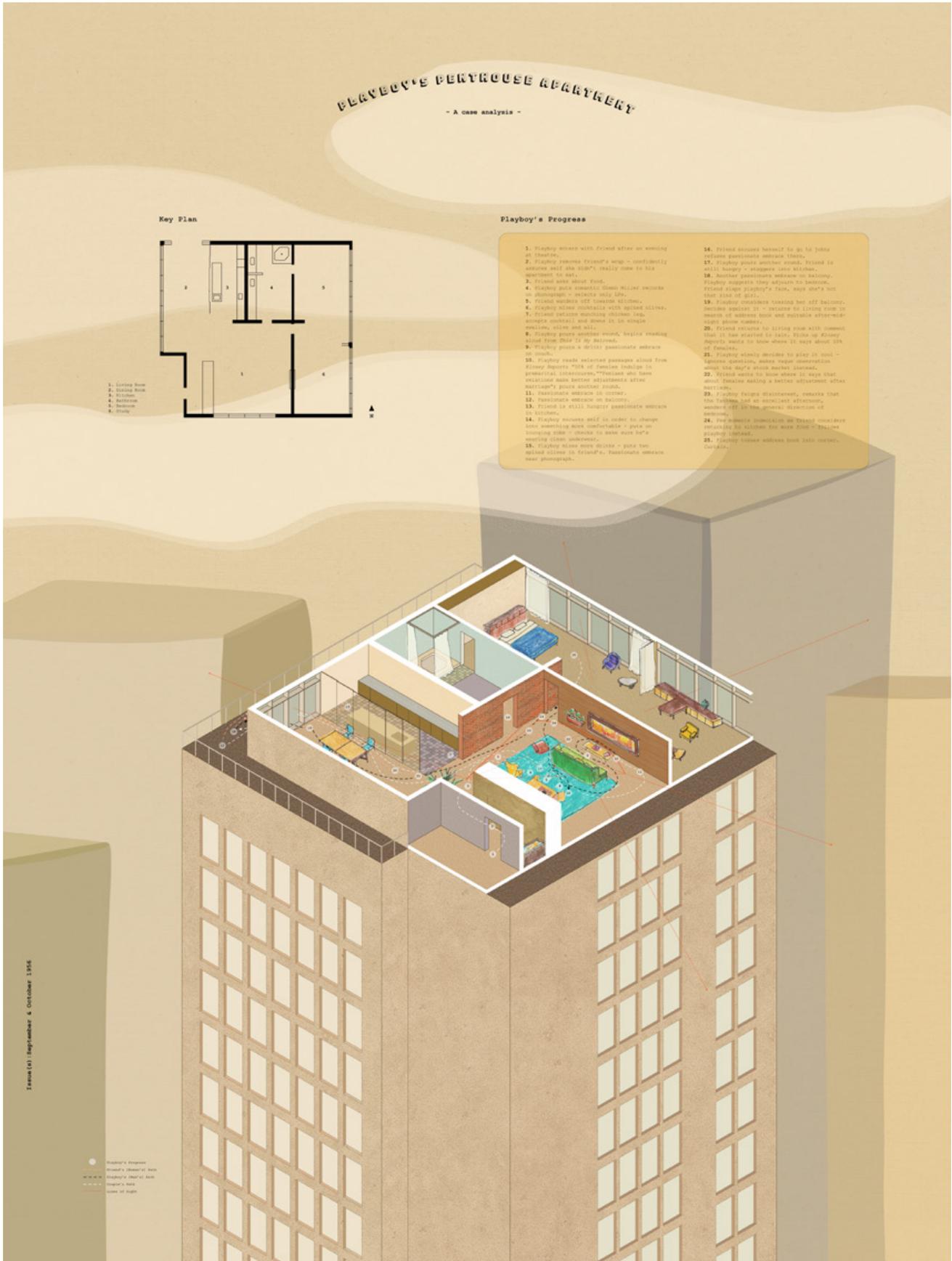


Fig. 51 | Case Analysis 01: Playboy's Penthouse Apartment
This drawing investigates the visibility and mobility of both the Playboy and the Playmate within this bachelor pad, tracing the lines of sight and circulation paths in relation to the "Playboy's Progress" (see figure 25).



Fig. 52 | "Playboy's Striking Sand Castle," cover spread
Volume 17, issue n° 7, July 1970

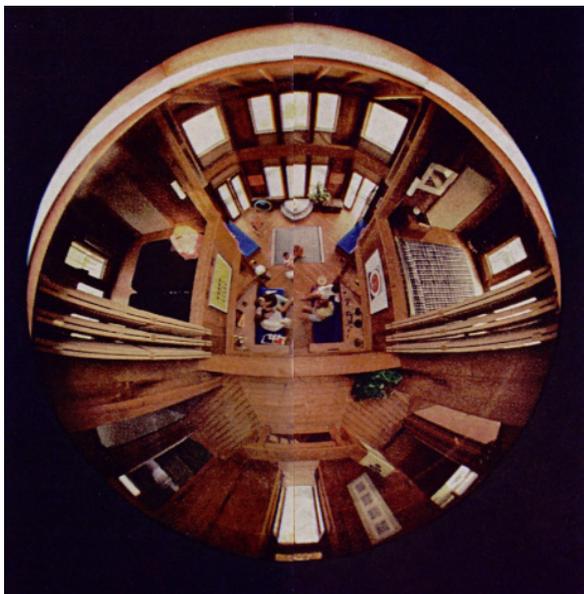


Fig. 53 | View of the living room [from the bridge
above], fish-eye photograph
Volume 17, issue n° 7, July 1970

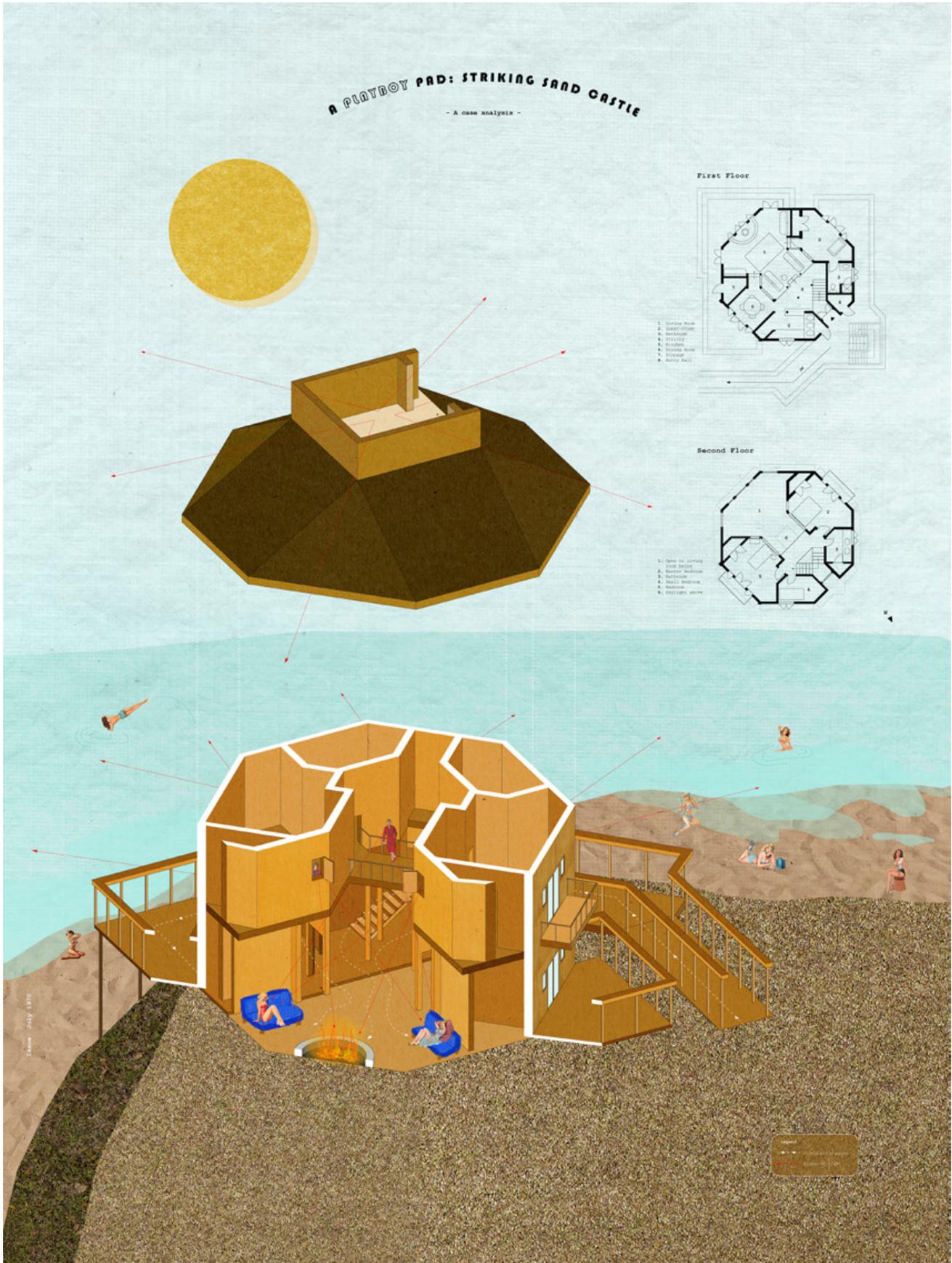


Fig. 54 | Case Analysis 02: Playboy's Striking Sand Castle
This drawing analyzes the presence of the 'voyeuristic gaze,' as manifested by the configuration of the interior spaces.

While both *Playboy* pads are formally different, they share similar spatial arrangements and architectural techniques. Each design supplements the *Playboy* lifestyle - a lifestyle revolving around the pleasures of (heteronormative) sex and consumption. The editorial on the *Playboy* Penthouse explains:

"A man yearns for "a quarters of his own." More than a place to hang his hat, a man dreams of his own domain, a place that is exclusively his...*Playboy* has designed, planned and decorated, from the floor up, a penthouse apartment for the urban bachelor - a man who enjoys good living, a sophisticated connoisseur of the lively arts, of food and drink, and congenial companions of both sexes."³

An analysis of these two designs has allowed us to deduce the following motifs, recurrent throughout many of the *Playboy* pad designs:

Visual control:

Vantage points, evident within both case studies, allow the *Playboy* to observe his Playmate(s) within his habitat, or monitoring the site surrounding his dwelling, without necessarily divulging his position. In this sense, he obtains voyeuristic control over his female guests and his domain. The emphasis placed on framing a view imitates the function of the camera, as a machine that produces images.

Horizontality versus Verticality:

The spatial products of *Playboy's* interiors act upon the body by suggesting intended use based on horizontal or vertical positions. While some objects indicate a horizontal body position, such as the *Playboy* bed, others, like the sideboard or entertainment console, imply a vertical use. The folding and opening of the body, whether the *Playboy's* or the Playmate's, creates a fluidity in body movements all while accentuating any change in position. When the Playmate's body is in an 'open' position,



Fig. 55 | "View From a Penthouse"
Volume 4, issue n° 7, July 1957



Fig. 56 | "A Playboy Pad: Texas Time Machine"
Volume 20, issue n° 12, December 1973

her actions are played up – made even more obvious as her stance transforms from object to object, from room to room. Additionally, the verticality of the spaces themselves highlight the Playboy's affinity for power and conquest, likewise to the spatial hierarchy accorded to positions of authority (e.g. thrones, towers).

Inside versus Outside [Private versus Public]:

According to his 'playbook', the Playboy must bring his Playmate inside and outside of his lair, not straying too far away from his domain. The physical interchange between interior and exterior emphasizes his command over interiors and exteriors - he can now control both the private sphere of domesticity and public sphere of urbanity. The Playboy's furnishings transformed vertical into horizontal, up into down, right into left, dressed into nude, work into leisure, and private into public, blurring the boundaries between interior and exterior (only for himself), while still maintaining a hierarchy between himself and his female counterparts.

Technology:

The use and incorporation of technology within his interiors links the cultured masculinity of *Playboy* to threads of consumerism, capitalism, and production. His electronic devices, such as the rotating Playboy bed or the integrated hi-fi systems, evoked a utopian effectiveness of modern industrial technology, that simultaneously defeminize his interiors.

The use of voyeuristic mechanisms highlights a question of the visual in the construction of the bachelor's lair. The importance of the view in these designs can be linked to modernist principles such as Le Corbusier's definition of the house. According to Beatriz Colomina, "seeing," for Le Corbusier, is the primordial activity in the house: "The house is a device to see the world, a mechanism of viewing."⁴ The modernity of these spaces indicates the production of frames - more importantly, of images. Arguably, the images produced via the technification and modernisation of these interiors can be understood



Fig. 57 | "A Playboy Pad: Palm Springs Oasis"
Volume 3, issue n° 4, April 1966



Fig. 58 | "Switched-on Superwall"
Volume 17, issue n° 11, November 1970

as unspecific and suppressive depictions of the female form. From this, "*Playboy* architecture" confirmed what Colomina has diagnosed as "media as modernity":

"The way we think about architecture is organized by the way we think about the relationship between inside and outside, private and public. With modernity there is a shift in these relationships, a displacement of the traditional sense of an inside, an enclosed space, established in clear opposition to an outside. All boundaries are now shifting. This shifting becomes manifest everywhere: in the city, of course, but also in technologies that define the space of the city: the railroad, newspapers, photography, electricity, advertisements, reinforced concrete, glass, the telephone, film, radio...war."⁵

The magazine's rise to mass culture meant that it became manifest everywhere. To mimic its editorial's effect, the architecture of *Playboy* now had to operate as a media as well. The incorporation of technical tools allowed the *Playboy* access to publicity, while remaining in the privacy of his lair. The *Playboy* becomes empowered with the all-seeing and all-knowing powers of his technified interiors. While both case studies exemplified design elements of visibility, mobility, positionality, and technology, that is not to say that a space is considered "gendered" once it exhibits all of these systems. Rather, what we must consider is the common thread between each of these elements: a manifestation of 'assumption', and as a result, an actualization of hierarchy. Therefore, this points us to an understanding of "*Playboy* architecture," as a medium of image production that propagates stereotypes about both masculinity and femininity. By operating within the structuralism of assumptions and signifiers, it equally acts within a space of illusion. Considering the spatial mechanisms of *Playboy's* modern architecture, how do we begin to disorient this illusion maintained by the *Playboy* Pad - to work against this production machine of performed gendered images?



PART THREE

[UN]GENDERED TRAJECTORIES



PART THREE

3.1 A REORIENTATION OF ARCHITECTURAL NORMATIVITY

"No one knows yet what the conditions are for developing knowledges, representations, modes, programs, which provide women with non-patriarchal terms for representing themselves and the world from women's interests and points of view."¹

-Elizabeth Grosz

This thesis seeks to develop a method for representing gender in non-patriarchal and non-binary conditions, through an architectural lens. The fieldwork up to this point has illuminated certain parts of the issues at stake, while nuancing others. We understand that the architecture of *Playboy* embodies a media tool of 'postdomesticity' from which erotic images of women become the publicity of the *Playboy's* masculine interior spaces. The '*Playboy Pad*,' through its spatialization of masculinity and sexualization of femininity, sustains a link to the gender separatist axis of the phenomenon of 'separate spheres'. However, the contradictory nature of *Playboy's* politics has left us treading back and forth between paradoxical interpretations and treatments of gender constructs. To assert that *Playboy's* version of femininity only acts to dehumanize or

objectify, would be a reductive statement. Moreover, it would neglect the positive reception that the magazine has received, as a proponent of female sexual liberation, for instance. To uphold a reductive or essentialist argument would be to concede to an oppressive standpoint in itself, therefore negating the aim of this thesis altogether.

As we have established throughout our research, the architecture of *Playboy* is directly influenced by the modern architects of the mid-century, such as Le Corbusier, Mies van der Rohe, Johnson, Loos - to name a few. The modernity encapsulated in the architectural proposals of *Playboy*, exemplifies what Colomina has theorized as "modern architecture as mass media." As such, we have determined that the architecture of *Playboy* serves as a representational media, implicit in the perpetuation of gender stereotypes. In Colomina's theoretical framework, that is what characterizes the magazine and its contents, as modern. There still remains the question: does the architecture itself actively separate men and women? And more importantly, is this form of 'architectural media' still prevalent in contemporary contexts?

Admist these questions, we are also confronted with the paradoxical nature of *Playboy's* gendered dimensions. To make sense of its incongruities, we will revise the architecture of *Playboy* in relation to Ahmed's theory of affective values. As previously mentioned in the introduction of this thesis, the notion of 'affective values' claims that happiness does not arise from an innate goodness - rather "good things" are instead a product of the repetition of our happiness or pleasure. Once we experience a pleasure from a thing or object - we become affected by it and thus deem it as "good". We then orient ourselves around it.² In this sense, happiness is bred through normativity. Ahmed states: "Things become good, or acquire their value as goods, insofar as they point toward happiness. Objects become "happiness means." Or we could say they become happiness pointers, as if to follow their point would be to find happiness. If objects provide a means for making us happy, then in directing ourselves toward this or that object we are aiming somewhere else: toward a happiness that is presumed to follow."³

One's intentionality effectuates a directionality, an orientation, whether it'd be toward happiness or unhappiness. In turn, this affective orientation imbues certain objects with a positive or happy connotation. These objects thus become spaces around which we, as individuals, and we, as social groups, orient ourselves. What occurs when an individual refuses to share an orientation toward certain things that are socially viewed as being good? Ahmed speculates: "Some bodies are presumed to be the origin of bad feelings insofar as they disturb the promise of happiness, which I would re-describe as the social pressure to maintain the signs of "getting along."⁴

Reconsidering the *Playboy* pad interiors in relation to Ahmed's framework, it becomes evident that positionality and orientation is a crucial element to the ideal narrative(s) pushed forward by *Playboy*. For instance, theoretically speaking, there is a greater possibility that a young and single white male reading *Playboy* would have found no wrongfulness in the messages or images conveyed in the publication. From his perspective, perhaps he could relate to the content, because his subjectivity or his social circumstance was either unaffected or improved by the popularization of the magazine. For this type of person, there is a 'happy' orientation toward *Playboy* and everything that it stands for, because it likely had a positive impact on his life and affect. A sexually liberal woman could have found the emergence of nude female photographs as empowering rather than strictly sexist - if, let's say, she perceived non-marital sex as a positive thing. A coloured individual might have considered the print offensive, as it primarily depicted coloured people as maids or attendants. A homosexual man could have viewed the



Fig. 59 | "Playmate Holiday House Party"
Volume 8, issue n° 12, December 1961

All entertainment and food service is attended to by people of colour, while all guests are solely caucasian.

magazine negatively because it frequently portrayed homosexuality as 'unnatural' and 'non-masculine,' thus forming an 'unhappy' directionality toward it. Being mindful of 'orientation,' in Ahmed's terms, will allow us to form a critique that is intersectional. A reorientation and exposure of "Playboy architecture," will form the basis of the proposed project.

We can trace parallels between this concept of 'contingent happiness' to post-structuralist theory. Certain objects can be perceived as generally positive, through assumed signifiers and knowledge that are socially accepted. Normativity is created through an underlying order of things. In his essay, "Ceci n'est pas une pipe" [This is not a pipe, Foucault's analysis of René Magritte's famous painting, "La trahison des images" [The Treachery of Images] points to the limits of structuralism and order within systems of modern representation.⁵ While the painting appears as a visual reproduction of a pipe, the text tells us precisely that it is not that. In doing so, Magritte disturbed the traditional bonds of language and image, which are otherwise the primary methods of knowledge in Western societies. They are also mediums that we often mistake for objective truths. What Magritte presented to the viewer was an unreconcilable contradiction that rendered language dysfunctional, cleverly exposing the treachery of images – that text or labels do not necessarily correspond to their image and vice versa. Magritte sought to banish resemblance by employing widely known or familiar images whose recognizability would be subverted by its label. Further, he used literalism to undermine the painting itself. Both Foucault and Magritte critique language, making it a point that signs are arbitrary, circumstantial, and conventional.⁶ In *La trahison des images*, there is only one statement and one simple demonstration but, through our own habits of reading, we assume a "natural" connecting of text and image.

Gender and stereotypes rely on a system of representation - on an order of things - to reach a level of social acceptability. Once a 'thing' is generally perceived as a 'good' thing, it has achieved normativity. To question the validity or the origins of a 'happy' thing, would be to disturb its order. *Playboy* has produced a series of architectural images



Fig. 60 | "La trahison des images" [The Treachery of Images] by René Magritte Oil on canvas, 1928

with corresponding text, acting as a system of representation itself. As a mass media, the implications of *Playboy's* popularity bred a multitude of assumptions relating not only to gender, but of class, status, race, culture, and architecture. While the architecture itself may not have been designed with the intent for patriarchal dominance, the staged photographs and illustrations of the architecture conveyed the idea of a predetermination of function. The architecture within these images seemed to suggest assumed priorities, instead of allowing the architecture to follow the occupants' personal priorities and preferences. Its emphasis on the maintenance of gender labels, such as the 'sophisticated and cultured' masculinity of the *Playboy* bachelor, and the 'sensual and delicate' femininity of the Playmate, led to the creation of a gendered architectural fantasy.

The following project proposes a subversion of this architectural illusion by intervening within the media of *Playboy* itself. As we have mentioned previously, there remains a lack of agency and proper understanding of femininity that arises from women's confinement to a patriarchal culture, as exemplified by the architecture of *Playboy*. However, it must be noted that men are equally victims of patriarchal dominance - encumbered by the strict type of masculinity that it delineates. Hence, this thesis does not singularly address female corporeality, but contends with an intersectional lens, as it aims to challenge the ideology of patriarchy put forth by the architectural images of *Playboy*. We will take inspiration from Magritte's *La trahison des images* to create a series of drawings and narratives that will reveal and satirize the illusion - to **expose** by using the same graphic language of advertising against itself.

3.2 THE MISCHIEVOUS EDITOR AND HER PROCESS

Influencing people's habits, creating false needs, distorting the values and priorities of our society: advertising is a powerful tool of narration that can trigger strong emotion and desire. As part of this thesis' overarching critique, the proposed project intervenes upon the pages of *Playboy*, through vignettes and layered techniques of representation, to undermine the broad assumptions it disseminates. To submerge ourselves into the project, we will assume the role of an undercover magazine editor, and explain our process through fictional journal entries.

02/21/19 - 1:20 a.m.

To unmask the reality of Playboy's deception, I need to produce something that can pass for a signature article - something flashy enough so that it goes unnoticed. Gimmicky title, eye-catching slogans, captivating images...is how the formula goes. That way, when I submit my piece to the editor-in-chief, it should slide by...hopefully. Like they say - it's all about faking it 'til you make it, right?

Only, the irony of the story is that instead of faking something to suit Playboy's heteronormative narrative, I'm devising something completely different.

Firstly, we will create a pictorial centered on the 'PlayboyPad,' that will contain images and text detailing new bachelor pad concepts to add to their existing collection. The proposed project will apply the technique of subversive editing, similarly to the editing exercise in 1.2 (figure 13), playing on the use of subtlety as a way of suggesting an alternative. In doing so, the intent is to make delicate changes to *Playboy's* traditional advertising tactics, in order for the drawings to appear as if they could still be images that would be published in the magazine.

02/21/19 - 10:00 a.m.

This week, I've been assigned a 'modern living' feature, which basically means I will be designing another 'Playboy Pad.' Now, how do I tell a different story but still make it look like any other bachelor pad?

The issue I have with our magazine is that it operates within gender stereotypes. To this day, as editors, we're told to ask ourselves "what would men like to read?" when creating our editorials. But what does that even mean? Do we assume all men are the same now? We're telling our male readers how to stage their living spaces so that they can fit a certain mould. We're showing them what type of spaces, style, attire, and even the type of women that they should find appealing. What about all the other kinds of people who don't fall under the categories that we choose to advertise? It would be interesting to showcase all of the 'Others', that our magazine denies. Content that does not abide by any stereotype or assumed priority.

As previously discussed, photographs and images have normative effects; they are often considered as literal depictions or as mediums that portray reality. By making subtle changes, the aim is to (sneakily) reveal to the reader/observer that *Playboy* demonstrates false advertising by relying on labels and social normativity. As such, by creating images that show alternate subjectivities and universes, we deviate from the *Playboy* formula, as if to normalize the condition of 'Other'. Essentially, we will use the representational method of advertisement to expose its own fallacy, along with the illusions of the architectural image.

02/21/19 - 9:45 p.m.

For this article to be satirical, there needs to be exaggeration yet, because of the "non-prescriptive" agenda I've given myself, it must be somewhat evasive. It also has to be digestible by the masses - something engaging and "trendy". If I'm trying to criticize the notion of 'labels,' then I should work within the very space of labelling. Maybe I could make a game out of it...perhaps some sort of 'Playboy' quiz? A visual algorithm that brings the reader to determine which kind of Playboy they are, and the corresponding 'Playboy Pad' that fits each personality type.

The contemporary relevance of the 'architectural image' prevails when we turn toward present-day social medias, such as Instagram and Facebook. What we have observed as "modern architecture as mass media" in the pages of *Playboy*, is perhaps even further intensified by the advancement of digital technology and algorithmic mechanisms, as exemplified in figure 60. Targeted advertising on online media, uses algorithms to target the most receptive audiences, and to present fully-staged and thematic spatial configurations - leaving little to the consumer's imagination. Moreover, algorithms operate within the sphere



Fig. 60 | Samples from West Elm's Instagram feed
The staged interior photographs showcase different interior configurations that any user can reference instantaneously, with the immediacy of digital social media.

of stereotypes as well, using biases and a limited knowledge base with which it is pre-programmed.¹ For instance, if one searches for chopsticks online, ad algorithms will likely populate stereotypical Oriental products, based on the assumption that the user must have an Asian background due to their searches. In many ways, this can be compared to the way *Playboy* operates on assumed knowledge of its reader. Therefore, to maintain a link to a contemporary context, the project will be packaged as an 'algorithm-like' game, titled: "What's Your Playboy Pad?"

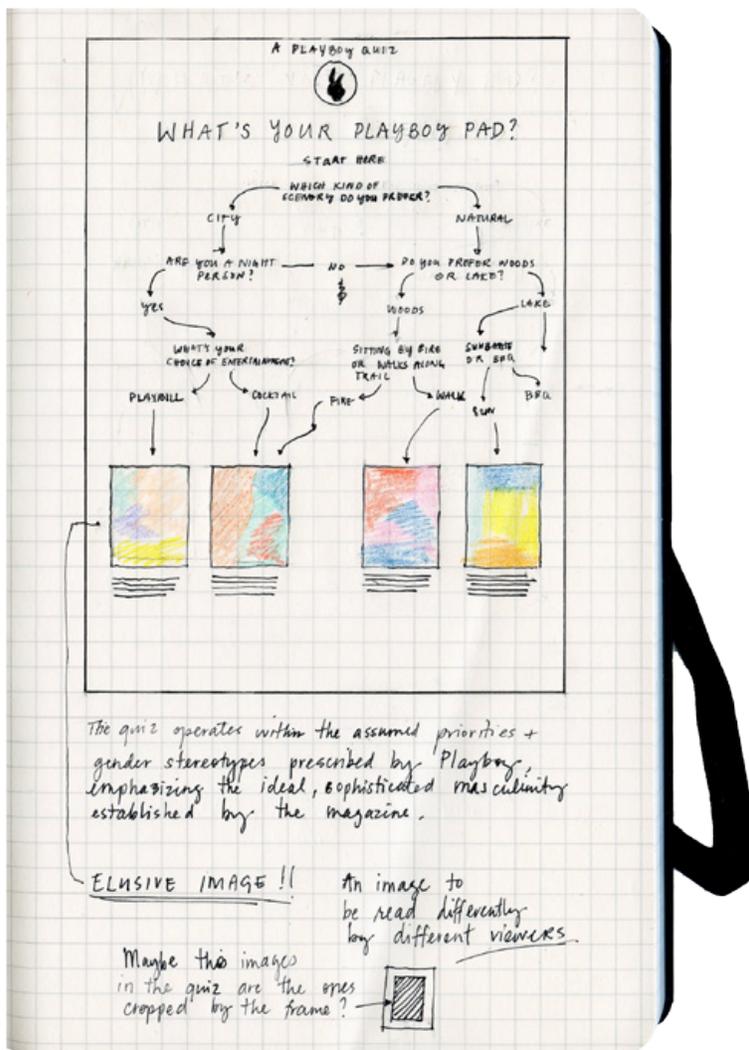


Fig. 61 | Preliminary sketches 01

02/22/19 - 2:16 p.m.

To subvert the 'staged image', I would need to create the 'elusive image'. These elusive vignettes would appear as any other contrived image that you could find in Playboy. But upon closer inspection, one reader might discover other details embedded in the image or in its composition, altering their initial reading of the image. While one reader might perceive the image in one way, another might understand it in a different light. This allows the reader to have agency in the viewing exchange that takes place in media advertisement: working against the 'advertisement' and the 'illusory image' by producing an image without a specific intention or message.

Now to find a method of representation to convey this idea...

In response to Ahmed's theory of **affect**, the 'elusive image' offers the opportunity for the observer to form their own reading of the image, based upon their own subjectivity, positionality, and affect. By leaving it up to their imagination, the significance of the images is decided by the observer and their cognitive orientation. In forming an image that can be interpreted in multiple ways, this opens up a space for 'Otherness,' for a diversity of orientations, to occupy the "main stage" - or rather the "centerfold" of the display. The images will focus on programs that have been consistently forgotten or deemed unimportant to the conveyance of 'masculine' interior spaces, to further our satirical commentary on *Playboy* architecture. Each vignette will have some aspect of vagueness, in the sense that they will not deliberately speak to a prescribed narrative. Yet, they will carry a certain specificity by virtue of the fact the image and the interpretation of it becomes specific to its viewer.

Affect

In relation to Sara Ahmed's theory of affect, this term is used to reference how things are given value. Here, the focus is on objects – how these objects become emotional things through their perceived value (either positive or negative value) and the ways in which these objects then affect us.²³

02/22/19 - 11:38 p.m.

Update. I've been toying around with layering techniques - and I think I've found a method that'll allow me to transpose the idea of 'unassuming architecture'.

All of the previous 'Playboy Pad' articles are designed with an intended purpose. Eg.: This is the type of space that is meant for romantic sex, while this other bachelor space is designed for a promiscuous kind of Playboy, and so the list goes on and on. See, I want to invert this formula. Instead of designing a space to fit a prescribed 'type', the space should be formed based on the activities and lifestyle that are specific to the occupant. It's about fitting the architecture to the actual subjectivities and priorities of the user, rather than assuming how they will use the space. Function follows the user, and not the user follows function.

Figures 62 to 65 demonstrate a shadow box exercise, using layering and bas-relief techniques to form an 'elusive image'. Using the pages of *Playboy* as our site of intervention, this exercise was a first attempt at laying traces and formal intentions onto this thesis' context, and to the initial research mappings that currently describe it. In this exercise, we took a typical bachelor pad interior, and began to separate the objects and traces of inhabitation from the furniture and the architecture of the space itself. Placing each of these spatial aspects on its own layer of plexiglass, the intent was to form a figurative visualization of 'design specificity'.



Fig. 62 | 'Activity' layer



Fig. 63 | 'Spatial objects' layer



Fig. 64 | 'Architecture' layer



Fig. 65 | Shadow box (layers superimposed)

02/23/19 - 5:24 a.m.

The only thing left is to figure out how to mask these designs, to make them seem like they're meant for bachelors. What's the saying? The best hiding places are those that are in plain sight?

Echoing René Magritte's artistic cleverness, I'll label the drawings as corresponding to different types of 'Playboy Pads' in the "What's Your Playboy Pad?" pictorial. But, the drawings themselves won't be depicting stereotypical Playboy spaces. It's only until the reader gets past the label and begins to examine the images farther, that they will catch on to the fact that the entire thing is a misnomer. To hide any obvious signs or dead giveaways that these aren't 'Playboy Pads', I will make use of the visual properties of the 'frame' to conceal them.

The use of misnomers, likewise to Magritte's, *La trahison des images*, is meant to uncover the idealistic and misleading nature of advertising media, and more importantly, the architectural image. The point of creating an 'activity' or 'program' layer, that can be simultaneously considered as a bachelor space or as a space occupied by any other type of person, is to also contend that stereotypes are baseless and that nothing is as it seems. Anyone can enjoy cooking, not just women. Anyone can collect art, not just men. By subverting the reader's expectations or assumptions, and revealing that the program could be meant for someone other than who it is labeled for, the intent is to remove the gender signifier from the activity. Each vignette will be displayed in an extended frame, to allow for a bas-relief construction of the images, to a similar effect of the shadow box shown in figure 65. Thus, the vignettes will be composed of multiple layers, the 'activity' layer being

placed on the outermost position of the frame.

Playing on the marginal quality of the frame, this acts as a double entendre. Firstly, it refers back to the theme of 'display,' as a spatial technique that has been used throughout the interiors of *Playboy*. And secondly, it offers a play on the word "marginalization." We are attributing visual power to the margins by allowing it to become a crucial tool in our scheme; it is an element that can conceal and reveal the illusion, as the body changes its orientation toward the image. Furthermore, the layered image acts as an illusion itself, which the observer realizes once they begin to look at it from different perspectives. As a subversive trompe l'oeil, its three-dimensional effect produces a different image depending on the position of the observer's body in relation to it. As the observer modifies the angle from which they look at the vignette, they can catch glimpses of different parts of the image that are concealed by the frame, or by the visual angles of their previous viewing position. As such, the implication of the body reinforces an awareness of one's own corporeality and orientation in relation to the viewed image. There is no longer a centrality or focal point that is displayed in these images - an aspect that is otherwise crucial to spatial constructions like *Villa Müller*, and architectural media constructions such as the *Playboy Pad*.



Fig. 66 | Vignette mockup (front view)



Fig. 67 | Vignette mockup
(view from left)



Fig. 68 | Vignette mockup
(view from right)

02/25/19 - 6:06 p.m.

To deepen the concept of the elusive image, the 'unmasking of the illusion' needs to be evident. The vignettes should somehow play up on the idea that there is always a "flip side" to every image, to every story.

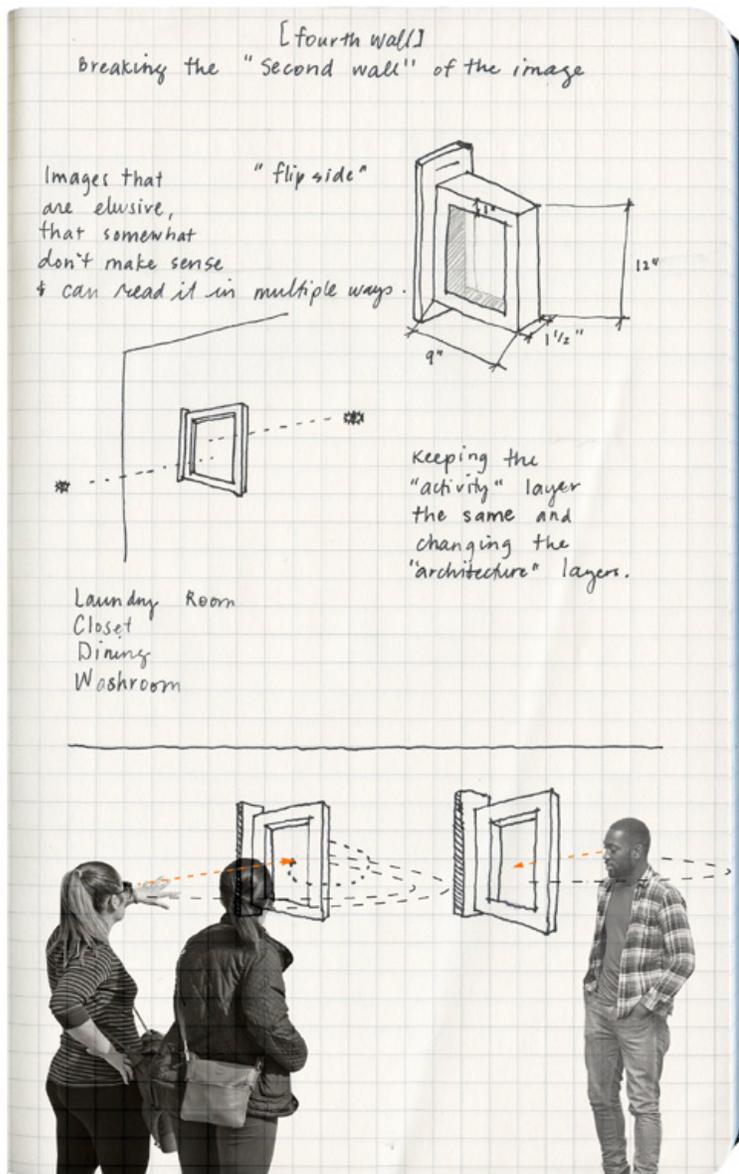


Fig. 69 | Preliminary sketches 02

Each frame will showcase two images, one on either side. By creating a “verso” to each vignette, the aim is to foreground the idea that there is always more than one side to an image. Images only capture from a circumscribed point of view. As opposed to typical ‘gallery-style’ displays, the frames will be freestanding on a stand to allow the observer to view both sides - almost as if breaking the fourth wall of the ‘image’, a media that is primarily stationary and one-sided. In each frame, the ‘activity’ layer will remain constant between both sides, while the architectural background will differ between the two sides. This is to break away from the prescriptive gender moulds of *Playboy’s* archetypes, through illustrating that such activities and programs can be occupied by a diversity of people, other than the *Playboy* bachelor, and in a multitude of different configurations. Moreover, the multi-layered condition of these explorative images allude to the multi-faceted and intersectional nature of gendered issues. In essence, the separation between program and architecture into different layers asserts that the architecture of a space becomes a functionary of the occupant’s prioritized activities - architecture succeeds the program.

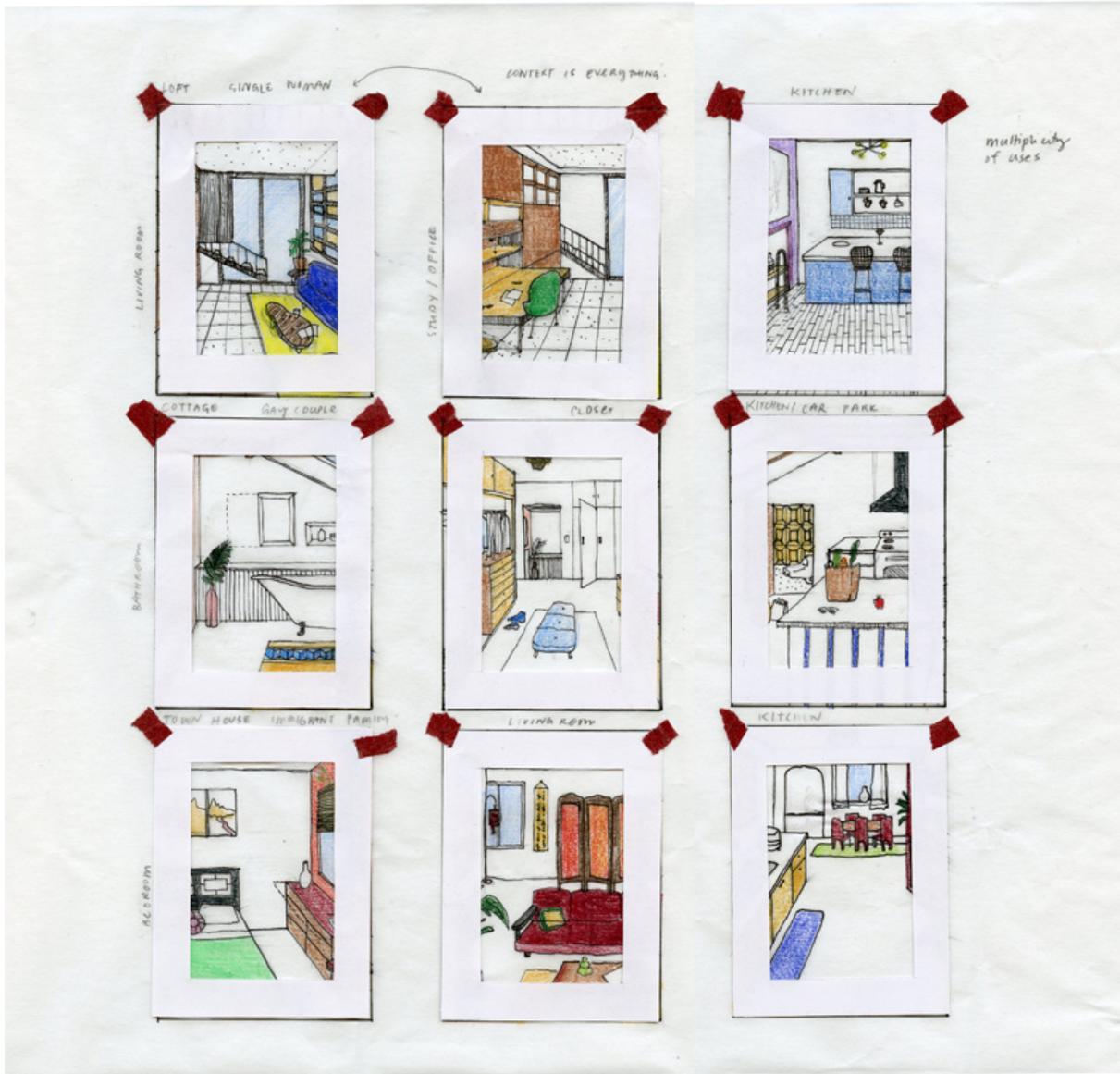


Fig. 70 | Vignette sketches (with frames)

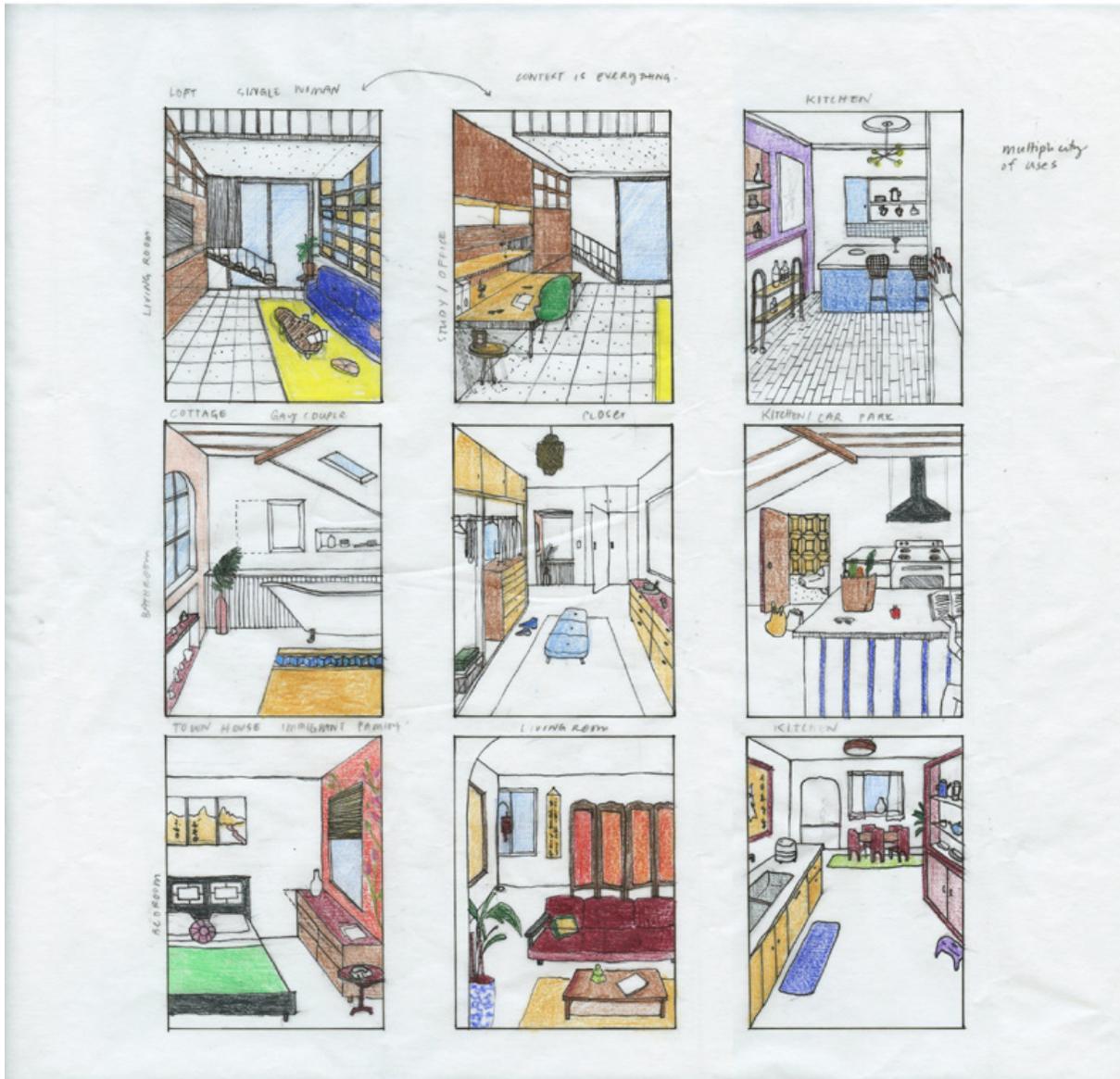


Fig. 71 | Vignette sketches (without frames)

3.3 THE PLAYBOY'S ALLEGORY

The following project expresses an allegorical response to the socio-political issues of patriarchy and gender binarism in an architectural context. The aim is not to claim that architecture is fundamentally “gendered”, but to communicate an awareness that architecture can play a role in upholding a stereotype. Nor should we simply respond to the research with an antithetical proposal, such as a bachelorette pad or a design of “female empowerment.” We must step out of the structuralism of these social constructs altogether. Actual practices such as programming the kitchen to be adjacent to the rear of the house so that a window could be placed above the kitchen sink is based on classicist assumptions that women must be able to look after their children in the yard all while fulfilling their duties in the kitchen.¹ Design assumptions, such as this example, still persist to this day, but are often disguised as being “standard practice” or “best practice.”

Architecture is a reflection of its social and cultural context. The project, titled as “The Playboy’s Allegory” by the mischeivous editor, but marketed as “What is Your Playboy Pad?” to the reader, is a reflection of the fallacies that architecture can beget. Each vignette depicts different positionalities and underrepresented activities, yet without explicitly

delineating what specific program is being portrayed in the image. While we have previously observed programs such as the kitchen, the living room, and the bedroom through the designs of *Playboy*, the intent is to foreground overlooked activities that can take place within these spaces and in other programs neglected by the publication, from an alternate perspective. As such, the interiors depicted in the vignettes do not focus on specific spatial mechanisms that are reflective of patriarchal modes, as opposed to the architectural images of *Playboy* that do embody these ideals.

We have chosen to illustrate five types of activities that can take place within a living occupancy, titling them as: the place to produce, the place to nourish, the place to create, the place to wash, and the place to rest. The vagueness of these designations of 'places' allows for an exploration of a multitude of different actions, programs, and architectures (which follow). With the recto-verso quality of the images, a superimposition of 'activity' with different architectural background scenes, leads to a reflection on alternate adjacencies of programs. In doing so, this provides us with a point of destabilization: a disruption to architectural convention and standardization.



Fig. 73 | Vignette 1, side A: The place to produce / "The Moody Loft"



Fig. 74 | Vignette 1, side B : The place to produce / "The Weekend Nook"



Fig. 75 | Photographs of layered vignette 1, side A





Fig. 76 | Photographs of layered vignette 1, side B





Fig. 77 | The shifting plan - The place to produce

Each vignette is also accompanied by what is called the "shifting plan." Similarly to *Playboy's* architectural spreads which include the corresponding plans of their bachelor pad designs, the shifting plan speculates on the various adjacencies and architectural configurations that can occur in relation to the activity or the program in question. Constructed in the same layered manner as the vignettes, the changing shadows represent an impermanence and contingency, as the linework shifts and moves depending on its surrounding factors (i.e. the lighting, and the viewer's orientation toward it as it is observed). This is meant to question the illusion of 'accuracy' that is often attributed to the architectural plan, as well as to emphasize the manufactured consent that can follow architectural notation and convention.



Fig. 78 | Vignette 2, side A: The place to nourish / "The Masterchef Pad"



Fig. 79 | Vignette 2, side B: The place to nourish / "The Cultured Townhouse"



Fig. 80 | Photographs of layered vignette 2, side A





Fig. 81 | Photographs of layered vignette 2, side B





Fig. 82 | The shifting plan - The place to nourish



Fig. 83 | Vignette 3, side A : The place to create / "The Exotic Hideaway"



Fig. 84 | Vignette 3, side B: The place to create / "The Artful Penthouse"



Fig. 85 | Photographs of layered vignette 3, side A

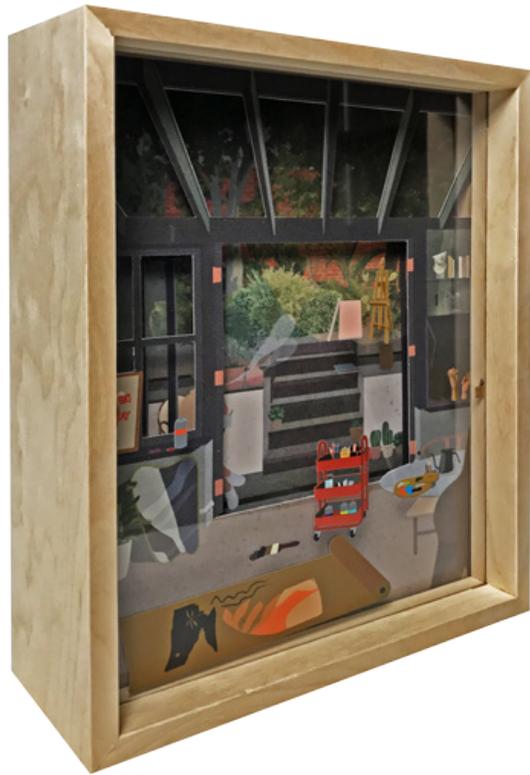




Fig. 86 | Photographs of layered vignette 3, side B





Fig. 87 | The shifting plan - The place to create



Fig. 88 | Vignette 4, side A: The place to wash / "The Zen Getaway"



Fig. 89 | Vignette 4, side B: The place to wash / "The Regal Lodge"



Fig. 90 | Photographs of layered vignette 4, side A





Fig. 91 | Photographs of layered vignette 4, side B





Fig. 92 | The shifting plan - The place to wash



Fig. 93 | Vignette 5, side A: The place to rest / "The Tech Den"



Fig. 94 | Vignette 5, side B: The place to rest / "The Neon Lair"



Fig. 95 | Photographs of layered vignette 5, side A





Fig. 96 | Photographs of layered vignette 5, side B





Fig. 97 | The shifting plan - The place to rest

Although there is not meant to be any prescription or “correct” way of interpreting these drawings, a certain level of intent is still implicit. In other terms, each vignette was designed with the intent of subverting systems of control, visual hierarchy, and display, through the elusiveness of its contents and through avoiding creating focal points. Instead, by placing the objects/indicators of activity in the foreground of the image, we are calling attention to the actions that take place within a living space. In doing so, we highlight the occupancy of a space, rather than the architecture, which often takes precedence over the actual priorities of its user(s). As each image depicts an interior scene, we touch upon the idea of domesticity, however without trying to outline any gender stereotype that we have previously elaborated upon throughout the course of this thesis.

By blurring preconceived gender signifiers and/or shared assumptions regarding certain programs, activities, locations, colours, materials, textures, we negotiate with gendered simplicity, counteract it and slip it into ambiguity. The metamorphic quality that is suggested by the recto-verso construction of these vignettes, perhaps begins to even subvert the notion of the ‘program’ itself. There is no definite categorization or demarcation of what the space is - there is no designation by the designer (ourselves), directing the inhabitant (or the viewer of the image) on how to perceive, circulate, and experience the space. No hierarchy or order of ‘function’ is presented, but rather a fluidity and adaptation of program.

Repetition plays a crucial part in the construction of norms and by repetition the norm seems natural, a given truth. Ultimately, by using the same media as *Playboy* to work against itself, we aspire to advocate change and to normalize an unsettling of the classicist order of things.

POSTSCRIPT

Reflecting upon the unfolding of this thesis, it is tempting to ask the following questions: has it successfully dismantled the notion of separate spheres implicit in architecture? Is there an absolute way of designing without an implication of assumption or stereotyping? Yet to ask these questions would be to fall into the trap of structuralism itself, simply due to the fact that the complexities of the issues observed throughout this thesis make it so that there cannot be one simple answer. In other words, one must accept that there does not exist a clear solution to the phenomenon of gendered architecture.

The aim of this thesis was never to “solve” the intersectional challenges surrounding the role of ‘gender’ and ‘patriarchy’ in the production of spaces. Nor was it to simply provide a “feminist” reading of gendered issues in architecture. However, this is not to say that we should invalidate the matter. The grey areas and paradoxical inflections of this problem become the space in which a potential for **unlearning** and **unmaking** can be fostered. This thesis proposes that the representation of an idea can be just as powerful and insightful as the final outcome. Moreover, in being thoughtful about its approach to the culminating

thesis project - by constantly questioning a (subjective) reasoning for every decision made - the primary thought drawn from this process is the importance of questioning the structure and the system by which something was established. Just as there is always another side to an image, there is always another side to any issue or story. There will always be another consideration that will go beyond one's own subjectivity and we, as designers and architects, must be cognizant of the 'Other' within our process, and to not let our own positionalities or assumptions direct how we design for **an-other**.

While the critical response to this thesis' underpinnings does not exemplify a typical design project, the intent was to provide a mode of representation that evokes questioning - more importantly, a questioning of systemized understandings that are taken for granted in design. By creating non-prescriptive designs, the goal was to formulate images of spatial interiors that do not operate within normative gender signifiers. Although, in doing so, there still remains some involvement of author biases and a degree of prescription, by virtue of the fact that the editor of these images was the sole person to chose what information was allowed or denied in the images. However, being aware of this "double-edged sword" condition is vital to the acknowledgement that binary systems impede inclusivity in the architectural process, so long as they continue to essentialize and disallow anything or anyone that does not correspond. Taking the exploratory framework of this thesis forward, there is a potential to open up architecture to a deeper sense of understanding and sensibility - a potential that could ultimately foreground a transformative approach to architecture.

GLOSSARY

Feminist killjoy /

a cultural trope, created by Sara Ahmed, to designate a person who is critical of happiness derived from oppression and/or patriarchal norms

Domesticity /

designates a spatial condition in which the role of women is understood to be uniquely attached to the domestic sphere and its corresponding private activities

Other /

represents the counterpart entity of the Self

Heterosexual matrix /

Judith Butler's theory that describes an invisible norm which does not appear to be constructed and comes through as "natural." This norm defines everyone and everything as heterosexual (relation between the opposite sexes).

Separate Spheres /

Based on the reading of Jane Rendell's "Gender Space Architecture," it is understood as a social phenomenon that refers to an empirical dichotomy between the domestic-urban and private-public spheres.

Signifier-Signified /

In Semiotics, the 'Signifier' is the object, the word, the sound-image. The 'Signified' is the concept, the meaning, the thing indicated by the signifier.

Voyeurism /

According to Beatriz Colomina, it is the practice of taking pleasure or control in observing others, from a privileged point of view.

Corporeality /

of corporeal existence; of having, consisting of, or relating to a physical material body

Intersectionality /

Coined by leading scholar of critical race theory, Kimberlé Crenshaw, the theory that the overlap of various social identities, such as race, gender, sexuality, and class, contributes to the specific type of systemic oppression and discrimination experienced by an individual.

Essentialism /

practice of regarding something as having innate existence of universal validity rather than as being a social, ideological, or intellectual construct

Post-structuralism /

In relation to feminist theory, it refers to the contingent and discursive nature of all identities, emphasizing the social construction of gendered subjectivities. Based on Michel Foucault's, "The Order of Things," post-structuralism questions the status of science itself, the objectivity of any language of description or analysis, and the order or system by which we structure our understanding of the world.

Positionality /

in reference to Ahmed's theory of affect, the social and political context that creates one's identity in terms of race, class, gender, sexuality, and ability status

Object /

In the context of Ahmed's theory of affect, object refers to anything from a physical entity, a place, a phenomenon, a situation, a system, a thought.

Subjectivity /

Based on a reading of Sara Ahmed's "Happy Objects," it is understood as the quality, state, or nature of being subjective, which is relating to or constituting experience or knowledge as conditioned by personal mental characteristics.

Directionality /

In Sara Ahmed's theory of affect, bodies are turned toward the objects around them, in which a directionality is formed. This creates lines of orientation that shape one's perception of objects in worlds.

Illusion /

a deceptive appearance or suspension of disbelief

Patriarchy /

Based on the reading of bell hooks' "Understanding Patriarchy," it is a political-social system that insists that males are inherently dominating, superior to everything and everyone deemed weak, especially females. It outlines that males are endowed with the right to dominate and rule over the weak and to maintain that dominance through various forms of psychological control and manipulation.

Architectural Imaginary /

an architecture that exists as an imagined and speculative idea, concept, or proposal

Playboy (character) /

a character that designates a young bachelor that enjoys a lifestyle of leisure, consumption, and sex

Playboy (object) /

an American men's lifestyle and entertainment magazine

Agency /

the capacity, condition, or state of acting or of exerting power or defending against an oppressive form of power

Order of things /

Based on Michel Foucault's "The Order of Things" (1966), this theory articulates that a set of ordered but unconscious ideas are foundational in determining what is regarded as accepted knowledge in particular periods and times.

Postdomestic /

the colonization of women's domestic interiors by the Playboy

Affect /

In relation to Sara Ahmed's theory of affect, how things are given value. The term focuses on objects – how these objects become emotional things through their perceived value (either positive or negative) and the ways in which these objects then affect us.

ENDNOTES

INTRODUCTION

1. Alison Piepmeier, *Out in Public* (North Carolina: The University of North Carolina Press, 2004), 4
2. Hilde Heynen, "Modernity and Domesticity," in *Negotiating Domesticity: Spatial productions of gender in modern architecture*, eds. Hilde Heynen and Gülsüm Baydar (London and New York: Routledge, 2005), 3.
3. *Ibid.*, 7.
4. Jane Rendell, "Ramblers and Cyprians: Mobility, Visuality and the Gendering of Architectural Space," in *Gender Space Architecture: An Interdisciplinary Introduction*, eds. Jane Rendell, Barbara Penner, and Iain Borden (London & New York: Routledge, 2000), 135.
5. *Ibid.*
6. *Ibid.*
7. Hilde Heynen, "Modernity and Domesticity," in *Negotiating Domesticity: Spatial productions of gender in modern architecture*, eds. Hilde Heynen and Gülsüm Baydar (London and New York: Routledge, 2005), 10.
8. Luce Irigaray, "This Sex Which Is Not One," in *This Sex Which Is Not One*, ed. Luce Irigaray (New York: Cornell University Press, 1985), 23.
9. bell hooks, *The Will to Change: Men, Masculinity, and Love*, (New York: Atria Books, 2004), 18.
10. Elizabeth Grosz, *Volatile Bodies: Toward a Corporeal Feminism*, (Bloomington and Indianapolis: Indiana University Press, 1994), 19
11. Kimberlé Crenshaw, *The Urgency of Intersectionality*, directed by TED conference (2016; New York: TED, 2016), video.
12. Elizabeth Grosz, *Volatile Bodies: Toward a Corporeal Feminism*, (Bloomington and Indianapolis: Indiana University Press, 1994), 19.
13. Sara Ahmed, "Happy Objects," in *The Affect Theory Reader*, eds. Melissa Gregg and Gregory J. Seigworth (Durham and London: Duke University Press, 2010), 29.
14. *Ibid.*
15. *Ibid.*, 31.
16. Beatriz Preciado, *Pornotopia* (New York: Zone Books, 2014), 27.
17. *Ibid.*, 15.
18. Éloïse Choquette, "Queering Architecture," *Site Magazine*, vol. 38 (May 2018): 39.

1.1 UNRAVELING THE MODERN VOYEUR

1. Beatriz Colomina, "The Split Wall: Domestic Voyeurism," in *Sexuality & Space*, ed. Beatriz Colomina (New York: Princeton Architectural Press, 1992), 81.
2. Ibid., 76.
3. Ibid., 75.
4. Ibid., 79.
5. Ibid., 83.
6. Ibid., 81-82.
7. Ibid., 81.
8. Beatriz Preciado, *Pornotopia* (New York: Zone Books, 2014), 59.

1.2 UNSETTLING THE ARCHITECTURAL IMAGE

1. Beatriz Colomina, "Media as Modern Architecture," in *Architecture Between Spectacle and Use*, ed. Anthony Vidler (Massachusetts: Sterling and Francine Clark Institute, 2008), 60.
2. Ibid.
3. Pierluigi Serraino, "Framing Icons," in *This is Not Architecture*, ed. Kester Rattenbury (London and New York: Routledge, 2002), 129.
4. Beatriz Colomina, "Media as Modern Architecture," in *Architecture Between Spectacle and Use*, ed. Anthony Vidler (Massachusetts: Sterling and Francine Clark Institute, 2008), 67.
5. Ibid.
6. Ibid.
7. Pierluigi Serraino, "Framing Icons," in *This is Not Architecture*, ed. Kester Rattenbury (London and New York: Routledge, 2002), 129.

1.3 UNDRRESSING THE FEMALE BODY

1. Elizabeth Grosz, *Volatile Bodies: Toward a Corporeal Feminism*, (Bloomington and Indianapolis: Indiana University Press, 1994), 18.
2. Ibid.
3. Ibid.
4. Barbara Brook, *Feminist Perspectives on the Body*, (London: Pearson Education Ltd, 1999), 18.
5. Ibid.
6. Luce Irigaray, "This Sex Which Is Not One," in *This Sex Which Is Not One*, ed. Luce Irigaray (New York: Cornell University Press, 1985), 23.
7. Ibid., 31.
8. Ibid.
9. Ibid., 32.

10. Barbara Brook, *Feminist Perspectives on the Body*, (London: Pearson Education Ltd, 1999), 13.
11. Elizabeth Grosz, *Volatile Bodies: Toward a Corporeal Feminism*, (Bloomington and Indianapolis: Indiana University Press, 1994), 18.
12. Luce Irigaray, "This Sex Which Is Not One," in *This Sex Which Is Not One*, ed. Luce Irigaray (New York: Cornell University Press, 1985), 25-26.
13. Elizabeth Grosz, *Volatile Bodies: Toward a Corporeal Feminism*, (Bloomington and Indianapolis: Indiana University Press, 1994), 14.
14. Ibid.
15. Ibid., 23.
16. Ibid., 208.

1.4 UNPACKING THE SEPARATE SPHERES

1. Katarina Bonnevier, "A queer analysis of Eileen Gray's E.1027," In *Negotiating Domesticity*, eds. Hilde Heynen and Gulsum Baydar (New York: Routledge, 2005), 168.
2. Jane Rendell, "Ramblers and Cyprians: Mobility, Visuality and the Gendering of Architectural Space," in *Gender Space Architecture: An Interdisciplinary Introduction*, eds. Jane Rendell, Barbara Penner, and Iain Borden (London & New York: Routledge, 2000), 151.
3. Ibid., 152.
4. Ibid., 143.
5. Ibid., 141.
6. Ibid., 142.
7. Ibid.
8. Ibid., 143.
9. Ibid.
10. Ibid., 145.

2.1 PLAYBOY: A LIFESTYLE REVOLUTION

1. Beatriz Preciado, *Pornotopia* (New York: Zone Books, 2014), 15.
2. Ibid.
3. Ibid., 14.
4. Ibid., 17.
5. Ibid.
6. Ibid., 18
7. Ibid.
8. bell hooks, *The Will to Change: Men, Masculinity, and Love*, (New York: Atria Books, 2004), 25.

2.2 PLAYMATE: THE INVENTION OF HER NEW IMAGE

1. Carrie Pitzulo, *Bachelors and Bunnies: The Sexual Politics of Playboy* (Chicago and London: The University of Chicago Press, 2011), 7.
2. Luce Irigaray, "This Sex Which Is Not One," in *This Sex Which Is Not One*, ed. Luce Irigaray (New York: Cornell University Press, 1985), 32.
3. *Ibid.*, 6.
4. Carrie Pitzulo, *Bachelors and Bunnies: The Sexual Politics of Playboy* (Chicago and London: The University of Chicago Press, 2011), 35.
5. Beatriz Preciado, *Pornotopia* (New York: Zone Books, 2014), 53.
6. Carrie Pitzulo, *Bachelors and Bunnies: The Sexual Politics of Playboy* (Chicago and London: The University of Chicago Press, 2011), 40.
7. *Ibid.*, 39.
8. Beatriz Preciado, *Pornotopia* (New York: Zone Books, 2014), 200.
9. Carrie Pitzulo, *Bachelors and Bunnies: The Sexual Politics of Playboy* (Chicago and London: The University of Chicago Press, 2011), 7.

2.3 PLAYBOY PAD: A POSTDOMESTIC UTOPIA

1. Beatriz Preciado, *Pornotopia* (New York: Zone Books, 2014), 33.
2. *Ibid.*, 32.
3. *Ibid.*
4. *Ibid.*, 36.
5. Beatriz Colomina, *Privacy and Publicity: Architecture as Mass Media* (Cambridge, MA: The MIT Press, 1996), 7.

3.1 A REORIENTATION OF ARCHITECTURAL NORMATIVITY

1. Elizabeth Grosz, *Volatile Bodies: Toward a Corporeal Feminism* (Bloomington and Indianapolis: Indiana University Press, 1994), 187.
2. Sara Ahmed, "Happy Objects," in *The Affect Theory Reader*, eds. Melissa Gregg and Gregory J. Seigworth (Durham and London: Duke University Press, 2010), 32.
3. *Ibid.*, 33.
4. *Ibid.*, 34
5. Michel Foucault, *This Is Not a Pipe* (Berkeley and Los Angeles: University of California Press, 1983), 23.

3.3 THE PLAYBOY'S ALLEGORY

1. Leslie Weisman, *Discrimination by Design* (Chicago: University of Illinois, 1992), 92.

GLOSSARY

1. Zoe McKnight, "Author Erin Wunker explains how to be a 'feminist killjoy,'" *The Star*, published Nov 22, 2016 and accessed Dec 18 2018, <https://www.thestar.com/life/2016/11/22/author-erin-wunker-explains-how-to-be-a-feminist-killjoy.html>.
2. Sara Ahmed, *The Promise of Happiness* (North Carolina: Duke University Press, 2010), 20.
3. Hilde Heynen, "Modernity and Domesticity," in *Negotiating Domesticity: Spatial productions of gender in modern architecture*, eds. Hilde Heynen and Gülsüm Baydar (London and New York: Routledge, 2005), 13.
4. "Other," Merriam Webster, accessed on 27 Dec 2018, <https://www.merriam-webster.com/dictionary/other>.
5. Judith Butler, *Gender Trouble* (New York: Routledge, 1990), 42.
6. Elizabeth Kowleski-Wallace, *Encyclopedia of Feminist Literary Theory* (London: Routledge, 2009), 154.
7. Steven Bradley, "An Introduction to Semiotics - Signifier and Signified," Vanseo Design, published 29 March 2016 and accessed 21 Jan 2019, <https://vanseodesign.com/web-design/semiotics-signifier-signified/>.
8. "Voyeurism," Merriam Webster, last updated 27 Dec 2018, <https://www.merriam-webster.com/dictionary/voyeurism>.
9. "Corporeality," Merriam Webster, accessed on 2 Dec 2018, <https://www.merriam-webster.com/dictionary/corporeality>.
10. "Intersectionality," Dictionary.com, accessed on 10 Dec 2018, <https://www.dictionary.com/browse/intersectionality>.
11. "Essentialism," Merriam Webster, accessed on 9 Nov 2018, <https://www.merriam-webster.com/dictionary/essentialism>.
12. "Poststructuralism," Britannica, accessed on 6 Jan 2019, <https://www.britannica.com/art/poststructuralism>.
13. Luis Sanchez, "Positionality." SAGE Knowledge, accessed on 18 Jan 2019, <http://sk.sagepub.com/reference/geography/n913.xml>.
14. Sara Ahmed, *The Promise of Happiness* (North Carolina: Duke University Press, 2010), 25.
15. "Subjectivity," Merriam Webster, accessed on 18 Dec 2018, <https://www.merriam-webster.com/dictionary/subjectivity>.
16. Sara Ahmed, *The Promise of Happiness* (North Carolina: Duke University Press, 2010), 20.
17. "Illusion," Merriam Webster, accessed on 29 Dec 2018, <https://www.merriam-webster.com/dictionary/illusion>.
18. bell hooks, *The Will to Change: Men, Masculinity, and Love*, (New York: Atria Books, 2004), 26.

19. Hugh Hefner, "What is a Playboy?," *Playboy*, vol. 3, no. 4 (1956): 6.
20. "Agency," Merriam Webster, accessed on 17 Dec 2018, <https://www.merriam-webster.com/dictionary/agency>.
21. "Michel Foucault," Stanford Encyclopedia of Philosophy, accessed on Feb 12 2019, <https://plato.stanford.edu/entries/foucault/#OrdeThin>.
22. Beatriz Preciado, *Pornotopia* (New York: Zone Books, 2014), 19.
23. Sara Ahmed, *The Promise of Happiness* (North Carolina: Duke University Press, 2010), 20.

BIBLIOGRAPHY

Ahmed, Sara. 'Happy Objects.' In *The Affect Theory Reader*, 29-51. Durham and London: Duke University Press, 2010.

Bonnevier, Katarina. 'A queer analysis of Eileen Gray's E.1027'. In *Negotiating Domesticity*, 162-180. New York: Routledge, 2005.

Brook, Barbara. *Feminist Perspectives on the Body*. London: Pearson Education Ltd, 1999.

Choquette, Éloïse. "Queering Architecture." *Site Magazine*, vol. 38 (May 2018): 36-51.

Colomina, Beatriz. 'Media as Modern Architecture.' In *Architecture Between Spectacle and Use*, 58-73. Massachusetts: Sterling and Francine Clark Art Institute, 2008.

Colomina, Beatriz. *Privacy and Publicity*. Cambridge and London: The MIT Press, 1994.

Colomina, Beatriz. 'The Split Wall: Domestic Voyeurism'. In *Sexuality and Space*, 73-128. New York: Princeton Architectural Press, 1992.

Crenshaw, Kimberlé. *The Urgency of Intersectionality*. Directed by TED conference. 2016; New York: TED, 2016. Video.

Dadour, Stéphanie. Architectural Theory and Gender: The Example of the Suburban House. By The Funambulist Podcast. The Funambulist. June 11, 2015.

Foucault, Michel. *This Is Not a Pipe*. Berkeley and Los Angeles: University of California Press, 1983.

Fraterrigo, Elizabeth. *Playboy and the Making of the Good Life in Modern America*. New York: Oxford University Press, 2009.

Grosz, Elizabeth. *Volatile Bodies: Toward a Corporeal Feminism*. Bloomington: Indiana University Press, 1994.

Heynen, Hilde. 'Modernity and Domesticity: Tensions and Contradictions'. In

Negotiating Domesticity: Spatial productions of gender in modern architecture. New York: Routledge, 2005.

Hooks, Bell. *The Will to Change: Men, Masculinity, and Love.* New York: Atria Books, 2004.

Irigaray, Luce. 'This Sex Which Is Not One'. In *This Sex Which Is Not One*, 23-33. New York: Cornell University Press, 1985.

Kuhlmann, Dörte. *Gender Studies in Architecture: Space, Power and Difference.* New York: Routledge, 2013.

Piepmeyer, Alison. *Out in Public.* North Carolina: The University of North Carolina Press, 2004.

Pitzulo, Carrie. *Bachelors and Bunnies: The Sexual Politics of Playboy.* Chicago and London: The University of Chicago Press, 2011.

Preciado, Beatriz. *Pornotopia.* New York: Zone Books, 2014.

Rendell, Jane. 'Ramblers and Cyprians: Mobility, Visuality and the Gendering of Architectural Space'. In *Gender and Architecture*, 135-154. New York: John Wiley & Sons Ltd, 2000.

Rendell, Jane. "Only resist: a feminist approach to critical spatial practice" last accessed October 2, 2018. <https://www.architectural-review.com/essays/only-resist-a-feminist-approach-to-critical-spatial-practice/10028246.article>.

Serraino, Pierluigi. 'Framing Icons'. In *This is Not Architecture*, 127-135. London and New York: Routledge, 2002.

Wagner, George. 'The Lair of the Bachelor'. In *Architecture and Feminism*, 183-220. New York: John Wiley & Sons Ltd, 2000.

Weisman, Leslie Kanés. *Discrimination by Design.* Chicago: University of Illinois Press, 1992.

FIGURES

Figure 1: Hugh, Hefner. "Playboy June 1971." *Playboy*. Vol 8, no. 6 (1971).

Figure 3: Universal Life Church Monastery. "Missouri Politician Calls Feminists "She Devils," Says Woman's Place is in the Home." Universal Life Church Monastery. Accessed on 10 Dec 2018. <https://www.themonastery.org/blog/2018/01/missouri-politician-calls-feminists-she-devils-says-womens-place-is-in-the-home/>.

Figure 5: Caldwell, Ellen C. "The History of "Your Body is a Battleground." JSTOR Daily. Accessed on 2 Nov 2018, <https://daily.jstor.org/the-history-your-body-is-a-battleground/>.

Figure 6: Hugh, Hefner. "Playboy April 1959." *Playboy*. Vol 6, no. 4 (1959).

Figure 7: Hugh, Hefner. "Playboy January 1958." *Playboy*. Vol 5, no. 1 (1958).

Figure 8: Anderson, John. "Designs for Living." *Playboy*. Vol 8, no. 7 (1961).

Figure 9: Colomina, Beatriz. 'The Split Wall: Domestic Voyeurism'. In *Sexuality and Space*, 73-128. New York: Princeton Architectural Press, 1992.

Figure 12: Hugh, Hefner. "Playboy June 1958." *Playboy*. Vol 5, no. 6 (1958).

Figure 14: Hugh, Hefner. "Playboy December 1953." *Playboy*. Vol 1, no. 1 (1953).

Figure 15: Colomina, Beatriz. 'The Split Wall: Domestic Voyeurism'. In *Sexuality and Space*, 73-128. New York: Princeton Architectural Press, 1992.

Figure 16: "Venus of Willendorf." Trivium Art History. Accessed on 26 Dec 2018. <https://arthistoryproject.com/timeline/prehistory/paleolithic/venus-of-willendorf/>.

Figure 17: "Episode 41: Shock Art: Edouard Manet's Olympia." Art Curious Podcast. Accessed on 29 Dec 2018. <http://www.artcuriouspodcast.com/artcuriouspodcast/41>.

Figure 18: Popova, Maria. "The Most Beautiful Illustrations from 200 Years of Brothers Grimm Fairy Tales." brainpickings. Accessed on 3 Jan 2019. <https://www.brainpickings.org/2015/07/20/best-brothers-grimm-illustrations/>.

Figure 19: Bernstein, Andrew, dir. *Mad Men*. Season 1, episode 6, "Babylon." Aired Aug 23 2007 on AMC.

Figure 21: Rendell, Jane. "The Pursuit of Pleasure." Jane Rendell. Accessed on 3 Nov 2018. <http://www.janerendell.co.uk/books/the-pursuit-of-pleasure>.

Figure 22: Matthews, Mimi. "From Duels to Suicide: The Perils of Consorting with Cyprians." Mimi Matthews. Accessed on 4 Nov 2018. <https://www.mimimatthews.com/2015/12/02/from-duels-to-suicide-the-perils-of-consorting-with-cyprians/>.

Figure 24: "Iranian women don fake beards to defy football stadium ban." The Week. Accessed on Feb 17 2019. <https://www.theweek.co.uk/iran/93294/iranian-women-don-fake-beards-to-defy-football-stadium-ban>.

Figure 25: Hugh, Hefner. "Playboy December 1953." *Playboy*. Vol 1, no. 1 (1953).

Figure 26: Hugh, Hefner. "The Kitchenless Kitchen." *Playboy*. Vol 6, no. 10 (1959).

Figure 27: Hugh, Hefner. "The Playboy Town House." *Playboy*. Vol 9, no. 5 (1962).

Figure 28: Hugh, Hefner. "The Playboy Bed." *Playboy*. Vol 12, no. 4 (1965).

Figure 29: Hugh, Hefner. "Playboy After Hours." *Playboy*. Vol 3, no. 2 (1956).

Figure 32: Hugh, Hefner. "Playboy's Progress." *Playboy*. Vol 6, no. 4 (1959).

Figure 33: Hugh, Hefner. "Playboy October 1957" *Playboy*. Vol 4, no. 10 (1957).

Figure 37: Hugh, Hefner. "Playboy December 1953." *Playboy*. Vol 1, no. 1 (1953).

Figure 38: Hugh, Hefner. "Playboy January 1966." *Playboy*. Vol 13, no. 1 (1966).

Figure 39: Hugh, Hefner. "Miss October." *Playboy*. Vol 3, no. 10 (1955).

Figure 42: Hugh, Hefner. "Sitting Pretty." *Playboy*. Vol 20, no. 2 (1973).

Figure 46: Hugh, Hefner. "The Playboy Penthouse Apartment." *Playboy*. Vol 3, no. 9 (1956).

Figure 48: Hugh, Hefner. "A Playboy Pad: Exotica in Exurbia." *Playboy*. Vol 14, no. 3 (1967).

Figure 49: Hugh, Hefner. "The Playboy Penthouse Apartment." *Playboy*. Vol 3, no. 10 (1956).

Figure 50: Hugh, Hefner. "The Playboy Penthouse Apartment." *Playboy*. Vol 3, no. 9 (1956).

Figure 52: Hugh, Hefner. "Playboy's Striking Sand Castle." *Playboy*. Vol 7, no. 7 (1970).

Figure 53: Hugh, Hefner. "Playboy's Striking Sand Castle." *Playboy*. Vol 7, no. 7 (1970).

Figure 55: Hugh, Hefner. "View From a Penthouse." *Playboy*. Vol 4, no. 7 (1957).

Figure 56: Hugh, Hefner. "A Playboy Pad: Texas Time Machine." *Playboy*. Vol 20, no. 12 (1973).

Figure 57: Hugh, Hefner. "A Playboy Pad: Palm Springs Oasis." *Playboy*. Vol 13, no. 4 (1966).

Figure 58: Hugh, Hefner. "Switched-on Superwall." *Playboy*. Vol 17, no. 11 (1970).

Figure 59: Hugh, Hefner. "Playmate Holiday House Party." *Playboy*. Vol 8, no. 12 (1961).

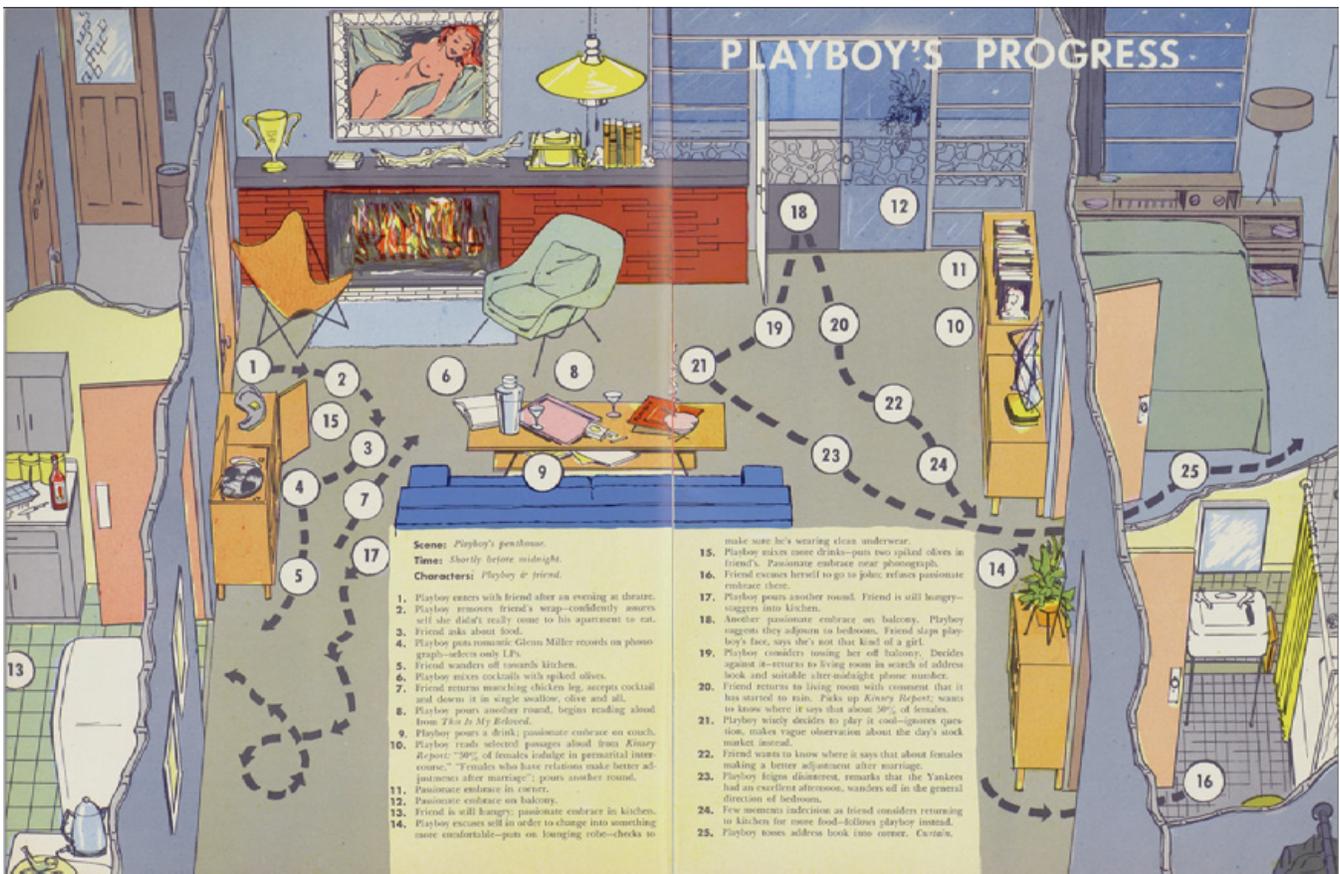
Figure 60: "West Elm." Instagram. Accessed on Feb 21 2019. <https://www.instagram.com/westelm/?hl=en>.

Note: All other figures and images included in this document are of my own work.

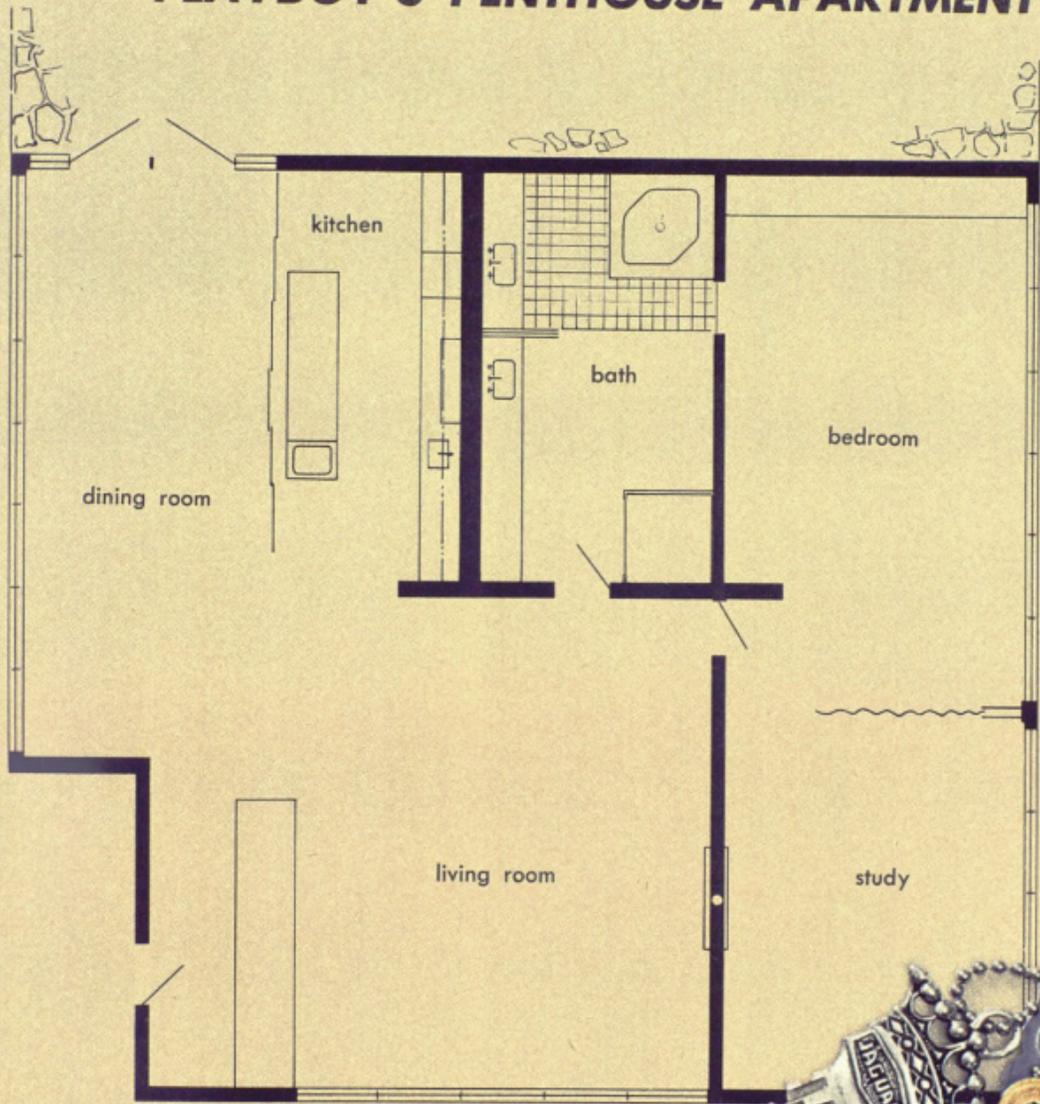
APPENDIX A - FIELDWORK SAMPLES

The following clippings illustrate a sample of a chronology of “Playboy Architecture,” from 1953 to 2018. This appendix presents photos, architectural models and archival issues that showcase how the ruling designs of the era fueled *Playboy’s* masculine fantasy, and the other way around. After doing a series of their own designs for idealized Playboy pads as seduction machines, they also presented many existing houses as Playboy pads. The way in which today’s architectural discourse reflects *Playboy’s* influence is in how it was perhaps the first life-style magazine with modern design at the center of everything.

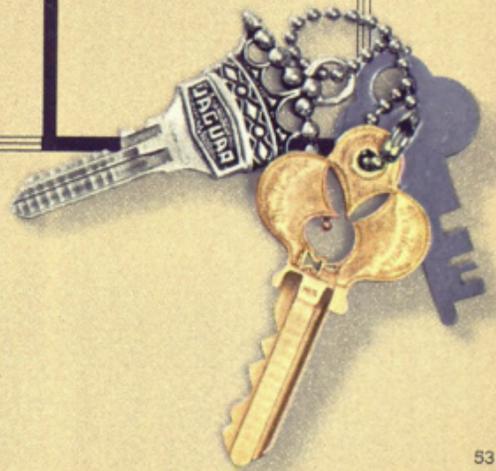
All images are directly sourced from various issues of *Playboy*.

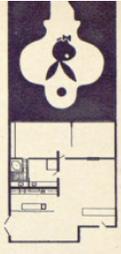


PLAYBOY'S PENTHOUSE APARTMENT



*a high, handsome haven—pre-planned
and furnished for the bachelor in town*

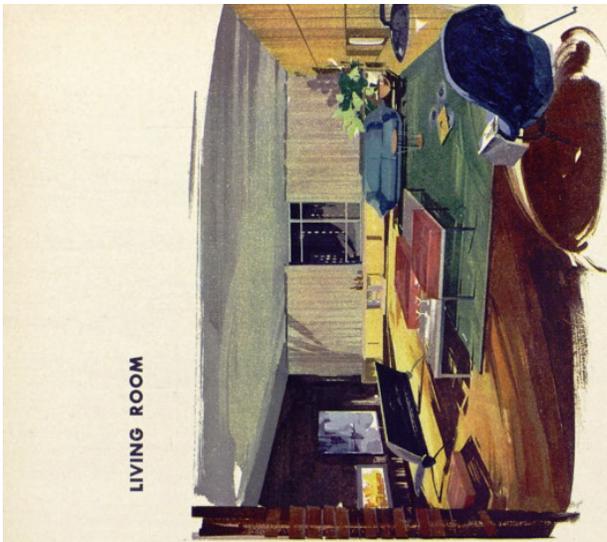




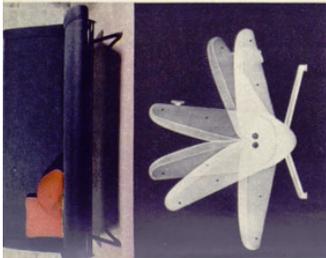
and we hang our thoughts in a drug-proof closet. To our right is an illuminated aquarium and a walk-in-ceiling skylight, lending a romantic atmosphere to the entrance-way, and to our left, at the end of the hall, the apartment beckons warmly. Coming down the hallway, we are able to view the entire width of the apartment and through the open casements, see the terrace and the twinkling towers of the city beyond. The dining room and before us is the main living area—a modern kitchen adjoins the dining room and before us is the main living area.

The fire in the raised and recessed Swedish grate casts a magnetic glow on the elegant cement in a man's world which fits your needs and desires, which is a successful, gracious setting for an urbane personality. Here in the key. Let's use it together and take a tour of discovery. It is just after dark on an evening with a tang of autumn in the air, the front door, (that's at the lower left) takes us into the hall, and the hall, (that's at the lower left) takes us into the living area, (that's at the lower left) takes us into the living area, (that's at the lower left) takes us into the living area.

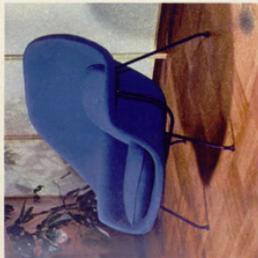
A MAN craves for quarters of his own. More than a place to hang his hat, a man dreams of his own domain that is exclusively his. PLAYBOY has designed, planned and decorated, from the floor up, a penthouse apartment for the urban bachelor—a man who enjoys good living, a sophisticated connoisseur of the very best in art, of food and of life. In such a place, you might live in much, perhaps, like you.



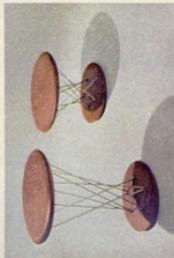
LIVING ROOM



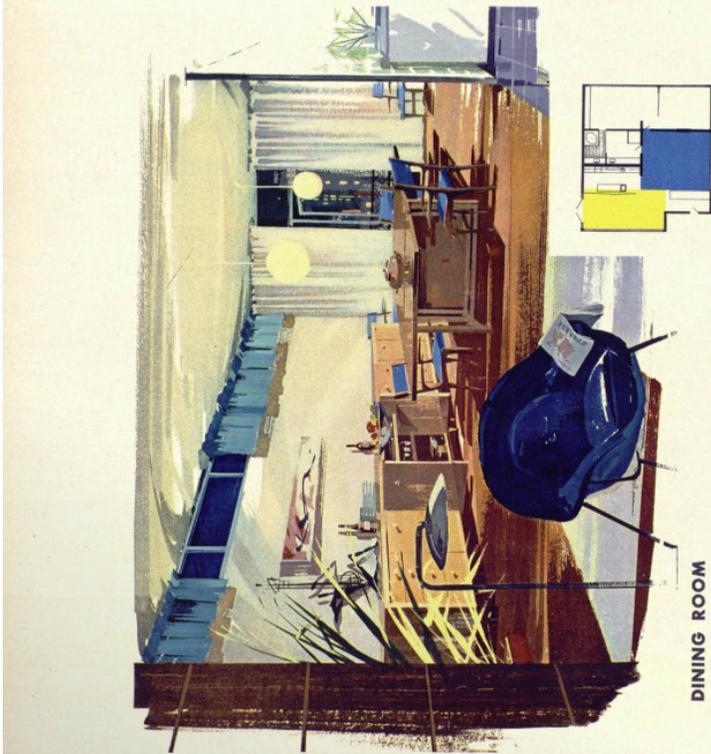
Above: The unusual flip-flop couch by M. Singer & Sons (#194, \$495), pictured in various stages of flip, including the flat, on which overnights may flop. (#200, Saarinen armchair by Knoll (#79), \$283).



Below: recling stools designed by Knoll, part of a series called the casual living room seating in comfort.

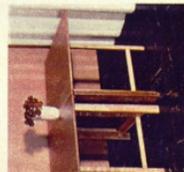
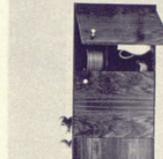


Below: one of four Knoll tables (#305, \$79), with foam cushions, may be used singly or together for seats or buffet.



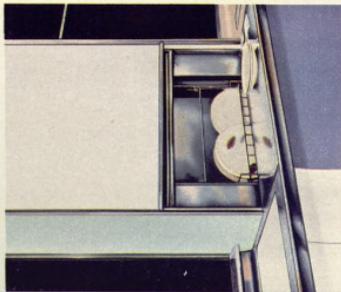
DINING ROOM

PLAYBOY



From left to right: Bruno Mathsson table (\$220) comes in a variety of sizes and finishes. In the dining room, the table is here in teak, but can be ordered in oak, with leaves; foyer to right of entry has illuminated aquarium, wall-and-ceiling skylight; one of the Miller cabinets in dining room which is equipped with sliding silver chest, adjustable shelves; one of eight Singer upholstered fold arm dining chairs, suitable elsewhere as needed.

couch facing it, forming an intimately confined area, a romantic setting for a tête-à-tête. The floor beneath us is cork tile. The smooth plaster wall is dramatic contrast to the stone hearth, which has a painting of a woman's face. The room's sense of masculine richness and excitement stems in part from such juxtapositions of textures—the smooth wall, the stone, the planter, the cork floor—and for visual impact the unadorned brick wall which closes off the bath and the kitchen area. Turn to the window, and you see a view of the city, framed by a pair of white cementen ritely hung with white dacron and slate gray silk slanting overdrapes. Below these are continuous hanging storage cabinets. The rest of the living room is best seen by utilizing a unique feature of the couch. It flips, literally: at the touch of a knob on its end, the cushions flip up, and the couch becomes a table. Placed together, immediately before us are four low square tables, each with a foam rubber cushion. Right now, two of the tables are being used as such and two for seating; with all four cushions in place, it becomes a large area for very casual lounging; with all cushions removed, the tables are a convenient surface for a buffet table. A Saarinen armchair with Versen floor lamp complete a charming circle, a conversational grouping held together texturally and visually by the



Above: The kitchen's ultrasonic dishwasher uses inaudible high sound to clean dishes. The unit is self-heating. No soap, detergent or hot water are required in the three-minute washing and drying cycle. Left: Unique kitchen stool contoured tractor seat.



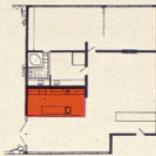
The glass-domed oven in PLAYBOY'S kitchen is a re-tongular modification of that by Figliola, shown above. The cooking "floor" of the unit is adjustable in height, can be lowered to accommodate the largest roasts, automatically rises to counter level when the dome is opened. It is radiantly heated, will roast, broil or bake. The touch-cool induction heating stove, a solid surface on which cold foods may be prepared alongside bubbling pots. Because it's pots themselves that get hot, spilled foods can't stick to stove, which brings cold water to a boil in a matter of mere seconds.

deep-pile green nylon rug. And remember the foyer closet where we hung our things? We're now facing the living room. Here, four doors-foot will furnish you with square primavera panels, with flush-mounted color TV and built-in stereophonic speakers and hi-fi components. The kitchen is our electronic entertainment installation. From it, lines go to individual speaker installations in every room, each with its own volume and tone control. The stereo can stack mood-music recordings on the automatic changer, or flood the apartment with music for dancing. Or, for serious listening — to Bach or Baker — we switch to the manually-operated transcription turntable and pick for the highest in hi-fi. Here, too, we have a short-wave and FM tuner and tape recorder. Also, movie and TV projectors that can show pictures on the wall. The projector is the lack of the staining by the fireplace.

And speaking of entertainment, one of the hanging Kinet cameras breathes life into the living room. This permits the empty bachelor to remain in the room while mixing a cool drink. The camera, projecting psychological messages, can be turned on to find the mind of the young lady ready to go home, damn it. Here, a self-timing rheostat which can be set to dim the lights to fit the mood — as opposed to the harsh click of a light switch that plunges all into sudden darkness and may send the lady home. The same advance thinking prompted the placing of an on-off widget for the phone within the cabinet, too, so (continued on page 67)



KITCHEN



*a second look at a high, handsome haven—
pre-planned and furnished for the bachelor in town*



PLAYBOY'S PENTHOUSE APARTMENT

A MAN'S HOME is not only his castle, it is or should be, the outward reflection of his inner self—a comfortable, livable, and yet exciting expression of the person he is and the life he leads. But the overwhelming percentage of homes are furnished by women. What of the bachelor and his need for a place to call his own? Here's the answer, PLAYBOY's penthouse apartment, home for a sophisticated man of parts, a fit setting for his full life and a compliment to his guests of both sexes. Here a man, perhaps like you, can live in masculine elegance.

At first glance, it obviously looks like a hell of a fine place to live and love and

be merry, a place to relax in alone or to share for intimate hours with some lucky lass, a wonderful setting for big or small parties—in short, a bachelor's dream place. It is all these, but it's more, too—thanks to the fact that it doesn't follow the conventional plan of separated rooms for various purposes. Instead, there are two basic areas, an active zone for fun and partying and a quiet zone for relaxation, sleep and such.

The living room, with its cozy shadow-box fireplace suggests a tête-à-tête on the couch—but it's just as inviting to a cordial crowd of fellow hi-fi enthusiasts. The electronic entertainment center, re-

65



BEDROOM

cessed in the giant storage wall that separates living room from foyer, contains a television, a stereo, a movie and slide projectors, and a moving picture projector. The room makes living room and dining room one—for gala entertaining. Kitchen and dining room may be used separately or together, thanks to the sliding Shoji

screens which divide them. These areas comprise the apartment's active zone, which was described in detail last month. The living room is a magnificent sleeping platform of veneer plywood on steel legs—8 feet long and 4½ feet wide. The 3½' airfoam mattress stops short enough of the foot so that the platform's end serves

as a bench on which to slough white donning or doffing shoes and socks. Casement windows stretch across one wall. The living room features an ever-changing, sliding mural of our man's adventures in a corner nook formed by windows and the Modernfold door, which closes off the study, is a charmed circle where a bachelor may have a romantic nightcap with



Above: Hidden by the brick wall in the illustration at left, the bedroom includes wall-hung, clear maple cabinets (Knoll #121, \$249) with white lacquer linards (Miller #122, \$249) and a white lacquer walnut chair designed by Eames, made by Miller (LCW, \$58) is part of the bedroom's lounge-area furniture grouping.



Below: Classic Noguchi table built by Miller (#50 IN, \$350) has thick, clear glass top resting on black lacquer legs. It is sturdy end, of course, alcohol proof.



Custom headboard-storage unit creates a dressing area.

a chosen guest. Grouped here are a Saarinen chair (the mate of the one in the living room) and a white lacquer cabinet (Knoll #121, \$249) with white lacquer linards (Miller #122, \$249) and a white lacquer walnut chair designed by Eames, made by Miller (LCW, \$58) is part of the bedroom's lounge-area furniture grouping.

Now, we've sipped the nocturnal dram and it is bed time: having said "nighty-night" (or "come along, no more") to the fat guest, it's time to stink into

the bathroom in PJs who's reluctant to trek to the kitchen for a snack. Now, the door to the bedroom is perhaps unwilling to interrupt the dulcet dialogue he's been sharing.



Top left: By all odds, your chair of choice will be this contour lounge set by Herman Miller (left chair #670, footstool #671, \$605 for both) which will hold you in free-floating luxury. Lower left: Knoll cabinets line the study's window wall, shown in walnut, available in other woods! In 4 and 6 foot lengths (#542, \$264; #541, \$381). Top right: Close-up look at texture of continuous carpet used in Bedroom and Study—12 different, woolen textures. Lower right: Desk set in Bedroom and Study—12 different, woolen textures. Top right: Chair, ranges from \$450 to \$550; the upholstered swivel chair is by Knoll (#71 S, \$177).

STUDY



BATHROOM

the arms of Morpheus (or a more comely angel). Do we go through the house turning on the lights and the radio? No air flopping on the luxurious bed. We have within easy reach the multiple controls of its unique headboard. Here the three silent mercury switches and a rotary control dial within arm's reach place and can subtly dim the bedroom lighting to just the right romantic level. Here, too, are the switches which control the circuits for front door and terrace lights. The switches are controlled by buttons to draw the continuous heavy, pure-linen, lined draperies on sail track,

which can insure darkness at morn — or noon. Above are built-in speakers fed by the electronic control unit. Light and radio station in the living room. On either side of the bed are storage cupboards with doors that hinge downward to create a shelf for books, a telephone, with on/off switch for telephone, cellaneous bed-time items. Soft mood music flows through the room and the stars shine in the casements as you snuggle down.

At the start of a new day, the chime



Below: The bathroom's slot bench (Knoll #400, \$84) in natural ash has foam rubber cushion for sunlamp bathing. At left: Bathroom upholstered vanity seat by Miller (#4972, \$56).

VIEW FROM A PENTHOUSE

a contemplation of the urban scene

pictorial

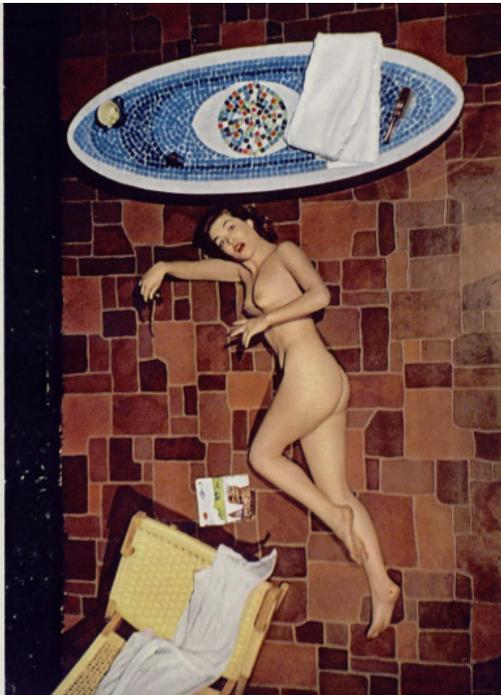
THE MAJESTY OF MOUNTAINS, the serenity of quiet streams, the teeming opulence of wooded places: these are optic treats extolled in song and story. And yet a city man, from the terrace of his lofty penthouse dwelling, can find scenes just as satisfying. As we stand here, cool drink in hand, there is ravishment in the jagged, crowded, glittering sky line of Manhattan; for majesty, the slim monolith of the Empire State Building and the massive, masculine dominance of the U.N. edifice are second to none; the Hudson River has the serenity of a stream, with a sweep and grandeur the stream lacks. And directly below us, on the patio of apartment 14B, a Miss Hotchkiss is—at this very moment—preparing to take a sun bath. Ah, yes, there is much to be said for the city.



PHOTOGRAPHY BY DAVID LINTON



the view is one of the real pleasures of penthouse living



Venus Observed becomes Venus Observer, registering surprise and dismay.



As we were saying, the Hudson River and the Empire State are beautiful to behold. 

THE PLAYBOY BED

modern living

designed for luxurious lounging and sleeping



Touch-type electronic switch panel affords fingertip control of temperature, humidity, window opening or closing of windows and drapes, on-off controls for temperature and lighting, etc.



Reversible back rest pulls out on center-mounted slides and can lock in selected positions. One side is oiled walnut, the other is comfortably upholstered for sit-up lounging.



Upholstered pull-out arm rest provides luxury lounging, walls for drinking glasses, ashtray, cigarette lighter and humidifier, level formica surface for cocktail shaker, snacks and such.



DESIGNED BY JAMES E. TUCKER — RENDERINGS BY HUI-MEN TAN

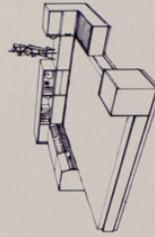
PLAYBOY CONTENTS THAT A GENTLEMAN'S BED is much more than a place to placidly assume a supine position after a wearying day at the office. It is, or should be, a major furnishing in any well-appointed bachelor's digs, a sumptuous haven in which the gentleman can take his ease, with eyes open or closed, yet not be completely cut off from the niceties and conveniences of apartment living. In addition to the solid comfort of the bed itself, he should have fingertip control of what goes on, and off, in his pad (air conditioning, lights, heat, door control, drapes, etc.), plus a convenient, functional setup for assuaging his basic entertainment and gustatorial needs (stereo hi-fi, TV, snack bar, serious bar, etc.). Especially designed by PLAYBOY for the man who prizes luxurious lounging and sleeping, the bed you see above fills the bill perfectly.

The box spring and mattress area of the PLAYBOY bed is six feet wide, seven feet long (biggest for which standard linen and blankets are available), in an oiled walnut frame. Surveying your bedroom realm from 16 inches above the floor, you have a wide choice of diversions and controls.

The handsome headboard (96" long, 18" deep, 52" high) houses matched stereo speakers at both ends. It has a bookcase within easy reach, for PLAYBOY, Proust or Patch. An executive-style telephone — the Speak

erphone — is judiciously tucked into the center of the headboard. It's a hands-free unit that encourages conversation via a built-in microphone-amplifier-speaker unit; you can talk or hear from anywhere in the room (should you wish your conversation to be private, however, you can use it as a regular phone). Flanking the phone is an automatic clock-timer that gently awakens you in the morning and starts your coffee perking. A 22" expanse of open shelf space permits you to conduct your own exhibition of *objets d'art*. Completing the top tier of the headboard, the two brushed-brass reading lamps (one in the bookshelf, the other in the open area) are canister-type swivel models, set in sliding brackets for simple extension and retraction when not in use. Light from the reading lamps can be dimmed 90° that either side of the bed may remain in undisturbed darkness at any time.

(conclude on page 104)



Bolted up, the PLAYBOY bed is a handsome dais providing all that's needed to make the bedroom serve as a second living room when your pad's thrown open for a party.



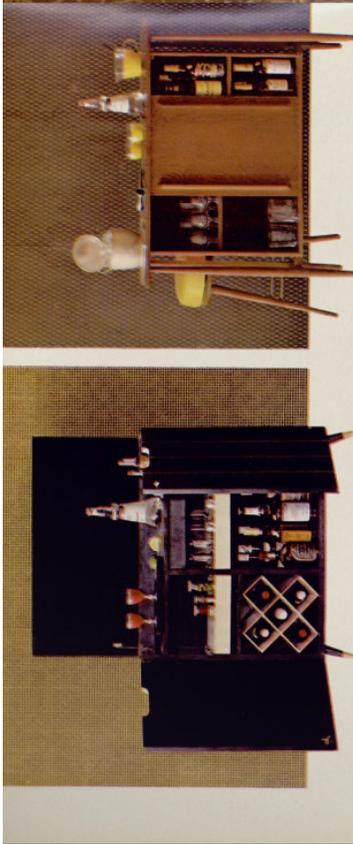
modern living

THE GENTLEMAN'S HOME BAR

five fashionable furnishings to keep you in good spirits

BRANDY IS DANDY — as our chap above pouring his date a snifter of that aromatic potation is demonstrating — and liquor is slicker when you serve it from your own home bar. It's downright embarrassing, time-wasting and clumsy to offer your favorite femme a double martini and have to ransack the entire apartment rounding up glasses, utensils and hooch. And when all the accoutrements are assembled, you've still got to search for counter space — space that won't stain or scratch — on which your cocktails to concoct. It all proves, we feel, that a bar just can't be bested as the spot for storing, swizzling and sipping your libations.

A previous *PLAYBOY* (January 1958) gave the basics of bartending — formulas, supplies and utensils — but we hold it high time to put these in their proper setting, and so have selected the best of the current crop of home bars. The styles vary from stand-up bars (for which you'll want bar stools, of course) to cellarettes;



Above, left: the ebony cellarette sports a pair of Bloody Marys on its removable formica serving tray. Bar features a hinged top, lined utensil drawer, two slide-out shelves, horizontal wine rack, doors that lock, by Rock-Ola, \$159.50. Above, right: the bar of Danish modern design (seen from the back) is of solid ash construction with a teak finish, sliding lockable door, laminated plastic top, by Heywood-Wakefield, \$109. Revolving bar stool with foam cushion has metal foot rail, \$32.60.



66



WALLPAPER BY HERMAN MILLER, LAURENCE

Left: the console by Springer-Penguin offers 3.5 cubic feet of refrigeration space, ice-cube trays, two dry storage compartments, finished wood grain formica serving section, mirrored back, hand-robbed walnut finish, \$795. Above: the space-saving bar of Danish modern design is of solid ash construction with a teak finish, sliding lockable door, shelves, Lumiline light in interior, solid brass toe rail, pumice finish on walnut wood, by Kent of Grand Rapids, \$1452.50.

67

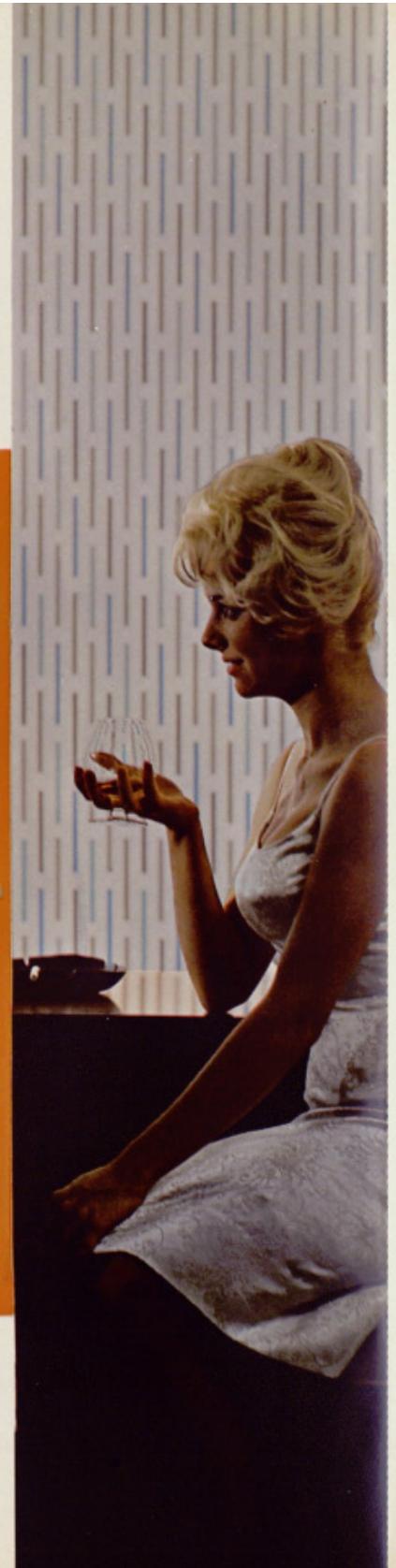
the materials from marble to reed wrap; and the prices from Champagne to champagne.

Some, like the bar below, feature matching back bars for extra bottle storage. Several feature horizontal wine storage racks which mitigate the danger of cork dry-outs and evaporation. And some sport self-contained refrigeration units for ice cubes and for imparting that tangy chill to your white wines, champagnes, beers and ales.

They're all delightful centers of good cheer for those Dionysian digs of yours, or, if you're thinking of gifting someone, they're as super for sending as they are for tending.



The tall bourbon and sodas rest on the stain-resistant white Melamine surface of a Shaver-Howard bar, of solid birch (walnut finish) and natural reed wrap over iron frame, with two shelves for storage, \$98; back bar, \$27.





GEORGE NELSON
-serving cart

EDWARD WORMLEY
“a” chair

EERO SAARINEN
womb chair

HARRY BERTOIA
diamond chair

CHARLES EAMES
games chair

JENS RISOM
open armchair

DESIGNS FOR LIVING

unfettered by dogma, the creators of contemporary american furniture have a flair for combining functionalism with esthetic enjoyment

decor BY JOHN ANDERSON
PHOTOGRAPHED ESPECIALLY FOR PLAYBOY BY HARVEY KÖNIG AND DANIEL RUBIN



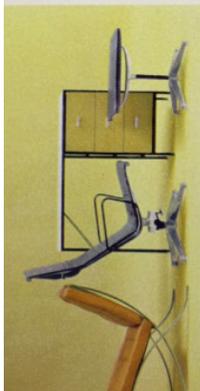
PHOTOGRAPH BY JOHN/GRIFFIN
ALL PHOTO ARRANGEMENT

EMBARRASSANCE, FUTURE and high imagination characteristic U.S. modern design today. For the Twentieth Century, a chair — to sit over. In the early years of Twentieth Century design, a chair — to sit on, more even than something pleasant to look at. An early modern chair was a resoundingly significant expression of the age, a concrete rendition of abstract structural principles, an almost belligerent assemblage of mechanical parts in which every bolt was paraded with all the bravado of Erich von Stroheim's monologue. Early modern thrived on dogma ("Form Follows Function!" "Less Is More!" "Structure Is Beauty!") that rivaled Milton in Puritan passion: it paid deeper obedience to the machine and let the softer human sensibilities accommodate themselves as best they could to the machine's demands with pre-bach and post-Baroque strictness among the intelligentsia.

Today design is more likely to reflect great good spirits than profound philosophies; to relish shapely contours rather than "honest" structures; to pride itself more highly on elegance than earnestness. An early modern chair had an aura of fatalism about it; it had to look the way it did, just as von Stroheim had to spy and torture; it couldn't help its swift lines and metallic glint any more than Dietrich could help falling in love again. There is nothing inevitable about a chair any longer. Today the machine is the collaborator rather than the determinant of a design. In- stead of pressing a cerebral button to solve a mechanical puzzle, designers today play in the development of the object. No bulwark of metaphysics is required to justify its every turn. If a bolt is exposed, it is because the designer enjoys the accent, and he is as likely as not to paint the bolthead black, just for the hell of it. A chair today stands on its own legs in existential — even absurd — delight.

Liberated, fanciful and romantic as today's design is, it has arrived at this happy condition via a direct route from concepts formulated by the founders of the modern style. In a phenomenon perhaps unique in the history of all the arts, a major movement in architecture and design was consciously planned, planted and programmed from the beginning. Can (continued overleaf)

Opposite top, l to r: George Nelson Miniature Chest, teak and lacquer, aluminum base, by Herman Miller, \$260. Charles Eames Wire Chair, by Herman Miller, \$56, stands on Edward Wormley long-join Table of sapstreak walnut, by Dunbar, \$255. Eames to Formo del Sol Chair, molded plywood and aluminum, by Herman Miller (price not yet established) stands on Wormley Janus Table of laminated ash, sapstreak top, by Dunbar, \$485 for nest of three. Saarinen Pedestal Chair, aluminum base, plastic shell, foam seat pad, by Knoll, \$81. Opposite below, l to r: George Nelson Diamond Clock, by Howard Miller, \$30. Eames Lounge Chair, rosewood and leather, by Herman Miller, chair \$468; ottoman \$165. George Nelson Swag-Leg Desk, chrome, walnut and plastic, \$278; Swag-Leg Chair, chrome and plastic, flexible back, \$95, both by Herman Miller.



Above, l to r: Ludwig Mies van der Rohe Barcelona Chair, stainless steel, saddle-leather straps, foam rubber, upholstered in natural leather, by Knoll Associates, \$825. Charles Eames Leisure Chair, aluminum and Naugahyde, pivot base, by Herman Miller, chair \$244; ottoman \$112. George Nelson desk, steel frame, plastic top, lacquer drawer fronts, charcoal sides and back, by Herman Miller, \$196. Below, l to r: Harry Bertola Diamond Chair, steel wire seat and back on chromed steel base, Lana fabric, \$117; Bertola High Back Chair, some materials except wrought-iron base, chair \$129; ottoman \$44, by Knoll. George Nelson Coconut Chair, chrome and Naugahyde, by Herman Miller, chair \$384; ottoman \$113.



Below, l to r: Edward Wormley listen-to-Me Couch, laminated maple and cherry, foam rubber, by Dunbar, \$843. Eero Saarinen Armchair, molded plastic shell, foam rubber in Polo fabric, walnut legs, by Knoll, \$156. Eero Saarinen Federal Side Table, metal base, formica top, by Knoll, \$68. Katavolos, Utzell & Kelley Tri-Legged Chair, chrome and leather, by Laverne Originals, \$178. Below right, l to r: Jens Risom Armchair, walnut frame, by Jens Risom Design, \$227; Paul McCobb Armchair, walnut and cane, by Directional, \$164. Finn Juhl Armchair, in walnut, by Baker, \$200. T. H. Robsjohn-Gibbings Lounge Chair, in walnut, by Widdicomb, \$305. Hans Wagner Armchair, teak and cane, from Frederik Lumming, \$230.





THE PLAYBOY TOWN HOUSE

modern living POSH PLANS FOR EXCITING URBAN LIVING

DESIGNED BY R. DONALD JAYE • RENDERINGS BY HUMEN TAN

THE DISCERNING CITY-DWELLER of individual ways and comfortable means is turning more and more to the superb outlets for decorative and architectural self-expression inherent in the town house. He is beguiled by its intrinsic advantages of privacy and spaciousness coupled with a metropolitan location just a shift of the gears away from myriad urban attractions. Recognizing this, PLAYBOY has taken a city lot in a typical brownstone neighborhood and transformed it from street to stern into a modishly swinging manor for the modern man. The requisites we set for architect-designer R. Donald Jaye in laying out the Playboy Town House were many; the limitations (except for those imposed by the necessarily constricting 25-foot width of the normal city lot) were few. Our urban home was to offer

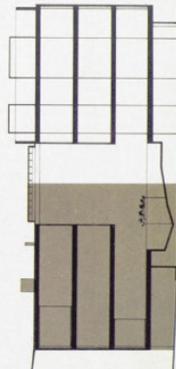
the expansive, nonconfining elbowroom, legroom, and luxuriant living room usually identified with an exurban retreat, and have the relatively carefree conveniences that an on-the-go bachelor could maintain with a minimum number of servants beating about the preserve.

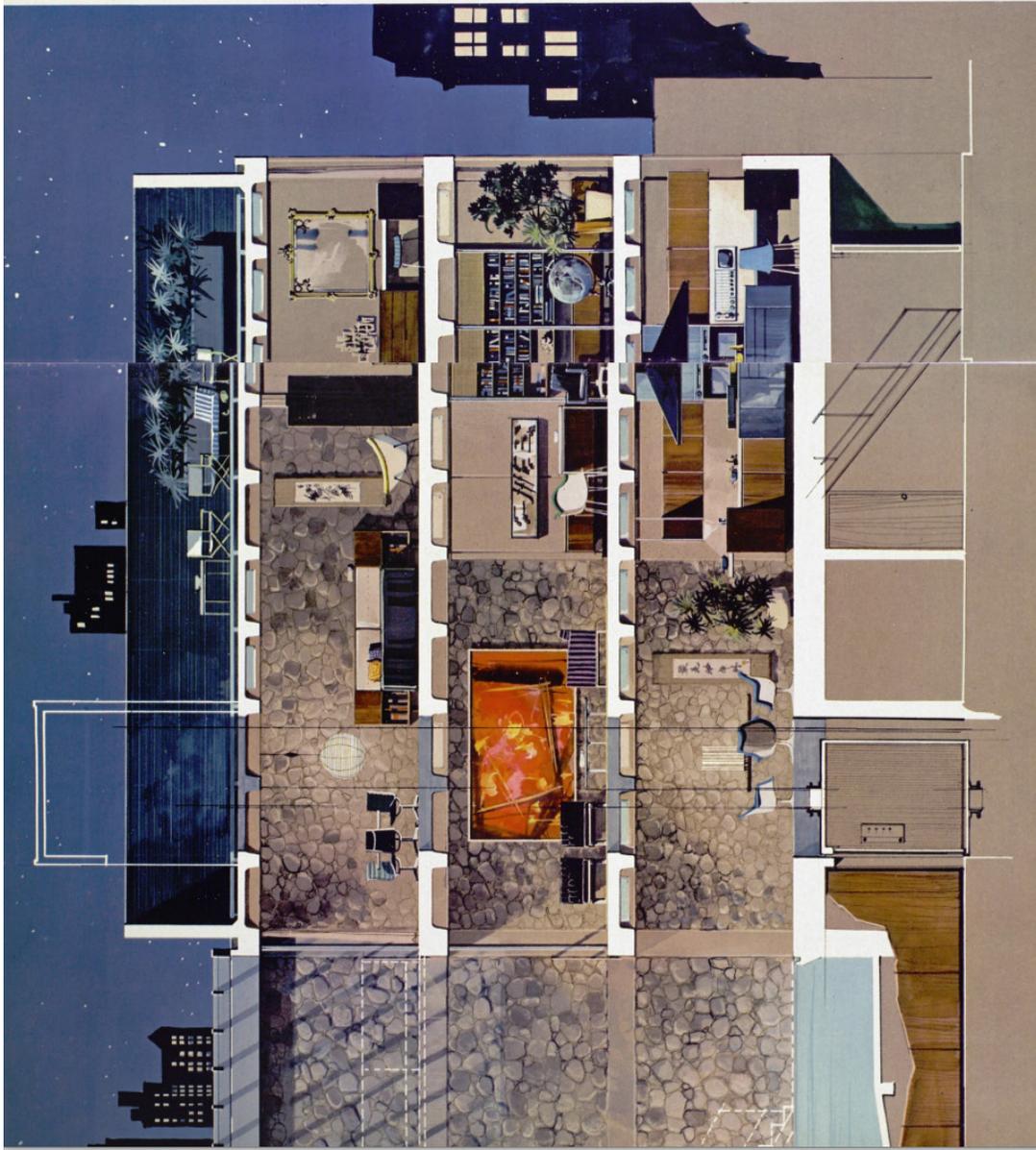
Our specific requirements were: a two-car garage in front; a full-size indoor swimming pool with adjacent recreation area; an integrated dining kitchen bar area; a large living area with fireplace and all the creature comforts (automatically controlled) of gracious living; a combination office-study; a large guest bedroom with its own bath and dressing room; a generously proportioned master bedroom featuring a further refinement of the Playboy Bed (November 1959), a fireplace, oversize bath and dressing room; and a roof sun deck for summer sunbathing.

We used the above as a vantage point for our dig and allowing ourselves a budget liberal enough to fill our needs, we've created a tastefully lavish urban approach to the fine art of leisurely living suitable for the most demanding gentleman.

The house has been divided approximately into thirds: the 40-foot-long front area of the house consists of the ground-level garage, the first-floor rec area, the second-floor master bedroom, and the third-floor sun deck. The 25-foot-long middle portion is taken up by the pool with an unbroken area overhead rising three floors to the sliding skylight. The 40-foot back section is made up of the ground-level servants' quarters, the first-floor dining room, bar and kitchen, the second-floor study, and the third-floor guest bedroom. The upper floors have been planned to provide maximum privacy, with locks on stairways, passageways, and elevator doors to keep the lower floors free of intruders. Like the Roman atrium villa built around a central court, our

canonway view of the front half of the Playboy Twin House—an ornate urban stone or stucco facade in a sea of low-rise concrete—offers a rabbit-ear silhouette at the back of the open, radiant-heated ground-level garage leads to a rock-lined hallway running back to the elevator, facing the stairs leading to the rec area and pool, a large picture window—one of the most popular features of the Playboy mansion (Playmate Holiday House Party, December 1961)—gives a scuba-eye view of underwater activities. One floor up, the spacious, festively tile-floored rec area is one of the house's focal points of informality. Above it, the living room's activities center about the prodigious eight-foot fireplace and an entertainment wall stretching almost the length of the room that includes hidden color-TV, AM-FM-Multiplex four-speaker stereo, an LP-tape library that can be chosen automatically by push-button, and an electronic master control panel containing intercom, heat and air-conditioning regulators, and remote controls for the drapes, sliding doors and windows. An open circular staircase leads to the master bedroom and the Playboy Rotating Bed.





contemporary dwelling centers about the pool, with access—via balconies—to a view from sliding skylight above to pool below. Now let's take a tour of the finished product.

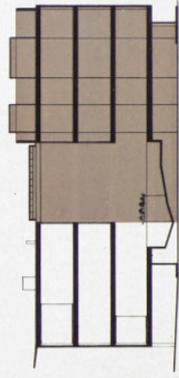
As we turn our high-performance *gran turismo* coupe into the driveway, we point out to our comely companion the Playhouse's most striking feature: the stone-clad exterior, which has hand-masonry the Town House stands in glamorous contrast to, yet in curiously pleasing harmony with, the post-Victorian brownstones that surround it. As the fading rays of the late-afternoon sun still provide sufficient exterior illumination, the spotlights fixed beneath the roof's overhang have not yet been turned on.

We swing into the open two-carport, brightly illuminated by the glow of the headlights. The driveway is paved with that is kept warm all year round by radiant heat from the concrete floor; heat is also supplied as an additional function of the overhead lights.

Guiding our guest to the right rear of the carport, we unlock the rabbit-ear-tuned teak door (guests arriving later may be screened via closed-circuit TV and intercom before being admitted) and lead the way down a richly paneled hallway. The hallway leads to a brightly lit stairway on our right which leads to the first floor. We pause momentarily for a look through an outsized picture window on the left which affords a dolphin's-eye view into the deepest part of the pool (the subsurface pool window and several other ingenious ideas for the leisurely life were projections of the Playboy Mansion, *Playmate Holiday House Party*, December 1971). Unoccupied by the Playhouse's previous owner, the house is ready for use.

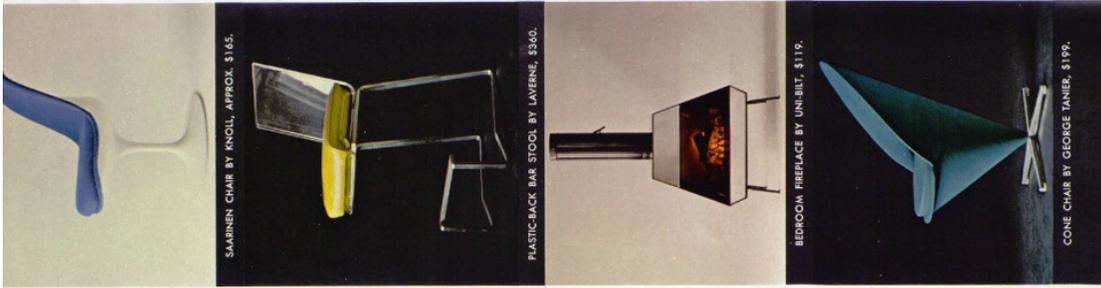
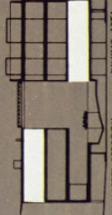
Continuing on our way, we enter, at the end of the corridor, a handsomely finished, electronically controlled elevator that will whisk us in silent swiftness to the first-floor level. The elevator. (text continued on page 92)

Cutaway of rear half of the Playboy Town House shows continuation of fieldstone wall. Elevator at end of teak-paneled ground-level hallway has floor-lock arrangement to ensure privacy in study or guest bedroom. The first-level dining area can be panoramic in its vistas when the drapes are pulled back, engagingly *inlime* when they're drawn. The kitchen area, with the latest in automatic cooking gear completely built into the teak cabinetry, is designed to function efficiently with a minimum of help. Houseman's master control board from which he can handle any mechanical operation in any part of the house, including screening visitors with closed-circuit TV and intercom, is just to the right of the bathlin wall over. Projection in rear of picture console here above the frozen food compartment. The deck, the floor above, the front porch, and the terrace, is fitted out to take a moon through an all-night session of executive decisions or occasional midnight oil burning. The guest bedroom above has table and chairs for conversation, cards or snacks, overlooking pool. The elevator takes you to roof sun deck.





Master Bedroom: the rotating bed, a refinement of the Playboy Bed (November 1959), has been electronically turned on its 360-degree base to take full advantage of a romantic fire. The drapes, glass door and skylight have been drawn back so that the star-flecked sky is almost our ceiling. The carousel-striped coverlet has been turned down. We've propped up our brandy nightcap from the bar concealed in the rotating headboard, propped up our pillow, and push-buttoned several hours of balladry to add the proper final notes.

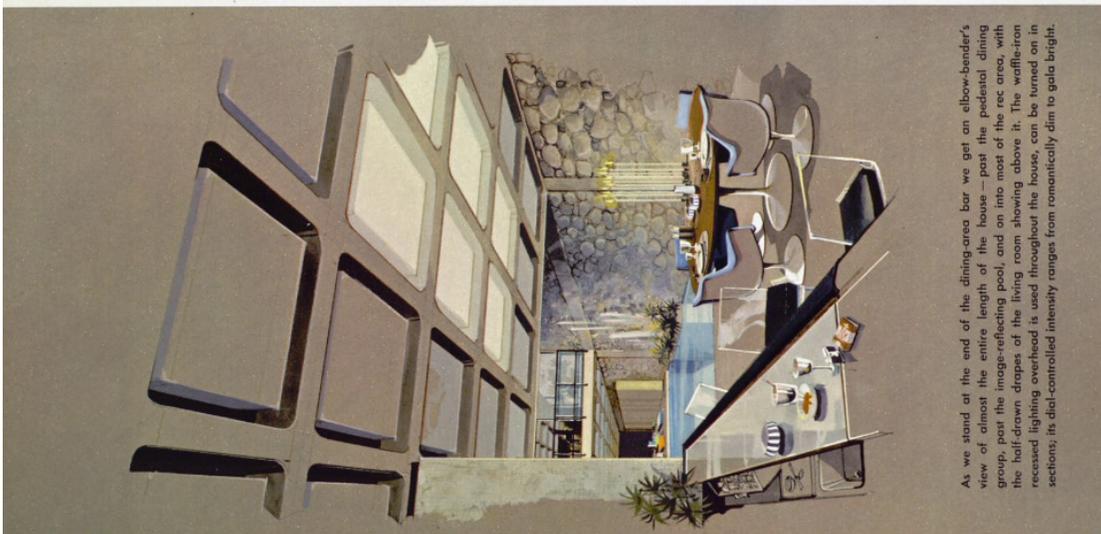


SAARINEN CHAIR BY KNOLL, APPROX. \$165.

PLASTIC-BACK BAR STOOL BY LAVERNE, \$340.

BEDROOM FIREPLACE BY UNI-BILT, \$119.

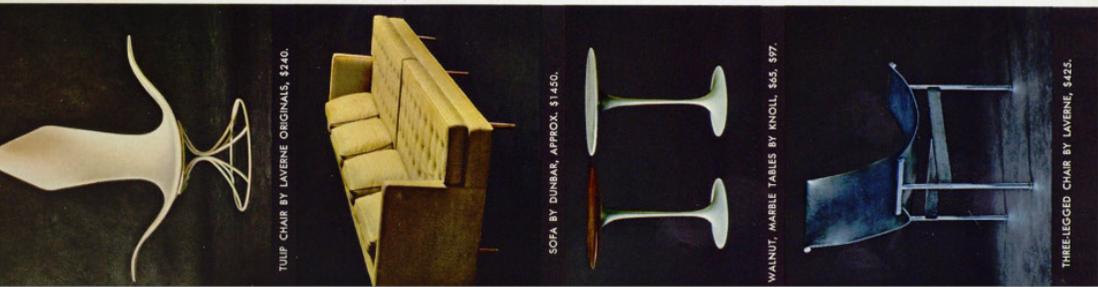
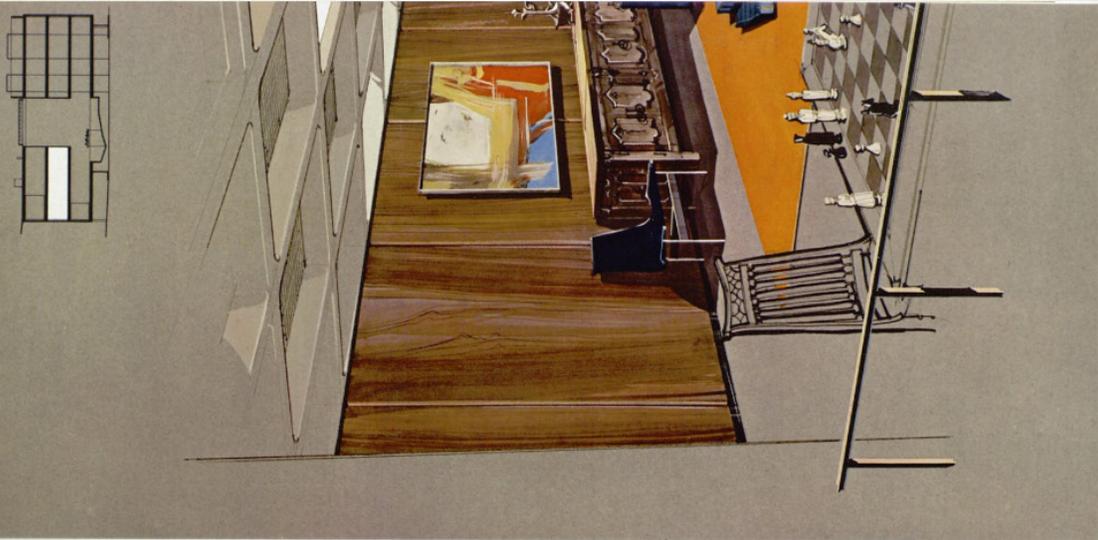
CONE CHAIR BY GEORGE TANKER, \$199.



As we stand at the end of the dining-area bar we get an elbow-bender's view of almost the entire length of the house — past the pedestal dining group, past the image-reflecting pool, and on into most of the rec area, with the half-drawn drapes of the living room showing above it. The waffle-iron recessed lighting overhead is used throughout the house, can be turned on in sections; its dial-controlled intensity ranges from romantically dim to gala bright.



The 40x25 living room is luxurious and masculine. In the foreground, carved ivory chessmen with period table and chairs, and an antique Spanish chest-cum-bar set against the oak wall paneling offer dramatically effective Old World contrast to the contemporary feeling that distinguishes the room. The tulip chair, the two side chairs, the large sofa, and the brilliantly striped cushions are placed on the vibrant tangerine rug to derive full benefit from the room-dominating entertainment wall and the giant hooded-and-raised fireplace on the right. In the background, a lounge chair and ottoman are at wide-aside for at-ease observation of the city's glowing skyline. The circular staircase leads to the master bedroom.

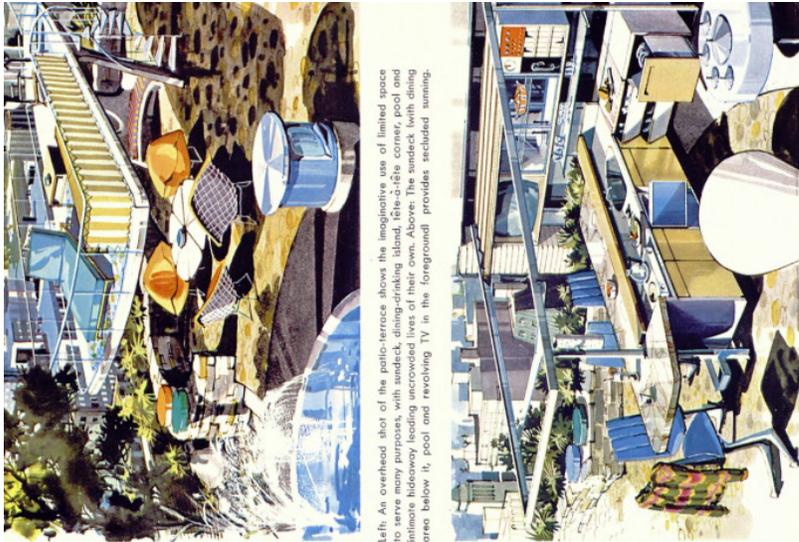


TULIP CHAIR BY LAVENE ORIGINALS, \$240.

SOFA BY DUNBAR, APPROX. \$1450.

WALNUT, MARBLE TABLES BY KNOLL, \$65, \$97.

THREE-LEGGED CHAIR BY LAVENE, \$425.



Left: An overhead shot of the patio-terrace shows the imaginative use of limited space to serve many purposes, with sundeck, dining-drinking island, tele-a-tile corner, pool and intimate hideaway leading uncrowded lives of their own. Above: The sundeck with dining area below it, pool and revolving TV in the foreground provides secluded sunning.



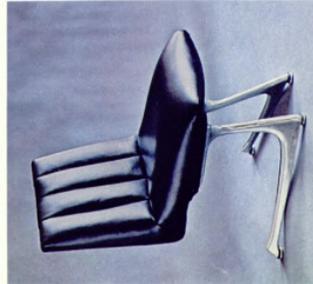
design and renderings by HUMEN TAN

PLAYBOY'S PATIO-TERRACE high above the city or tucked away behind a town house, a private shangri-la adds extra dimensions to your urban scene

NO COSMOPOLITE IS IMAGINE to an occasional longing for some parcel of sky-domed greensward to offset the concrete, chrome, glass and steel that may make city living elegant and convenient—but decidedly nonpastoral. For the young man on the way up to his penthouse or about to turn into the driveway of his town house, a sky-high terrace or ground-level patio offers the perfect on-the-spot answer for hours in the sun or evenings of unconfined entertainment. An urban oasis which delightfully avoids the crawl through country-bound city traffic, the patio-terrace offers the man-about-town expanded horizons for after-office-hours hosting, and a corner for simply getting away from it all without having to go away from it at all.

While PLAYBOY's patio-terrace has been laid out as a luxurious 40' x 34' adjunct to a penthouse apartment, its basic design and principal features can be converted to grace the rear-lawn area of a town house (the main design change would involve treating the penthouse's cantilevered sundeck as a second-story balcony). PLAYBOY herein presents an exemplary island in the metropolitan sun; it is also replete with elements and details that can readily be adapted

Above: Dining-drinking island, as seen from preparation side of the counter, allows the host conversational control of the guests, being practically as close as the grill as he can get, yet being practically retracted to put the island in the sun. Everything, including grill and sauce table in foreground, is within easy reach of the chef. At his command are infrared warming cabinet, ice maker, two-burner hot plate, master-control panel, stainless-steel sink, chopping board, dish-glassware-and-cutlery storage cabinet, and the Kappa-Dry, No-Grill, by Kappa-Dry, Inc., \$399. Grill, in stainless or coated steel, rotates to take advantage of breezes, by Eclipse, \$69.95.





Above: The romantic advantages of the patio, in a nighttime setting, are attractively apparent. Looking south, we see the eastern half, richly furnished relaxing area in foreground bathed by a soft light reflecting off the pool's fountain. The planting beyond the pool evokes secluded air of intimacy for the southeast corner. Below left: Sundeck's colorful chairs, with adjustable back, by Van Kappel-Green, \$311.



Above: A lets-hour barbecue sends wisps of smoke billowing skyward from the grill, while Sundeck's telescope stands at the ready for star-scanning. Below: A 19-inch, 100-watt, 1000-line color TV, remote controlled, and fused by remote control. Below right: Outdoor speakers trimmed in brass and covered in cane are two-foot high, lightweight, provide 360-degree sound, can be plugged into patio's outlets, by Lucchiarini, \$85 each.



to individual preferences determined by available space and finances. In our patio-terrace, we've incorporated the latest designs for leisurely living, using as our yardstick the same desiderata we applied in creating *Playboy's Penthouse Apartment* (September 1956), *Playboy's Weekend Hideaway* (April 1959) and *The Playboy Town House* (May 1962), to wit, a warmly personalized, largely self-sustaining living unit requiring a minimum of the bachelor's much-in-demand attentions, and offering a maximum of contemporary convenience and comfort. The patio-terrace provides the perfect warm-weather setting for a host of hosting endeavors. It is the *sine qua non* for such sociabilities as an expansive cocktail party, or noce. (concluded on page 102)

TIME WAS when the waking hours focal point for a gentleman's retreat was a roaring hearth. But times change and with them the means by which a man of means might best while away his leisure hours. In this electronic age it is both meet and proper that the knowledgeable bachelor should have for his avocational center of attractions an area replete with all the latest electronic inducements to keep him—and whoever he chooses to share his company—indoors.

PLAYBOY'S electronic entertainment wall is a splendidly unique way of having myriad electronic devices—some strictly functional, some more strictly for fun—all at one's fingertips. As shown in the striking drawings by artist Hector Tiano, it is a *ne plus ultra* custom contrived. But within its generous amounts of interrelated versatility and grand scale there are countless methods of ideas both for solving spatial problems and for working according to momentary limitations. (All of the concepts in the construction of the wall are currently available.) No one construction of the sedentary life, however, is there. There is a time for hard work, a time for vigorous play, and a time for leisurely unwinding. And we can think of no better way of doing the last than by indulging oneself in careful indulgence while enjoying the wondrous delights for eye and ear made possible by modern electronic gear.

Built in two units, the wall has as its smaller segment a mobile hinged section capable of being moved, by remote control, from a position flush with the main wall unit (where it serves as a room divider between our particular pad's patio and dining area) to a 90-degree angle to the wall, its position being determined by a dial on the master control panel located in the main entertainment unit.

Every entertainment source, except for the motion-picture/television projector, is within these two units. (The projector, which can show both live TV, as well as video-tape and standard 35mm motion-picture film, is concealed in a room behind an oak-paneled wall opposite the main entertainment unit. A panel slides open to reveal one aperture for the projector and another for the projectionist. The projection screen is lowered

PLAYBOY'S ELECTRONIC ENTERTAINMENT WALL

a luxurious audio-visual
unit for the ultimate
in at-home enjoyment

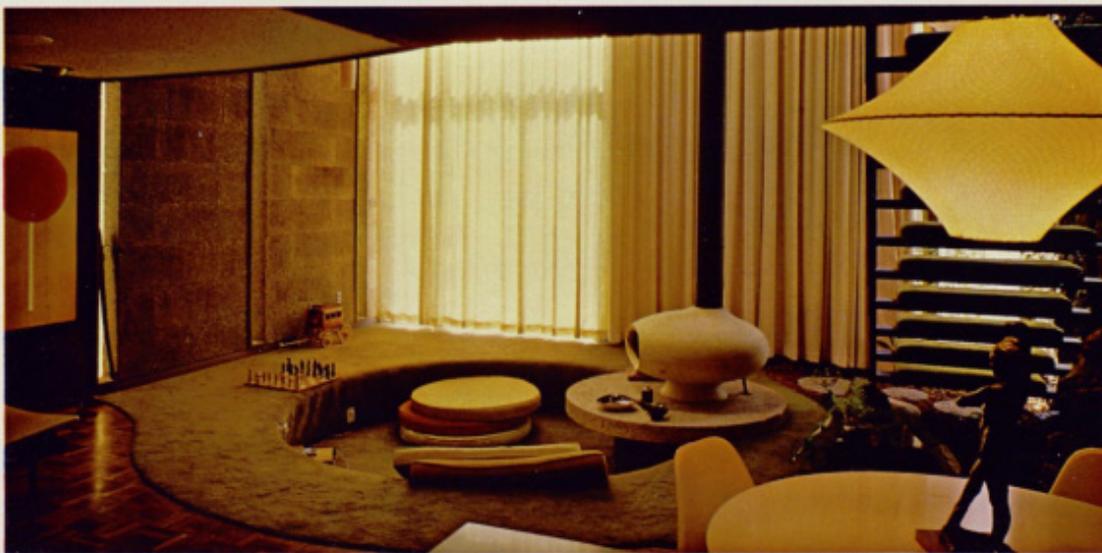


Above: Mobile section of entertainment wall is shown at a 70-degree angle to main unit. The conversation area, consisting of couch, chairs and floor cushions, now becomes a luxurious entertainment focal point. At far left, an open section of oak paneling reveals apertures for movie/television projection room housing equipment that shows both color and black-and-white TV and motion pictures on screen that can be lowered automatically from overhead storage space in ceiling opposite. Hinged unit contains, in left section, speaker, 25" color TV, 8mm rear-projection movie camera, storage area. Center section has bar-equipment storage space at top. Warming shelf for keeping food and drink hot also contains beverage dispenser that can be operated from both sides of pass-through. Unit at bottom contains a refrigerator under countertop, with storage space for bottles to its right. Right-hand unit contains speaker at top, rear-view slide-projector screen with unit housed below it; storage space for juke boxes is below projector. Main wall unit contains closed-circuit TV, speaker system, twin oscilloscopes, record changer, turntable, record player and timing device, and audio-video tape recorder. It also houses AM-FM multiplex and short-wave tuner, intercom and outside telephone systems, automatic-feed cartridge-style tape deck, automatic record and tape selectors, and master control board, along with vast amounts of storage space. Coffee table contains remote-control unit that is a modified version of the wall's master control panel.

DESIGNED BY ART MINER RENDERINGS BY HUMEN TAN

Left: Diagram of entertainment wall illustrates one unique feature: a hinged section operated from master control panel contains bar and electronic equipment. It serves as a room divider when at 90-degree angle. In separate position, it is flush with rest of wall.





playboy pad **DUPLEX DIGS A BARONIAL BILEVEL FOR A BUSY BACHELOR**

A WORLD OF PLEASURABLE EASE has been carefully carved out of 900 square feet of living space in the decorous duplex apartment seen above. Energetic Arizona real-estate developer Irving Shuman wanted his bachelor pad to combine simple maintenance with elegance of appointments. He found the answer in this compact contemporary designed by Miles Stahm of Stanley M. Stein Architects in Phoenix. One of eight bilevel apartments in a secluded courtyard off a busy downtown street, these digs offer the repose of a country lair without missing a beat of the excitement of urban life. Top left: A view across the living room into the dining area and an open kitchen space that more than cares for Shuman's culinary needs. The walls are composition cork and local Mexican lava stone, bringing a warmly natural look to the functional lines of the apartment. Top right: A custom-designed fireplace of exposed aggregate and concrete forms the focal point of the room. The stairs lead to the second-floor sleeping quarters. Above: For all its compactness, the room's sliding windows opening onto a swimming pool are a sizable 16 feet high. In an unusual commingling of design and decoration, the pad was completely fitted out with matching furniture and fixtures. Even the pillows in the capacious conversation pit were color-selected by designer Stahm. Bachelor Shuman had only to hang his art collection to personalize the place into one uniquely his own.

97



A PLAYBOY PAD: MANHATTAN TOWER

a free-lance photographer chooses an elegant, contemporary apartment with all of gotham at his feet

HIGH AMID THE TOWERING SPIRES of New York, free-lance photographer Pete Turner combines an office and a home into a top-floor bachelor-pad apartment ideally suited to his jet-propelled life as one of the busiest camera artists on the international scene. Tucked away in the caverns of Gotham, these colorfully compact yet supremely functional digs, commanding a panoramic view of Manhattan from every window, make a perfect *pied-à-ciel* for a globe-trotting lensman like Turner.

With careful planning and an acute and sophisticated color sense which guides and controls his preference for vivid hues, Turner has managed to turn a fairly standard New York two-bedroom apartment into

PHOTOGRAPHY BY J. BARRY O'ROURKE

61



a playboy pad:
**TEXAS
RETREAT**

*an on-the-go abilene architect
has designed his own home on the range so he
can take it with him*

ARCHITECT JIM TITTLE'S HOUSE is an inside job. From the outside it looks like a caretaker's shack, which it is officially supposed to be, as it is situated in an oil company's storage yard in the middle of Abilene. While the location might not be what most people consider prime, it suits architect Tittle perfectly. As he points out, "You can't see it from the street, and I don't have any yard to keep up."

Inside, the house reveals its true identity: a single man's deluxe retreat that lends itself to the quiet life or to large-scale entertaining. Basically, it is one large (900 square feet) room with raised sleeping platform, a bath, a kitchen and storage space. The interior is strongly architectural, tempered by a lavish use of natural wood—a frieze of shingles runs around the upper perimeter of the room. But its most striking element, a focal and gathering point, is a 17-foot-tall chimney hood of copper with an acidized finish that gives it a glowing patina.

A noteworthy feature of Tittle's house is that if he ever tires of the seclusion of the storage yard, he can move the house with about as little trouble as it would take to move a large trailer. The house is on stilts, and was designed to stay within the Texas highway department's maximum house- and trailer-moving allowance.



modern living

A PLAYBOY PAD: PALM SPRINGS OASIS

*a california bachelor
creates his own eminent domain with
wall-to-wall wide-open spaces*



Above: At start of the day, James Hollowell pauses outside his mountain-girt Palm Springs pad to scan the morning headlines before hopping into Jaguar for the five-minute spin to his downtown office. At right: Trio of guests chat at poolside in back of his desert digs.





The Playboy Mansion

Si Non Oscillas
Noli Tintinnare

*a personal visit inside the palatial pad where
hugh hefner resides and presides over the playboy empire*

IN A FEW MONTHS, the main offices of the proliferating Playboy empire, currently occupying a complex of separate buildings on Chicago's Near North Side, will begin to move into a Michigan Avenue skyscraper that is to be the new Playboy Building. The impressive 37-story structure occupies the better part of a square block, just around the corner from the Chicago Playboy Club; it is topped by a rotating searchlight—already nicknamed the "Bunny Beacon"—the most powerful sea and air navigation light ever built, with a 2.15-billion-candle-power beam that is visible to aircraft 500 miles away, and at a distance of 33 miles is 4.79 times brighter than a full moon. But impressive as the new Playboy skyscraper is, the real heart and headquarters of the Playboy empire is actually in another building a few blocks away—an elegant, four-story edifice on North State Parkway called the Playboy Mansion—the palatial pad where Hugh M. Hefner resides and presides over every phase of his Playboy operation.

The Playboy Mansion is a grand manor, constructed in the grand manner at the start of the century, and more what you might expect to find on a country estate in Europe than on the Near North Side of Chicago. The elegant brick and stone

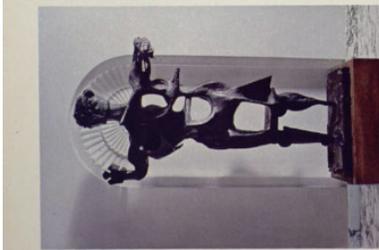
105



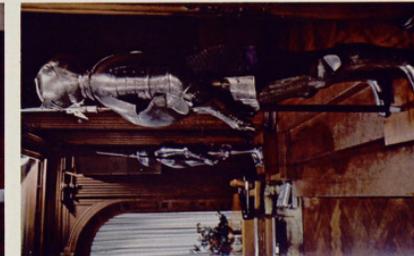
Above: Ten Playboy Club Bunnies line up in the main room for Hejner's inspection of a new, improved fabric and construction for the famous Bunny costume. Below: Hejner receives weekly floral and manicure during a meeting with Executive Assistant Dick Kessie in the main room of the Mansion. Bound volumes on bookshelves contain all 12 years of PLAYBOY.



Below: An off-duty gathering of Bunnies relaxes in front of Italian-made fireplace in the main room of the Mansion with Chicago Club Bunnies. Below: Hejner's adventures at the Club the previous evening. Two dozen Chicago Club Bunnies line in the Bunny Dormitories on the upper floors of the Mansion for a nominal rental, which includes use of the swimming pool, sun deck, steam- and game-room facilities.



The first sight that greets a visitor to the Playboy Mansion is a bronze sculpture of contemporary woman by Abbot Pattinson dominating the foyer. Throughout the Mansion Hejner juxtaposes the best of both the old and the new, with works of modern art sharing honors with medieval suits of armor, a pair of which flank the entrance to the immense main room. At right: Hejner's office, which is filled with the playboy staff all one end of the 60-foot-long room. Below, from left to right: Managing Editor Jack Kessie, Picture Editor Vince Tajiri, Editor-Publisher Hejner, Editorial Director A. C. Spettersky, Associate Art Director Reid Austin, Senior Editor Sheldon Waz, and Art Director Arthur Paul.

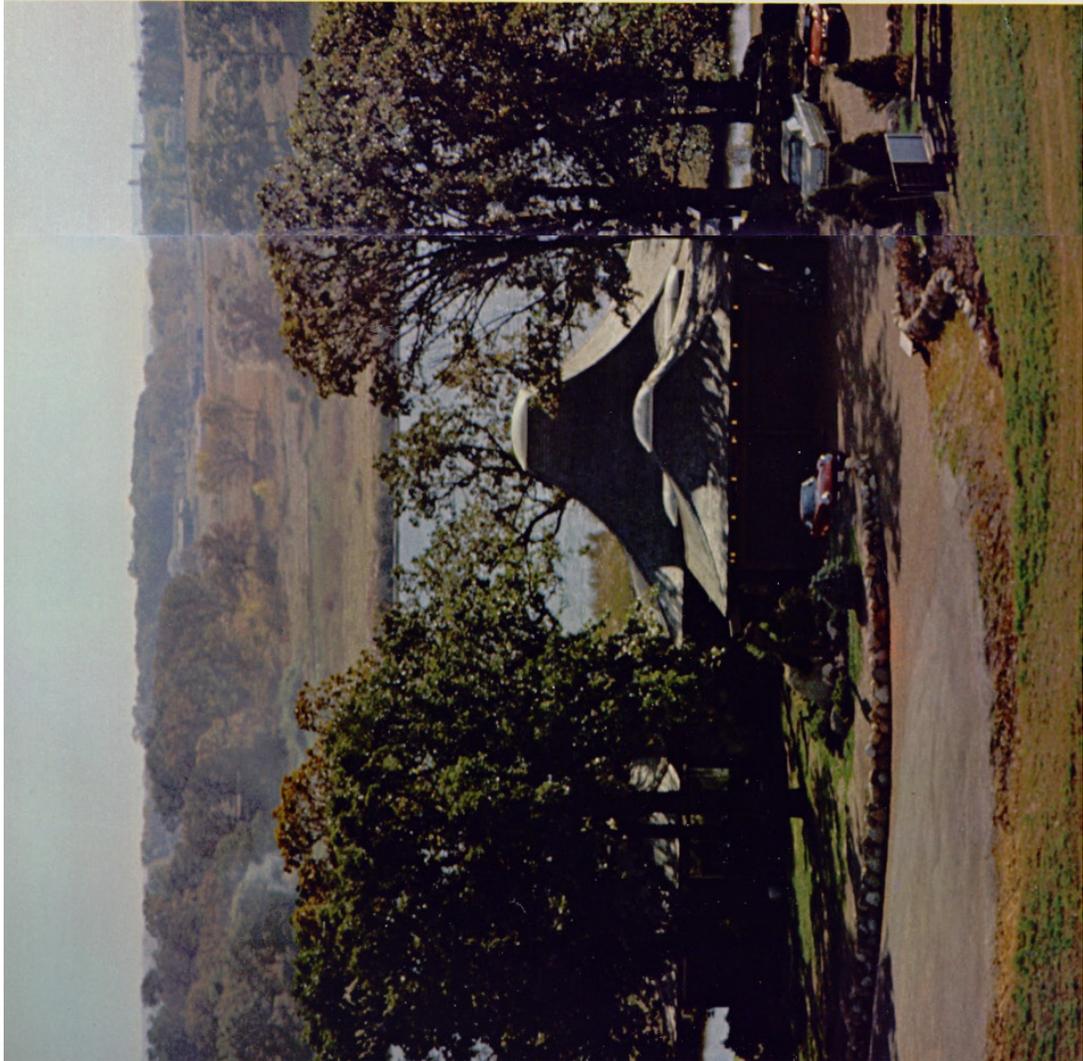


exterior and the high iron fence that surrounds it, have not changed in the half century since construction was completed, and they give no hint of the contemporary decor and doings within.

In sharp contrast to its formal façade, the swinging interior of this ultimate *Playboy Pad* has prompted such descriptive phrases as: "A bachelor's dream," "Mr. Playboy's palace," "Hef's hunch," "an adult Disneyland," and "Shangri-La '70." Quite understandably, the Mansion and the man who resides there are the subjects of a considerable amount of curiosity, conversation, speculation, exaggeration, reportage and rumor—with fact and fancy, perception and prejudice blending almost indistinguishably into one another.

Thus, in *Time* the Playboy Mansion became an adolescent aspiration: "The American boy lies, on his left side, dreaming."

"Someday, when I have enough money."



The domed roof of Don Devine's retreat sits beside Illinois' Fox river. The front of the house (left) has guest parking area by the garage. The rear (below) faces the river and a private boat landing.



A PLAYBOY PAD: EXOTICA IN EXURBIA

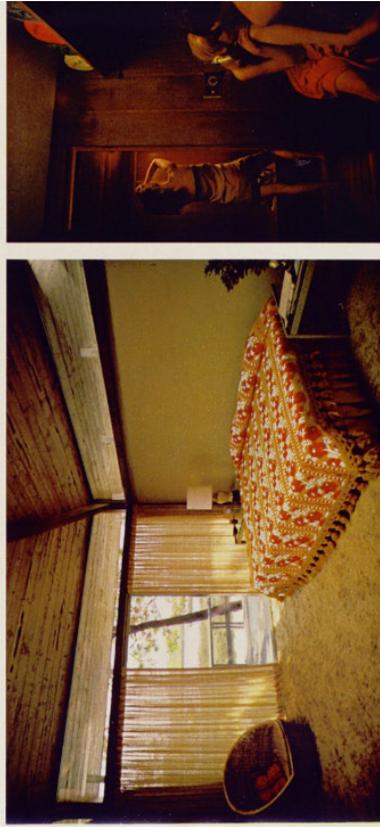
a young midwest exec creates his own tropical paradise in Illinois



Racing buff Devine stands by his Ferrari 275 GTB. The Scarab on the right had been severely damaged and was completely rebuilt by Devine. Parked in the garage is a Honda Super Hawk motorcycle. 81



The living room (above), with its soaring domed ceiling, is completely carpeted with a cotton stagg rug. The majority of the furnishings, including the lamp, are from John Straus Showroom. The pendant-based packaged stereo system is the work of KIH. The living room is connected to the bedroom and Oriental chair and lamp. A narrow band of clerestory windows, with regularly spaced vertical frosted-glass lights runs around the tops of all the walls in the house. Pampered guests luxuriate in the sauna and resting room that is conveniently located on the lower level of the house.



FOR DON DEVINE, a 26-year-old Illinois bachelor, the tropics are but an hour's drive from Chicago. Here, on the banks of the placid Fox river, Don has decreed and erected a miniature paradisaical pleasure palace complete with an abundance of flowery water, two man-made cascading waterfalls plus a swimming pool, plus a fine view of the river.

A land developer with an avocational bent toward sports-car designing and racing, Devine has two favorite places in the world—the Middle West and Jamaica. In order to bring together the best of both worlds, the young business entrepreneur has come up with a house that is architecturally unique and totally suited to him. He has the convenience of living near one of the largest cities in the world and the relaxed holiday atmosphere of a tropical home.

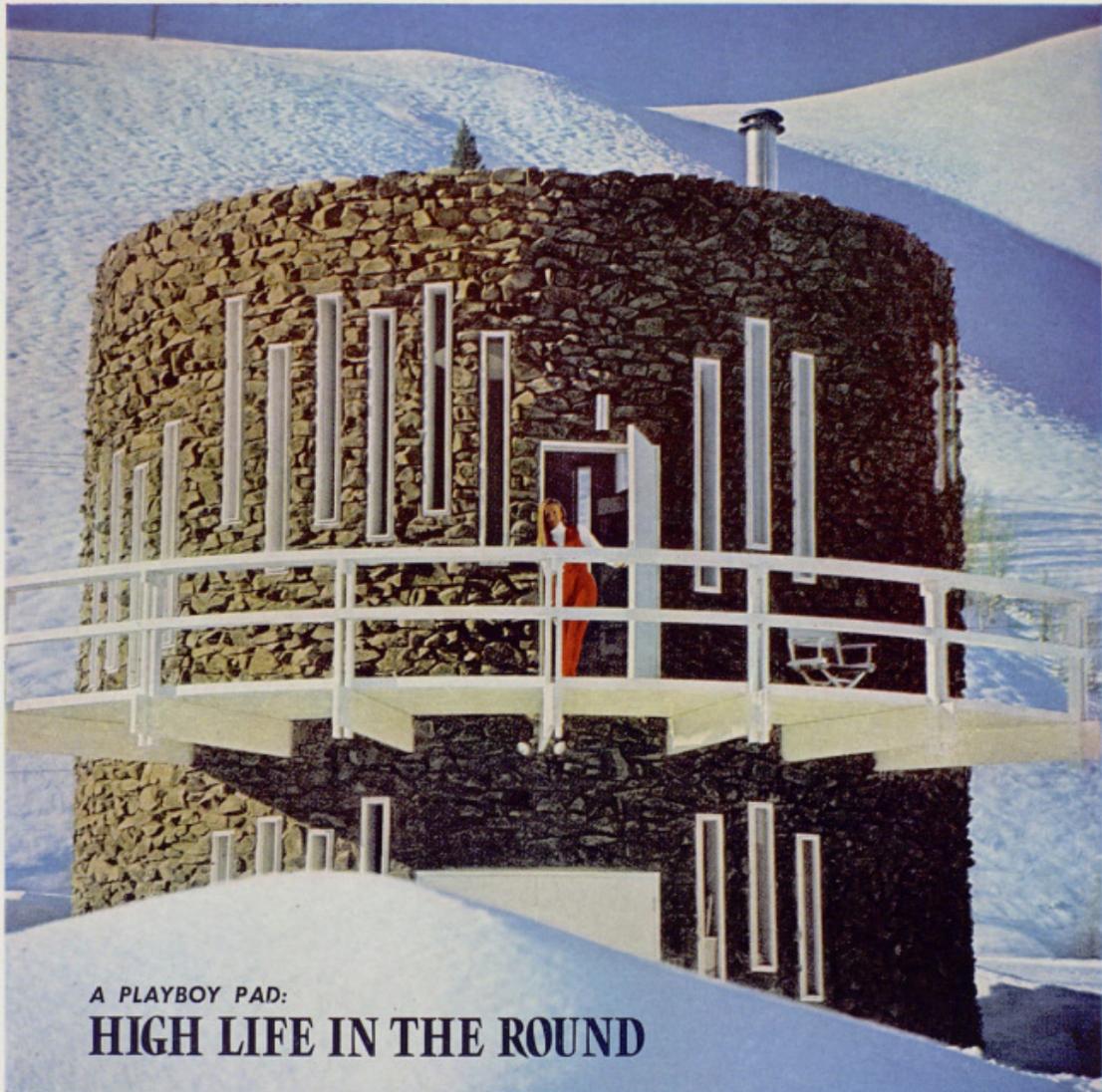
The house wraps itself around a gently graded hilllock and was designed to Devine's specifications by architect Dennis Stevens. It is basically three cedar-shingle-sheathed domes that are supported by large curved laminated beams and are capped with transparent plastic bubbles.

The interior of the house, which has an open plan with one area flowing into another, is on three levels, and is extravagantly paneled with natural cedar. Many of the interior materials were imported from Hawaii, Tahiti, Haiti and Jamaica. The extralarge boulders used in the waterfall construction were trucked in from New Mexico lava beds. Furnishings are simple but colorful and enhance the tropical mood. Thanks to a special air-conditioning system, a lush planting of tropical flora flourishes luxuriously year round inside the house.

Certainly not a budget or a quickie job, the house cost approximately \$150,000 and took a year to construct. Happy owner Don Devine thinks his posh pad by the Fox river is well worth every penny and minute of it. And why not? He has the best of all worlds.

The entrance to the house (above) is reached by steps; the entrance set in a free-form pool. One of the lovely planted waterfalls (left) runs the line and flows into a shallow pool on the floor below. The bridge on which owner Devine leans connects the entrance hall with the living room and has lacquered bamboo rails.

PHOTOGRAPHY BY LARRY GORDON



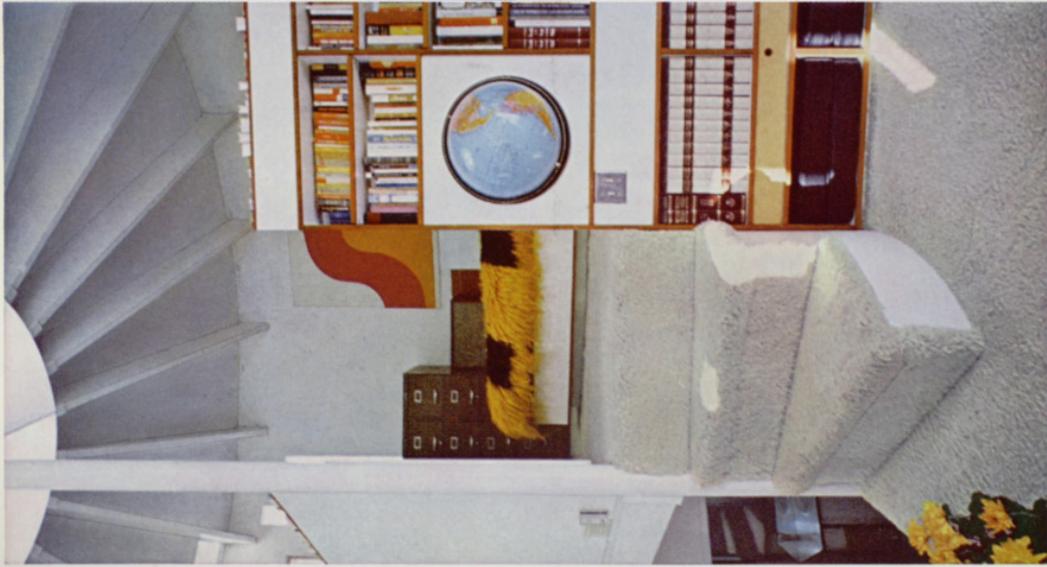
A PLAYBOY PAD:
HIGH LIFE IN THE ROUND

perched midst sun valley's slopes, this skier's minicastle also serves as a summertime retreat

modern living FOR MOST SKI ENTHUSIASTS, a trek to their favorite slope is an undertaking that should be planned weeks or months in advance; for bachelor John Koppes, the lifts are but a two-minute walk from his front door. Koppes, who is president of the Precision Ski Pole Manufacturing Corporation, tried most of the major runs in Europe and North and South America before deciding to build his dream pad in Sun Valley, Idaho, at the base of Baldy Mountain. Seen from nearby Warm Springs Road, Koppes' rock-bound domain has the formidable look of a medieval keep; seen from inside, it's a masculine, five-level hideaway that houses a surprise at every turn of its spiral staircase. The front door is at the second level; inside, one sees three pie-shaped tiers, separated by low built-in storage units, winding skyward to a Plexiglas dome that floods the tower with light during the day and becomes a romantic focal point at night. Additional light filters through 26 fortress-style window slits set at random heights in the wall.

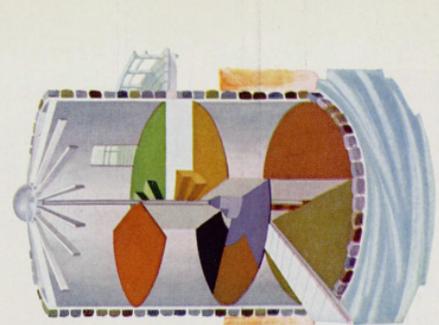
Skis, poles, coats and boots are stashed in compartments by the front door. "I keep the place a no-shoes house," says Koppes, who has carpeted the rooms above with thick, white pile from wall to wall. At the bottom of Koppes' castle is a ground-floor study with double doors that can be left open in summer to catch the mountain breezes. But the heart of the house is the fourth-level living room, with its adjoining cantilevered sun deck, which offers a spectacular view of the Sawtooth Range. Up three steps from here is the bedroom and down three steps is the kitchen. "I designed the house so that built-ins would serve a dual purpose," Koppes points out. "Cabinets in the kitchen are just the right

Koppes' pad winds upward through five levels to a domed Plexiglas skylight. Mounted in it is a rheostat-operated indirect light controlled from a bedside switch. The house's heating system is as unique as its shape. Hot water, piped in from a nearby natural spring, runs through a network of tubes embedded in the walls, roof and ground floor—radiating warmth throughout all the levels—thus eliminating any cold spots. The hot-water pipes in the roof also melt snow. A Marimekko fabric has been mounted on the wall over the bed as a color accent. A world traveler, Koppes installed a lighted globe in the living room's bookcase. At the base of the case, he stores cushions that guests use in place of chairs. Draftsman-type lamps are mounted to built-in, eliminating the need for unsightly electric cords. Housekeeping is super-simple; the tower has an in-the-wall vacuum-cleaner system that empties into a bin located on the ground level.



152

MAINT BY FLETCHER HUNLEY

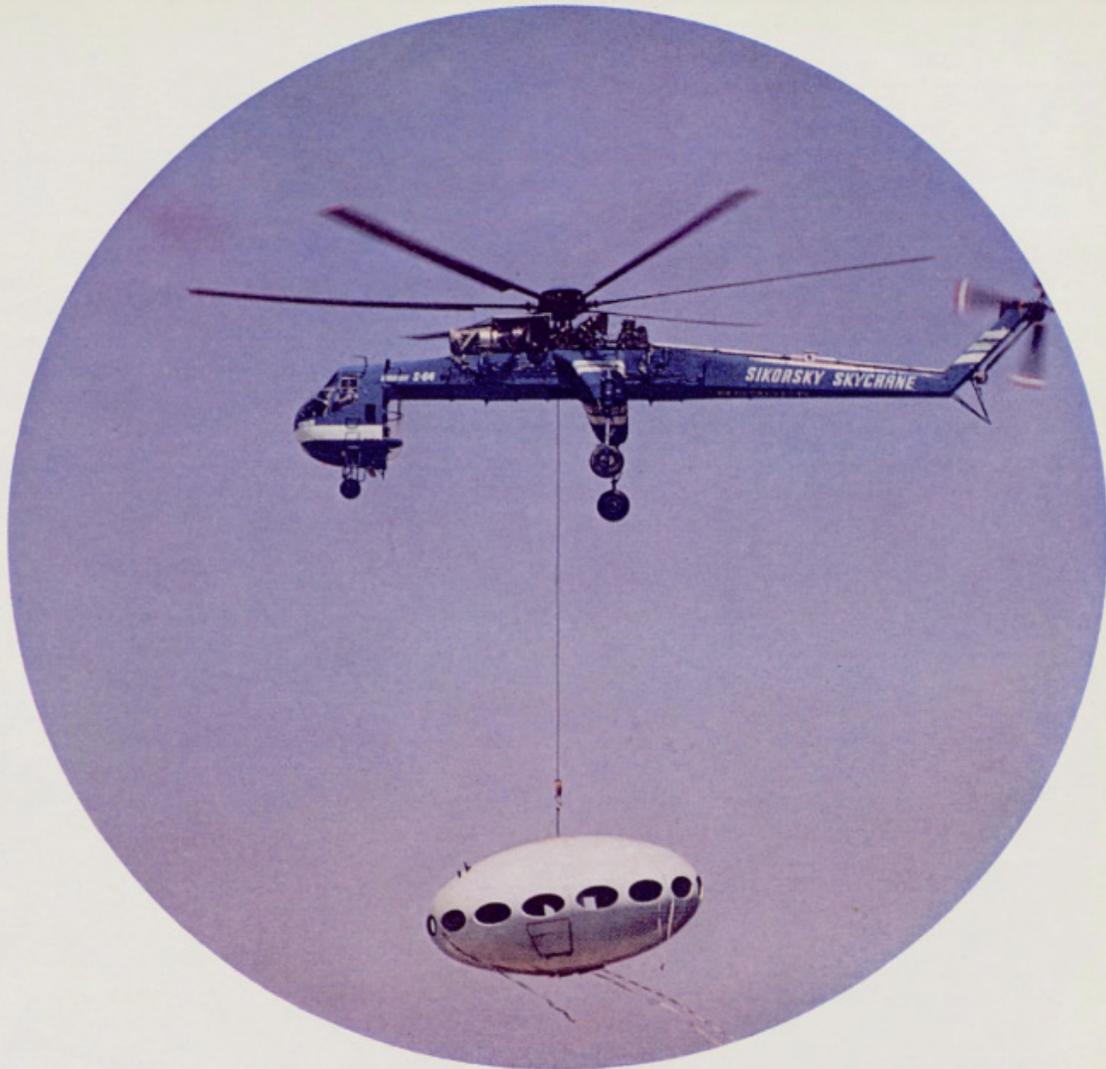


155

height to be used as the back of a living-room couch, one flight up; and there's storage space for magazines below the couch seats, so I don't need a coffee table." Most of the furnishings were custom-made to fit the unique dimensions of his compact kingdom in the round, which is 26 feet high and 24 feet in diameter. Even the interior side of the foot-thick wall required a novel finishing touch: It was sprayed with polyurethane foam—to keep out the cold—and then painted white. After furnishing his digs, Koppes discovered that when high speakers in the bedroom and living room are switched on, the insulated walls plus the pad's silo shape turn the tower into a sound chamber and all levels of the house are filled with music. *Après-ski* parties find Koppes loading up the bedside turntable with LPs and then moving to the kitchen, where there's a built-in bar at the back of the dining nook. He can pass drinks up from the kitchen to the living room—where guests invariably congregate around an old mining boiler that's been converted into a fireplace—or step down to the entranceway to greet more merry-makers as they arrive.

Since Koppes' ski-pole business is seasonal, he spends part of the spring and summer traveling, using the house then as a weekend retreat before taking off again in either his Porsche 911 or his Mini-Cooper S. While he's away, his Sun Valley minicastle stands solid as a rock, waiting for the high times the next snow season will bring.

Above: A dome's-eye view of Koppes' multilevel kingdom. The bedroom, living room, kitchen and entrance foyer all share the same ceiling; other areas, including a darkroom, are separate and enclosed. Right: A floor plan of the five tiers, showing their position around a central pole.



portable playhouse

it's a flying-saucer-shaped hideaway designed for whirlybird delivery and instant livability in any clime

SHOULD THERE BE a noticeable increase in UFO reports during the next few months, it might well be caused by the sudden appearance of the airborne Futuro—a Finnish-designed fiberglass mobile pad, above, that looks more like a spaceship than a weekend *pied-à-terre*. Although this funhouse—which has a 26-foot diameter—can be purchased as empty as an eggshell, we prefer the de luxe completely furnished model, with its wall-hugging curved sofa, deep-shag carpets, dimmer-controlled indirect lighting and hooded fireplace that doubles as a barbecue grill. The interior layout of the Futuro, as you may have guessed, is exceptionally compact; a combination kitchen-dining-living area makes up two thirds of the pad, while the remainder is a bedroom and bath. Overnight guests can be quartered in the living area, as the two cocktail tables adjacent to the sofa convert into double beds. The Futuro is virtually maintenance-free; its sealed-up saucer shape and unique ventilation system all but eliminate dust and humidity; and an optional—and recommended—air-conditioning unit keeps the hideaway cool in summer. When winter arrives, built-in electric heating coils maintain a constant and comfortable 72 degrees. And we're sure you'll agree that the \$14,000 price tag F.O.B. Futuro Enterprises in Philadelphia for a furnished saucer is definitely down to earth. 179

The Futuro's steel-legged base is adaptable to virtually any terrain, from flat ground to a 20-degree incline. An entrance foyer is located between the bed- room and living areas. Retractable stairs lead down from floor forms, the staircase. Sixteen elliptical windows ring the module; two floor-level viewing windows also are located in the dining area.

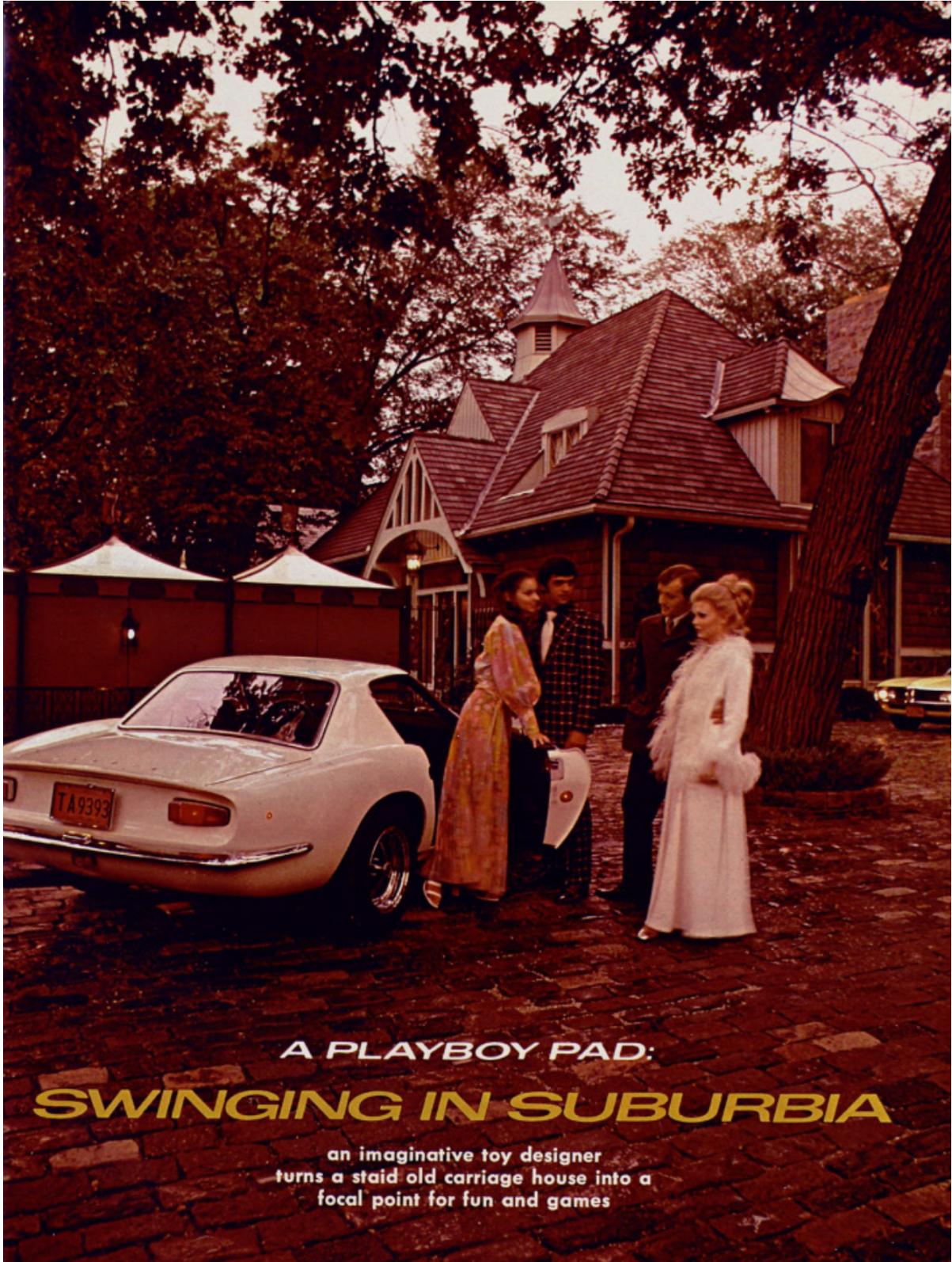


The floor plan at right gives you additional insight on just how wisely the Futuro's 500 square feet are utilized. Buyers choose from four exterior shades—blue, gold, green and white—that have been color coordinated with the interior. For more information on where to locate a Futuro, write to RayBarry Models, Inc., 5115 N. Michigan Avenue, Chicago, Illinois 60641.



Top: The setback configuration of a Futuro makes it an ideal beach hut. These are no openings through which sand can seep. Above: A pedestal dining table and four matching molded chairs are conveniently located just a salad's toss away from the completely equipped kitchen area. Below: Futuros can also be used as ski cabins; the pad's polyester-resin exterior skin is virtually impervious to wind and snow. Bottom: Après-skiers relax near the hideaway's hooded fireplace—which also doubles as an indoor barbecue grill.





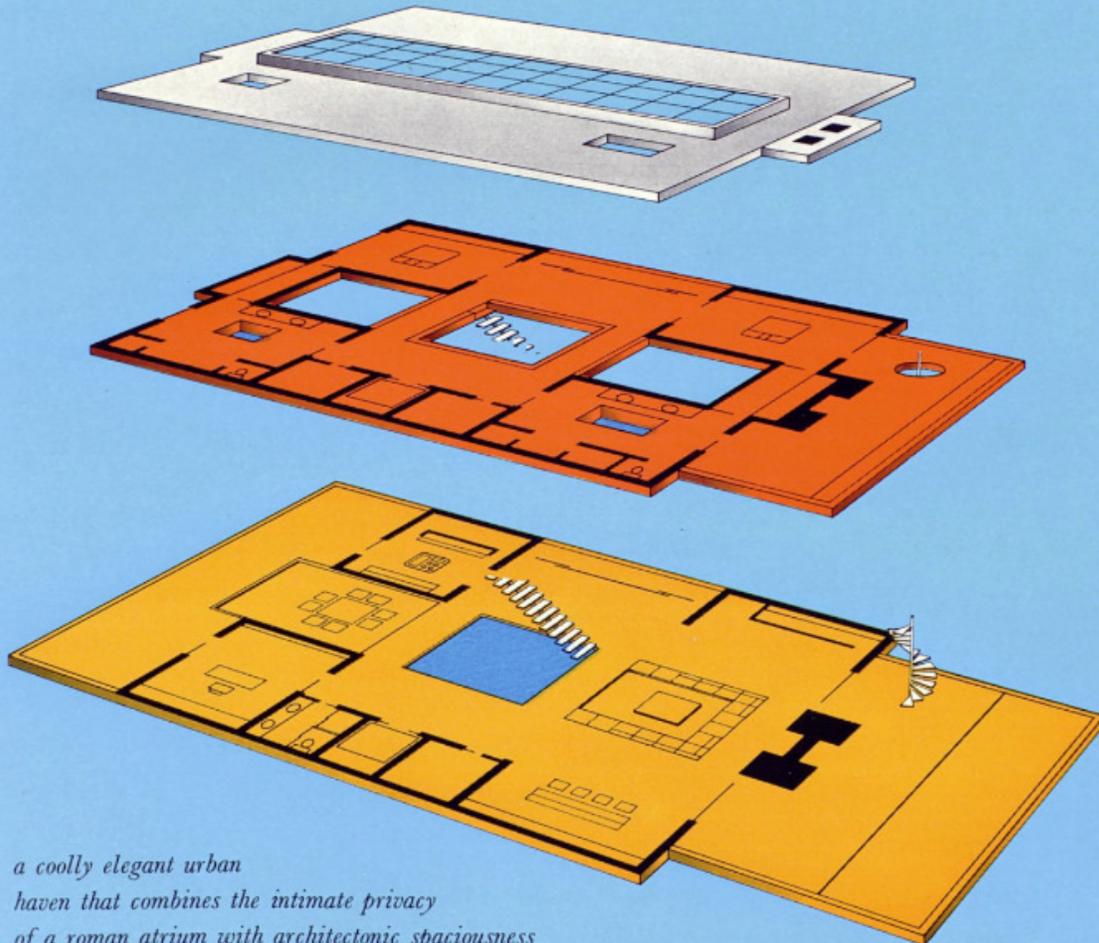
A PLAYBOY PAD:

SWINGING IN SUBURBIA

an imaginative toy designer
turns a staid old carriage house into a
focal point for fun and games

PLAYBOY PLANS A DUPLEX PENTHOUSE

modern living



*a coolly elegant urban
haven that combines the intimate privacy
of a roman atrium with architectonic spaciousness*

WAY BACK IN THE FALL of 1956, we presented *Playboy's Penthouse Apartment*, by far the most successful and mail-garnering modern-living feature we had ever published, and the first in a series of Playboy Pads—actual and projected. Although we have featured a great variety of dwellings, they all have had the same specific design purpose: to appeal to the urban bachelor who believes a man's home is not only his castle but also an outward reflection of his inner self; a place where he can live, love and be merry, entertain his friends with parties big and small, play poker with cronies from the office or relax alone with a fond companion. Now, 13 years after our first penthouse design appeared, and with a new decade dawning, we are again projecting our concept of the pinnacle of urban living, this time a duplex penthouse that combines the latest technological and architectural advances with an idea that's as old as the hills—the Roman hills, that is. Houses in ancient Rome were often built around an atrium, a central courtyard, that provided air and sun, and could yet be enjoyed in privacy. Our duplex penthouse uses the atrium concept but is otherwise a model of modernity. Its first level provides for the more gregarious pursuits of the owner, both within its walls and on its garden and patio-terraces. The second level is reserved for his more intimate, private activities, and provides him with unroofed patio-terraces from which he may enjoy the sun and stars, the

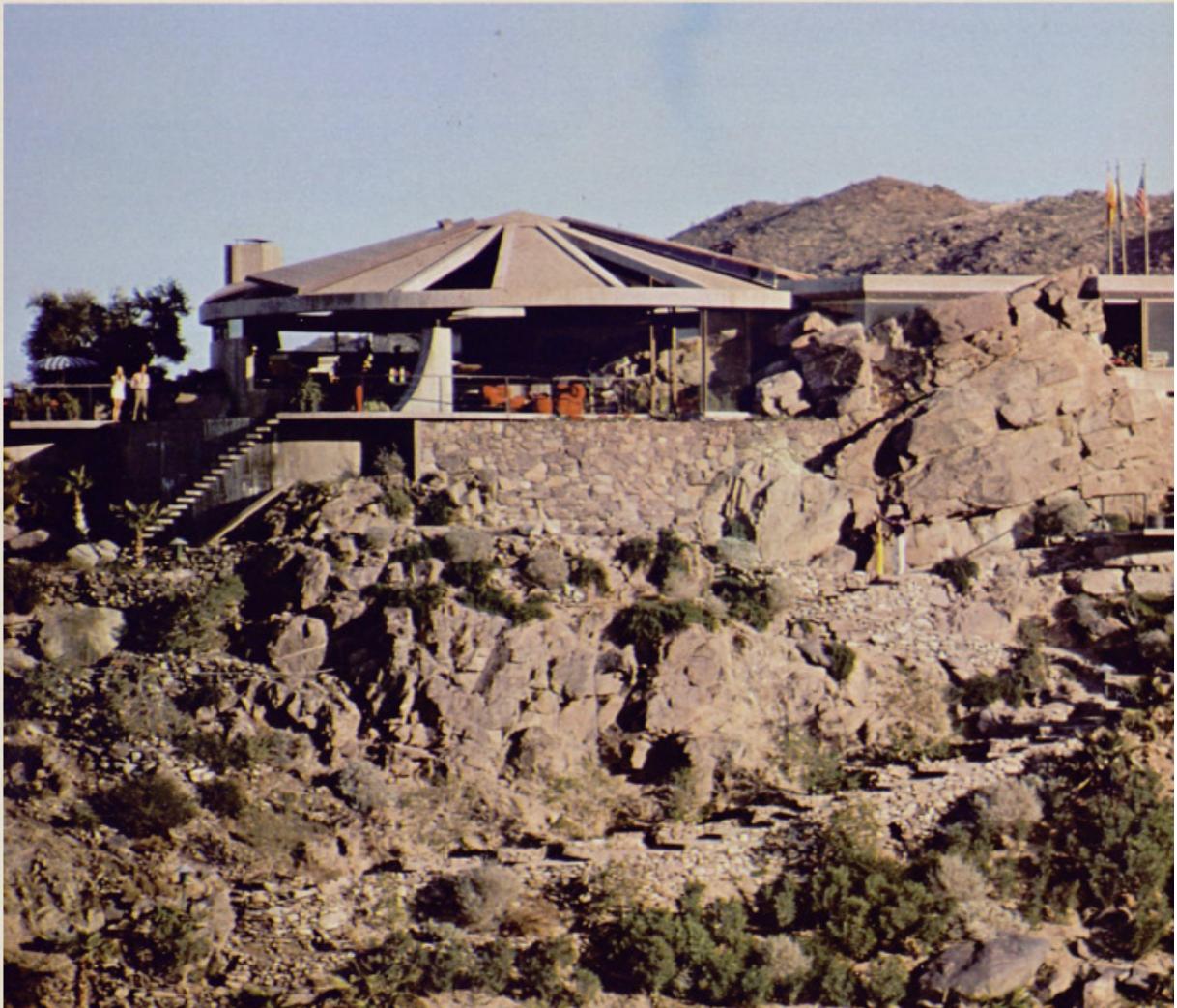
155

PHOTOGRAPHY BY MARIO CASILLI

interior designer arthur elrod builds a spectacular aerie high above the greenbacked greenery of palm springs

A PLAYBOY PAD: PLEASURE ON THE ROCKS

ALTHOUGH THE HANDSOME bachelor dwelling, below, of interior designer Arthur Elrod is just a six-minute drive from his downtown Palm Springs office, its location—a craggy ridge overlooking the city—provides the seclusion and panoramic setting of an eagle's nest. In creating his five-room, 5700-square-foot, air-conditioned digs, Elrod and architect John Lautner showed their aesthetic respect for the rugged site by utilizing natural rock formations, so that house and mountainside often mingle, with boulder clusters occasionally serving as walls. Elrod also used glass extensively—an understandable indulgence, considering the surrounding view. Consequently, there's more than 100 feet of frameless floor-to-ceiling windows in the circular living room and the master bedroom—study—office wing (with nearby bath—dressing room)—plus two pie-shaped skylights set into the living room's massive concrete ceiling. (The pad's other rooms—a kitchen and a guest suite—are just off the living room next to a walled, sculpture-filled garden.) The result is a masculine home-office where Elrod can entertain, work or relax within *(text concluded on page 208)*





Above: A roadside view of Elrod's house. Behind the curved concrete wall, topped by flagpoles, Elrod has created a lush sculpture-filled garden. Below: A view of the house from the garden. After dark, low-voltage lights recessed into the curving eaves can be switched on to illuminate the pool with a gentle glow.



Above, left to right: Two welcome visitors enjoy the filled sauna. Elrod has built into the master bath-dressing area. Soon they'll adjourn to the nearby sunken travertine tub. Below: An illuminated Paul Jenkins painting hangs on a paneled partition that separates the living room from the elliptical-sloped kitchen. Bottom: The master bedroom-study-office is paneled in corbiant, a rare wood from South America.





A PLAYBOY PAD:

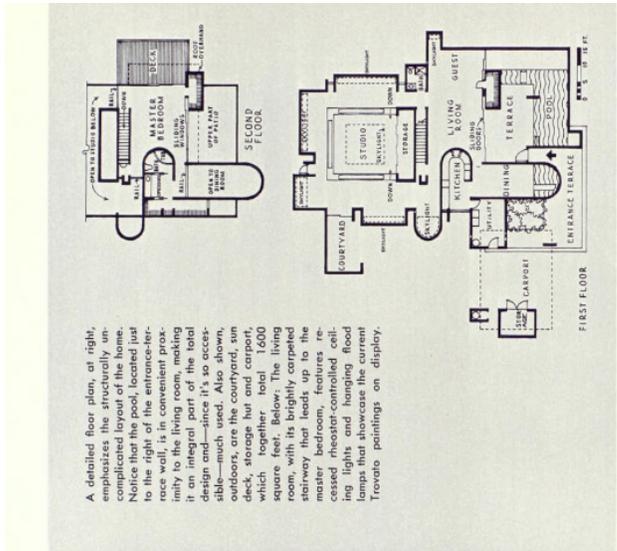
WALK-IN WORK OF ART

designed for creation and recreation, a miami sculptor-painter's multiskylighted digs invite the sunshine in

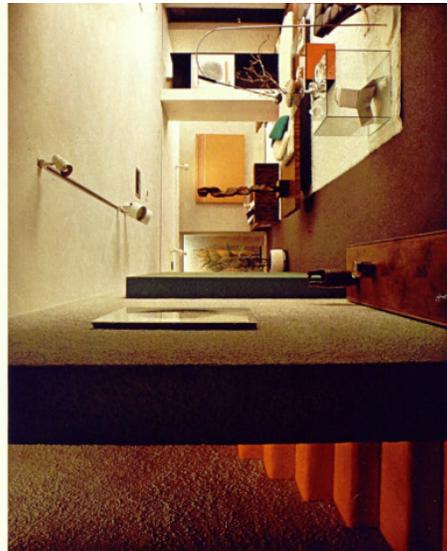
WHEN ARTIST Sebastian Trovato felt the need for more living space than his Manhattan apartment afforded, he decided to seek not only larger quarters but a warm climate as well. So he looked southward and eventually relocated in Miami, attracted by the omnipresence of the city's fabled sun, yet taking wary note of its often blistering intensity. Trovato kept both of these

As seen from the entrance terrace, the ingeniously designed home of Sebastian Trovato is an artful arrangement of massive cylindrical and block shapes. The entryway is just to the right of the large column in the foreground. At right, a living-room view takes in the terrace.

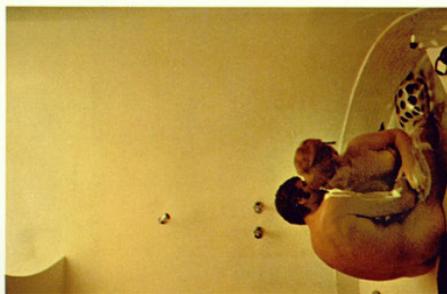




A detailed floor plan, at right, emphasizes the structurally un-complicated layout of the home. Notice that the pool, located just to the right of the entrance, is an integral part of the total design and—since it's so accessible—much used. Also shown, outdoors, are the courtyard, sun deck, storage hut and carport, which together total 1600 square feet. Below, the living room, dining room, kitchen and master bedroom, features recessed rheostat-controlled ceiling lights and hanging flood lamps that showcase the current Trovato paintings on display.



and also limit the penetration of Florida sunrays. The resulting masonry and wood structure is a privacy lover's fortress, due to the largely glass-free facade. Not that Trovato's a recluse, but he enjoys the sealed-off ambience because it helps him maintain an uninterrupted and productive workday, whether he's wielding brush and chisel or negotiating with a



solar characteristics in mind when he commissioned architect Milton Harry to design the modern Southern mansion pictured on these pages, specifying a superabundance of skylights (there are six in the studio-gallery alone) to take advantage of the natural light, but just a few strategically placed long glass slits to serve the purpose of conventional windows





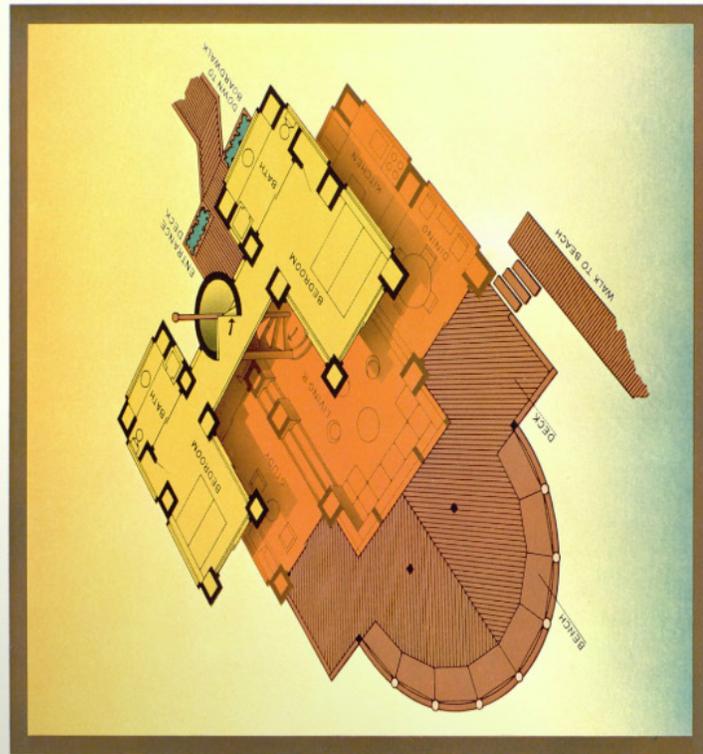
A PLAYBOY PAD: SURPRISE PACKAGE

*box-shaped and fortresslike,
this long island beach house
conceals an airy interior
that's anything but square*

modern living

AN EARLY CHRISTIAN SECT, the Neoplatonists, believed that the universe was a musically harmonious system, symbolized and made visible by light, which came directly from God. Architecturally applied, this concept gave their cathedrals an ethereal quality; the walls, instead of sealing off interior space, appeared to link it with infinity. A welcome throwback to Neoplatonism is this Long Island beach house designed and built by architect Earl Combs for Steve Ostrow, the 39-year-old proprietor of a chain of luxury health spas (one of which, the Continental—nicknamed The Tubs—has lately become one of Manhattan's most “in” night clubs). Don't be misled by the somewhat cloistered entrance (above); that's the boardwalk side. The other façade, facing the sea, is so open as to create a seemingly symbiotic relationship between the dwelling and its setting. That side of the house is almost entirely glass, in the form of tall panels and large sliding doors that enable Ostrow to open his place to the elements, and it embraces an outdoor dining area shaded by a sun screen. During the day, light streams in that side of the house, and through slits in the bedroom walls and portholes in the bathrooms and kitchen. The sea, reflected by mirrored doors in the kitchen, bedrooms and bathrooms, is ever-present. And, just as the sea provides a sense of unlimited dimension, so does the interior of the house—which, like Oriental boxes carved one within

121



Clickwise from left: Once inside the house, you're face to face with the sea. The two-story living room, shown from the balcony, is topped by nine skylights and framed by a wall that's almost all window—critical panels on the doors that lead to the bedrooms, the bathroom, the kitchen and incorporating a built-in bench, if used by guests to relax and dry off after a swim. Breakfast in bed, bloody mary included, is the happy lot of one weekend. The bedrooms, which are connected by a ramp, are equipped with sliding glass doors and blinds that can be drawn for privacy; the bedrooms also feature a large storage space and the walls, lit to admit extra light, are decorated with metallic and molded-acrylic panels. When the bedrooms are open, one can see clear across the house. The bedrooms are separated from the bedrooms by sliding, mirrored doors that enable one to view the ocean at all times. The kitchen, which is adjacent to the kitchen that help let the sunshine in.



Architect Earl Combs planned and built the weekend hideaway of Steve Ostrow, a Manhattan entrepreneur. The land side of the building is made of wood; the sea side is made of metal. The architect's eye is kept in motion so that the viewer is in the porches of one another's space. A unique quality of the post-and-beam structure is that the uprights take the form of square columns—14 of them, indicated in the floor plan above by heavy black lines—which are covered with plywood, outlined with floor panels and bolstered by posts in the walls. The columns provide an abundance of storage space; concealed in them, among other things, are the chimney flue, a roof drain, a ladder for cleaning high windows, pipes, wiring, medicine cabinets, pantry articles, tools, games, linen supplies and clothing.

the other, is an ingenious exercise in spatial economics. Reflectors, such as mirrors placed between study and dining room, subdivide and circulate the space. Each area seems to flow into the next, and the guest's eye is never trapped. When the bedroom blinds upstairs are open, you can see clear across the house, including the skylighted, coffered ceiling that overhangs the two-story living room, which is reflected below in the geometries of the dining table, coffee table and built-in furniture. The general feeling of weightlessness is countered by the 14 square columns, which, in addition to providing support, house such essentials as wiring, plumbing and a four-speaker hi-fi system—thereby combining structural, aesthetic and utilitarian roles. Completed in August 1970 at a cost of \$90,000, the house admirably fulfills the objectives of architect Combs. On a fine site directly facing the beach and the ocean, to create an enclosed space that would look to and reflect the views of the beach and sea; to handle the very strong light and glare without losing the view and a sense of openness; to provide a plan that would balance and organize the interior so as to bring a sense of visual privacy and sound separation when desired; to utilize low-maintenance materials. A rather tall order; but the musicality of Combs's ingenious design translated a relatively confined area into a piece of architectural wizardry—and one hell of a place to spend a weekend.





watch it! behind that self-effacing facade lurks a sensational duplex

SOME OF ROBERT C. PRITIKIN's neighbors are going to be surprised when they read this. You see, the exterior of his apartment building—that's right, apartment building—isn't all that spectacular. It stands next to a laundry on a shady street in San Francisco's Pacific Heights and it blends neatly—even inconspicuously—into its milieu. But there's a surprise awaiting you if you should ever visit Mr. Pritikin, a successful advertising executive, in the second of the six apartments. A carpeted hallway takes you to a balustrade overlooking a two-story living room. You descend via a graceful circular

**PLAYBOY PAD:
BIGGER THAN A
BREADBOX**

PLAYBOY PAD: ON THE BEACH

*this plush playpen by the sea rises organically
from the water's edge like a giant dune*



The rough texture of William Morgan's Florida beach house helps protect it from corrosive winds. Above: The sea is always on display from the living room. Below: The landward side of the house features built-in car space.

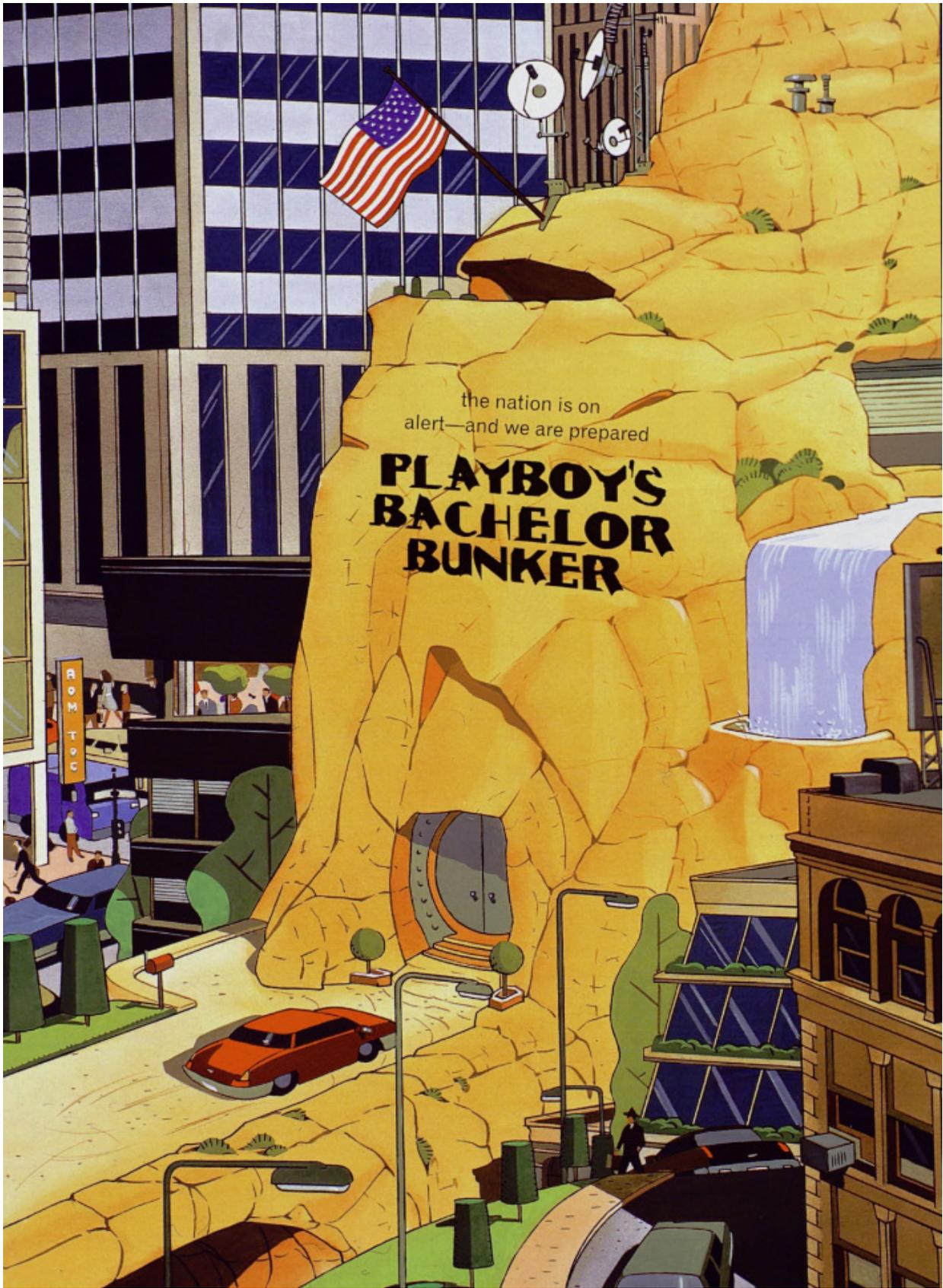


IT'S NO ACCIDENT that William Morgan lives in a wildly original, highly functional and inescapably beautiful house. None of that was left to chance; he designed it himself. Not that we recommend that course of action indiscriminately: Morgan happens to be a much-honored architect—Harvard grad, former Fulbright scholar—who also teaches in a university and serves as a consultant to an urban-planning firm. It wasn't an easy task; the house spent two years on the drawing board, and Morgan admits that he almost turned the job over to someone else. After trying ten different approaches, however, he came up with this multilevel edifice that blends admirably into its rugged setting on the Florida coast, just minutes from Morgan's office in downtown Jacksonville, and does an equally fine job of catering to his many interests, which include sailing, surfing, hunting and fishing—and giving parties ("Impromptu festivities seem to take place

PHOTOGRAPHY BY BILL MARIS



131



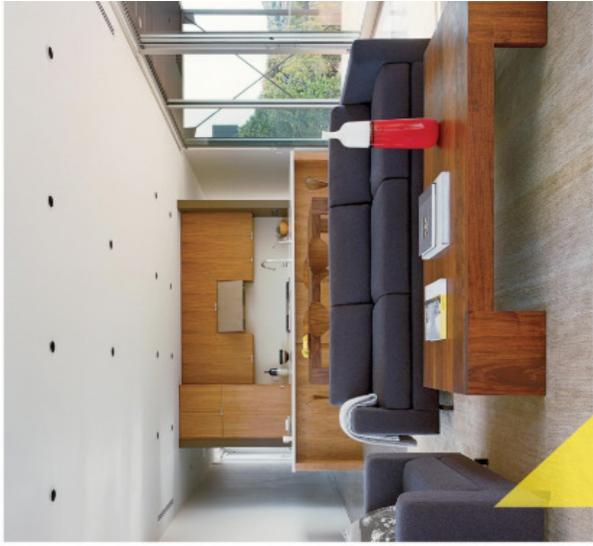
LET'S GET small

**PREFAB GETS
PREFABLOUS IN
THESE DOWNSIZED
DECADENT SUMMER
RETREATS THAT
COME IN SIZES
RANGING FROM
SMALL TO EXTRA
EXTRA SMALL. BUT
DON'T BE FOOLED—
BY THE SCALE—
THEY'RE ALL ABOUT
LIVING LARGE.**



If

your idea of prefab housing is an eerily vacant aluminum-sided ranch house hurtling down the freeway on the ass end of a semi, you're missing out on one of the foremost progressions in habitation since artists began to move into abandoned factories and popularized the industrial loft as a liberated alternative to apartments and houses. In recent years factory-built housing has seen a renaissance thanks to innovations in manufacturing technology, shipping and materials and the cost efficiencies that result from more precise budgets and shorter construction times—a livable structure can be erected in mere hours. Nowhere is this more apparent than in the diminutive domiciles known as microdwellings. These sleek green getaways are at the forefront of prefab: As size decreases, cost savings and environmental benefits increase because of reduced materials, shipping and labor requirements. Which leaves more time to concentrate on design—and where to put the damn things for the most jaw-dropping views, whether of island waterfalls or Burning Man bikinis. Now take a look at these Lilliputian lairs.



JUST DESERTS

Previously known for restoring modernist homes, Los Angeles-based architecture firm Marmol Radziner designed the seminal Desert House in 2005, launching not only the firm's prefab construction unit but also an entire movement. Its Hidden Valley vacation home (above and at left) in Utah's Moab Desert emphasizes indoor-outdoor living and comprises five interior modules and seven deck modules of recycled steel. The home was shipped to the site in two days on 12 flatbed trucks and came complete with preinstalled windows, doors, cabinets, solar panels

and appliances. A front-entry deck offers a broad view across the geothermally heated pool, while the home's primary axis runs along a rock ledge, creating dramatic views of red-rock boulder formations and snowcapped mountains through three full sides of floor-to-ceiling windows.



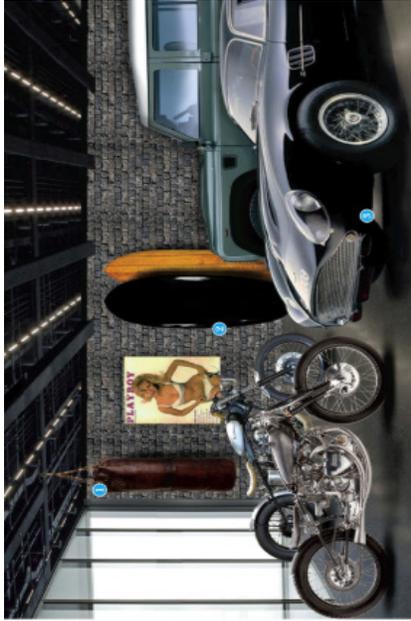
SHIPPING MAGNATE

Architecture firm LOT-EK's c-Homes series repurposes Cor-Ten steel shipping containers. Light-filled thanks to embedded glass walls, these open-plan dwellings start at 300 square feet and can be placed anywhere. The modular construction occurs simultaneously, making the structures efficient and affordable. Combine multiple units—horizontally or vertically—for homes of up to 1,300 square feet.

WE ENLISTED LIFESTYLE GURU
TAAYO SOMER TO TRANSFORM
 AN AVERAGE URBAN LOFT INTO
 A VINTAGE-INSPIRED BACHELOR
 PAD. THE RESULT IS A DECADENT
 MODERN-PRIMITIVE RETREAT
 THAT'S WITHIN YOUR REACH

RETRO RENOVATION

Sometime in the past decade the bachelor pad lost its personality in an overabundance of midcentury-modern mediocrity. It was in need of serious massaging. To emerge a masculine makeover we turned to Taayo Somer, the man who nearly single-handedly buched up the urban male. If you've seen a tawdry head on a restaurant wall, a new but vintage-looking barbershop or a young man in a classic tuxedo suit accousted with a watchful, you can thank Somer, whose Freemans restaurant and stores have launched a nationwide obsession with the well-worn and classically gentlemanly. Welcome to his fantasy.



A GARAGE THAT ROCKS

1

SKIP THE GYM

Somer filled the garage with objects that are both functional and beautiful. Before CrossFit and other exercise fads, there was the manly art of pugilism. Hanging a heavy bag looks cool and will keep you toned.

2

NOW BOARDING

The finished ground-floor garage doubles as a hangout space. Surfboards are a symbol of leisure and coolness even if you just leave them propped against the wall.

3

DRIVE IN

Sliding-glass garage doors bring natural light into the industrial space. A collection of vintage motorcycles and cars serves as stylish transport, instant decoration and a statement of timeless sophistication.



TAAYO SOMER

New York City

After a decade working as an architect in Minneapolis and Denver, Somer partnered with William Tigert to open Freemans restaurant in downtown Manhattan. The neighborhood space offers an American fare, spawned countless imitators and launched the Freemans empire, including barbershops and more restaurants. Somer has consulted on the design of some new bars, more restaurants and hotels and now runs a design firm called Friends and Family.



THE SITE

Somer's challenge was to bring a post-industrial building into a rustic yet lavish domicile.



Instagram: 277

LOFTY AMBITIONS

WARM THINGS UP

A fireplace, reclaimed wood and a textile sculpture by artist Sheila Hicks warm up the industrial space. Yes, that couch is suede. Yes, it's tufted. And no, you and your guests will never want to get up from it. The chessboard would be right at home in the seduction scene in *The Thomas Crown Affair*.

DITCH THE DIGITAL

Sure, you just press play on Pandora. But why sacrifice quality for quantity? In Somer's bachelor pad, an old-school hi-fi system complete with turntable and McIntosh tube amp produces the rich analog tones that nothing digital can touch. A low-slung crocheta is filled with vintage vinyl LPs so your guests can play DJ.



Did we
meet your
expectations?