

QUEER(ING) SPACE

POTENTIALS OF THE IN-BETWEEN

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ABSTRACT

QUEER(ING) SPACE

The study of queer space and its origins in architectural theory can be traced back to the early 1990s. While explorations during this period are significant and lasting, their focus has tended towards the notion of a queer space - a space created by, or occupied by, individuals or groups of a non-heterosexual identity. Rather than defining a singular space and how it might be queer by description, this thesis instead proposes queerness as a strategy – an attitude that reacts against, and aims to deconstruct assumptions and hegemonic structures. By tracing the historical context of specific events, sites, and urban zones, that have come to define LGBTQI2+ movements and culture, this study remains grounded in queer space but uncovers this attitude of resistance. Born often out of necessity and survival, and existing in the margins and boundaries of the heteronormative matrix, these moments of appropriation and transformation come to define an active queering of space. Taking a turn towards architecture and the potential of queering space, the emerging project challenges architecture to be queer – to disrupt and destabilize, to resist and empower – moving towards a new reality of space that does not only react against, but redefines.

// TO THE OTHERS. ALL THOSE WHO EXIST IN
THE MARGINS AND OUTSIDE THE LINES OF
THE SO CALLED NORM -

THOSE WHO BOLDLY CARVED SPACES WHERE
THERE WAS NOT, AND THOSE WHO CONTINUE TO
FEARLESSLY PUSH OPEN DOORS -
PAST BOUNDARIES AND BIAS

THANK YOU. //

To Roger + Yvan, for your openness, support
and guidance. I am so grateful for your direc-
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04

CONTENTS

03	Abstract
04	Acknowledgments
05	Table of Contents
06	List of Figures
08	Prologue
X	PART I - QUEER(IES)
11	1.1 - Introduction : To be Queer(ing)
14	1.2 - Historical Timeline
17	1.3 - Landing Sites
19	1.4 - A Series of Rooms : Case Studies
X	PART II - TRANSITIONS
24	2.1 - Closet : Ante-Closet
29	2.2 - Masks and Screens : Case Studies
30	2.3 - Architectural Hypothesis
X	PART III - TRANSFORMATIONS
34	3.1 - The In-Between
42	3.2 - Drawing a Dialogue
49	3.3 - Continued Queeries
50	Glossary
52	Endnotes
57	List of Figures
58	Bibliography

LIST OF FIGURES

SEE FIGURES ON PG 57 FOR IMAGE SOURCES

09	Figure 01: Queer(ing) Matrix
10	Figure 02: Title Sketch 01
12	Figure 03: “Joe and Josephine” (The Measure of Man)
13	Figure 04: Vignette Map - Gay Village, Montreal.
13	Figure 05: Vignette Map - Gay Village, Ottawa.
13	Figure 06: Vignette Map - Gay Village, Toronto.
14	Figure 07: Historical Mapping
17	Figure 08: Landing Site 01 - Swizzles Bar
17	Figure 09: Landing Site 02 - Centretown Community Health Centre
17	Figure 10: Landing Site 03 - Rialto Theatre
17	Figure 11: Landing Site 04 - Lord Elgin Hotel
17	Figure 12: Landing Site 05 - T's Pub
17	Figure 13: Landing Site 06 - Centretown Pub
17	Figure 14: Landing Site 07 - GO Centre
17	Figure 15: Landing Site 08 - GO Centre
18	Figure 16: Landing Site Composite Drawing 01
18	Figure 17: Landing Site Composite Drawing 02
19	Figure 18: Sketch - Maison de Verre
20	Figure 19: Case Study - A Series of Rooms 01 - Villa E.1027
21	Figure 20: Case Study - A Series of Rooms 02 - Maison de Verre
22	Figure 21: Case Study - A Series of Rooms 03 - Glass House/Brick House
23	Figure 22: Title Sketch 02
27	Figure 23: Photograph of Bathroom, Villa E.1027
27	Figure 24: Photograph of Bedroom, Villa E.1027
29	Figure 25: Maison de Verre - Mechanism Detail 1
29	Figure 26: Maison de Verre - Mechanism Detail 2
29	Figure 27: Maison de Verre - Mechanism Detail 3
29	Figure 28: Maison de Verre - Interior
29	Figure 29: Villa E.1027 - Partition
29	Figure 30: Villa E.1027 - Operable Window

/ LIST OF FIGURES

06

29	Figure 31: Maison de Verre - Operable Opening
29	Figure 32: Villa E.1027 - Deck
31	Figure 33: Digital Scan - Architecture Hypothesis Drawing
32	Figure 34: Photograph - Architecture Hypothesis Drawing, Detail 01
32	Figure 35: Photograph - Architecture Hypothesis Drawing, Detail 02
32	Figure 36: Photograph - Architecture Hypothesis Drawing, Detail 03
32	Figure 37: Photograph - Architecture Hypothesis Drawing
32	Figure 38: Photograph - Architecture Hypothesis Drawing
32	Figure 39: Photograph - Architecture Hypothesis Drawing
32	Figure 40: Photo Sequence - Architecture Hypothesis Drawing
33	Figure 41: Title Sketch 03
36	Figure 42: Preliminary Sketch 01
38	Figure 43: Preliminary Sketch 02
39	Figure 44: Fragile Threshold
41	Figure 45: Delayed Threshold
42	Figure 46: Preliminary Sketch - Drawing a Dialogue
43	Figure 47: Drawing a Dialogue - Fixed Gaze
45	Figure 48: Drawing a Dialogue - Peripheral Views
48	Figure 49: Drawing a Dialogue - The Multiperspective

// OUR ARCHITECTURE
HAS NO
PHYSICAL PLAN,
BUT A PSYCHIC PLAN.

THERE ARE NO WALLS. OUR SPACES ARE
PULSATING
BALLOONS.

OUR HEART BEATS BECOME SPACE,
AND OUR FACE
THE FACADE
OF AN
APARTMENT HOUSE //

- COOP HIMMELBLAU, 1986

The above is not inherently related to queer space (and perhaps it should not be removed from context as I have done here), however, to me it resonates with certain aspects of what I understand to be a queering of architecture. There is an impassioned defiance, and a reaction against the status quo – themes that I think are very aligned with queer space, and the topics this thesis explores. It's inventive, personal and alive – an architecture against convention, or if you will, a *queering*.

/ PROLOGUE

08

TRANSFORMATION APPROPRIATION

"...THE POSSIBILITIES OF INDIVIDUAL
AND MINORITY APPROPRIATIONS OF
MAJORITY SPACE"

D. MCGRATH, QUEER SPACE



← LINCOLN PARK, CHICAGO

IMMINENT

"QUEER SPACE IS IMMINENT...
READY TO TAKE PLACE...
IN THE PROCESS OF CLAIMING TERRITORY"

C. REED, IMMINENT DOMAINS



CURRATING + PREFORMING

IDENTITY

"IF QUEER SPACE STARTS IN THE CLOSET,
IT FORMS ITSELF IN THE MIRROR."

A. BETSKY, QUEER SPACE

REFLECTION + MIRRORING



SYMBOLS + GESTURES

"IT IS THE CONDITION AND MILIEU
IN WHICH CORP REALITY IS SOCIALLY,
SEXUALLY AND DISCURSIVELY
PRODUCED"

E. GROSZ, BODIES - LETTERS

COMMUNITY CULTURE

(IN)VISIBILITY IN-BETWEEN-NESS

"TO BE PART OF THE WHOLE BUT
OUTSIDE THE MAIN BODY"

T. LAKRISHI, QUEER FUTURITY



↑ STONEWALL INN RIOTS 1969

INTRANSITIVE.
TO ASK, INQUIRE; TO QUESTION.
FRENCH (QUERIR) TO SEEK, TO INQUIRE

TO MAKE STRANGE,
TO FRUSTRATE, TO COUNTERACT,

QUEER(ING)

COLLOQUIAL, OF A PERSON: HOMOSEXUAL
(OF A PERSON) PECULIAR

TO DE-LEGITIMIZE, TO CAMP UP

DENOTING OR RELATING TO
A SEXUAL
OR GENDER IDENTITY

CONTRADICTION

"QUEERNESS... IS SO FLUID AND CONTINGENT
THAT THE IDEA OF A CONCRETE QUEER SPACE
IS AN OXYMORON"

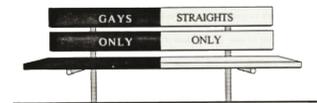


← TORONTO PRIDE MARCH 2019

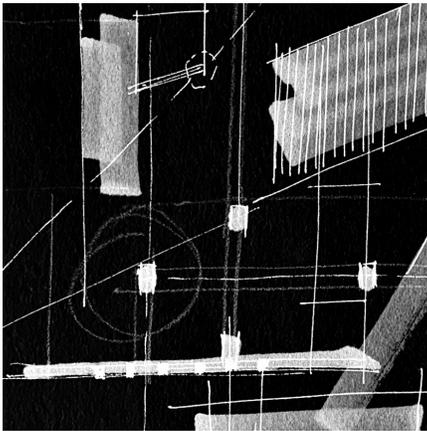
RESISTANCE

PLACES OF STRUGGLE / PLACES OF STRENGTH

RELATIONAL // CONDITIONAL



QUEER SPACE EXHIBIT - STORE FRONT FOR ART AND ARCHITECTURE (2004)



PART I - QUEER(IES)

*/ WHAT DOES IT MEAN TO QUEER?
TO BE QUEERING? /*

QUEER(IES)

PART 1.1 : INTRODUCTION - TO BE QUEER(ING)

// TO EXIST AS PART OF THE WHOLE BUT OUTSIDE
THE MAIN BODY //:

I

We have come to accept, sometimes intuitively, without detailed studies, that architecture sustains matrices of patriarchy and heteronormativity. If we understand that architecture is produced within these social and political frameworks, then it inherently cannot represent an absolute neutrality, and in this way, it maintains to varying degrees a dominant perspective. To proceed in our inquiry, it is most valuable to frame this subject around those who have been excluded from the canonical discourse, in the wider scene termed 'queer'. Often the realms of sexuality and gender are considered to exist outside the discipline of architecture, and beyond the purview of the profession. Mark Wigley states in his contribution to *Sexuality & Space*, that "[the subject] is still without a proper place".² In ignoring these issues, in leaving them 'placeless', we sustain heteronormative constructions, and reinforce the biases which exist within architectural practice and discourse. It is for this reason that here we must ask why? Exploring these established forces of resistance, and finding a method to critique their extent in reinforcing hegemonic systems and binaries, could provide us with a new understanding of architecture. This method of critique, in this thesis, we will term, is a queering of space.

/ INTRODUCTION

11

Previous studies, both personal and academic, have led towards an interest in researching and exploring the connections between the individual and the built environment. Leading to questions of what the spatial condition can begin to suggest beyond its haptic sensibilities. While architecture does constitute the physical production of space, we can also acknowledge it as a site for human functions and relations, existing in and through its events and inhabitants. This is to suggest that it is people — rather than architecture alone — that change the way they live and their environments accordingly. Buildings and structures, as philosopher Michel Foucault argues, do not inherently and exclusively grant effects of freedom.³ While the built environment does, of course, influence us, the way a space is used and transformed is perhaps more relevant to us here than its material composition. This is to say, it is the agency of people, of the individual, to transform space and architecture that is of interest. This capacity for adaptation and transformation is a central aspect of queer theory, and a theme that will be applied here in our study of the queering of spaces.

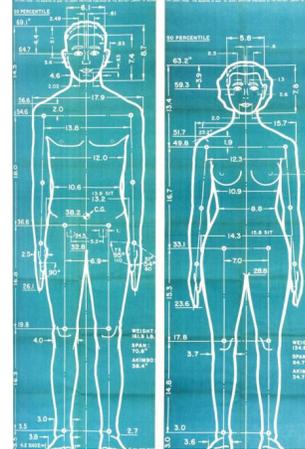


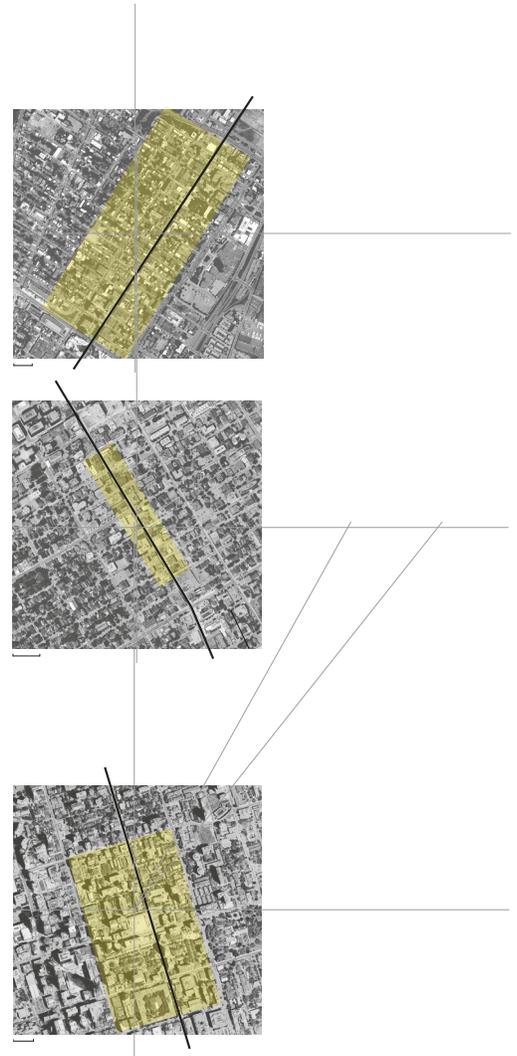
FIGURE 03
Title: Joe and Josephine, in *The Measures of Man* posters, Henry Dreyfuss

Joe and Josephine are one example of binary categorization and normative standards in architecture and design.

Narrowing this down to the question of the ‘individual’ – who is the subject of these spaces? A historical exploration and mapping of selected aspects of this discourse can provide us with a basis of context and understanding of the cultural fabric of the LGBTQI2+ community, as well as the social and political catalysts which shaped the development of queer space over time. Here the topic is situated within a North-American context, drawing specifically from Canadian LGBTQI2+ history. The aim of this is to establish patterns of queer space and queer perspectives. Through these significant events and places of survival, endurance, and evolution, we can understand how queer space – primarily through its immaterial qualities, and the agency of its inhabitants – begins to represent an architecture of transformation, appropriation and potential.

FIGURE 04, 05, 06 (below)
Vignette Mappings of Canadian Gay Villages
(Montreal, Ottawa, Toronto)

FIGURE 07 (Following Page)
Historical Mapping of LGBTQ2+ History in
Canada



//

It is necessary here to differentiate between queer space and the active *queering* of space. Queer space [being] is defined as a space occupied by queer [LGBTQI2+] individuals or groups. For example, as noted in the text, *Queering Architecture: (Un)making Places*, “a queer space would be a venue, such as an art gallery or a performing arts hall, that puts the work of LGBTQI2+ artists forward”.⁴ The exploration of these queer spaces offers the potential to explore the historical development of non-heteronormative space, spaces that have been, and are often still, born from survival and resistance; adaptable, ephemeral, and anonymous out of necessity.

// THE OCCUPATION OF THESE SPACES AND
THEIR TRANSFORMATION INTO PLACES BECOMES
AN ACT OF TRANSGRESSION,
OF RESISTANCE
TO A WORLD THAT CONSTANTLY TRIES, AT BEST, TO CONFINE QUEERNESS TO THE MARGINS,
AND AT WORST,
TO ERADICATE IT COMPLETELY // 5

It is in this nature of transformation and contradiction that architecture can learn from queer theory; an opportunity for a “queered” reading of itself, through a non-binary, non-dominant perspective. This understanding and context allows us to define a “queered space”, or the queering of space, as a reaction against the status quo, and society’s normative standards.⁶ As Gender Studies and LGBTQI2+ theorist, David Halperin, states in *Saint Foucault: Towards a Gay Hagiograph* that, “queer by definition is whatever is at odds with the normal, the legitimate, the dominant...[it] demarcates not a positivity but a positionality vis-a-vis the normative”.⁷ Here for us, in a similar way, a queering of space will offer a type of subversion of the norm, a conscious act of resistance, or re-signification.

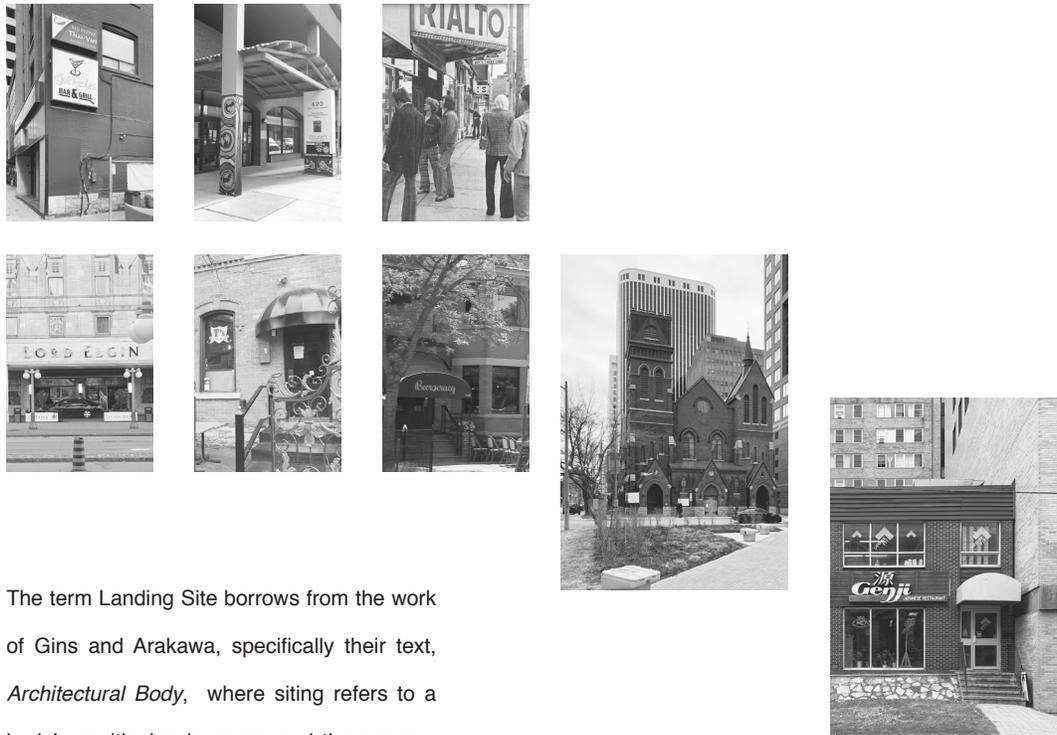
III

There seems to exist a duality in defining the relationship between the body and its environment. If we speak of a queering of space, and an architecture that is reacting against binaries, while informed by the bodies which occupy it, does this make architecture something of a performative nature? Constantly evolving – like historical queer spaces – adaptable and ephemeral? As possible examples to this, one may cite Aaron Betsky’s deformation and transformation of locations through temporary appropriations, making possible “useless, amoral, and sensual space that lives only in and for experience”.⁸ While Betsky’s work supports the argument of a queered space being one of transformation and contradiction, his exploration is largely defined through the perspective of a white homosexual male, and predominantly supports a queer space being one of sexual experience alone. A queering as we propose here, by contrast, is not built on a fixed identity or experience, but represents a multiplicity. This definition of queering is perhaps more aligned with the queer space that Christopher Reed describes in his text *Imminent Domains*, one that “exists potentially everywhere in the public realm”.⁹ He does not define queer space around fixed identities or specific queer characteristics, but rather imagines queer space as a possibility, “ready to take place”.¹⁰ This supports the notion that no one space is intrinsically queer, but every space has the potential to be queered. A queering allows for the creation of counter, horizontal, autonomous space within and between the bounds of dominant structures, allowing for the production of new conceptions.

The risk, and what must be avoided here, is that we fall back upon the notion of queer space that refers only to an identity or particular experience, which would be to empty the concept of queering of its radical potential.

QUEER(IES)

PART 1.3 : LANDING SITES



The term Landing Site borrows from the work of Gins and Arakawa, specifically their text, *Architectural Body*, where siting refers to a body's positioning in space and the connection of an individual to their physical surroundings. Similarly, here, we are interested in the ways in which the body [identity] relates to space and its physical environment. Again, how does an architecture come to exist in and through the events and actions of its inhabitants?

/ LANDING SITES

FIGURE 08 - 15
08 - Swizzles Bar
09 - Centretown Community Health Centre
10 - Rialto Theatre
11 - Lord Elgin Hotel
12 - T's Pub
13 - Centretown Pub (previously)
14 - GO Centre (previously)
15 - GO Centre (previously)

In terms of queering, we can understand this idea architecturally through sites and would-be sites within the urban fabric that have come to embody attitudes of taking place, of becoming. Like the queer spaces that Christopher Reed describes in his text *Imminent Domains*, these are places which exist through the appropriations and transformations of their inhabitants. Comparably, Shirley Ardener, anthropologist and pioneer in the field of Women's Studies, notes in her text *Partition of Space*, that, "[s]ocial identity is partly determined by 'the physical and spatial constituents of the groups' environment'; that is to say: space defines the people in it. At the same time, however (again reflexively), the presence of individuals in space in turn determines its nature".¹ This reiterates the notion that no one space or definition can constitute a queer space, but that there exists a potential for the queering of any space. The preceding image series outlines sites in Ottawa ON, demonstrate this condition of transformation, appropriation and reinvention – with a number of the spaces being moved, re-appropriated and reborn again and again over their history.

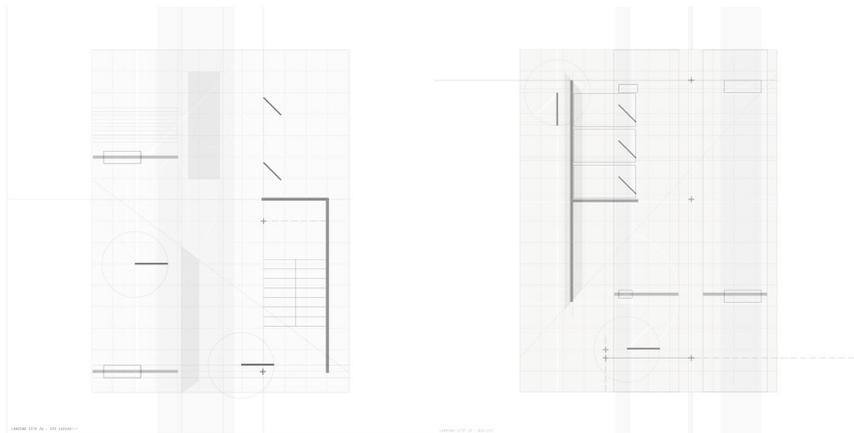


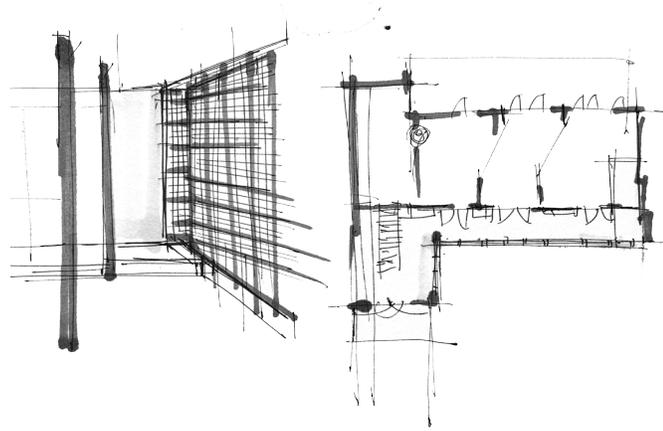
FIGURE 16, 17
Composite Drawings - Landing Site Explorations

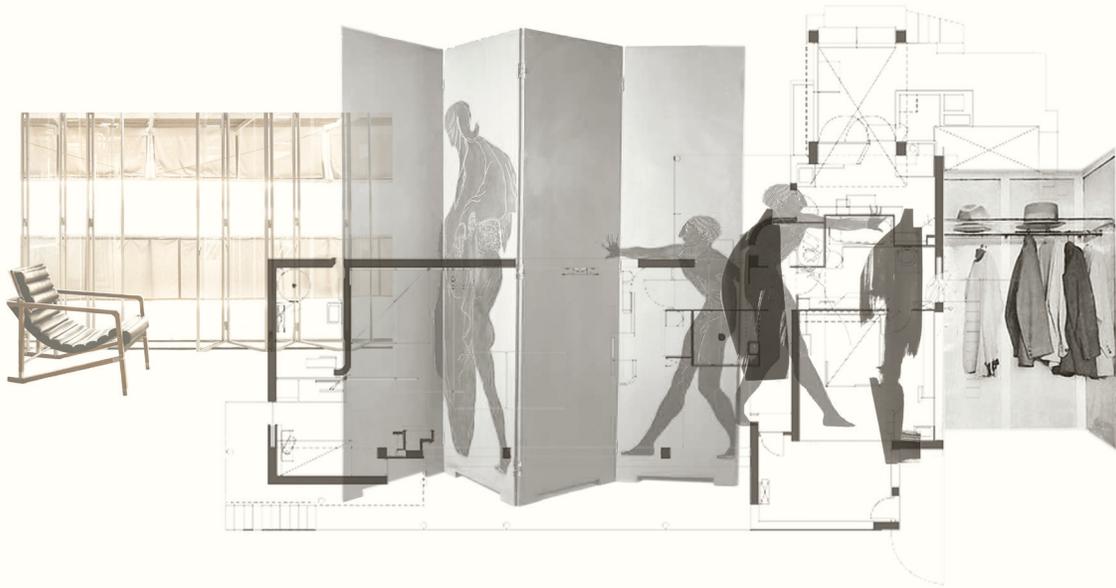
QUEER(IES)

PART 1.4 : A SERIES OF ROOMS

The following compositions take ideas from both the historical mapping of queer space, and relevant themes emerging from queer studies and theory, in order to understand and read architecture from a different perspective.

Through these explorations we can begin to understand how the organization of space and its relations to its users or program, can disrupt, dismantle or reconfigure traditional notions of gender roles, spatial ideologies, and social structures or constructs.



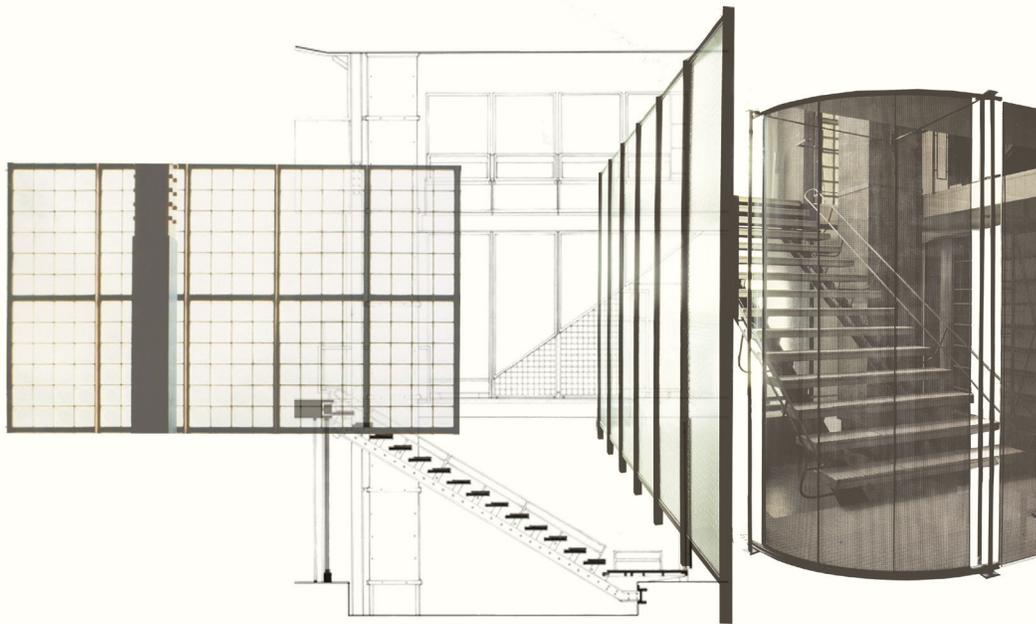


// ANTE-CLOSET //

Borrowed from Henry Urbach's text, 'Closets Clothes Disclosure', defining the space before the closet: a space for changing - an effect of re-appropriations and re-significations without end. It resists fixed identities by allowing space to fold, unfold and fold again.

FIGURE 19
Case Study E.1027, Eileen Gray

note: terms cited in glossary (page 47), for sources see page 53



// DOMESTICITY //

Gender ideology and social value system in which the role of the feminine and the dynamics of work and family are emphasized.

// SEPARATE SPHERES //

Social phenomenon within modern societies that feature, to some degree, a separation between the domestic/private sphere, and the work/public sphere.

FIGURE 20
Case Study Maison de Verre, Pierre Chareau

note: terms cited in glossary (page 47), for sources see page 53



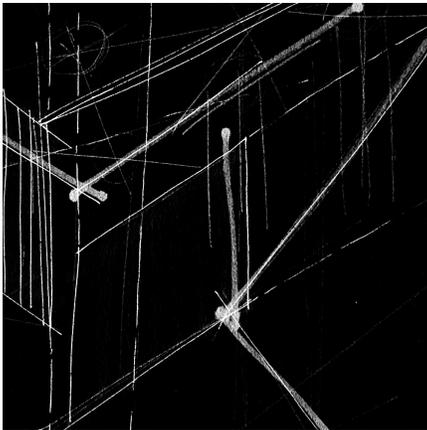
// POSITIONALITY //

The social and political context that creates your identity in terms of race, class, gender, sexuality, and ability status.

// HETEROSEXUAL MATRIX //

From Judith Butler's 'Gender Trouble' describing an invisible norm, seemingly natural and unconstructed, in which everything is read against the dominant heterosexual perspective.

FIGURE 21
Case Study Glass House, Phillip Johnson



PART II - TRANSITIONS

/ HOW CAN WE THINK OF ARCHITECTURE
BEYOND BINARIZATION? /

TRANSITIONS

PART 2.1 : CLOSET - ANTE-CLOSET

// OUT OF THE CLOSETS
AND INTO THE STREETS //₁

LGBTQI2+ history is ripe with acts of resistance and resilience in response to continued discrimination and persecution. During the 1960s, this discrimination culminated in political unrest and fueled the birth of the gay and lesbian liberation movements. Battle cries like the one above echoed the sentiments of pivotal events of this time, and exemplify the collective attitude of a community no longer willing to exist in the margins of the heteronormative world. While it was during this nascence of the LGBTQI2+ rights movement that the colloquial 'homosexual closet' emerged, the closet of sexual secrecy itself was not a novel condition. Queer spaces have historically occupied the realm of the 'closet', and are often characterized by a hidden nature – secrecy being deeply rooted in their history, largely as a matter of survival. Returning to Betsy's text, *Queer Space*, he describes this condition as an, "...invisible network [that] spreads itself through the city, evidencing itself only in gestures and certain isolated, emblematic items...These spaces distinguish themselves by hiding in anonymity".² This act of veiled disclosure, and 'closetedness' as a performance of silence and secrecy, was and remains, an outcome of a binary social construction.

/ CLOSET - ANTECLOSET

24

This condition is one that Judith Butler, a leading American philosopher and gender theorist, describes in *Gender Trouble* as the 'Heterosexual Matrix'. That is: the invisible norm, seemingly unconstructed, that positions non-heterosexuality as the critical opposition, or the 'other', to cisgendered heterosexuality.³ This matrix establishes a dialectics of division, and a system of structural oppositions that begins to form a basis for what is right and wrong, positive and negative, accepted and disqualified. To borrow from Henry Urbach's metaphor of the closet-room pair, each in this binary is dependent on the other, simultaneously defining and excluding – storage and display; homo- and hetero- sexual – in turn creating a "symbolic order based on a logic of limits, margins, borders, and boundaries".⁴ This division can be described as a precondition for how the built environment is understood and used. It operates as a tool for spatial organization, reinforcing an architecture conceived upon this oppositional logic. At the same time, it creates a method of signification and meaning production. As philosopher and feminist theorist, Elizabeth Grosz, states in her text, *Architecture from the Outside*, "the [built environment] establishes lateral, contingent, short- or long- term connections between individuals and social groups, and more or less stable divisions...These spaces, divisions, and interconnections are the roles and means by which bodies are individuated to become subjects".⁵ She argues that it is through architecture that, "social rules and expectations are internalized or habituated in order to ensure social conformity, or position social marginality at a safe and or insulated and bounded distance".⁶

The closet, whether at the scale of a city or individual identity, becomes a mechanism of exclusion, defense, and protection, securing the heteronormative domain, or matrix, from its threatening difference. The relation between them however, is still mediated by a threshold, which simultaneously connects and dissociates the two. In this way it is an unstable opposition, queerness in its inherent divergence from the codified norm is positioned to reveal itself, and in turn “organizes homosexual identity as...neither fully legible nor fully invisible”.⁷

// THE CLOSET, IN THE END, CAN ONLY BE SO INCONSPICUOUS.
THE DOOR CANNOT HELP BUT HINT AT
THE SPACE BEYOND
ITS PLANAR SURFACE // ₈

The problem with this rhetoric of inside/outside is that such polemics neglect the fact that these are not fixed conditions, that most of us are potentially both inside and outside at the same time.

The question then is how, exactly, do we bring this opposition to the point of collapse? And more directly, the question we ask here: how can we think of architecture beyond this oppositional logic, outside of binarization, biases and significations?

/ CLOSET - ANTECLOSET

The point at which to begin this investigation is at this very division. The moment between inside and outside – neither in nor out, belonging not to the room or the closet, but rather the interspace. The moment that Henry Urbach defines as the ‘Ante-Closet’. That is, the space preceding the closet, “extending from the inside of the closet door frame to some distance in front of the closet, [the] interstitial space that appears, disappears and reappears again and again...”.⁹ Elizabeth Grosz expresses a similar notion in *Architecture from the Outside*, stating that, “the space of the in-between is the locus for social, cultural, and natural transformations: it is not simply a convenient space for movements and realignments but in fact is the only place—the place around identities, between identities—where becoming, openness to futurity, outstrips the conservational impetus to retain cohesion and unity”.¹⁰ To return now to architecture and a possible application of this, we might look to Eileen Gray’s Villa E.1027 as an example. Katarina Bonnevier explains in *Negotiating Domesticity*, that Villa E.1027 itself can be read as an ante-closet, as “it keeps folding and unfolding itself, creating a permanent space of change”.¹¹ The intricate design, from the details of the plan to the customized furniture, not only reacts against convention, but invites the inhabitant to create place. It is a space that exists through the action of its inhabitants. The architecture prescribes a relationship and behavior where the body is engaged with the building elements.



FIGURE 23
E.1027 Bathroom - Shower.



FIGURE 24
E.1027 Bedroom Headboard.

In this way, it is perhaps not about abandoning binarized thought or replacing it with an alternative, but again about the relationship between categories — how they can begin to play off each other in order to establish new possibilities for reconnections and realignments. To further investigate this spatially we might also look to the third case study explored here, the Maison de Verre, which in its programmatic positioning of the public sphere (the doctor's office) into that of the private realm (the home), it counteracts conventional domesticity. The two worlds coexist in the same space, run adjacent to each other and at times intersect in unexpected ways. It is, as the text *Queer Futurity* notes, “narrating a stage of in-between-ness”,¹² it is a spatiality that embodies a temporality, on the threshold between identifications and conventions, offering new potentialities.

It is this idea of threshold, where the opportunity for architecture may be — an opportunity to create an experience of in-between-ness, of existence outside the polemics of inside and outside. Perhaps then, here, to queer, to be queering, is to be at this threshold — the in-between, continually folding and unfolding, like the ante-closet — in permanent metamorphosis.

TRANSITIONS

PART 2.2 : MASKS AND SCREENS



This series of images, taken from the Maison de Verre and Villa E.1027, explore elements of design that provoke a sense of queering. These elements begin to blur the boundaries between spaces; expanding thresholds, while affording the inhabitant a degree of control in the appropriation and reorganization of spaces. In turn, unfolding and re-imagining the architecture as the body interacts with it.

FIGURE 25 - 32
25 - Maison de Verre
26 - Maison de Verre
27 - Maison de Verre
28 - Maison de Verre
29 - Villa E1027
30 - Villa E1027
31 - Maison de Verre
32 - Villa E1027

TRANSITIONS

PART 2.3 : ARCHITECTURE HYPOTHESIS

*// HERE IS WHAT ARCHITECTURE MEANS TO US:
A TENTATIVE CONSTRUCTING TOWARD A HOLDING PLACE.
WALK INTO THIS BUILDING AND YOU WALK INTO A PURPOSEFUL GUESS // 1*

The following drawing hangs as a hypothesis. It is not a drawing of one space, or any space for that matter, but a guessing at the possibility of space. It is a tentative construction that asks as much as it proposes.

The piece is composed of three individual recto-verso drawings, each relating to themes of queered space, or the notion of 'queering'. Here we understand queering as an expansion of the threshold between inside/outside – something, perhaps, that is in permanent metamorphosis. The drawn elements borrow from the preceding image series and explore the ideas of transformation and multiplicity. Details, like a sliding door, or pull down stair, aim to evoke an architecture of a performative nature – an architecture that is informed by the bodies which occupy it, while reacting against conventional contexts. Together the elements represent a space that is aligned with a temporality, simultaneously formed and formless. Here the potential is for a constant evolution – like historical queer spaces – adaptable and ephemeral.

The presentation of the drawing itself narrates these ideas, inviting the viewer to interact, to alter its composition, inciting new relations or meanings as it is 'inhabited'. Allowing for an unfolding and realignment of the architecture [drawing], and a continued re-imagining of possibilities or outcomes.

/ TRANSITIONS

30

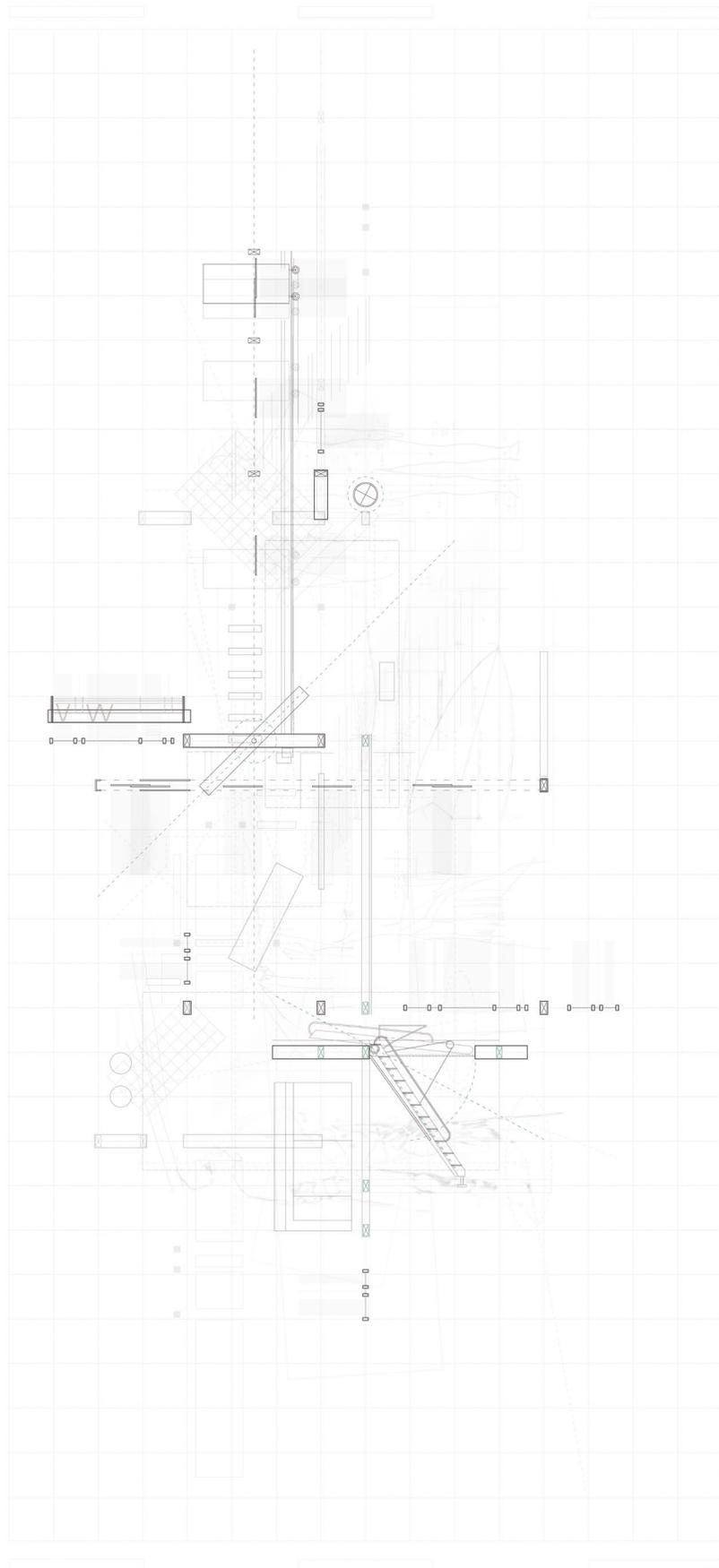


FIGURE 33
Architectural Hypothesis - Digital Rendering
demonstrating overlapping and layered elements

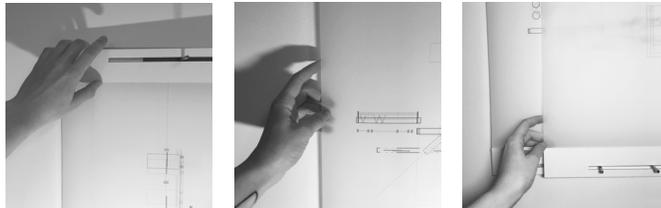
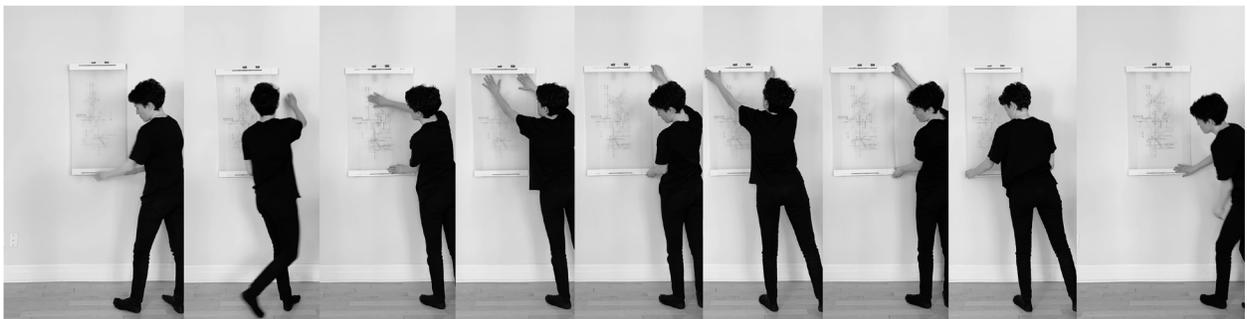
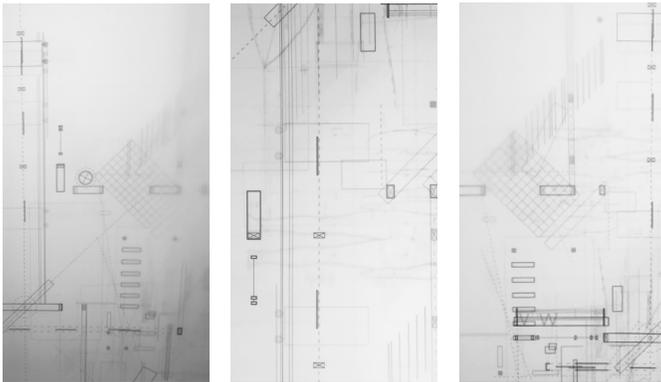
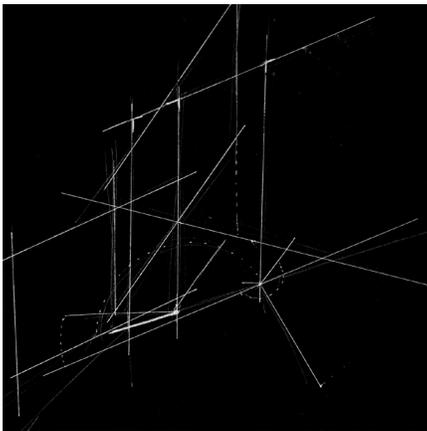


FIGURE 34, 35, 36
Interactive Details

FIGURE 37, 38, 39
Drawing Details

FIGURE 40
Photo Sequence -
Drawing Interaction





PART III - TRANSFORMATIONS

*/ WHAT POTENTIAL IN-BETWEENS EXIST?
WHAT IS THE POTENTIAL OF THE IN-BETWEEN? /*

TRANSFORMATIONS

PART 3.1 : THE IN-BETWEEN

// NOW IT'S THE SPACE BETWEEN INSIDE AND OUTSIDE..
THE SPACE IN BETWEEN IS FLEXING //₁

I

The point to further our investigation of queering begins at the middle, and the potential of the in-between. As we have noted, this division – between out and in, hetero- and homo- sexual, is an unstable opposition. It neglects the fact that most individuals belong to many pairs, groups, or sets, occupying both an inside and outside to varying degrees. However, while it is important to recognize this instability, we cannot fully abandon this oppositional logic, or its influence.

These boundaries are significant. The lines we have drawn, and the divisions of separation, categorize and codify the worlds we create and the rules for how we live and move within them. As Shirley Ardener states in *Partition of Space*, "... space reflects social organization...once a space is bounded and shaped it is no longer merely a neutral background: it exerts its own influence".² This is to say, that architectural surrounds and bounded spaces are relative to those moving within them, or outside of them. These boundaries embody social and cultural perceptions, and connotations, with sets of rules that determine who, and how, they will be crossed – either with trepidation or triumph.

/ THE IN-BETWEEN

34

//

Returning to the question of queering, it is important that we try to understand these boundaries not as limits, but as something that can be traversed. Like the ante-closet, we must ask how these thresholds of division can be questioned, expanded and unfolded to create new meanings, relations and moments for passage. Philosopher and social theorist, Brian Massumi, outlines in *Politics of Everyday Fear*, that boundaries are only produced in the process of passage, and therefore argues that "...[they] are more porous and less fixed and rigid than is commonly misunderstood, for there is already an infection by one side of the border to the other; there is a becoming otherwise of each of the terms thus bounded".³ Again, it is this same notion of multiplicity, a bleeding together of inside and outside, that is of interest here. The point of division, the space of the in-between, is the moment that offers the most potential to effect transformation and becoming.

So then, how can we extend or force this encounter further? Or for us here, in what ways can an architecture be intercut with an element (or several) from its outside in order to effectively transform both categories through their encounter? Perhaps, like the case studies, *Maison de Verre* and *Villa E1027*, the space of the in-between can be formed by juxtapositions and experiments, whether through programmatic or material means, to facilitate transformation and becoming. To further expand on this understanding, we can again look to the text, *Architectural Body*, which focuses on a concept of becoming relative to the body, or in their words – to an 'organism-that-persons'.⁴ The relevance is in how one relates to, and moves through their physical surround. This is important to note as it begins to suggest an element of time and action, the idea that, "...surrounding and to be surrounding are spatiotemporally multilayered...".⁵ This temporal aspect in relation to passage,

and the perceived duration of these encounters is key – acknowledging that both time and space are “mutually affecting spheres of reality...”.⁶ As such, we can understand that proximity does not necessarily constitute a nearness or shortness of distance, and perceptions of durations and limits can be as significant as the physical spaces imposing them.

If a queering is conceived upon a space of movement, development and becoming, we must consider these concepts of action and duration. The environment of these boundaries and their construction impose certain restraints on our mobility, physical and otherwise. Our apperception of a given architecture is then, to a certain degree, shaped by our capacity for passage and movement – the flexibility for it to be acted on and within. If thresholds, confines, bounds, all determine action, a queering would deliver a message of potential; a ‘theatre of action’ for a multiplicity of events, and an expansion or dissolution of both the physical and experienced limitations of a space.

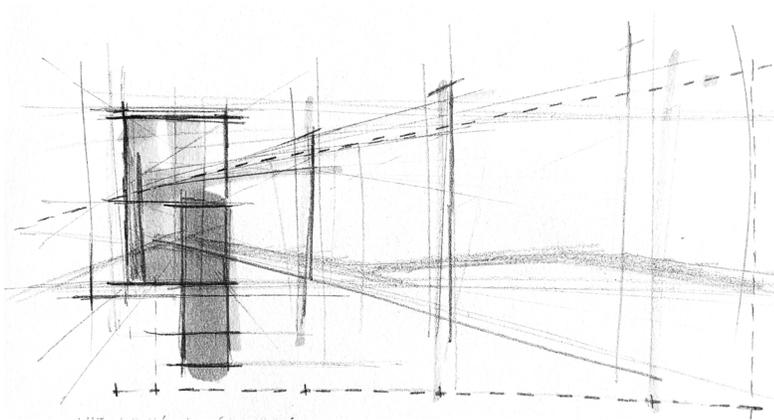


FIGURE 42
Preliminary Sketch - Expanding Thresholds / Spatio-temporal Experience

III

To investigate these ideas architecturally, we can begin by breaking down the categories of thresholds which characterize queer spaces, in turn, understanding where the potential for a queering might exist. Here we will define three conditions: the anticipated threshold, the fragile threshold and the delayed threshold. Each of these types illustrate elements of privacy, proximity and permanence in relation to the perceptions of boundaries and their permeability.

// ANTICIPATED //

The first: the anticipated threshold. This condition is the most polemic and represents the highest degree of contrast and exclusion. The boundaries here, of inside and outside, represent a stark difference and an imposing nature. As previously stated, surrounds and boundaries stand as a structured pretext for acceptable action; the anticipated threshold, in its rigidity, offers little opportunity for movement or for improvised encounters, action is prescribed and remains fixed. These are spaces built from binary thought, and reliant on perceived identities or belonging; passage here can be met with resistance depending on the individual and their relation to the codified 'inside'.

/ THE IN-BETWEEN

// FRAGILE //

The fragile threshold returns to a space of passage similar to those defined in Aaron Betsky's text, *Queer Space* – that of an invisible network. These spaces of transition rely on a privileged perspective, a knowing and 'interior' belonging – private, hidden, and existing between boundaries, as an outcome of vulnerability. This condition is perhaps the most conflicted of the three, as it represents both a bounding and an undoing. It is simultaneously connected and dissociated from its exterior, representing a vulnerability in its concealment and proximity to the 'norm' – positioned for inevitable exposure through its contradictions. While still insecure, this condition does not represent the same binary opposition as the anticipated threshold, but more so, a stitched separation – distinct pieces, only weaved to its other at their border.

/ THE IN-BETWEEN

38

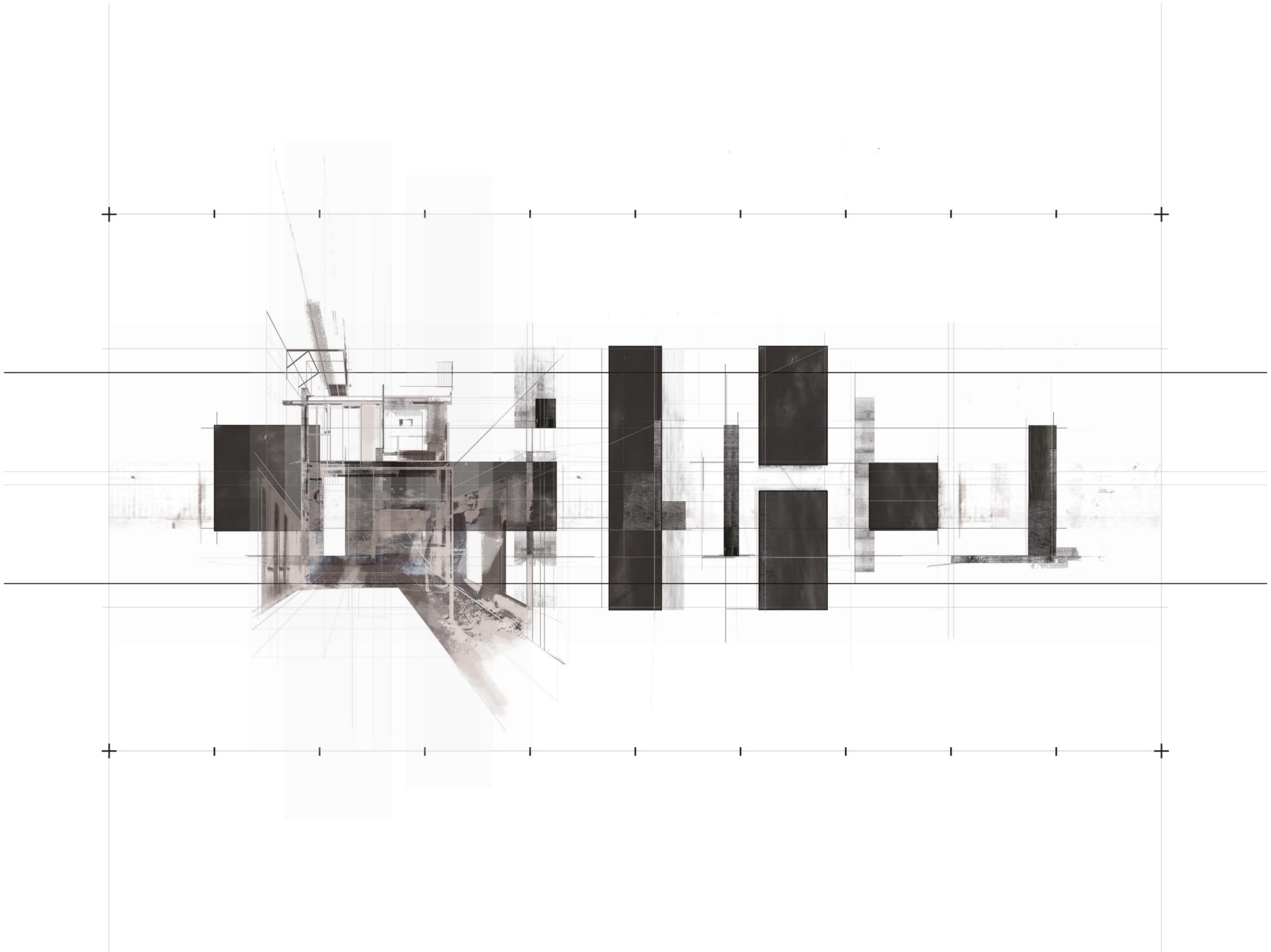


FIGURE 44
The Fragile Threshold

// DELAYED //

The final threshold, and arguably that which offers the most potential in terms of queering, is the delayed threshold. This condition builds from ideas and lessons of the ante-closet, inviting expansion and intersection. These spaces are unfolding – layered and multiple, where limits are fluctuating and intermittent, offering a degree of improvisation. It represents a space of in-between that is not, like the previous two, so bounded in the dichotomy of interior and exterior thought. This is not to say that a tension does not exist, but rather, that this relationship is taken out of opposition to become mutually supplementing. The architecture itself is reciprocal, something to be thought of in motion, and in action relative to the bodies moving within it; constantly in transformation. In this way, these thresholds are never fully complete, and therefore do not represent an outside/inside binary. In their fluctuation they begin to recognize and represent many outsides, known and unknown, predicted and unpredicted. Perception is expanded to become greater than one singular identity, and in this division and re-division of boundaries and intersections, reveal a possibility for new definitions, significations and potentialities.

/ THE IN-BETWEEN

40

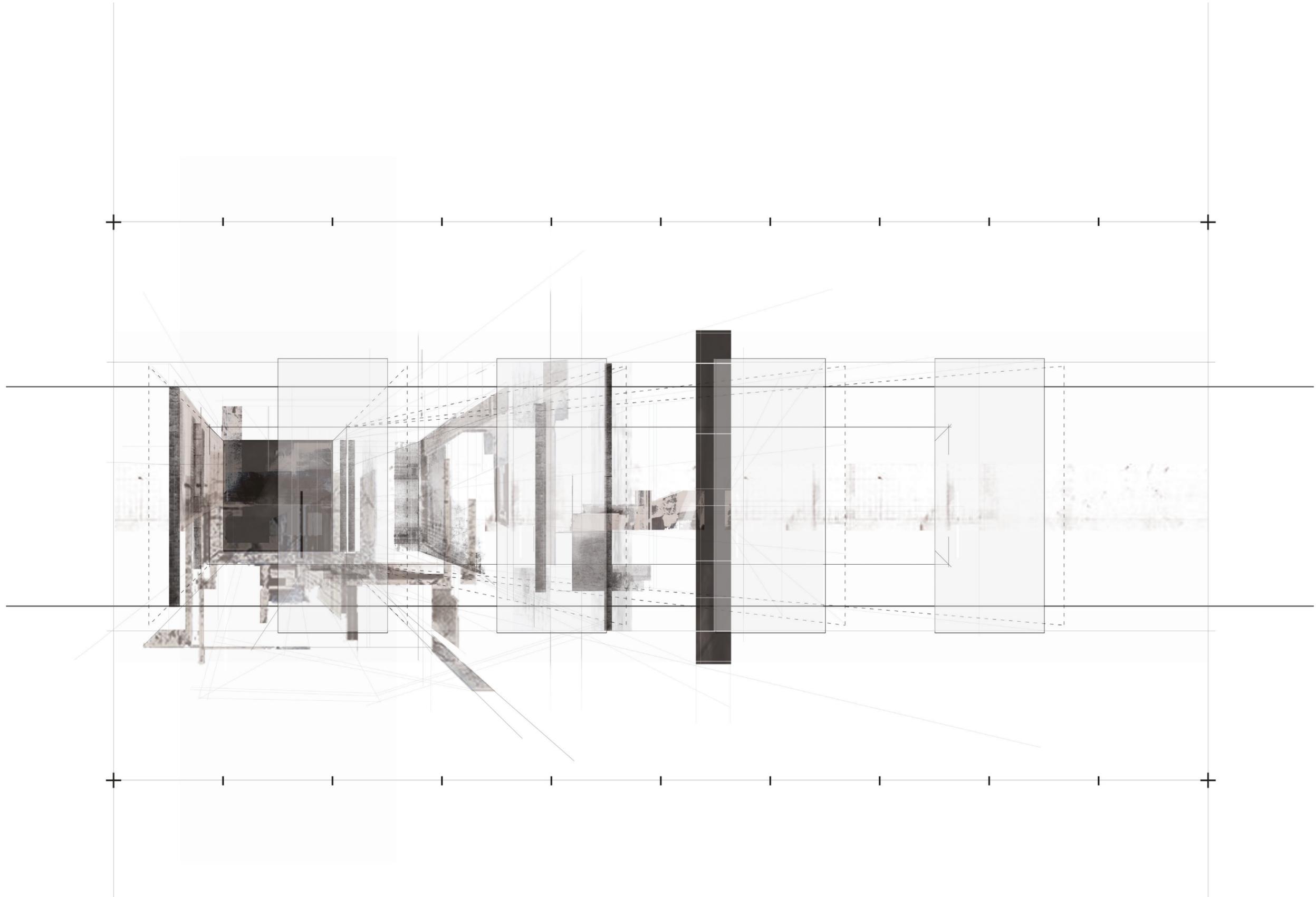


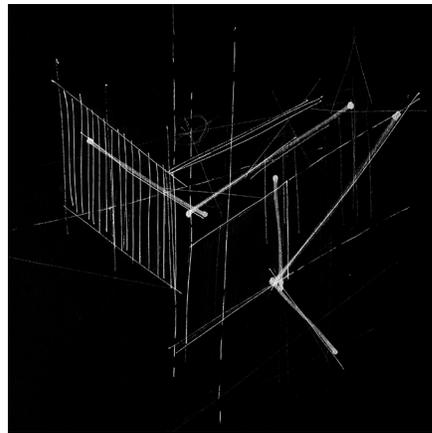
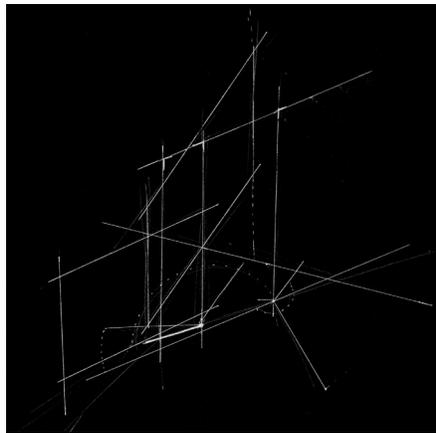
FIGURE 45
The Delayed Threshold

TRANSFORMATIONS

PART 3.2 : DRAWING A DIALOGUE

Drawing a Dialogue is a speculative work aiming to further understand the three outlined threshold conditions and the potential for queering. It aims to question the viewer's relation to, and perception of, their surroundings.

The following performative drawings, narrate three would-be installations, that initiate this questioning. They aim to understand the ways in which space can begin to exert influence, and to what extent behaviour, and codes permitting action are prescribed by physical space.



/DRAWING A DIALOGUE

42

// *FIXED GAZE* //

The space of the first would-be installation is bisected down the middle. A center-line wall separates the space into two opposing zones; that of the *Viewer*, and that of the *Viewed*. The two sides, respectively, embody a condition of control, and of vulnerability. The dividing boundary is punctured with an opening, consisting of a layer of glazing and a reflective panel. This panel acts to both conceal and reveal, it is fixed to a rolling mechanism which allows the *Viewer* operable control, while its other, the *Viewed*, is left hidden or exposed.

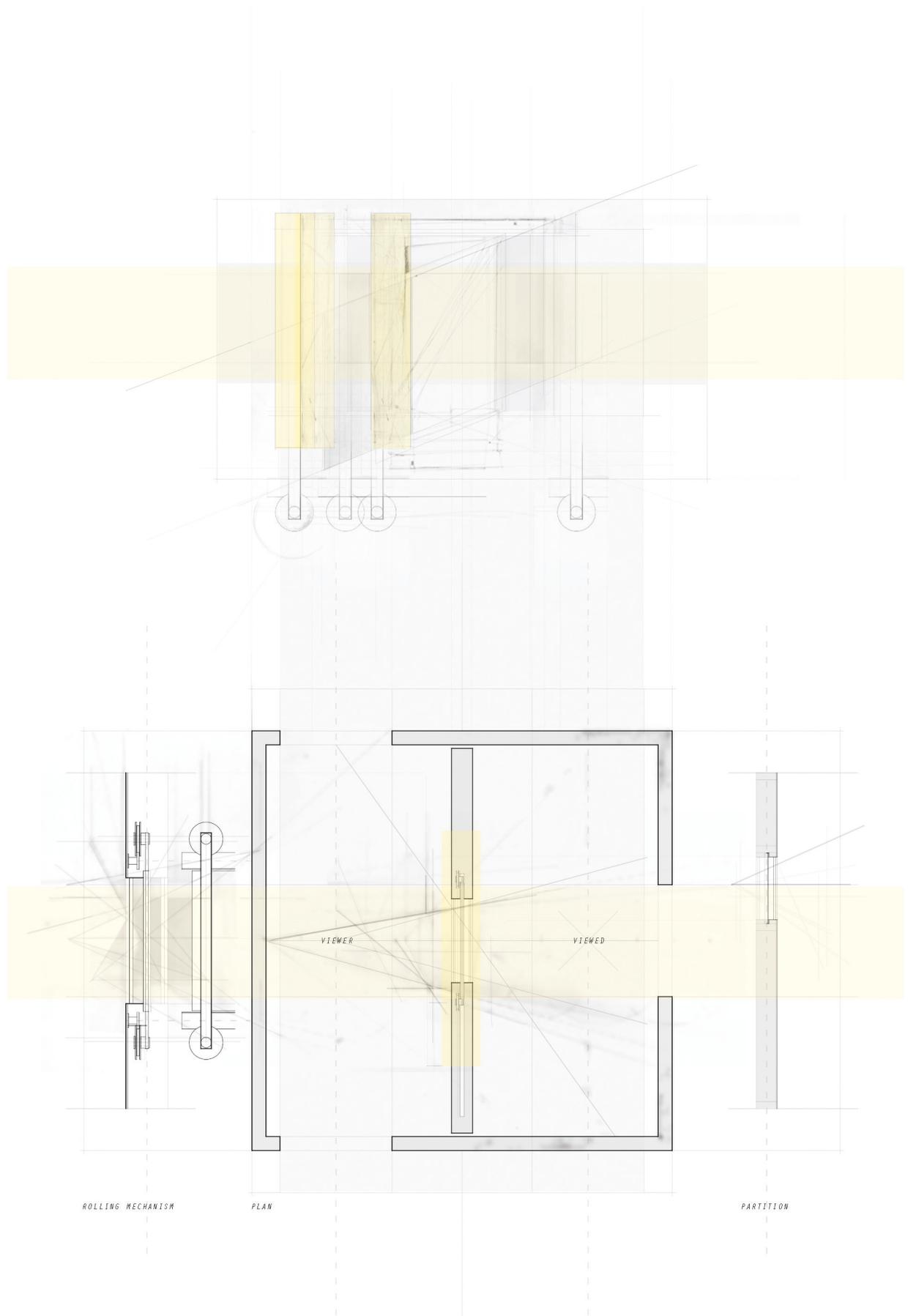


FIGURE 47
The Fixed Gaze

// PERIPHERAL VIEWS //

The second space, is divided into 3 categories – 2 exterior passages and an interior middle passage. The partitions which separate these spaces are flexible, sliding or pivoting to move or open. In interacting with the space the *Viewer* becomes a conscious agent within it. Those engaging the zone of the in-between become partially exposed, shifting to the role of the *Viewed*, as the space becomes revealed in its divergences. A vulnerability still exists here, although it is less harshly imposed by the space.

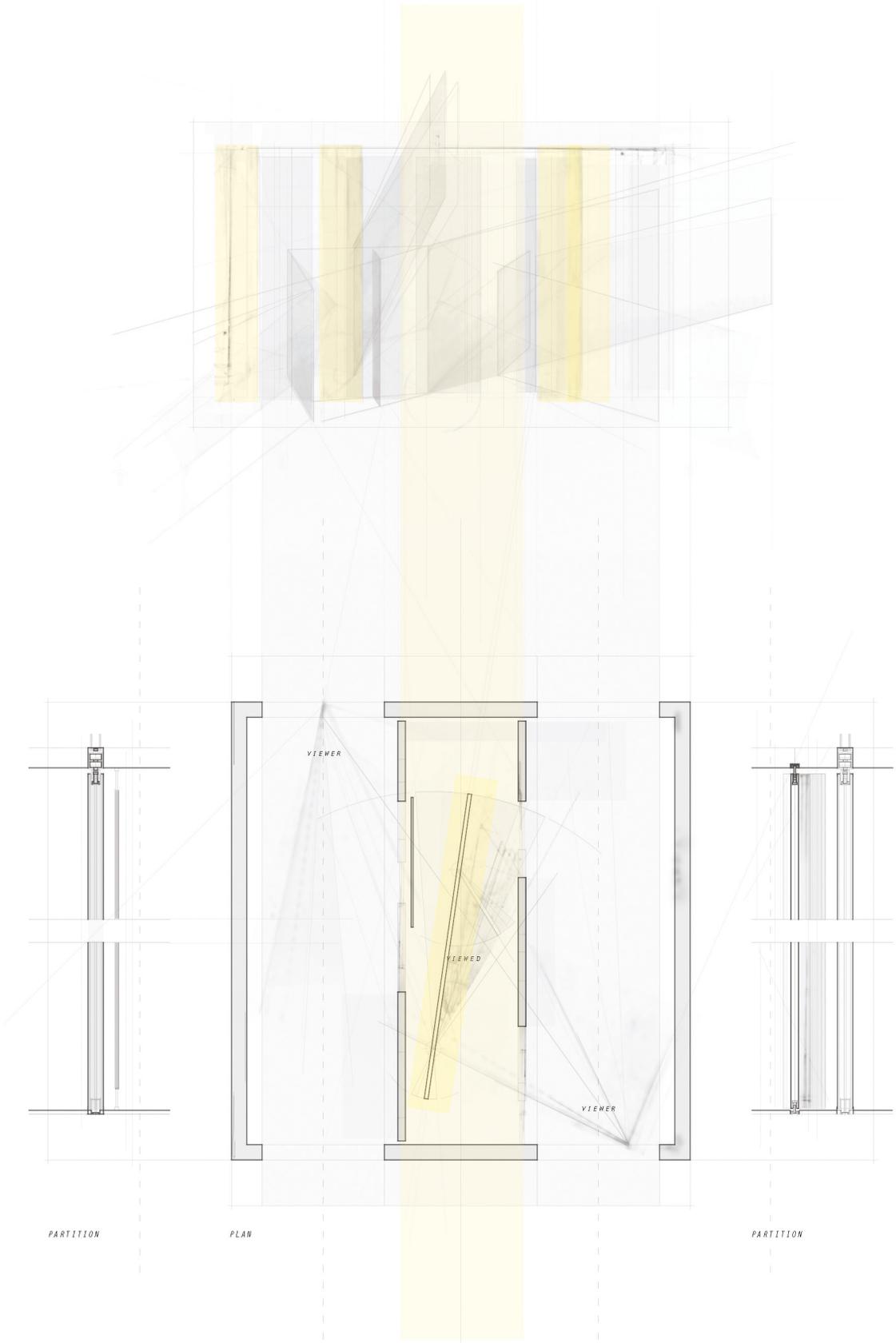


FIGURE 48
Peripheral Views

// MULTI-PERSPECTIVE //

The third and final space, builds from the concepts of the delayed threshold – open and extending. Boundaries and limits here are shifting and impermanent, with the impression of always being in motion, in action. Aligned with a spatio-temporality, it is constantly transforming as it is moved through and within – the *Viewer* and the *Viewed* are indistinguishable from each other – they simply *are*.

/DRAWING A DIALOGUE

47

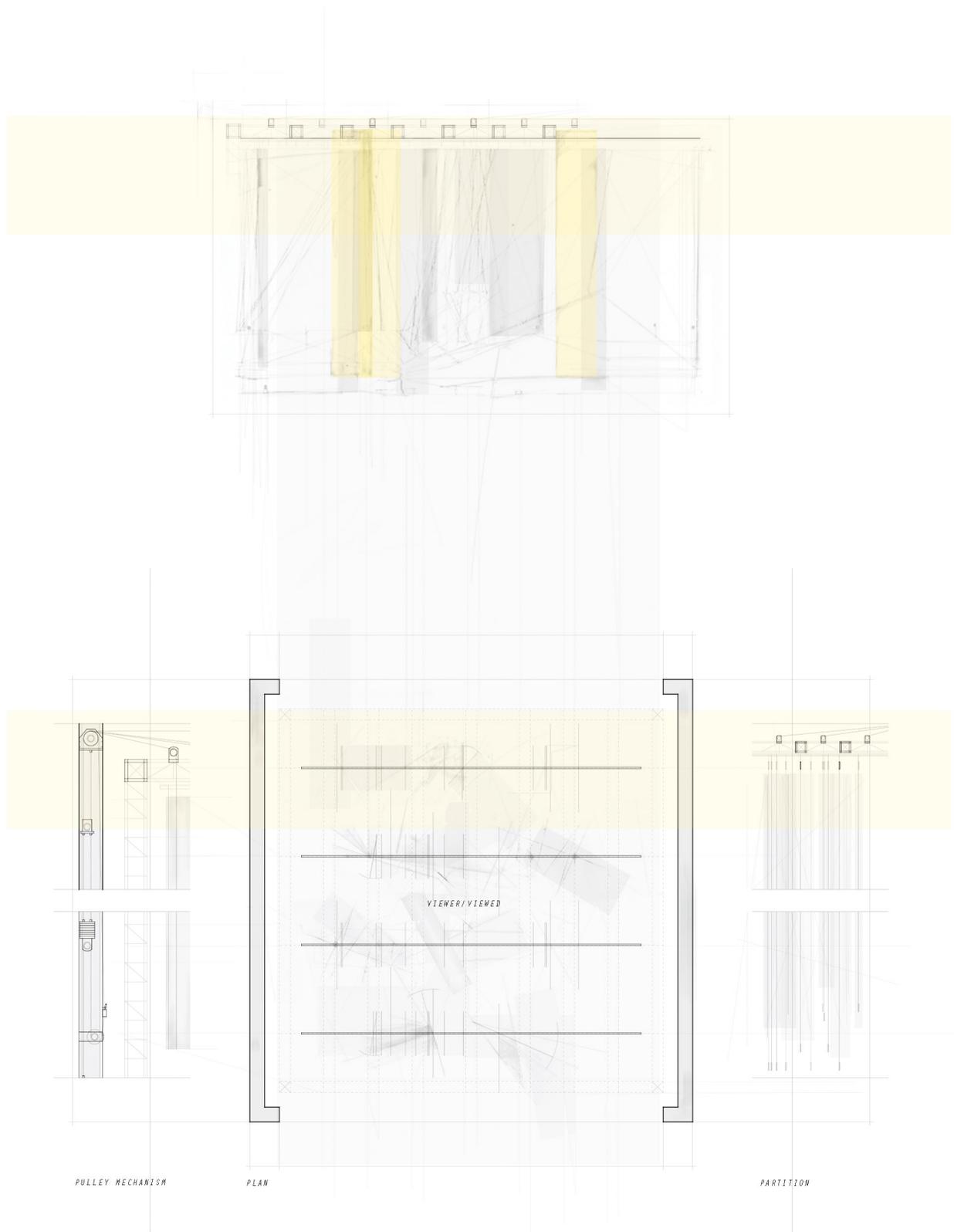


FIGURE 49
The Multiperspective

TRANSFORMATIONS

PART 3.3 : CONTINUED QUEERIES

The question that remains and we must continue to ask: How can we think of architecture beyond an inside and outside, beyond oppositions and binaries, beyond limiting biases and significations?

This study has remained speculative, as this is not something that can be easily answered – and answers, in their finality, tend to become new limits and rules that prescribe behaviour and procedure, for creativity, and for architecture. For this reason, here, the question is never fully answered or resolved, but continually posed and speculated on – raised and investigated in such a way that intends to reveal, understand, and challenge accepted terms and boundaries within spatial relations. In short, a queering here, is not yet here – it is the recognition of something beyond the constraints of the present condition – it represents a potential of becoming, of transformation, and of multiplicity.

/ CONTINUED QUEERIES

49

GLOSSARY OF TERMS

AS DEFINED OR UNDERSTOOD IN CONTEXT OF THIS THESIS

ARCHITECTURAL SURROUND / Based on a reading of Gins and Arakawa's text, *Architectural Body*, taken to mean the body's physical and perceived surroundings.

THE ANTE-CLOSET / Borrowed from Henry Urbach's text, 'closets, clothes, disclosure', defining the space before the closet; a space for changing - an effect of re-appropriations and re-significations without end - resists fixed identities and boundaries by allowing space to fold, unfold, and fold again.

THE CLOSET / A state of concealment regarding one's homosexuality or any other aspect of one's sexual or gender identity.

CORPOREALITY / Of corporeal existence; of having, consisting of, or relating to a physical material body.

DOMESTICITY / Gender ideology and social value system in which the role of the feminine and the dynamics of work and family are emphasized.

GENDER / Social and culturally constructed interpretations of sex. Expectations, behaviours and norms codifying each sex. Coded gestures.

HETEROSEXUAL MATRIX / from Judith Butler's 'Gender Trouble', describing an invisible norm, seemingly natural and unconstructed, in which everything is heterosexual until proven otherwise.

INTERSECTIONALITY / Theory that the interconnected nature of social categorizations such as race, class, and gender, regarded as creating overlapping and interdependent systems of discrimination or disadvantage.

LANDING SITES / Theory that refers to the purposeful siting of the body in a space, where the individual articulates their surround and is a conscious agent within it.

ORGANISM-THAT-PERSONS / Refers to the individual, the body. Encompasses the body's actions with their environment. (From *Architectural Body*)

POSITIONALITY / The social and political context that creates your identity in terms of race, class, gender, sexuality, and ability status.

PREFORMATIVE / from Judith Butler's 'Gender Trouble'. The notion that gender "is manufactured through a sustained set of acts, posited through the gendered stylization of the body". Performing behaviours that are either seen as a norm or as acting outside the norm.

SEPARATE SPHERES / Social phenomenon within modern societies that feature, to some degree, a separation between the domestic/private sphere, and the work/public sphere.

SEX / biologically given, relating to reproductive organs. Male/female.

ENDNOTES

INTRODUCTION : QUEERIES ON SPACE

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2. Mark Wigley, "Untitled: The Housing of Gender", in *Sexuality & Space*, ed. Beatriz Colomina (New York: Princeton Architectural Press, 1992): 328.
3. Gordana Fontana-Giusti. *Foucault for Architects*. (Routledge 2013).
4. Éloïse Choquette, "Queering Architecture," *Site Magazine*, vol. 38 (May 2018): 39.
5. Carlos Jacques, "Queering Straight Space: Thinking Towards a Queer Architecture", in *Lusófona Journal of Architecture and Education: 2nd Congress on Architecture and Gender: Matrices*, vol.12 (2015).
6. Éloïse Choquette, "Queering Architecture," *Site Magazine*, vol. 38 (May 2018): 39.
7. David Halperin quoted in, "Making Queer New Things": *Queer Identities in the Life and dramaturgy of Susan Glaspell* (2005).
8. Aaron Betsky, *Queer Space: Architecture and Same-Sex Desire* (New York, NY: William Morrow and Co. 1997).
9. Christopher Reed, *Imminent Domain: Queer Space in the Built Environment in Art Journal*, Vol. 55, No. 4 (1996): 64.
10. *Ibid*, 64.

/ ENDNOTES

52

ENDNOTES

LANDING SITES

1. Shirley Ardener. "Partition of Space" in *Gender Space Architecture: An Interdisciplinary Introduction*, eds. Jane Rendell, Barbara Penner, and Iain Borden (London & New York: Routledge, 2000): 113.

ENDNOTES

ARCHITECTURE HYPOTHESIS

1. Madeline Gins and Arakawa. *Architectural Body*. (University of Alabama Press, 2002): 23.

ENDNOTES

CLOSET : ANTE-CLOSET

1. "Gay rights rally cry" quoted in Christopher Reed, *Imminent Domain: Queer Space in the Built Environment* in *Art Journal*, Vol. 55, No. 4 (1996): 64.
2. Aaron Betsky, *Queer Space: Architecture and Same-Sex Desire* (New York, NY: William Morrow and Co. 1997): 43.
3. Judith Butler, *Gender Trouble* (New York: Routledge, 1990): 42.
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5. Elizabeth Grosz, "Bodies-Cities" *Sexuality & Space*, ed. Beatriz Colomina (New York: Princeton Architectural Press, 1992): 250.
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7. Henry Urbach, "Closets Clothes Disclosure" in *Gender Space Architecture: An Interdisciplinary Introduction*, eds. Jane Rendell, Barbara Penner, and Iain Borden (London & New York: Routledge, 2000): 349.
8. Ibid: 346.
9. Ibid: 350.
10. Elizabeth Grosz "In-Between: The Natural in Architecture and Culture", in *Architecture from the Outside, Essays on Virtual and Real Space* (The MIT Press Cambridge, 2001): 91.
11. 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.

/ ENDNOTES

54

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1. Anthony Vidler. "Chapter: x" *Warped Space*. (Cambridge: MIT Press 2000): pg.
2. Shirley Ardener. "Partition of Space" in *Gender Space Architecture: An Interdisciplinary Introduction*, eds. Jane Rendell, Barbara Penner, and Iain Borden (London & New York: Routledge, 2000): 113.
3. Brian Massumi. *Politics of Everyday Fear*.
4. Madeline Gins and Arakawa. *Architectural Body*. (University of Alabama Press, 2002), 41.
5. Shirley Ardener. "Partition of Space" in *Gender Space Architecture: An Interdisciplinary Introduction*, eds. Jane Rendell, Barbara Penner, and Iain Borden (London & New York: Routledge, 2000): 117.

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1. Gins and Arakawa, "Architectural Surround" in *Architectural Body*. (University of Alabama Press, 2002), 39.
2. Henry Urbach, "Closets Clothes Disclosure" in *Gender Space Architecture: An Interdisciplinary Introduction*, eds. Jane Rendell, Barbara Penner, and Iain Borden (London & New York: Routledge, 2000).
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10. Ibid.
11. "Positionality," Merriam Webster, accessed 4 Dec 2019, <https://www.merriam-webster.com/dictionary/positionality>
12. Judith Butler, *Gender Trouble* (New York: Routledge, 1990).
13. 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
14. "Sex", Merriam Webster, accessed 4 Dec 2019, <https://www.merriam-webster.com/dictionary/sex>

/ ENDNOTES

LIST OF FIGURES

WITH IMAGE SOURCES

Figure 03: 'Joe and Josephine', in *The Measure of Man* posters. Henry Dreyfuss. Accessed on December 18 2019. <https://www.smithsonianmag.com/smithsonian-institution/smithsonian-design-museum-tells-the-story-of-user-centered-design-through-120-beautiful-products-180953559/>

Figure 07: Historical Mapping, Illustration made up from following sources:

- 1) Canadian Centre for Gender and Sexual Diversity. http://ccgsd-ccdgs.org/wp-content/uploads/2019/04/CCGSD_OurHistoryStudyGuide_April2019.pdf
- 2) <https://ccgsd-ccdgs.org/wp-content/uploads/2018/09/Canadian-History-Timeline.pdf>
- 3) Village Legacy Project. <https://www.villagelegacy.ca/>

Figure 08 - 15: Personal Photographs or Sourced from the Village Legacy Project. Accessed March 24 2020. <https://www.villagelegacy.ca/>

Figure 23: Villa E.1027 Interior. Accessed December 1 2019. <http://ruthmaria.com/wp-content/uploads/2018/12/ruthmaria-photographer-eileen-gray-E1027-architecture-interiors-03.jpg>

Figure 24: Villa E.1027 Interior. Accessed December 1 2019. <http://www.designcurial.com/news/non-conformist-eileen-grays-e-1027-house-revisited-4771799/2>

Figures 25-28: Maison de Verre Photographs, by permission: Michael Carapetian.

Figure 29: Villa E.1027 Interior. Accessed December 1 2019. <https://www.anothermag.com/design-living/gallery/7645/inside-eileen-grays-modernist-haven-e1027/12>

Figure 30: Villa E.1027 Interior. Accessed December 1 2019. <http://www.menton-dailyphoto.com/2015/05/e1027.html>

Figure 31: Maison de Verre Photographs, by permission: Michael Carapetian.

Figure 32: Villa E.1027. Accessed December 1 2019. <https://www.anothermag.com/design-living/gallery/7645/inside-eileen-grays-modernist-haven-e1027/9>

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

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