

Queering Architecture: Possibilities of Space(s)

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There is a story that many of the people involved with the center¹ like to tell. Sometime in the 1990s, the story goes, a young man, living near Sacramento, decided to reveal his sexual identity to his parents. They disowned him, and, not knowing what else to do, dropped the boy off in the Castro. Whether the story is fact or legend, it reveals that the center has a very powerful symbolic place in the community imagination, no matter who one speaks to. A young person, sexually open for the first time, could only have wandered between bars or churches a few years ago. Now that the building is complete, however, one can imagine the young man in the story (no matter his race, orientation, or background) standing in front of the center, knowing that he wants to go inside, but trying to decide whether he will march through the glass doors, or make his way around back.²

Legend, or not, this story speaks about place and space. Searching for our place in the world, city or journey, humans hunt for the possibility of safety, comfort and community. Just as scientists and philosophers explore the inner workings of the universe, each person examines his or her life. *This paper explores the ways our search for place and space interact with queer theory as experienced through the particular lenses of LGBT individual and group perspectives, leading us to an inquiry of whether architecture can serve as a validation of a possible livable life.*

Many Americans live a life that does not fit the category of middle class, white, child-producing, monogamous married couples, or heteronormative couples for short. The lives

outside of heteronormativity do not exist in the lexicon of dominant architectural theory. Many architects consider the realms of sexuality, gender, class and race as outside the purview of our profession. Ignoring these issues sustains a heteronormative acceptance by the architectural profession. Finding a method to critique this heteronormative system provides a new understanding for architecture of our cities, communities and buildings. This method of critique is queer space.

Queer space(s) can be defined as a space or spaces that critique the divisions of sexuality, gender, class and race through political, cultural, social, real, ephemeral, geographic and historic contexts. This analysis will consider the works of Aaron Betsky, Christopher Reed, and Joey-Michelle Hutchison through the queer theory lens of Michel Foucault and Judith Butler. To set up a base knowledge of queer theory, I will explain heteronormativity and queer as they relate to identity.

queer terms

American culture, fixated with the American dream, structures itself on the basis of a middle class, white, child producing, monogamous married couple that inhabits every home or apartment; street or square; supermarket or department store; bar or dance club. This ideal declares itself in the subtlest of ways, from public displays of affection to the mannerisms of women and men. Most individuals do not read these signals; they are just everyday life. However, for those individuals not part of this American dream, the messages read loud and clear; this is heteronormativity.

As Lauren Berlant and Michael Warner define:

Heteronormativity is more than an ideology, or prejudice, or phobia against gays and lesbians [and queers]; it is produced in almost every aspect of the forms and arrangements of social life: nationality, the state, and the law; commerce; medicine; and education; as well as in the conventions and affects of narrativity, romance, and other protected space[s] of culture.³

Their definition omits the terminology 'queer', as inserted, instead using gay and lesbian in defining the character of heteronormativity. However, heteronormativity places itself in opposition of all queer people.

Queer, as defined by many scholars of diverse disciplines,⁴ came into being by a reclaiming of a pejorative used against anyone out of place in heteronormative society. Rooted in meaning "odd, unusual, or haunting,"⁵ queer became a badge of gays and lesbians in the 1990s and later entered academia as a blanket term that is often mistaken for gay and lesbian. LGBTQI should be recognized as an acronym for the lesbian, gay, bisexual, transgender, questioning, and intersex community and should not be mistaken as meaning the same as queer.⁶ The LGBT...acronym fixes individuals into stereotypical groups of gay, lesbian, etcetera; while queer allows for an analysis that is critical and separate from these individuated identities.

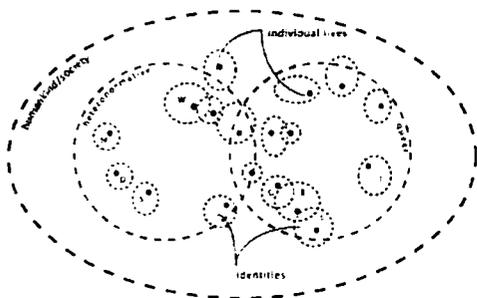


Fig. 1 Queer Diagram

To illustrate these definitions in relation to each other, I developed this figure (Fig. 1) to clarify how queer, heteronormativity, and LGBTQI relate to one another. The figure is

divided into four basic levels: humankind/society, heteronormative/queer, group identities, and individual lives. The largest circle represents all of humanity. The two inner circles the concepts of heteronormativity and queer, while the smaller circles represent both groups in society and individuals.

Do not think of these levels as a hierarchy, where the individual lives are subordinants of the larger circles. Each of these layers has a permeable dotted boundary, meaning there are no entirely fixed boundaries to each layer. A person can feasibly negotiate between layers and groups within layers. Just as a person can negotiate, the groups on each layer can also negotiate by joining with, splitting from, or working with other groups. To extrapolate on these levels, the works of Michel Foucault and Judith Butler aide understanding queer on the societal and individual theoretical levels.

queer theory (society-individual)

In *History of Sexuality*, Michel Foucault outlines how the sexuality forms disperses identities that appear. Repression by the middle-class asserting itself, created networks of LGBT individuals as new forms of sexuality that meld their own realities.⁷ He asserts these networks exist as centers of knowledge, power and pleasure where individuals may enter. These centers can multiply and disperse, leaving endless amounts of centers, however the centers can network socially.⁸

Illustrating this point, Foucault considers the creation of the homosexual as a person in the Victorian era. Sexuality made up the whole of his body, whereas before the sexual act and the person were not associated.⁹ When homosexuality became a person, society grouped these individuals together, examined their behaviors and classified their existence. This grouping allowed more discourse between individuals with similar sexualities, creating the later gay, lesbian and queer movements. The centers multiple and disperse.

Through all of these centers, each group of individuals can create their own power, knowledge and pleasures structures. Each center has its own power, but works always in relation to other centers.¹⁰ Sexuality is merely

one facet of these centers, a malleable facet.¹¹ This malleable facet and other facets links together these centers and forms the whole of society. Foucault later describes some centers as heterotopias.¹²

Heterotopias, unlike utopias, are "a sort of place that lies outside all places and yet is actually localizable."¹³ Either crisis or deviance of heteronormativity creates heterotopias. Foucault cites women's houses for menstruation and gay enclaves as examples of the heterotopic physical space. These spaces have "the power of juxtaposing in a single real place different spaces and locations that are incompatible with each other."¹⁴ These incompatible spaces and locations allow for fluid queer critique of both spaces and locations.¹⁵

Foucault links this fluid nature to time by stating that heterotopias change over time; some disappear, some divide, and some evolve. Regardless of what change occurs, heterotopias are time-bound. Much like gay pride parades, they occur, but only for a limited amount of time. Being time-bound, heterotopias have the ability to alter dominant rules of the everyday. However, unlike the everyday, heterotopias do not allow people to enter freely.¹⁶ There are rules by which one enters, by force or by cultural influence. They become separate, however they act as critiques all spaces and places.¹⁷ They are never fully outside of society, but act as insular areas of change.

Heterotopias define a concept of queer theory at a societal level. From this point, queer theory begins to explore the individual in relation to society. Judith Butler explores the nature of identity as a performance. This performance is a fluid and flexible act specific to each individual. This performance is not independent from society, but instead is dependent.

In *Undoing Gender*, Butler posits the questions: who is human and what counts as a life? As a reaction against heteronormative practices that marginalize people according to gender, class, race and sexuality, the individual body is not autonomous from society. We relinquish our bodies to others for acceptance or rejection. This relinquishing represents the public dimension of the body where one owns and does not own their

body.¹⁸ The public verifies the body; some accepted as human and others rejected. From the rejection, dominant society subjects nonhuman individuals to vulnerable physical and mental attacks. If one is not human, their life does not count.¹⁹

To counter dehumanizing individuals, societies must consider possibilities outside of the heteronormative. These possibilities can redefine our ideas of community, family and the individual.²⁰ Heteronormativity associates strict identities with the body and limits the possibility of multiple lives. Butler asserts while the norms continue to exist, "for those who are still looking to become possible, possibility is a necessity."²¹ This possibility is not just a pure right to exist, but to count as a reality and a human on an equal footing with heteronormativity. Only an equal footing allows for the recognition that our body and personhood requires. This kind of development does require that heteronormativity change and adapt to a new understanding.²²

For sexual and gender minorities, a changed heteronormative perspective on sexuality is the only means for possibility. This change cannot see sexuality as a concrete identity, but simply as an attribute of personhood that needs granted to all.²³ The key to this change requires protection of sexual minorities be available before the change can happen. As this change happens, Butler argues that both heteronormativity and queer evolve to understand the other. In this understanding, all may obtain a livable life.

queer space theory

The subject of sexuality and space began in the 1990s as the growing analysis of gender and architecture spurred into more areas of identity and architecture.²⁴ Each area examined the conception and experience of space according to non-dominant perspectives in architecture (female, gay, lesbian, African-American, etc.). The studies of sexuality and space range in approaches from psychological, geographical, political and architectural.

The current analyses of queer space follow three modes: sexualized, sexualized-political and political. Aaron Betsky's *Queer Space* represents the sexualized, Christopher Reed's *Imminent Domain* represents the sexualized-

political, and Joey-Michelle Hutchison's *Lesbian Space* represents the political mode. Recognize each of these modes as a valid approach to one type of queer space, but not the absolute of the idea of queer spaces.

sexualized space(s)

Focusing on the architectural discourse, heterosexual and homosexual space research developed simultaneously in the 1990s. Aaron Betsky produced two works in this vein on both heterosexuality and homosexuality.²⁵

In *Queer Space*, Betsky outlines the history and concept of queer space beginning in personal experience. Reflecting on this experience, he defines his queer space from the inside of a 1970s New York discotheque as:

...a kind of a space that I find *liberating*, and that I think might help us avoid some kind of imprisoning characteristics of the modern city. It is *a useless, amoral, and sensual space that lives only in and for experience*. It is a space of spectacle, consumption, dance, and obscenity. It is a misuse of deformation of a place, an appropriation of the buildings and codes of the city for perverse purposes. It is a space in between the body and technology, a space of pure artifice.²⁶

He illustrates a mythic space where morality wanes and the body becomes an absolute creator of space. The body controls this space such that "the goal of queer space is orgasm."²⁷ Bodily function forms in his queer space, in metaphor and in reality. However, just as the orgasm is an apparition, this space appears for a moment then fades through gestures, acts and occurrences.²⁸ In this temporary space, the body and space meld into one entity where, "we make and our made by our own space."²⁹

This body space affirms not only an individual person, but a culture, specifically a gay and lesbian culture. However, he asserts that the gay male culture creates queer space more readily than lesbian culture because of the differences he sees between men and women. Lesbians, he claims, do not have the want or the resources necessary to create queer space

as notable as gay males have. Betsky does not present much more justification for his dismissal of lesbians in queer space. From his gay, white male vantage point, he begins to establish how queer space forms from the interior of the body and results in a spatial exterior.

On the interior, queer space starts in the closet by forming itself in the mirror.³⁰ The body is central to this formation. Next, the body moves into an underworld of the city and society searching out the desires found in the closet mirror. This exterior world is the main concern of Betsky as he discusses historic and contemporary sites of gay male architecture, culture, and community. However, he points out that:

By its very nature, queer space is *something that is not built, only implied, and usually invisible*. Queer space *does not confidently establish a clear, ordered space for itself*...It is *altogether more ambivalent, open, self-critical or ironic, and ephemeral*. Queer space often doesn't look like an order you can recognize, and when it does, it seems like an ironic or rhetorical twist on such an order.³¹

Queer space, in other words, is a dark, nightlife where shadows and secrecy allow for the body to explore itself and others. A utopia of corporeal expression that bears no productive purpose. Queer space is an "invisible network" of people and places with an inside and an outside.³² However, Betsky claims that this invisible network disappeared starting with the AIDS epidemic and continues to dissipate.³³ In this dissipation, gay males grow more like heteronormative individuals and lives. Yet, Betsky proffers some hope for the future of queer space:

There we can *continually search within ourselves as we mirror ourselves in the world for that self that has body, a desire, a life*. Queer space *queers reality to produce a space to live*.³⁴

sexualized-political space(s)

With this open ending, the critique of queer space in architecture continues to develop beyond same-sex desire entering the world of politics, geography and culture. The claiming

of space by sexual minorities spurs much of these debates. The difficult task of defining queer remains present, often mistaken for identity and not a critique of identity. Christopher Reed states queer space as:

*...so fluid and contingent that the idea of a concrete queer space is an oxymoron.*³⁵

Though the oxymoron is apparent to many critics, he believes that queer space has a concrete form, a productive purpose and a need for analysis. He does not see this space as ephemeral and invisible, but real and visibly apparent. These spaces are not solely about the body, but have political implications.³⁶ It is a claiming space against the dominant frame of heteronormativity.

Defining this claiming of space as imminent domain, where, "queer space is space in the process of, literally, taking place, of claiming territory."³⁷ Reed admits that some spaces are merely queerer than others and no one space is totally queer or completely unqueerable. These queerer spaces take many forms and varieties, including lesbian archives, gay bars, student groups, sex-toy stores, social services, political organizations, potluck clubs, etc. Reed connects these organizations to the idea of renovation, as an active imminent domain that "transforms what the dominant culture has abandoned so that old and new are in explicit juxtaposition."³⁸ Around these juxtaposing structures, a vast community network evolves which is often over looked as being queer space.

Broadening queer space's definition begins to examine signs and symbols that demarcate. These signs are not just commercial as Betsy posits.³⁹ Pointing out public, political and cultural life, Reed sees the work of queer space running parallel to postmodernism where boundaries between dominant categories spread into individual narratives. Queer space moves outward from LGBT communities and implies new methods for other spaces. However, he is tentative on offering these implications arguing that queer space has yet to explore the most important realm of sexuality and space, the home.⁴⁰ In the home, the self begins and the political issues of sexuality originate.

political space(s)

From a political vantage point, another side of queer space emerges. Joey-Michelle Hutchison's *Lesbian Space*⁴¹ builds on Reed's idea of claiming space, focusing on politically active, self-identified lesbians.⁴² She feels that feminists and queer theorists leave lesbians out when addressing architecture, denying lesbians space. She argues that "political aspects of architecture need to be recognized and their effects on the lesbian population critiqued...such as zoning and codes...urban design and planning and the formal arrangements of spaces."⁴³ Hutchison identifies the political tone of most spaces as heteronormative and suggests that a space of resistance is the only solution for self-identified lesbians.⁴⁴ This space is visible, permanent and defined, allowing a lesbian life to exist.⁴⁵ This space does not deny non-lesbian people entry, however these individuals must follow lesbian rules upon entry.⁴⁶

Lesbian space disassociates itself with sex and sexuality. Hutchison sees sex as limiting, allowing heteronormatives to associate queers only with sex.⁴⁷ This association leads to marginalization and not empowerment. It is empowerment, through claiming territory, that creates lesbian space.⁴⁸

Claiming territory, politically activates queer space justifying queer lives. In order to lessen past identity politics, lesbian space must be variable and adaptable enough to accommodate multiple lesbian lives.⁴⁹ This variety and adaptability programs lesbian space, recognizing them as a valid built form and communicating between lesbians and others. They create a sense of place and symbolize the existence of a political lesbian life.

blank zone(s)

Sexuality and identity politics are polemics of queer space. Reed's work on the claiming of space according to sexuality, posits a middle ground. Each of these modes validates one type of queer space, but none fulfill an absolute idea of queer space.

Betsy presents queer space that attempts, and fails, to appeal to all sexual minorities. He dismisses lesbians as not fully part of queer

space. Bisexuality and transgender issues do not enter his work at all. However, gay white men occupy almost every image and word. His use of queer is primarily as an identity of gay white men--a fundamental problem because queer theory positions queer not as an identity, but a critical concept of identity.

Queer observes the fault lines that exist in class, gender, sexuality, and race. Betsky's queer space is instead concerned with the creation of a solid identity that is classed, gendered, sexualized and racial. His "liberating" space is indeed one that exists in gay male dance clubs and back alleys across America, however they are limited access zones for one type of person. This limited access continues along perversely heteronormative lines.

Counter to Betsky's view, queer spaces are multifaceted and do not have a fixed identity. His sexualized space creates a heterotopia outside of all heteronormative places, but is localizable in society. Claiming that these spaces died with AIDS ignores the new heterotopias that have formed in their place, such as safe-sex clubs, political organizations, community centers, and LGBT senior housing. In these spaces, queer ideology needs to address a more flexible form of identity critical of heteronormativity.

Betsky's apparition of the body is fluid, but implies that this space is temporary, and at most times, invisible. These heterotopia form, but only for a fleeting moment. The brevity denies individuals a possible life and places them in a vulnerable position. The counterpoint of this dangerous, temporal space is a safe, permanent political space for nonheteronormative individuals.

Hutchison, our next theorist, creates a another perspective of queer spaces. Setting herself in opposition of Betsky, she argues for a political identity space for a specific type of lesbian. The majority of this position derives from a feminist perspective on gender and ignores a large volume of queer theory, denying space for sex and sexuality.

Denying sex and sexuality, her argument belies a primary reason that sexual minorities congregate. Though she attempts to expand through her inclusion of race and class, she limits lesbian identity to a political entity that

has no sexuality. Lesbian space is though another heterotopias of queer space. However, this heterotopia separates fully from the other spaces attempting autonomy from society. The limits of identity politics reveal that this type of heterotopia does not allow for a possible life outside of its boundaries.

Contrastingly, Christopher Reed's reading of queer as "fluid and contingent" provides the closest relation of queer theory for queer space. He allows identities to claim space, but also relate to a greater whole of society. This claiming of space does represent a kind of identity politics. One fixed identity does not limit this claiming of territory. Reed allows for fluidity between queer spaces that grants possible lives and communication between those lives. His imminent domain conception identifies heteronormative spaces by claiming space through renovation, and in so doing reveals contradictions inherent in sexuality, gender, class, and race.

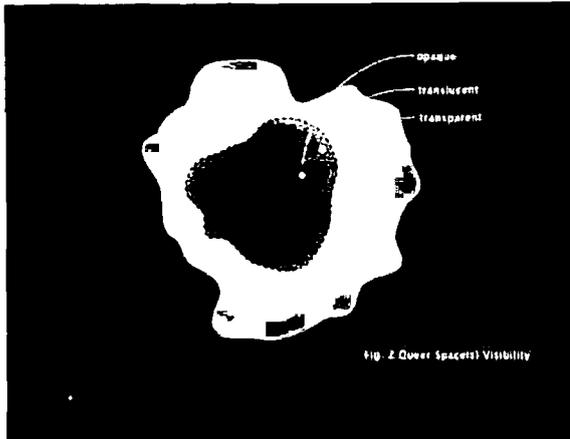
Positioning queer spaces with Reed allows a visible, permanent arena for queer life to exist. The ideas of Betsky and Hutchison also have merit for understanding particular groupings of queer lives--they just do not define the whole of queer spaces. To establish a more coherent idea of queer spaces as heterotopias of possible lives, the networking of heterotopias must unfold.

queer space(s) resolutions | projections | conclusions

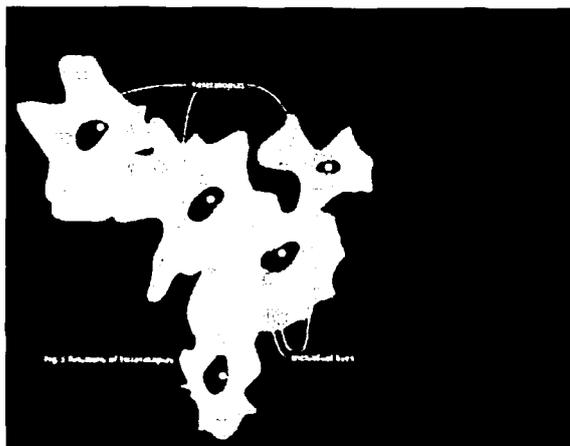
These heterotopias must be visible and permanent; allow identities to be fluid and lives to be possible; and claim territory within cities, suburbs, and rural areas. In order to critique heteronormativity, queer spaces must have a permanent presence. Queer spaces hiding in the underground of cities and towns create nothing more than apparitions to be forgotten and erased from culture. Permanent, flexible heterotopias give the visibility of queer spaces the unique characteristic of having three layers of visibility: transparency, translucency, and opacity.

This diagram (Fig. 2) visualizes the relationship of these layers to the centers of queer spaces. The transparent layer represents the apparent, sometimes stereotypical aspects of a queer space, i.e.,

media presentation, advertising, public events. The translucent layer represents the first layer of realities of the culture of each queer space, i.e. commercial establishments, cultural customs, political organizations. The opaque layer, at the core of the queer space, represents the private world of the heterotopia, i.e., residences, intimate relationships, slang.



Anyone can access these layers, but must accept the rules established by its opaque center. Understanding this visibility helps to develop means of communication for queer spaces to interact with other spaces and allow for different degrees of interaction between individuals. (Fig. 3) A person can feasibly exist on the transparent layer without ever having knowledge of the opaque layer.



These visibilities grant fluidity to identities. The translucent layer allows a person to exist easily within two, three, or more heterotopias at once; while the opaque layer offers the

safety and protection against the vulnerability of being queer. These spaces can respond to identity politics, but must be open to the possibility of fluid identity in favor of individual lives.

Sexual and gender minorities exist outside of the heteronormative ideal of American culture. These lives happen in spaces inside and outside of the bodies of individuals. These spaces are queer spaces. These spaces are sexual, sexual-political and political. A combination of these modes represents the whole of queer space. These specific spaces are critical devices for understanding all spaces based on sexuality, gender, class, and race. Through understanding these spaces, new definitions for architectural space can develop. These spaces recognize their limits and allow for adaptation as necessary. These are spaces about finding ourselves in the world, the city and the self.

Notes

¹ Opening in March 2002, the San Francisco LGBT Community Center serves a meeting place for political, social, and cultural for the greater San Francisco area as well as establishing a new precedent for LGBT centers worldwide.

² Jacob Ward, "Won't you be my neighbor?" *Architecture*. April 2002 91:42; 72-81.

³ Lauren Berlant and Michael Warner, "Sex in Public" In *Queer Studies: An Interdisciplinary Reader*. Robert J. Corber and Stephen Valocchi (Eds.). (London: Blackwell Publishing Ltd, 2003), 173.

⁴ These disciplines include geography, psychology, architecture, sociology, philosophy and queer theory; all of which will be reflected upon in this research.

⁵ Aaron Betsky, *Queer Space: Architecture and Same-Sex Desire* (New York: William Morrow and Company, Inc., 1997), 3.

⁶ LGBTQI has been an acronym in constant adding, deletion, omission and ordering. GL, for gay and lesbian, were the first version started in the early 1990s as an attempt to reunify gay men and lesbians into a political force and

community/culture. Shortly afterwards, the B, for bisexual, was added to acronym as the politics of sexuality became more aware and customized. The T, for transgender did not enter the acronym until recently, approximately in 2000, as the boundaries of sexuality and gender became blurred. This addition originated in recognizing a segment of the sexuality minority community that was the main participants in the Stonewall Riots of 1969 (the "gun shot heard round the world" for the gay and lesbian movement). I and Q, for intersex and questioning, have been even more recent additions as the identities of sexuality minorities become divided, studied, and identified. These two letters are prevalent mainly in academic settings in gay-lesbian-straight alliances as a means of reaching more individuals on college campuses that are struggling with sexuality. The letter A for straight allies is sometimes even added to these organizations titles. At Miami University, the acronym has been added as a subtitle and the organization has renamed itself as Spectrum, in effort to reduce the identity politics and confusion of the letter system.

The order of this acronym has also been just as varied as the addition of letters. Determined by authors, political leaders, scholars and individuals, this 'alphabet soup', as it has been joking called, is manipulated for different purposes and perspectives. LGBTQI is the common order, however GLBT is commonly used, as well as LGBT, which both omit the last two letters. The order of these two abbreviations can be observed as used by predominantly the gay press and community centers respectively. If one researches the background of these two establishments, gay men make up the majority of the gay press and lesbians make up the majority of community center leaders. Still others, predominantly in scholarship, have begun a politically correct alphabetized version of the acronym (BGILTQ).

The play of identity politics with the order is just one reason why LGBTQI is a complicated terminology to use in the context of this research. Thus, to avoid the politics, LGBTQI should be thought of as just one segment of the idea of queer.

⁷ "...repression operated as a sentence to disappear, but also as an injunction to silence, an affirmation of nonexistence, and, by implication, an admission that there was nothing to say about such things, nothing to see, and nothing to know...If it was truly necessary to make room for illegitimate sexualities, it was reasoned, let them take their infernal mischief elsewhere: to a place where they be reintegrated, if not in the circuits of production, at least in those of profit. The brothel and the mental hospital...Only in those places would untrammelled sex have a right to (safely insularized) forms of reality, and only to clandestine, circumscribed, and coded types of discourse. Everywhere else, modern Puritanism imposed its triple edict of taboo, nonexistence, and silence." Michel Foucault. *The History of Sexuality: An Introduction Volume I*. Robert Hurley (Trans.). New York: Vintage Books, (1979) 4-5.

"If sex is repressed, that is, condemned to prohibition, nonexistence, and silence, then the mere fact that one is speaking about it has the appearance of deliberate transgression." Ibid. 6.

"deployment of sexuality...it has to be seen as the self-affirmation of one class rather than the enslavement of another; a defense, a protection, a strengthening, and an exaltation that were eventually extended to others—at the cost of different transformations—as a means of social control and political subjugation." Ibid. 123.

⁸ "...it should be seen rather as a dispersion of centers from which discourses emanated a diversification of their forms, and the complex deployment of the network connecting them." Ibid. 34.

⁹ "The nineteenth-century homosexual became a personage, a past, a case history, and a childhood, in addition to being a type of life, a life form, a morphology, with an indiscreet anatomy and possibly a mysterious physiology. Nothing that went into his total composition was unaffected by his sexuality. It was everywhere present in him: at the root of all his actions because it was their insidious and indefinitely active principle; written immodestly on his face and body because it was a secret that always gave itself away." Ibid.43.

"...it was implanted in bodies, slipped in beneath modes of conduct, made into a principle of classification and intelligibility, established as a *raison d'être* and a natural order of disorder." Ibid.44.

¹⁰ "Power is not something that is acquired, seized, or shared...power is exercised from innumerable points...relations of power are not in a position of exteriority with respect to other types of relationships...power comes from below...power relations are both intentional and nonsubjective...where there is power, there is resistance, and yet, or rather consequently, this resistance is never in a position of exteriority in relation to power." Ibid. 94-95.

¹¹ "Sexuality must not be thought of as a kind of natural given which power tried to hold in check, or as an obscure domain which knowledge tries gradually to uncover. It is the name that can be given to a historical construct: not a furtive reality that is difficult to grasp, but a great surface network in which the stimulation of bodies, the intensification of pleasures, the incitement to discourse, the formation of special knowledges, the strengthening of controls and resistances, are linked to one another, in accordance with a few major strategies of knowledge and power." Ibid.106.

¹² Michel Foucault. "Or Other Spaces: Utopias and Heterotopias." *Rethinking architecture: a reader in cultural theory*. Neil Leach (Ed.) London; Routledge. (2001) 350-356.

¹³ Ibid. 352.

¹⁴ Ibid. 354.

¹⁵ A contemporary example of such a heterotopia is gay marriage. Two opposing spaces and locations of gay and heterosexual marriage are being redefined by the sector of the gay and lesbian population campaigning for gay marriage.

¹⁶ "Heterotopias always presuppose a system of opening and closing that isolates them and makes them penetrable at on and the same time. Usually, one does not get into a heterotopian location by one's own will. Either one is forced, as in the case of the barracks or the prison, or one must submit to rites of purification. One can only enter by special permission and after one has completed a certain number gestures." Ibid. 356.

¹⁷ "...[heterotopias] have, in relation to the rest of space, a function that takes place between two opposite poles. On the one hand they perform the task of creating a space of illusion that reveals how all of real space is more illusory, all the locations within which life is fragmented. On the other hand, they have the function of forming another space,

another real space, as perfect, meticulous and well-arranged as ours is disordered, ill-conceived and in a sketchy state." Ibid. 356.

¹⁸ "...to be a body is to be given over to others even as a body is, emphatically, "one's own," that over which we must claim rights of autonomy. This is as true for the claims made by lesbians, gays, and bisexuals in favor of sexual freedom as it is for transsexual and transgender claims to self-determination; as it is for intersex claims to be free of coerced medical, surgical, and psychiatric interventions; as it is for all claims to be free from racist attacks, physical and verbal; and as it is for feminism's claim to reproductive freedom...

Although we struggle for rights over our own bodies, the very bodied for which we struggle are not quite ever only our own. The body has its invariably public dimension; constituted as a social phenomenon in the public sphere, my body is and is not my own." Butler, Judith. Undoing Gender. New York: Routledge, (2004). 21.

¹⁹ "...certain lives are not considered lives at all, they cannot be humanized; they fit no dominant frame for the human, and their dehumanization occurs first, at [the level of discourse]. This level then gives rise to a physical violence that is some sense delivers the message of dehumanization which is already at work in the culture." Ibid. 25.

²⁰ "...the kinds of associations we maintain importantly take many forms. It will not do to extol the marriage norm as the new ideal for this movement, as the Human Rights Campaign has erroneously done. No doubt, marriage and same-sex domestic partnerships should certainly be available as options, but to install either as a model for sexual legitimacy is precisely to constrain the sociality of the body in acceptable ways...it is crucial to expand our notions of kinship beyond the heterosexual frame [heteronormative]...sexuality outside the field of monogamy well may open us to a different sense of community, intensifying the question of where one finds enduring ties, and so become the condition for an attunement to losses that exceed a discreetly private realm." Ibid. 26.

²¹ Ibid. 31.

²² "If we are not recognizable, if there are no norms of recognition by which we are recognizable, then it is not possible to persist in one's own being, and we are not possible beings; we have been foreclosed

from possibility. We think of norms of recognition perhaps as residing already in a cultural world into which we are born, but these norms change, and with the changes in these norms come changes in what does and does not count as recognizably human." Ibid. 31.

²³ "Lesbian and gay human rights takes sexuality, in some sense, to be its issue. Sexuality is not simply an attribute one has or a disposition or patterned set of inclinations. It is a mode of being disposed toward others, including in the mode of fantasy, and sometimes only in the mode of fantasy. If we are outside ourselves as sexual beings, given over from the start, crafted in part through primary relations of dependency and attachment, then it would seem that our being beside ourselves, outside ourselves, is there as a function of sexuality itself, where sexuality is not this or that dimension of our existence, not the key or bedrock of our existence, but, rather, as coextensive with existence..." Ibid. 33.

²⁴ The main texts for the chronology of this research are *Sexuality and Sex* (Edited by Beatriz Colomina), *Building Sex* (By Aaron Betsky, *Stud: The architecture of masculinity* (edited by Joel Sanders) and *Queer Space: Same-Sex Desire and Architecture* (By Aaron Betsky). The secondary text to be explored is a master thesis, *Lesbian Space* by Joey-Michel Hutchison from Miami University.

²⁵ *Building Sex: Men, Women, Architecture, and the Construction of Sexuality* and *Queer Space: Same-Sex Desire and Architecture* respectively.

²⁶ Aaron Betsky, *Queer Space: Architecture and Same-Sex Desire* (New York: William Morrow and Company, Inc., 1997), 5. [emphasis added]

²⁷ Ibid. 7.

²⁸ "...it is a space that appears for a moment, then is gone, only to reappear when the circumstances are right." Ibid. 142.

²⁹ Ibid. 7.

³⁰ Ibid. 7.

³¹ Ibid. 18. [emphasis added]

³² "This invisible network spreads itself throughout the city, evidencing itself only in gestures and certain isolated, emblematic items such as scarves or the colors of one's clothes. As many queers today still know, this network or "family" can let you be at home in any city in the world. Once you have found the invisible thread, it weaves together a tapestry of places that welcome you because of your sexual preferences. This tissue includes stores, restaurants, bars, and even hotels that cater to a queer community and surround the queer with spaces designed according to similar principles or aesthetics. These spaces distinguish themselves by hiding in anonymity, then exploding with richly decorated interiors. These interiors facilitate social relations within the group by using mirrors and stages to allow the inhabitants to display himself or herself, but also throw together queer people in social relations that do not directly rely on sexual acts. This is the interior of a vast labyrinth that by now crosses the boundaries not only of certain neighborhoods but of cities and whole nations." Ibid. 143.

³³ "...queer space has very little left to offer to either queers or straights in a concrete manner. Queer space is, in fact, in danger of disappearing. AIDS destroyed the queer community as a coherent structure, and queers disappeared into their homes, the suburbs, and anonymity. Even condoms and other forms of safe sex came between bodies, making the sexual act itself less intense. Now queers often want to be normal. They adopt children, dress like their neighbors, and even disavow the presence of a communal culture. When they gather in suburban bars or support groups, those places are no different from the few space "affinity groups" have carved out within the formless sprawl of cities. They are bare meeting rooms, places of confession, or places of therapy. Only occasionally do queers still come together to celebrate their pride, but even these festivals and parades have lost their intensity, their obnoxious difference, their queerness." Ibid. 192.

³⁴ Ibid. 193. [emphasis added]

³⁵ Christopher Reed, "Imminent domain: queer space in the built environment." *Art Journal.*, 64.

³⁶ "Whether in the landscape or at home, these arguments run, queerness is constituted, not in

space, but in the body of the queer: in his/her inhabitation, in his/her gaze.

Such arguments contain a kernel of truth: queer space is the collective creation of queer people. But that doesn't mean it disappears when we leave. I am interested in the way our traces remain to mark certain spaces for others—to their delight or discomfort—to discover. Gianni and Weir, in contrast, propose an invisible queerness." Ibid. 64.

³⁷ "In short, no space is totally queer or completely unqueerable, but some spaces are queerer than others. The term I propose for queer space is *imminent*: rooted in the Latin *imminere*, to loom over or threaten, it means ready to take place. For both advocates and opponents, the notion of queerness is threatening indeed. More fundamentally, queer space is space in the process of, literally, taking place, of claiming territory." Ibid. 64.

³⁸ Ibid. 68.

³⁹ "There are obvious signs of queer space, both institutional and symbolic: lesbian archives and gay bars among the former, rainbow flags and Amazon bumper stickers among the latter. Of course, no single sign creates a space, but their accumulation, an index of the impulses of many individuals, marks certain streets as queer space.

Other signs are subtler and respond to the specific social forms of queer culture. For instance, queer space is marked by a high density of storefront and housefront display, responding to the presence of significant pedestrian traffic even in cities that are otherwise automobile-based and at times when other areas are deserted...

...there is no evidence for the common claim that queer culture is more commercial than other forms of identity...Overlooked are the student groups, social services and political organizations, potluck clubs, and other noncommercial venues where many of us came to conceive our sexuality as the basis of community. Assumptions about the nonmarket bases of comparative forms of identity, moreover, are sustained only by ignoring the commercial aspects of Chinatowns or Little Italies." Ibid. 65.

⁴⁰ "Architecture is an expensive business and queer organizations tend to be thrifty encamped in

facilities designed for previous users. Designed-to-be-queer space—appropriately enough for an identity rooted in the "private" sphere of sexuality—is overwhelmingly domestic space, yet the documentation and theorization of queer space have neglected the home." Ibid. 68.

⁴¹ This work was completed at Miami University's Graduate Department of Architecture in 1999. Utilizing this project demonstrates the progress that happens within queer theory and queer space over a short time period. The project also demonstrates the varied perspectives that happen within queer studies within even one university setting.

⁴² Joey-Michelle Hutchison, *Lesbian Space* (Oxford, Ohio: Miami University Libraries, 1999), 48.

⁴³ Ibid. 7.

⁴⁴ "Acts of transgression are such because of their results—they get noticed and are felt by others to be out of place, but the transgressor did not begin with that intention. Acts of resistance, on the other hand, rely on the intentions of the resistor—the goals of being "out of place" and uncovering the hidden codes of space are there from the beginning...The greater this understanding [or heterosexual space], the more resistant the act of claiming [queer space] will be. The more resistant the claiming of space, the more the political challenge of the act can be taken advantage of." Ibid. 23-25.

⁴⁵ "Lesbian space should be practical in addition to sensual. It should be permanent rather than temporary and ephemeral. It should be defined by the lesbian community according to their needs and desires, not defined in reaction and deference to heterosexual society." Ibid. 26.

⁴⁶ "Thus the creation of queer space becomes a positive event on multiple levels. It gives marginalized communities the public space they are entitled to, and in so doing helps to increase the complexity, richness, and availability of that community's culture." Ibid. 13.

"A second reason stated against gay neighborhoods is the ethical problem of excluding non-gay people. In this case, separatism is confused with the claiming of space, which is not inherently excluding...Ownership of space does not necessitate the exclusion of others; rather it allows a non-dominant group to set the rules that govern the

space and determine who controls it. The creation of a lesbian neighborhood does not mean that non-lesbians cannot enter that space, rather it means that if they do, they enter it on lesbian terms. Because of this, non-lesbians may choose to self-segregate; this is not, however, active exclusion...It is neither my responsibility as a designer of a lesbian space nor the responsibility of inhabitants of that space to make straight people feel comfortable there; doing so would only maintain the status quo of power imbalance...by taking on the responsibility to make the straight world feel comfortable in our space, lesbians are not only diverting energy away from ourselves, we are actively harming our community by limiting its size and presence...Claiming separate territory is empowerment, not marginalization." Ibid. 38-44.

⁴⁷ "This definition [of queer space] is rooted in visual and superficial [sexual] aspects of gay male culture that are much less prevalent in lesbian culture." Ibid. 15.

⁴⁸ "The spaces Betsky describes are, therefore, as a reaction to heterosexual space, defined and limited

by heterosexual space...The false notion that gay people structure their identity and lives around nothing but sex is one held by many in the straight community, and it is used by them as an anti-gay propaganda tool...The idea that the goal of queer space is purely sexual reinforces false, heterosexual assumptions about gay men and lesbians...Although his queer space is a subversive space that appropriates the dominant use, by categorizing it as "useless, amoral, and sensual" he is eliminating any practical basis upon which a political movement could be built; his queer space is limited to a space of transgression rather than a space of resistance...The creation of space (and theory) based on sex, without recognition of the politics and power inherent in space (and inherent in sex), can only be derived from a position of male privilege. Women do not have the social or economic luxury of creating such a space." Ibid. 19-21.

⁴⁹ "Lesbian culture is also a term that cannot be singularly defined to fit all lesbians. Lesbian space, therefore, must be varied and adaptable enough to accommodate lesbian cultures rather than lesbian culture." Ibid. 48.