Layered Scamming: Exposing How the Desires Reflect in the Architecture Design

Alejandra Charrabe

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LAYERED SCAMMING: Exposing how the desires reflect in the architecture design
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Exposing how the desires reflect in the architecture design

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The facade of a brothel has a main function: attract clients

Once this primary function is identified, any hidden messages that the facade may have can be analyzed and extracted in order to understand the elements that make up the facade of a brothel.

The Baroque churches were created by the Catholic Church during an atmosphere of decline while the Red Light District of Amsterdam was created during an increase of visitors due to Amsterdam’s new port. Through time the architecture of both of these cities has experienced little change due to the high density of both city centers and its is once again that both subjects find themselves in the same atmosphere of change. While the Catholic church yet again has a high decline of active perishers, the Red Light District is flooded with more temporary visitors that go to Amsterdam seeking entertainment or culture.

Are human interactions favored by architecture? Are human interactions hindered by architecture?
INTRODUCTION

1. Comprehend objective

2. Analyze + Extract

3. Understand + Classify

4. Observe + Design

Where systems of space and structure are directly at the service of program, and ornament is applied independently of them. This we call the decorated shed.
Prostitution:

Historical Timeline

2400 BC:
- Summerian records
- Prostitutes are part of earliest list of professions dating back to 2400.

600 BC:
- Hammurabi’s code
- The rights of prostitutes and the children of prostitutes is specifically mentioned in the law

534 BC:
- Justinian and Theodora law
- Justinian and Theodora abolished brothels.
- Theodora allegedly a former prostitute and her husband Justinian created laws against the extortion of prostitutes and granted freedom to sex slaves.

1254:
- France abolishes brothels
- King Louis IX ordered the expulsion of all women of “evil life” from his kingdom and the confiscation of their belongings even their clothing.

1254:
- Municipal brothels
- It was between 1250 and 1450 that the cities institutionalized a prostitulum publicum [municipal brothel] when the city did not already have one.

1350:
- Japan creates red-light districts
- King Louis IX ordered the expulsion of all women of “evil life” from his kingdom and the confiscation of their belongings even their clothing.

1617:
- Japan creates red-light districts
- The red-light district, Yoshiwara was established in 1617 on the edge of the city to gather all legal brothels in an out-of-the-way spot.

1780 BC:
- Hammurabi’s code

1490s:
- Syphilis epidemic
- The recognition of the venereal nature of infection, and the fear of disease, combined with the moral fervor of the various sixteenth-century Reformers, resulted in a reaction against prostitution.

600 BC:
- Legal Brothels in China
- Commercial brothels were started by philosopher Kuang Chung as a means for increasing the state’s income.

1600 BC:
- Prostitution:
  - Historical Timeline

#6
Storyville created the red-light district due to inflex of demand for prostitution during the late 1890s as a way to exploit the economic value of brothels.

Three Toronto women argued that prohibiting solicitation endangers prostitutes by forcing them to seek customers on street corners. They called for the decriminalization of prostitution and for the right to open brothels to provide a safer environment for prostitutes.

Zurich has come up with a solution it believes will protect prostitutes: soliciting on the streets will be forbidden, and instead prostitutes and their clients will be expected to use a custom-built compound on an industrial site in the Zurich suburbs. The facility is manned by security guards, there is a ‘strip’ which men can drive down, and select the woman of their choice. Since all business must take place inside the compound, there are drive-in ‘sex boxes’, and here the measures taken to protect the women are very apparent.

Based on the recommendation of the Wolfenden Report, Britain decriminalized prostitution in brothels but banned solicitation and other related activities with the Street Offences Act of 1895.

In 1971 the state of Nevada began to formally regulate prostitution giving rural counties the option to license brothels.

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The Netherlands legalized brothels in October 2000, when articles 250bis and 432 were removed from the Criminal Code and the ban on brothels and pimping lifted. It is now legal to run a business where men or women over the age of consent are voluntarily employed as prostitutes.

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1989 : Britain Legalizes brothels

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Men were previously barred in Nevada from the oldest profession because codes specified that prostitutes must undergo ‘cervical’ testing for sexually transmitted diseases, which ruled out men.

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“Architects are pretty much high-class whores. We can turn down projects the way they can turn down some clients, but we’ve both got to say yes to someone if we want to stay in business.”
– Philip Johnson
Based on the essay “Learning from Las Vegas: The Forgotten Symbolism of Architectural Forms” by Robert Venturi, Denise Scott Brown, and Steven Izenour the terms “decorated shed” and “duck” take on a different meaning when speaking of architecture. These terms specifically described a relationship between the program and the facade of a building. By taking such terms and applying them to an analysis of brothel facades, an interesting relationship can be created between the marketing strategy desired for such brothel and the way in which the facade represents such strategy. I will be analyzing the relationship between public/private, commercial/cultural, container/content through the facades of different brothels around the world.
Where the architectural systems of space, structure, and program are submerged and distorted by an overall symbolic form. This kind of building-becomes-sculpture we call the duck.

Where systems of space and structure are directly at the service of program, and ornament is applied independently of them. This we call the decorated shed.
Sex Boxes
Zurich, Switzerland

Red light District
Amsterdam, Netherlands

The house of Pleasures
Pompeii, Italy

Poseidon
Bangkok, Thailand
“Architecture is basically a container of something. I hope they will enjoy not so much the teacup, but the tea.”
– Yoshio Taniguchi
CASE STUDIES

BROTHELS
Red Light District, Amsterdam, Netherlands
Poseidon, Bangkok, Thailand

Pompeii Brothel, Pompeii, Italy
Pompeii Brothel, Pompeii, Italy
Sex Boxes,
Zurich, Switzerland
ANALYSIS

BROTHELS
Red Light District, Amsterdam, Netherlands

- Store-front facade
- “You see what you get”
- Opacities in use
- Metaphors in use
- Message perceived by public with no need of further exploration

Product Exhibition

Product Purchase

Product Consumption
Poseidon, Bangkok, Thailand

- Decorated Shed
- Explicit Symbolism
- No programatic facade
- Marketing facade
- Message directed towards walking citizens
Pompeii Brothel, Pompeii, Italy

- Homogeneous Facade
- Entry
- Room Service

- Hidden Language
- Explicit Symbolism
- Metaphors in use
- Duck facade
- Message given if knowledge of language is existent
Sex Boxes, Zurich, Switzerland

- No Hidden Language
- Duck facade
- No metaphors in use
- Colors used as design
- No apparent message on facade but rather inside of the structure

Product Exhibition

Product Purchase

Product Consumption

Prostitutes

Green Dividing Space
Baroque architecture was seen as the architecture in which emotions were used as an element of the design.

The aim behind baroque architecture was to bring the power back to the Catholic Church in Rome.

In the baroque style, architecture is no longer as a simple design space but rather a designed experience.

The use of the human body in baroque architecture not only as a symbol but also as an attraction coincides with the way in which marketing is used in brothels to attract—in this case the perishers instead of the clients.
4 BC:
Birth of Jesus

According to Matthew and Luke, Jesus was born in Bethlehem of Judas to Virgin Mary by miracle of the holy spirit.

8 BC:
BIRTH OF JESUS

According to Matthew and Luke, Jesus was born in Bethlehem of Judea to virgin Mary by miracle of the holy spirit.

98 AD:
Trajan becomes Emperor

Trajan institutes a new policy in which christians are not to be persecuted but if brought to the authorities they shall be reprehended.

251 AD:
"On the Unity of the Church"

Cyprian writes "On the Unity of the Church" that the church was founded under the ideals of Peter and that the pope was as important as the local bishop.

CATHOLIC CHURCH:
Historical Timeline

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 Birth of Jesus

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"On the Unity of the Church"

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#25
352 AD: Reign of Pope Liberius
Pope Liberius becomes the first pope that is not considered a saint which allows him to maintain a reign side by side with Constantius as head of the governing powers.

381 AD: Emperor Theodosius
Christianity becomes the official religion of the kingdom established by Emperor Theodosius and all other worships are to be prohibited.

1095: First crusade
Pope Urban II starts the first crusade in the Christian reign and instructs for a recovery of the Holy Land.

1099: Recovery of Holy Land
Crusaders are able to recover the power in the Holy Land, known now as Jerusalem from Moslems.

1109: Back to Rome
The papacy goes back to Rome after having being moved to numerous places including the south of France.

1453: Constantinople falls
At the hands of the Ottoman Turks, Constantinople falls.

1517: Martin Luther
The 95 theses that Martin Luther writes are posted and a push towards protestant reformation affects the Catholic Church in the northern european countries.

1534: Jesuits
Ignatius of Loyola founds the Jesuits as an attempt to regain power for the Catholic Church and as a strategy for new converts to aid the Catholic Church against the protestant reformation occurring at the time.
The council of Trent begins which allows for the Roman Catholic counter reformation from the catholic church to begin against the protestants reformation started by Martin Luther.

1545: Council of Trent
The council of Trent begins which allows for the Roman Catholic counter reformation from the catholic church to begin against the protestants reformation started by Martin Luther.

1948: WCC
The World Council of Churches is created.

1965: Vatican council
Second Vatican council is held at the Vatican and major reforms are created in order to analyze the current trends affecting the catholic church.

1871: Vatican Council
First ever vatican council is held in the Vatican and the Dogma of Papal infallibility is proclaimed.

1618: 30 year war
A 30 year confronation between protestant and catholics in Germany begins.

1948: WCC
The World Council of Churches is created.

2010: Death of Pope John Paul II
Pope John Paul II dies and is succeeded by Pope Benedict XVI. Pope John Paul II was thought to be the most venerated Pope in the modern times.

2011: Beatification of Pope John Paul II
At the vatican, Pope John Paul II gets beatified and the event is one of the most watched religious event known which eludes to the popularity of Pope John Paul II.

1965: Vatican council
Second Vatican council is held at the Vatican and major reforms are created in order to analyze the current trends affecting the catholic church.
“Architects never derived its force from stability of culture, but rather from the expression of those moments when that sense of stability slipped.”

– Mark Wigley
Following the same strategy as with the brothel facades. The concepts explained in the essay “Learning from Las Vegas: The Forgotten Symbolism of Architectural Forms” by Robert Venturi, Denise Scott Brown, and Steven Izenour as the “decorated shed” and the “duck” can be used as explanations for specific characteristics of baroque churches in Italy in the 17th century. Taking the same concept as the brothel facades and looking at the container vs content within Baroque churches a distinction can be made between the interior and the exterior of these baroque churches. The relationship that can be described between these two spaces can be enhanced by using the Learning from las Vegas vocabulary. I will first analyze the relationship between facade and interior as with brothels to later be able to analyze the components of each space and what the meaning behind each element is.
Where the architectural systems of space, structure, and program are submerged and distorted by an overall symbolic form. This kind of building-becomes-sculpture we call the duck.

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San Carlo alle quattro fontane
Rome, Italy

Sant'Ivo alla Sapienza
Rome, Italy

Chiesa del Gesù
Rome, Italy

Santa Maria della Pace
Rome, Italy
“An object should be judged by whether it has a form consistent with its use”
– Bruno Munari
“Architecture is really about well-being. I think that people want to feel good in a space. On one hand it’s about shelter, but it’s also about pleasure”

– Zaha Hadid
CASE STUDIES

CHURCHES
Santa Maria della Vittoria, Rome, Italy
San Carlo alle quattro fontane
Rome, Italy
Chiesa del Gesù, Rome, Italy
Sant'Ivo alla Sapienza
Rome, Italy
Santa Maria della Pace, Rome, Italy
“Contradiction between outside and inside was common in architecture before the Modern movement, particularly in urban and monumental architecture. Baroque domes were symbols as well as spatial constructions, and they are bigger in scale and higher outside than inside in order to dominate their urban setting and communicate their symbolic message.”

– Learning from Las Vegas
ANALYSIS

CHURCHES
Santa Maria della Vittoria, Rome, Italy
San Carlo alle quattro fontane
Rome, Italy
Chiesa del Gesù, Rome, Italy
Sant'Ivo alla Sapienza
Rome, Italy
Santa Maria della Pace, Rome, Italy
“the morality of commercial advertisement, gambling, interest, and the competitive instinct is not at issue here, although, indeed, we believe it should be in the architects broader, synthetic tasks of which an analysis such as this is but one aspect. The analysis of a drive-in church in this context would match that of a drive-in restaurant, because this is a study of method not content”

— Learning from Las Vegas
ANALYSIS

PRECEDENTS
Dutch Interior Installation
Paul Pfeiffer

Program Manipulation

Scale Manipulation

#49
Facade DOESN’T follow Program

Facade FOLLOWS Program
House of Pleasure
Claude-Nicolas Ledoux

- Phallic Shape plan
- Direct relation to program
- Program designation through phallic shape
- Direct Symbolism
Temptation of St. Anthony
Hieronymus Bosch Workshop

- Elder woman face
- Madame of brothel
- Templars Emblem
- Christianity
- Apple
- Adam&Eve = SIN
- Red flag with bird
- Hidden Language
- Naked Woman
- Prostitute

- Hidden Language
- Explicit Symbolism
- Metaphors in use
- Combination of methodologies to create a message
Superkilen Park
BIG, Topotek1 and Superflex

- Visual Emphasis
- Optical Illusions created
- Experiential space
- Combination of methodologies to create a message
GLOSSARY: Fuctional Origin

Acanthus:
A common Mediterranean plant. Corinthian and composite order normally.

Addorsed:
Animals or figures that are placed back to back and featured as decorative sculpture over.

Agraffe:
Keystone section of an arch, specially when carved with a cartouche or human face.

Allegory:
Figurative representation or sculpture in which the meaning is conveyed by the use of symbols.

Belfry:
A room at or near the top of a tower that contains bells and their supporting timbers.

Cartouche:
A decorative ornamental tablet resembling a scroll of paper with the center either inscribed and framed.

Coat of arms:
A tablet containing a representation of a heraldic symbol.

PAPAL COAT OF ARMS
Coat of arms: a tablet containing a representation of a heraldic symbol

Colonnette: a small column, usually decorative, found at the edge of windows
Aedicule: central aedicule of the upper order

Corinthian order: The most ornamental of the three orders of architecture used by the Greeks, characterized by a high base, pedestal, slender fluted shaft with fillets, ornate capitals using stylized acanthus leaves, and an elaborate cornice.

Christogram: A Christogram is a monogram or combination of letters that forms an abbreviation for the name of Jesus Christ, traditionally used as a Christian symbol.

Cross: Identifiable sign with the passion and crucifixion of Jesus Christ.

Emblem: shield with the initialism SPQR which stands for “Senātus Populusque Rōmānus”

Engaged column: A column that is attached and appears to emerge from the wall, as a decoration or as a structural buttress (pilasters with Corinthian capitals)
**Entableture:**
The superstructure composed of an architrave immediately above the columns, central frieze and upper projecting cornice, consisting of a series of moldings.

**Festoon:**
Hanging clusters of fruit, tied in a bunch with leaves and flowers used as decorations.

**Medallion:**
An ornamental plaque, usually round or oval in shape inscribed with an object in low relief and applied to a wall or a frieze.

**Ionic column order:**
An order of architecture invented by the Greeks, distinguished by an elegantly molded base; tall, slender shafts with flutes separated by fillets; and capitals, using a spiral volute that supports an architrave with three fascias; an ornamental frieze; and a cornice corbeled out on egg-and-dart and dentil moldings.

**Jesuit Emblem:**
A Christogram is a monogram or combination of letters that forms an abbreviation for the name of Jesus Christ, traditionally used as a Christian symbol.

**Lantern:**
The lantern of Sant’Ivo is topped with a spiral shape, surmounted by a Cross.
Niche:
a recess in a wall, usually semicircular at
the back, terminating in a half-dome or
with small pediments supported on con-
soles often used as a place for a statue.
(Above the main entrance, cherubim
herms frame the central figure of Saint
Charles Borromeo by Antonio Raggi.)

Oval Medallion:
An ornamental plaque, usually
round or oval in shape,
inscribed with an object in low
relief, such as a head, and ap-
plied to a wall or frieze.

Reveal:
The visible side of an opening for a window
or doorway between the framework and
outer surface of the wall

Serpentine entablature:
The superstructure composed of an architrave im-
mediately above the columns, central frieze and
upper projecting cornice, consisting of a series of
et D [ivi] Caroli MDCLXVII. The projecting cornice
of this entablature is richly decorated with curli-
cued brackets interspersed with wreaths.

Statue:
statues of St. John of Matha and St. Felix of
Valois, the founders of the Trinitarian
Order.

Volute:
Spiral, scroll-like ornament that forms
the basis of the Ionic order, found in the
capital of the Ionic column. It was later
incorporated into Corinthian order and
Composite column capitals.
**Acanthus:**
As the Corinthian order is a symbolism of a girl or a maiden, this detail of the corinthian column aludes to the virginity of such maiden.

**Agraffe:**
A detail showing the upper half of the body of an angel with his wings used as a symbol of innocence and seen as a pure spirit created by God. The audience may view it as a role model to follow as they approach the church.

**Allegory:**
The use of symbols showing in this fenestration uses the star of Christ as the main division of it. Showing not only the devotion to christianity but alluding to the transparency that the catholic church wished to reach with the funding of baroque churches.

**Belfry:**
The use of the bell as an hourly reminder to the specific population of God can be taken as a call to prayer or to catholicism itself.

**Cartouche:**
Using one angel on each side of the portrait of the main saint to which the church was dedicated to, reiterates the idea of saintity and God’s divine creation and to which the perishers may aspire to be too.

**Coat of arms:**
By exhibiting the Papal Coat of Arms above the entrance of the church, a sense of ownership and loyalty is created not only to the perishers but to the citizens walking by.
Colonnette:
As two small columns hold the pediment and decorate the central window of the facade, a symbolism of Greek origin and precedent is created. A strong correlation can be drawn between the colonnette and the architecture of Greek temples showing the importance of tradition and origins.

Corinthian order:
The Corinthian order being one of the most ornamental of all column orders relates to the symbol of a single girl or a maiden with a characterized long body and slender figure and a pedestal that holds up the column. Another element that takes a symbolic perspective is that of the acanthus leaf used at the top of the column signifying the virginity and purity of such maiden. By showing this pure and sincere element as a main part of the facade, the church’s intentions can be seen as a symbol of faith in the perishers’ purity.

Christogram:
The letters IHS are engraved in the medallion being held up by an angel from the top and another angel from the bottom. This letters stand for Iesus Hominum Salvator – Jesus the Savior of men. Allowing for the perishers and citizens to recognize the divinity and importance of Jesus Christ. A symbol of salvation.

Coat of arms:
By exhibiting the Papal Coat of Arms above the entrance of the church, a sense of ownership and loyalty is created not only to the perishers but to the citizens walking by.

Cross:
A constant reminder to the perishers of what their savior has done for them and an image to the population of how much Jesus Christ can give to them.
Entableture:
Directly outlining the contributors to the church itself shows how by contributing to your church a perisher may scale not only on the catholic scale but as well on the divine scale that may eventually

Ionic column order:
The elegant and tall column symbolizes the image of a married woman, no longer a virgin which gives a sense of seriousness and elegance when compared to corinthian columns. The column characterizes itself with simplicity and straightforwardness which allows for the facade of the church to have a more formal introduction to the audience whether it be a perisher or a citizen walking by.

Engaged column:
The attached column to the wall with corinthian details which creates the symbolism of a slender maiden attached to the facade of the building as a significance of the purity of the perishers and the attachment that a perisher may have with its church community. Showing how one perisher may become part of the structure that supports the community itself.

Festoon:
Referencing the many miracles that Jesus Christ was known for the grapes referring to the wine and fish miracle that in the bible is thought of as one of the main miracles that he performed for his disciples and a complete gesture of generosity. A perfect example for the perishers as to how they may act.

Emblem:
Showing loyalty to the Pope with the writing of “Senātus Populusque Rōmānus” as a symbol to who apart from Christ the perishers need to admire and respect as the pope is a human extension of Jesus Christ on earth.

GLOSSARY: Symbolic Origin

#60
**Glossary: Symbolic Origin**

**Jesuit Emblem:**
As well as the papal coat of arms and the IHS inscription on a medallion, the jesuit emblem situated at the central point of the pediment allows for the Jesuits to gain a divine position in the facade of the church alluding to the special space that saints and devoted perishers can have in the catholic church. A pediment holding up the saint also allows for a higher status to be reached. A detail that may be seen as symbolic is how the represented Saint pose is a standing prayer which alludes to the idea that even when the high divine status is reached you are still a disciple of God.

**Lantern:**
The lantern of Sant'Ivo is topped with a spiral shape, surmounted by a Cross. Each element of the lantern revolves around a symbol. The spiral shape reiterates the need for a strong community that uses all of its perishers as their disciples. The cross is used as a reminder of what Jesus Christ did for the perishers. The lantern itself may be seen as a way to understand the divine light of Jesus Christ that shines upon the perishers.

**Medallion:**
Used as an ornamental sign that announces to the public the saints of the church or the benefactors of such which could eventually be seen as having the same divine standing for the catholic church.

**Niche:**
As two angels guard the indent space in the facade that becomes the space of the patron saint of the church alluding to the special space that saints and devoted perishers can have in the catholic church. A pediment holding up the saint also allows for a higher status to be reached. A detail that may be seen as symbolic is how the represented Saint pose is a standing prayer which alludes to the idea that even when the high divine status is reached you are still a disciple of God.
“Finally we shall argue for the symbolism of the ugly and ordinary in architecture for the particular significance of the decorated shed with a rhetorical front and conventional behind: for architecture as a shelter with symbols on it”

– Learning from Las Vegas
Experience is sold on facade

Experience is sold on facade and on interior

Product Exhibition → Prostitutes vs Power of the church

Product Purchase → Paying for sex vs Entering the church

Product Consumption → Performing sex acts vs Conversion of faith
Interview #5
ACC: Is prostitution the main purpose of your trip to Amsterdam?
C#1: I wouldn't say it is the only purpose but yes, maybe it is the main one.
ACC: Have you been with a prostitute before? Do you believe you get what you pay for?
C#1: I have been with many prostitutes from back home (Poland) but
ACC: If money was not involved would you use their service more often?
C#1: (laughs and nudges his friend) Oh, I would use it everyday.
ACC: Did you bargain with the prostitute before purchasing her/his services?
C#1: I didn't have to bargain, she wanted me to be her client so she barely made me pay her.
ACC: Would you make any changes to the spaces in which the prostitutes work?
C#1: I would make the entire space covered with mirrors and make it as bright as possible. I want to see everything I am doing.
ACC: Do you believe prostitutes are accepted in our modern society?
C#1: I don't really think so, why should they? they chose to do a job that is not accepted by society.

Interview #6
ACC: Is prostitution the main purpose of your trip to Amsterdam?
C#2: No, I have always wanted to visit Amsterdam.
ACC: Have you been with a prostitute before? Do you believe you get what you pay for?
C#2: I have never used their service.
ACC: If money was not involved would you use their service more often?
C#2: I think the monetary exchange. Maybe some people would love it but I believe in general it would take away from the show.
ACC: Did you bargain with the prostitute before purchasing her/his services?
C#2: I was nervous so I didn't really bargain.
ACC: Would you make any changes to the spaces in which the prostitutes work?
C#2: I think the windows do not help men who are intimidated by the idea. I believe a more friendly entrance that wasn't so showy would be better.
ACC: Do you believe prostitutes are accepted in our modern society?
C#2: I do not think so, I think many religions and cultures are told that prostitutes are not supposed to be accepted in society which doesn't someone who already believes that prostitution is not a worthy job.
ACC: I was raised protestant but I do not identify as one anymore.
this is not a brothel
there are no prostitutes
at this address
Phase 4: ADAPT + COMPOSE

Adapt:
After analyzing and comprehending the way in which the different facade and design elements are used in both brothel and church facade, each element can be given a new meaning or use. Not only individual elements but rather the goal is to be able to adapt elements of both types of subject studies and allow them to mesh and become one complete new meaning or use.

Compose:
After allowing for elements of both types of subject studies to mesh and become one complete new meaning or use a composition can be started. This new composition does not necessarily need to be a facade but rather an interaction between facade and interior spaces or decoration as a way to create a new language that can fit both brothels and churches.
“Las Vegas is to the Strip what Rome is to the Piazza”

– Learning from Las Vegas
Red Light District
1. **Facade**
   - Brothel: Marketing Strategy
   - Church: Subliminal Message

2. **Interior Spaces**
   - Brothel: Interior organization shows facade marketing strategy
   - Church: Plan drawing is a direct exposition of catholic beliefs

3. **Relationship**
   - Brothel: facade vs interior organization
   - Church: facade vs plan drawing

4. **Results**
   - The addition of facade, interior spaces and the relationship created can be adapted and manipulated to create a facade and space suitable to allow both a brothel and a facade to coexist.
Oval Medallion:
A representational sign that allows for the viewers eye to be directed towards the center of the facade as the medallion is elevated by two angels which show the generosity of Jesus Christ to its perishers.

Reveal:
The use of symbols showing in this fenestration uses the star of Christ as the main division of it. Showing not only the devotion to christianity but alluding to the transparency that the catholic church wished to reach with the funding of baroque churches.

Volute:
As found in the capital of ionic columns, it gives the facade not only a sense of symmetry but of elegance and of precision which is infused by the symbolism attached to the Ionic order. In many ways it also acts as a structural fix for the facade which when is thought of as an elder woman it can be seen as how virgin Mary was the main support of Jesus Christ without the need for reciprocation.

Serpentine entablature:
Directly outlining the contributors to the church itself shows how by contributing to your church a perisher may scale not only on the catholic scale but as well as the divine scale that may eventually lead you to heaven. By having a serpentine entableture a different dimension is added to the audience that observes the facade of the church as it seems to be reaching out into the street.

Statues:
Both the statues of St. John of Matha and St. Felix of Valois, the founders of the Trinitarian Order are used in the facade as a division between the upper and lower half of the facade as well as creating a symmetry within the facade. By showing to the audience these role models a sense of aspiration can be created in order to reach heaven or an equal.
EXHIBITION FRONT ELEVATION
Thesis Manual

- Interviews
  - Prostitute Interviews
  - Priests Interviews
  - Clients Interviews
  - Visitor Interviews

- Installation Pieces
  - False Empathy
  - Double Take
  - Vacant Spectator
Interviews

Interviews #1,2: Prostitutes (Amsterdam)
Total # of interviews: 6

Interviews #3,4: Priest (Rome)
Total # of interviews: 4

Interviews #5,6: Clients (Amsterdam)
Total # of interviews: 7

Interviews #7,8: Visitors (Rome)
Total # of interviews: 5
Interview #1

ACC: How long have you been working here?
P#: About 3 years. I started at 20.
ACC: Are you a religious person? What religion do you believe in?
P#: I used to be religious when I grew up in Lebanon but when I turned 18 I realized I didn't want to do my confirmation and the more I thought about it the more it made sense to not be Catholic anymore.
ACC: What has been the scariest moment while working here?
P#: I once denied a customer and he started knocking really hard on my window and then left but 10 minutes later he came back and started knocking again and almost broke the window.
ACC: Do you believe that the RLD is still a taboo topic around Amsterdam?
P#: I truly think that people that have grown up in Amsterdam understand prostitution as an industry and as a business but from time to time I still encounter people from the Netherlands who are completely against the district.
ACC: What is the most interesting request you have received? Did you say yes?
P#: Having intercourse with a father and a son at the same time. I agreed to involve.
ACC: What has been the most shocking realization you have had?
P#: Understanding that sometimes I need to be more careful with some clients because they could hurt me physically.
ACC: Have you considered leaving this business?
P#: Yes but I don't believe I would be happy in another job where I would have a boss.
ACC: Do you feel accepted by people here?
P#: People from Amsterdam treat us equally and that's what makes the business great.
ACC: What do you think is the biggest misconception people have of prostitutes?
P#: That we end up in this job because of traumatic events we have had in the past.

Interview #2

ACC: How long have you been working here?
P#: I have only been working here for the past 8 months. I am still deciding whether I will stay long or not.
ACC: Are you a religious person? What religion do you believe in?
P#: Yes, I am a Protestant. I grew up knowing that religion was one of my biggest supports and to this day I still believe that. I still go to church and I still talk to other preachers about how the Protestant religion sees prostitution.
ACC: What has been the scariest moment while working here?
P#: I was once picking up all my stuff and I forgot to lock the door and a drunk men came inside and tried to force himself on me but the girl next door heard me scream and helped me by calling the police.
ACC: Do you believe that the RLD is still a taboo topic around Amsterdam?
P#: I think that most people in the Netherlands have a clear opinion as to whether they agree or disagree with this business but I am still seeing how people from outside of the Netherlands can't believe that it is legal.
ACC: What is the most interesting request you have received? Did you say yes?
P#: I think that most people in the Netherlands have a clear opinion as to whether they agree or disagree with this business but I am still seeing how people from outside of the Netherlands can't believe that it is legal.
ACC: What has been the most shocking realization you have had?
P#: Knowing that in Amsterdam, the police is your friend. Once I understood it could be a friendly relationship I started to love having this business in Amsterdam.
ACC: Have you considered leaving this business?
P#: Yes but I can’t afford to leave. I use half of what I make to live and half I send it to my family back in Colombia.
ACC: Do you feel accepted by people here?
P#: Around the world sometimes people act like they disagree with this business but then they come here as clients.
ACC: What do you think is the biggest misconception people have of prostitutes?
P#: That we make the most amount of money by doing sexual acts.
**Interview #5**

**ACC:** Is prostitution the main purpose of your trip to Amsterdam?

**C#1:** I wouldn't say it is the only purpose but yes, maybe it is the main one.

**ACC:** Have you been with a prostitute before? Do you believe you get what you pay for?

**C#1:** I have been with many prostitutes from back home (Poland) but this is the first time here.

**ACC:** If money was not involved would you use their service more often?

**C#1:** (laughs and nudges his friend) Oh, I would use it everyday.

**ACC:** Did you bargain with the prostitute before purchasing her/his services?

**C#1:** I didn't have to bargain, she wanted me to be her client so she barely made me pay her.

**ACC:** Would you make any changes to the spaces in which the prostitutes work?

**C#1:** I would make the entire space covered with mirrors and make it as bright as possible. I want to see everything I am doing.

**ACC:** Do you believe prostitutes are accepted in our modern society?

**C#1:** Yeah, I was born and raised catholic. Why do you ask?

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**Interview #6**

**ACC:** Is prostitution the main purpose of your trip to Amsterdam?

**C#2:** No, I have always wanted to visit Amsterdam.

**ACC:** Have you been with a prostitute before? Do you believe you get what you pay for?

**C#2:** I have never used their service.

**ACC:** If money was not involved would you use their service more often?

**C#2:** No, I don't believe people would find as much interest if there wasn't a monetary exchange. Maybe some people would love it but I believe in general it would take away from the show.

**ACC:** Did you bargain with the prostitute before purchasing her/his services?

**C#2:** Yesterday was the first time I have ever gone to a prostitute and I was nervous so I didn't really bargain.

**ACC:** Would you make any changes to the spaces in which the prostitutes work?

**C#2:** I think the windows do not help men who are intimidated by the idea. I believe a more friendly entrance that wasn't so showy would be better.

**ACC:** Do you believe prostitutes are accepted in our modern society?

**C#2:** I do not think so, I think many religions and cultures are told that prostitutes are not supposed to be accepted in society which doesn't someone who already believes that prostitution is not a worthy job.

**ACC:** Do you have any religious affiliations?

**C#2:** I was raised protestant but I do not identify as one anymore.
Interview #3

**ACC:** Do you believe people come to visit this church for religious reasons or historical ones?

**PR#1:** I believe people come for all different reasons but one of their main goals is spiritual or religious.

**ACC:** What do you think the Catholic church could do to attract more perishers now a days?

**PR#1:** I believe that the church needs to look target the youth because they have lost the religious path in which many of us grew up in.

**ACC:** Is there anything architecturally speaking that you would change about this church?

**PR#1:** I have received many comments about the lighting of the church. It is necessary to remember that the context around the building has changed which has hinder the natural light inside.

**ACC:** How many in average a day normally speak to you from the visitors that come in?

**PR#1:** Depending on the day and the season in which we are in but I do get a good amount of visitors that ask me for various things from information about the church to people simply wanting to chat.

**ACC:** Do you believe there is anyone who would not be able to use the church as a shelter?

**PR#1:** That is a question that I cannot answer because I am not the owner of this church but if someone believes this can be their shelter I wouldn’t deny them.

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Interview #4

**ACC:** Do you believe people come to visit this church for religious reasons or historical ones?

**PR#2:** It is hard to say but I do believe that most people that come to this church have a religious reason.

**ACC:** What do you think the Catholic church could do to attract more perishers now a days?

**PR#2:** It is at times like this when the Catholic church is in decline that it must come together to create a united front against people that do not believe the Catholic church should be in power.

**ACC:** Is there anything architecturally speaking that you would change about this church?

**PR#2:** The vast majority of the space inside is empty which makes it hard for some perishers to truly have a space to reflect and pray.

**ACC:** How many in average a day normally speak to you from the visitors that come in?

**PR#2:** Depending on the day and the season in which we are in but I do get a good amount of visitors that ask me for various things from information about the church to people simply wanting to chat.

**ACC:** Do you believe there is anyone who would not be able to use the church as a shelter?

**PR#2:** Although I do not believe that the way to go when thinking of shelter is denial, I do believe that sinners who don't want forgiveness
Interview #7

ACC: Is religion the main purpose of your trip to Rome?

V#1: Not exclusively, I guess it is impossible to come to Rome and not feel some religious atmosphere around you either way.

ACC: Where do you come from? Is this your first time here?

V#1: I was born in France but I work in Germany. I have been here before but it was a long time ago.

ACC: Do you have any affiliations with the Catholic Church?

V#1: My mom was raised Catholic but she raised me Protestant since she converted when she married my father.

ACC: Did you feel welcomed when you entered the church? Do you feel comfortable inside the church?

V#1: I do not think I would use the word welcomed exactly since there is no real reference to a human scale which makes the space so empty and intimidating.

ACC: What would you change about this church?

V#1: As I said, if I could change something it would be the height so they wouldn’t be so tall, it’s intimidating.

ACC: Do you see this church as a religious space or as a historical space?

V#1: Yes, it is impossible not to do so when every detail inside and outside is in relation to it.

Interview #8

ACC: Is religion the main purpose of your trip to Rome?

V#2: No, if I had to choose a main purpose it would be food and sightseeing. Rome is a city that you can’t escape the churches and cathedrals around the city center.

ACC: Where do you come from? Is this your first time here?

V#2: I am from Turkey. It is the fourth time I visit.

ACC: Do you have any affiliations with the Catholic Church?

V#2: No, I do not. I live in a country that is predominantly Muslim so I do not really have any affiliations to the Catholic Church.

ACC: Did you feel welcomed when you entered the church? Do you feel comfortable inside the church?

V#2: It is interesting that you ask me this because I was joking with my friends that I would burst into flames as soon as I came into the church because I am Muslim, so I guess to answer your question, no I do not feel comfortable or welcomed when I entered.

ACC: What would you change about this church?

V#2: I feel as if the entire church is not lit well, it gives the space a creepy vibe to be honest and it goes back to the issue of comfortability.

ACC: Do you see this church as a religious space or as a historical space?

V#2: I think no matter how I look at it there is no way for me not to see this church as a religious space since the church is an icon for what Catholicism is.
# VACANT SPECTATOR

**DIMENSIONS:** H.8’ x W.4’ x L.7’

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## MATERIALS

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<thead>
<tr>
<th>#</th>
<th>Item</th>
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<tr>
<td>1</td>
<td>Wood Stud</td>
<td>2”x4”</td>
</tr>
<tr>
<td>2</td>
<td>Drywall Screw</td>
<td>3”</td>
</tr>
<tr>
<td>3</td>
<td>Metal Nails</td>
<td>2-1/2”</td>
</tr>
<tr>
<td>4</td>
<td>Stainless Steel Washer</td>
<td>”</td>
</tr>
<tr>
<td>5</td>
<td>Fine Drywall Screw</td>
<td>1-1/4”</td>
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<tr>
<td>6</td>
<td>Wood Liner</td>
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<tr>
<td>7</td>
<td>Clear Acrylic</td>
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<td>Tempered Hardboard</td>
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<tr>
<td>9</td>
<td>Plywood Sheet</td>
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<td>10</td>
<td>Plywood Door/Window Cap</td>
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<tr>
<td>11</td>
<td>Matte Paint</td>
<td>Colors: White, Red, Primer</td>
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PROPS

Axonometric Drawing
DOUBLE TAKE

DIMENSIONS: H.1’ x W.8” x L.1’

MATERIALS

1. Wood Stud (Dimensions: 1/16”x1/16”)
2. Copper Wire (Dimensions: 16 gauge)
3. Silver Metallic Film (Dimensions: 9” x 12”)
4. 1 Ply Chipboard (Dimensions: 18” x 32”)
5. Model Magic Clay
6. White Pine Panel (Dimensions: 1’x6’x8”)
7. 3 Ply Chipboard (Dimensions: 18” x 32”)
8. Matte Paint (Colors: White, Red, Blue, Gold)
PROPS

WOODEN CHAIRS
WOODEN TABLE
MARBLE KITCHEN
WOOD FLOOR PANNEI
MARBLE FLOOR
MARBLE COLUMNS
PEWS

Axonometric Drawing
#83

**FALSE EMPATHY**

**DIMENSIONS:** H.8’ x W.7’ x L.7’

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“Empathy is about standing in someone else’s shoes, feeling with their heart and seeing with their eyes.”

Daniel H. Pink
The Ancient World; Prostitution in Pompeii,” director. 2009.


“Our perceptions are fallible. We sometimes see what isn’t there. We are prey to optical illusions. Occasionally we hallucinate. We are error-prone”

Carl Sagan

Carter, Sophie. This Female Proteus: Representing Prostitution and Masquerade in Eighteenth Century English Popular Print Culture.


“The work of art assumes the existence of the perfect spectator and is indifferent to the fact that no such person exists”

E. M. Forster
Hoffmann, AMC. “Sex Architecture: Architecture Sex | The Canadian Social Economy Hub.” Sex Architecture: Architecture Sex | The Canadian Social Economy Hub, DalTech - Dalhousie University, socialeconomyhub.ca/content/sex-architecture-architecture-sex-1.


Labossi, Dr. “The Ethics of Prostitution.” A Philosopher's Blog, 6 May 2014, aphilosopher.wordpress.com/2008/05/13/the-ethics-of-prostitution/.


Go Go Dancer
Felix González - Torres

The heart is not a metaphor
Robert Gober

Étant Donnés
Marcel Duchamp

Riverbed
Olafur Eliasson

Dutch Interior
Paul Pfeiffer
9 Million
Visitors go to Rome every year

343
catholic churches
are currently active in Rome

17
Percent
of the world's population is catholic

23
Percent
of the tourist at the sites were catholic

900
Prostitutes
Work at the windows everyday

290
Windows
Available in the RLD for rent

10
Minutes
Average time of a visit

60
Percent
of clients are not able to get an erection

TOP 5 SERVICES
Non-sensual 3 Oral 4 Manual 5 Vaginal Penetration 6 Sex

50
Percent
of Amsterdam visitors end up engaging in activities in the RLD

70%
Avg# of clients that ask to kiss the prostitute during their visit

65%
Avg# of clients that do not engage in any sexual activity during their visit

34%
Avg# of tourist that do not have any religious ties to the catholic church

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VACANT SPECTATOR

DOUBLE TAKE

FALSE EMPATHY

EXPLODED AXONOMETRIC
Williams, Richard J. “Could Zurich's 'Sex Boxes' Have a Role beyond Prostitution?” Building Design, Could Zurich's 'Sex Boxes' Have a Role beyond Prostitution?, 2 Sept. 2014, www.bdonline.co.uk/could-zurichs-sex-boxes-have-a-role-beyond-prostitution?%2F5059768.article.


Image Sources:
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