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After the Queer Enclave: Masking Vernacular, and the Architecture of Sexual Minority

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AFTER THE QUEER ENCLAVE

MASKING, VERNACULAR, AND THE ARCHITECTURE OF SEXUAL MINORITY

peter randolph thesis prep final book primary brendan moran secondary jean-françois bédard
In these postmodern recontextualizations of contemporary life, the great modernist narratives that connected “fixed” community...with emancipation...are shattered. Another spatiality is recognized, one which cannot be so neatly categorized and mapped, where the very distinction between mind and body, private and public space...is obliterates...

—Edward Soja

Thirdspace

“Public and private are not always simple enough that one could code them on a map with different colors—pink for private and blue for public. The terms also describe social contexts, kinds of feeling, and genres of language. So although public and private seem so clearly opposed that their violation can produce a sharp feeling of revulsion, the terms have many different meanings that often go unnoticed.

...some publics are defined by their tension with a larger public. Their participants are marked off from persons or citizens in general. Discussion within such a public is understood to contravene the rules obtaining in the world at large, being structured by alternative dispositions or protocols, making different assumptions about what can be said or what goes without saying. This kind of public is, in effect, a counterpublic: it maintains at some level, conscious or not, an awareness of its subordinate status. The sexual cultures of gay men and lesbians would be one kind of example, but so would camp discourse or the media of women’s culture.”

—Michael Warner

Publics and Counterpublics

Utopia thus appears as the counterpart of the basic concept of ideology where it is understood as a function of social integration. By way of contrast, utopia appears as a function of social subversion.

—Paul Ricoeur

Being Human in a Technological Age
POSTSCRIPT [1]
THE FUTILITY OF QUEER ARCHITECTURE

Contemporary queer space is forgetful. By the end of the twentieth century the spatial condition of sexual minorities in the city had reached an impasse: on one hand, mainstream gay movements had acquired a cultural imprimatur—a growing presence and acceptance in daily life, media, and cultural exchange. On the other, AIDS had decimated intricate and delicate urban systems that had engendered radical queer life, creating what Aaron Betsky characterized as “the Void” in contemporary queer life. Within this context there arose a strong impetus to codify a history—a system of, in Benedict Anderson’s terms, “memory and forgetting,” where uncomfortable narratives of the past are suppressed to further a palatable image.

In the push for legitimation of one narrative of queer life architecture has become the most powerful tool of constructing a history and a bourgeois acceptability. LGBT community groups have built strident, “colorful” centers. The HRC adopted the language of the office park for its headquarters building. In Spain, one developer has proposed the ex novo creation of a gay enclave. His means? Painting the houses pink and designating the park a “cruising-legal zone.”

Is this the de facto conclusion to over a century of metropolitan queer life? What are the cultural and historical factors that led to this result? Is there another narrative—a queer queer conclusion that posits a different relationship between architecture and the sexual minority?

“...As so often before in this history of mankind, architecture [is] the guilty instrument of despair...”
AFTER THE QUEER ENCLAVE

Queer architecture doesn’t exist. That is, there is no such thing as a designed space for sexual minorities and sexually transgressive acts. Queer space is based in opportunistic insertions into dominant frameworks. It does not exist in permanent, formalized space but appears and disappears, subject to relationships of the context. This prompts the question: what is the agency of Architecture in constructing the space of others? How can architecture allow a queer inhabitation of liminal zones, creating public/private and interior/exterior?

I contend that the discipline of architecture can articulate transient or provisional queer enclaves. If the research is going to be located in the “post-gayborhood” present, then the program of bar/club/transgressively-occupied public space... can operate as a connector of atomized communities and a place of hyper-culture and hyper-memory, where a (constructed?) past can coexist with, feed, and offer counterpoint to a culture where certain queer elements are mainstreamed and normalized.

The strategy of this project is that of the retroactive manifesto as instigator of design. “After the Queer Enclave” holds a double meaning: “after” in the sense that the placially defined urban queer district has been superseded by an atomized structure, and “after” in the sense of derivation. The thesis of this work is that the current architectural articulation of queer space is insufficient and parochial, and the way toward a desirable redefinition is a re-analysis of the history of queer space in the city toward a second postscript; a provisional re-conclusion. Thus, the challenge of this project is to employ “Architecture” in a context where the vernacular has already succeeded, and to define an urban relationship that is simultaneously within and without the city.
GLOSSARY

TERMS, MEDIA, AND COMMUNICATION

This glossary is a collection of language which is more than words. What is included in language? Language is all of the systems of communication that allow a people to communicate with one another or, especially important to this project, allow a community to define itself within certain non-spatial parameters that begin to take on a placial dimension.

Queer space, like all other systems of organization, is dependent on a steady stream of representations to grasp its identity and express a scope of influence. These representations are self-invented and from the outside at the same time. Words, clothing, literature, vocabulary, film, music, and a host of other means serve to delineate ephemeral boundaries of culture within/alongside/counter to the dominant narrative.

Fundamentally, this project is a project of translation. It is a translation from a set of social phenomena to a spatial/urban organization to an architectural articulation. Words, media, and images are the representational tools used to bridge from discipline to discipline.

For this project, the notion of queer is conceived of as representing non-normative sexualities that stand outside of the dominant discourse and critique it in an utopic fashion. The work in this book focuses on the gay male aspect of queerness, but this is not meant to exclude other queer discourses (lesbian, trans, non-normative heterosexuality) from the scope of the project. Fragments of these discourses will be inserted in the specific lens of this work to suggest the whole.

Erotica makes use of coded symbols that are directly related to the mode of dissemination. Suggestive personals ads in gay/lesbian/bi magazines and the avalanche of specific terms employed on internet sites establish a community through language – one that operates within and without the dominant system.

It is in this way that erotica relates to the study of queer space. Erotica, though often consumed individually, is always part of a larger, coded system of communication and society building – a counterpublic. Standing outside, pornography critiques but it also reinforces and responds.

Erotica is a crystallization of the zeitgeist.

Only a few months in to the “Occupy” protests and the movement was already featured in a gay porno, Occupy My Throat, ostensibly filmed in a real Occupy Oakland tent with real Occupy Oakland protesters (one rumored to have lost his virginity in the act) exemplifies the condition of erotica in the queer movement. Pornography, because of its visceral nature and its constant production, captures political and social struggles within the sexual idiom. Because there is no room for extraneous material, only the minimum to locate it within contemporary culture and still appeal to the libido, erotica often acts as a sharper snapshot of the times than “real” journalism.

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ENTER THE METROPOLIS

THE RISE OF THE QUEER CITY IN THE LATE 19TH C.

VERNACULAR SPACE:
Queer culture and queer space is dependent on the metropolis. They chart their birth and rise together. The establishment of enclaves and programs of same-sex and transgressive desire within the city began in the mid-to late-nineteenth century (though Betsky cites an instance in the Netherlands from the seventeenth century where a vibrant homosexual subculture was discovered and quashed in Amsterdam).1

The metropolis was radical in its density, heterogeneity, and anonymity. Within this framework communities of others could exploit the spaces of the city for clandestine encounters and socialization. Especially prominent in this narrative of counter-use were the new urban institutions: the café, the pub, the gym, the park, etc. These institutions allowed same-sex, anonymous mingling on a scale impossible in earlier urban situations.2

One institution in particular, the department store, figured heavily in the queer counter-narrative. A compendium of the hyper-domestic, the department store was one of the few programs that allowed middle-class women to use the public space of the city unchaperoned, leading to a culture of an intensely feminine interior.3 On the street, gay men loitered by the windows, using the guise of consumerism to mask cruising for sex partners on the sidewalk.4

With these institutions, the Faustian bargain between queer urban life and bourgeois, consumerist values was established.
ARCHITECTURE:
The constellation of factors that gave rise to queer communities in the city: waged labor superseding family-based agrarian enterprises, the dissolution of courtship rituals, the rise of bachelorhood, and the establishment of urban institutions had a decisive impact on the practice of architecture. Architects queered existing typologies through ornamental experimentation and designed the new urban institutions that queers appropriated for transgressive use.

Frank Furness embodied the new metropolitan character of the dandy, and his work reflected the radical break with norms that the modern city represented. Elements of the Venetian Gothic were rescaled, spliced, and mixed to create an architecture that was extremely urban, yet subversively individual. In its language the work prefigured developments a century later by Venturi, Moore, and Johnson.

Similarly, Louis Sullivan in his final works designed mute exteriors that exploded in a frenzy of invented ornament on the interior. The architecture drew from the interior/exterior dichotomy and sensuality of preexisting queer spaces, such as Oscar Wilde’s apartment.

Finally, Olmstead created the defining space of turn of the century queer cruising: the urban park. Synthetic arcadian rambles and romantic landscapes created a bourgeois layer under which queer socializing and sex could take place.
the eclectic and romantic interior masked by the "appropriate" urban front
VERNACULAR SPACE:
If queer communities of the late-nineteenth century appropriated individual institutions and spaces in a clandestine or ephemeral way, the queer communities of the interwar period can be said to have created the first spatially defined enclaves. These enclaves formed within preexisting Bohemian enclaves where overt expressions of homosexuality would be less noticeable. This development cemented ties between queer identity and the avant garde that had been founded in the salons in the previous century.

As a result of their fixed placial identity, specifically and overtly queer institutions emerged. The dance hall/cabaret was the most visible of these, becoming enmeshed with the identity of the metropolis itself. These institutions advertised in far-reaching same-sex publications, establishing the urban queer institution as a place of pilgrimage.

Queer appropriation of straight programs persisted. The automat, because of its anonymous and unsupervised structure, became a satellite institution to the cabaret, hosting same-sex social occasions, often at particular times and locations within the cafeteria. The duration of the operating hours allowed the dichotomy of day-straight/night-queer to take root within one envelope and program.
ARCHITECTURE:
Blurring the line between the vernacular and the “high” architectural, (unconsciously) queer architectural practice in the interwar period radically expanded upon the narrative of masking advanced in the late nineteenth century while developing a metropolitan strategy of indeterminacy and the juxtaposition of narratives.

Articulated as a theory after its demise by Rem Koolhaas in Delirious New York, the tenets of “manhattanism” – the schism between interior and envelope, the autonomy of each floor due to the invention of the elevator, and the radical indeterminacy and speculative nature of the plan – are well known. These conditions extended the basic ideas of queer space of the previous century – the autonomous, defining interior, the masking envelope – and developed them to hyper proportions.

The crucial possibility for queer enclaves within this discourse was the ability for cultural activity to surreptitiously conquer the city in the guise of pragmatic business. Because of the lobotomy between program and architecture, queer populations and uses could reach cosmopolitan densities without disrupting the “straight” discourse or even becoming apparent. Manhattanism was a tool of culture in the guise of pragmatism.

80 Broad St., 1931 (reprinted from Delirious New York) // The Waldorf-Astoria hotel, New York: cosmopolitan urbanity in a neutral organization // The conquest of the pragmatic by culture/the advancing of culture through the idiom of pragmatism
the indeterminacy of interwar planning engendered
temporal queer territories
VERNACULAR SPACE:
Queer vernacular space in the postwar period exploited and took on many of the qualities of interwar “manhattanist” architectural practice, while establishing a discourse of the construction of identity through the surrounding of oneself with images of the body. One program in particular – the gay bath – exemplifies these characteristics.

Baths located themselves in multi-story buildings, taking advantage of the anonymity provided by the sectional isolation of the floors of tall buildings and the neutrality of the envelope to mask their subversive presence. The primary spatial relationships were planimetric with all programs – changing, bathing, sex, entry, lounge – on a single plane. Steam, low lighting, and the divorce of the interior and the exterior dissolved spatial markers, leaving only bodies as context.

The baths engendered a system of language that corresponded to the architectural masking qualities of the envelope and section. Gesture and speech conveyed desires and one’s participation in the gay culture. Not recognized by the “straight” community, this language appropriated existing terms, modes of physical interaction, and architectural idioms, imbued them with new meanings, and used them to establish countercultures that could escape the notice of the dominant culture.
ARCHITECTURE:

Queer architecture of the mid-twentieth century was the architecture of the image. The dominance of broadcast media in daily life translated into spaces of image saturation where the self was held against the remote ideal.¹

The Eames' and Saarinen's design for the IBM Pavilion at the 1964 New York Worlds Fair encloses the occupant in a framework of images of science and modern life. The simultaneous, juxtaposed, hyperreality of the interior is a direct descendent of the self-defining interior of collections seen in the apartment of Oscar Wilde or other early queer spaces. The advancement made in this project is the need for the viewer to reposition him or herself in relation to a changing and ephemeral set of images, rather than a static collection.²

Johnson’s Glass House is another kind of architecture of the image. In this case the house derives its language from high modernist models, but Johnson imbues the interior with a radical sensuality absent in the projects of Mies. The use of the guest house as a contrapuntal solid volume sets up a narrative of self-formation and exhibitionism, where one defines and refines one self in the womb of the solid volume to engage with society (and the many artist salons Johnson held) in the transparent house.³

¹ Ray and Charles Eames: IBM Pavilion://radical and self-constructing images within the language/envelope of modernism
² above//Philip Johnson, Glass House: identities of void and solid volumes
³ left//the need for an alternative queer space to prepare for the inhabitation of the “modern”
queer imaging masked by the modern idiom
VERNACCULAR SPACE:
Queer communities in the period 1968–1982 coalesced into spatially defined urban enclaves. These urban constructions had their own armatures and institutions, of which the bar was one of the most important. Though still critical to the functioning of the queer system within the dominant heterosexual narrative, the architectural mask could be transgressed and pulled away in these urban places to allow queer space to claim places on the street as distinctly queer institutions.
ARCHITECTURE:
Architecture in the period from 1968—1982 turned the queer image inside-out, using successive and juxtaposed "interiors" as a habitable liminal zone mediating between the city and the anonymous interior.

Robert Venturi, Football Hall of Fame, 1968 / the inhabitation of the image and the use of image as spatial device.
DIAGRAM///ARCHITECTURE:

Images as spatial definers—opportunity to inhabit the space between images

DIAGRAM///VERNACULAR:

Focused transgression of mask
VERNACULAR SPACE:
The defining characteristic of queer space in the latter half of the twentieth century is its atomization. The movement of queer communities to the suburbs with the rest of the American population coupled with the destruction (through death or forcible dispersal) of urban queer enclaves has resulted in an architecture of pilgrimage, of masking, and of the void.

XBAR, a same-sex bar formerly located in Syracuse, is emblematic of these conditions. Set within a former suburban house on the edge of the freeway, the bar masks itself with the face of suburban normalization, only to emerge at certain hours on certain nights. Not part of an enclave or gay district, it is populated by commuters. The journey is as essential as the program. The preparation of one’s self in the suburban domestic interior is followed by a bus ride—the point of contact with humanity—and ends in a particularized crossing of the highway and slipping past abandoned warehouses. Once inside, the experience is pure interior—an engagement with hyper-queerness to sustain one in the suburbs.

On the opposite end, the memorial quilt for AIDS victims functions as another, new kind of queer space. Absolutely ephemeral, it uses the strategy of the void—in this case, death—to define a community of people otherwise unconnected.

These themes: sex/death, atomization, pilgrimage, and operation within the banal will define queer space in the next century.
ARCHITECTURE:

While the vernacular movement of queer space in the latter portion of the twentieth century has been toward atomization, the discipline of architecture has advanced a discourse of radical superimposition and juxtaposition as a way of creating an urbanity that operates counter to the low-impact topography of suburbia and as a cultural recharger.

The work of OMA, drawing on Koolhaas’ research in the 1970s on Manhattanism, use layering of program to engender hyper-culture. In their dwellings (e.g. Y2K house) living spaces are surrounded by constructors of identity: possessions, gymnasia, apertures to private areas, etc. in a perverse re-presentation of Oscar Wilde’s apartment in a twentieth century context.

Their urban projects, such as the project for the redevelopment of Yokohama, posit layerings of activity on single planes in a way reminiscent of typical plan or the gay bathhouse. In the discourse of queer space, these constructions articulate multiple instances of interstices and liminalities that are the ideal location for transgressive and non-normative use.

**OMA, Yokohama Masterplan: density and temporality of use juxtaposed on a single site plane**
DIAGRAM//ARCHITECTURE:

interior imaging becomes series of juxtaposed narratives that mediate inside/outside

DIAGRAM//VERNACULAR:

suburban mask for the queer interior
**POSTSCRIPT [II]**

A PROVISIONAL CONCLUSION

Is the parking garage a typology of 21st century queer space?

If we believe that the queer enclave as a placially urban entity no longer exists, but that queer identity is a distinctly urban phenomenon,1 dependent on the metropolis as its raison d’être, then it follows that the juncture between the urban and the suburban is the locus of the new, ephemeral queer enclave.

The suburban is auto-based, thus the interface between the automobile and the pedestrian—the parking garage is this place.

The parking garage can be seen as the most pervasive heterotopia that Foucault never included in his incomplete list. It is a place on the edge of the city, an “opposed space,” a space of crisis.2 It is characterized by a deliberate forgetting of presence. In this state of absence of presence, transgressive program can opportunistically attach to/appropriate the architecture, going unnoticed and evading formal definition.

It is the inverted villa; the Slow House in reverse—rather than a rural dwelling dependent on the city for capital and metaphoric justification, it is a strictly urban typology that cannot do without the suburban.

For the parking garage is above all a liminal zone; a join between settlement types, class, transit. It is the unforeseen queer space of the city—multivalent, internal, erased/ephemeral. It is in these interstices where we will find a queer culture.3

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1. Depending on the metropolis as its raison d’être.
2. A space of crisis characterized by a deliberate forgetting of presence.
3. An interstitial zone where a queer culture can be found.
The city is a preliminary site.

The site is constructed using the methodology outlined in Queer Constellations, where an alternate geography of the city is retroactively drawn based on queer narratives of urban space. This palimpsest of complementary/conflicting/counter narratives embodies the theme of this thesis in juxtaposing multiple, complete, and simultaneous realities in the same way that the “queer” is a simultaneous counter reality to and critique of the city.

The particular narratives used to construct this thesis-site are the geography of the television show Queer as Folk and of queer social media. Queer as Folk is a show set in Pittsburgh for its working class roots yet shot in Toronto to co-opt its gay neighborhoods. The schism between the establishing shot, which is in a fixed locale and the filmed action, which could be anywhere, replicates Betsky’s schism between exterior and interior in queer space or Delirious New York’s manhattanist “lobotomy” between envelope and program. The exterior functions as a locating and an urban piece while the interior functions by its own logics, the two connected only by proximity of time. Thus a site constructed from this framework becomes a decorated shed writ large where the whole city becomes a mask giving urban credence to an autonomous program. This model of urbanistically and spatially defined queer enclaves, however, is already obsolete, having given way to a decentralized model of normalization and suburbanization. An additional layer is required, social media, which performs the role other media—print, radio, etc.—once served to connect atomized spatial/social units. These layers are not understood as sequential, but as simultaneous, where recent change is understood retroactively as being framed within a historic spatial context.

The city is a preliminary site.

The strategy of the site is one of juxtaposition. Seeing the conventional site as parochial, the project draws on media to formulate an alternate proposition.

The television show Queer As Folk provided the impetus for the site. Working in the tradition of the juxtaposed city of queer urbanity, Queer As Folk describes a city that is multiple cities: a queer enclave from Toronto grafted onto the post-industrial context of Pittsburgh in a kind of queer cadavre equis.

But this is not enough. These two “sites” suppress other narratives necessary to the queer project. It is necessary therefore to draw on other sources, further juxtaposing on the juxtaposed site. The history of Pittsburgh’s cultural district must be made present. Its history as a red-light district subjected to thorough gentrification in the 1990s parallels the condition of gay urbanity. Finally, the network of social media must be applied as the keystone of the ephemeral queer enclave. As the city becomes further homogenized, suburbanized, and gentrified, it is social media that will remain the theater of difference and give an edge and ex-centricity to queer culture.

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THE JUXTAPOSED CITY
AN IMAGINED PITTSBURGH

THE SITE

REPPRESSED HISTORY
THE EXISTING
REPRESENTATION
SOCIAL MEDIA
THERE ARE 2,282 ENTRIES ON XTUBE.COM FOR “SEX IN PARKING GARAGE”
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Betsky, Aaron. Queer Space: Architecture and Same-Sex Desire. New York: William and Morrow, 1997. Betsky outlines the fundamental qualities of queer space and charts a history of precedents through the modern era. Of particular interest to him is the schism between the public face of architecture and the inward-looking interiors of queer space and the qualities of private spaces in the public realm.

Bhabha, Homi K. Introduction. The Location of Culture. London: Routledge, 1998. 1-18. Bhabha maintains that culture is most apparent and most intense in the liminal zones where spaces of class, public/private, and interior/exterior meet. The work offers a study of how repressed communities interact with the dominant power structure when their narratives intersect in the city.

Chisholm, Diane. Queer Constellations: Subcultural Space in the Wake of the City. Minneapolis: Minneapolis UP, 2005. Queer Constellations examines the city as a palimpsest of narratives - dominant and suppressed/subversive. A major theme is the critical relationship of public space and public gathering to the vitality of queer life. Chisholm uses a similar methodology and site strategy as my project, drawing on the-ground queer narratives to construct site. In addition the work analyzes post-enclave, post-AIDS, post-captialism (?) queer communities, bringing the study into the present.

Clark, Anna. Desire: A History of European Sexuality. New York: Routledge, 2008. Clark's work offers a survey of sexual politics and practices in modern Europe. Of interest to this thesis is her work on charting the symbolic growth of the metropolis and communities of queer individuals. Her work also focuses on the gender divide in the expression of sexuality in the urban realm.


Foucault, Michel. “Des Espace Autres.” Trans. Jay Miskowiec. Lecture. 1967. Foucault's writing on heterotopias provides a framework for the consideration of multiple issues in this project, including the juxtaposition/layering of narratives, the role of “other” spaces in the urban realm, and spaces of difference.

Glick, Elisa. Materializing Queer Desire: Oscar Wilde to Andy Warhol. Albany: SUNY Press, 2009. This work works within the established historical timeline of the birth of queer visibility through the second sexual revolution of the 1950s, looking at the era through the lens of consumerism and queer culture.

Greis, Elizabeth. "The Time of Architecture." Embodied Utopias: Gender, Social Change, and the Modern Metropolis. London: Routledge, 2002. 265-277. Groz advances the notion of architecture's agency in sexual space and posits that architecture can respond to oppressive social conditions through its ability to question, as opposed to its ostensible ability to provide answers.


Jacobs, Jane. The Death and Life of Great American Cities. New York: Random House, 1961. Jacobs describes the mechanism by which the urban functions. Of particular interest are the studies of pedestrian infrastructures and public parks. These places, public in nature, are subject to restructuring for private and semi-public use, especially by queer communities. This work provides a thorough enumeration of their workings and implies ways in which their organization might be activated by subversive communities.

All the Rage relates movements of queer rights and visibility to issues of media and consumerism. It describes ways in which queer communities used normalizing cultural devices to gain acceptance while inadvertently constructing an identity.


Warner synthesizes and introduces many themes present in other works on this list, including issues of normalization of queerness (and who is silenced in this normalizing), the atomization of queer spatial relationships, and the primacy of public space as a site of improvised private activity and public identity.
AFTER THE QUEER ENCLAVE
THE PARKING GARAGE AS A VEHICLE OF METROPOLITAN SUBVERSION

project for an underground parking garage along the 10th street bypass in Pittsburgh, PA
episode I
site: 700 block
existing: surface lots
typology: ramped surface

episode II
site: 600 block east

episode III
site: 600 block west
existing: rehearsal

episode IV
site: 500 block
existing: suburbanite gym
typology: double helix
typology: split level
typology: flat slab

effect: parade/arena

episode II
effect: primp exhibitionism

episode III
effect: impromptu theater

episode IV
effect: voyeuristic mechanical steam room
EPISODE I: PARADE/ARENA
slice of city depressed to access counterpublic sectional expansion to generate forum pedestrian link between waterfront and the urban
episode I

effect: parade/arena

river

ramp walk
river walk park
parking
core/lecture
ramp plaza
EXISTING UNDERGROUND

EPISODE I: parade/arena

EPISODE II: primp exhibitionism

the submersion of the undesirable spaces of bodily service, comfort, worship
workhorse spaces of adjacent "cultural district"

EPISODE IV: voyeuristic mechanical steam room

gymnasium

vacant basement

existing parking garage

steam plant

the submersion of the undesirable spaces of bodily service, comfort, worship
workhorse spaces of adjacent "cultural district"
EPISODE III: impromptu theater

EPISODE IV: voyeuristic mechanical steam room
EPISODE II: PRIMP EXHIBITIONISM

interlocking floor plates produce sectional intimacy

mirrored balustrades as stage for primping, leering...

juxtaposition of bathing program for body worship
episode II
effect: primp exhibitionism

river
bridge
river walk
cabanas
parking
shower
gym
powder room
UNDERGROUND PARKING SURFACE

EPISODE I: parade arena
- ramped urban volume
- academy / new
- cheap pitch
- changing cubicles
- view wall
- locker room
- changing rooms
- bike racks / ramp
- art loft
- exposed rehearsal space
- stage door / press room
- dressing rooms
- existing parking garage
- steam plant
- clouded gazing room
- mechanical cul de sac
- west entry / exit

EPISODE II: primp exhibitionism

EPISODE III: impromptu theater

EPISODE IV: voyeuristic mechanical steam room

the excision of the connective void
submerged programs linked, inflected, exposed
leveraging the connotations of banal type

the excision of the connective void
submerged programs linked, inflected, exposed
leveraging the connotations of banal type
EPISODE III: IMPROMPTU THEATER
parking surface tiered to create amphitheater void as site of personal expression appropriation of street/sidewalk as viewing device
episode III

effect: impromptu theater

river

bridge

river walk

parking

core

parking

theater box/stage

rehearsal
STREET MANIFESTATIONS

EPISODE I: parade/arena

EPISODE II: primp exhibitionism

EPISODE III: impromptu theater

EPISODE IV: voyeuristic mechanical steam room

instances of alternate orders
inflected connections to the streetscape
denial of representative, rhetorical surface

ramped urban surface

river park

bike ramp

art loft

existing parking garage

steam plant

clouded gazing room

light wells

vending/parking garage

exposed rehearsal space

east entry/exit

west entry/exit
EPISODE IV: VOYEURISTIC
MECHANICAL STEAM ROOM

Objectification and individualizing of parking space

Mechanical as visual and aural concealer

Habitable void as viewing device