



YOUR
PLACE OR
MINE

CAPE TOWN

**THE LOVE HOTEL
AS A POST-DOMESTIC
HYPERREALITY**

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DESIGN DISSERTATION
DOCUMENT

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DISSERTATION TITLE:

“Your Place or Mine? The Love Hotel as a Post-Domestic Hyperreality”

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This dissertation is presented as part fulfilment of the degree of Master of Architecture (Professional) in the School of Architecture, Planning and Geomatics, University of Cape Town

Date: 04/08/2023

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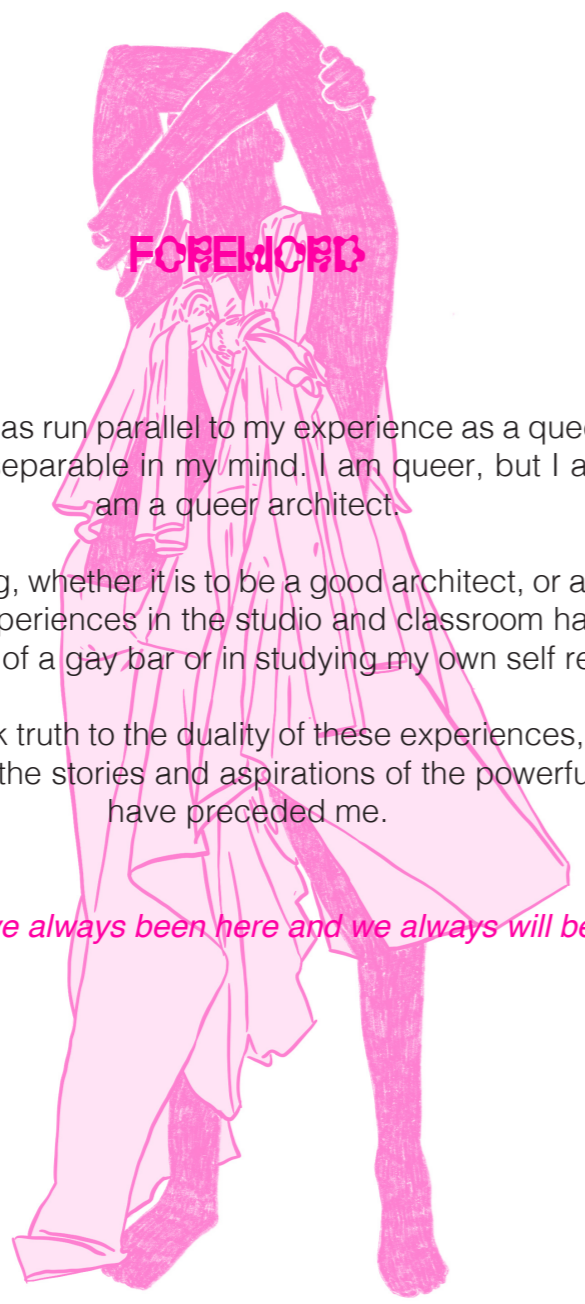
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FOREWORD

My journey as an architect has run parallel to my experience as a queer person, to the point where the two ideas are inseparable in my mind. I am queer, but I am also an architect; I am a queer architect.

To become good at anything, whether it is to be a good architect, or a good queer, learning is a lifelong process. My experiences in the studio and classroom have been as important as those in the murky haze of a gay bar or in studying my own self reflection in the mirror.

In this thesis I hope to speak truth to the duality of these experiences, as well as attempt to, in my own way, respond to the stories and aspirations of the powerful queer creatives that have preceded me.

We have always been here and we always will be.

INTRODUCTION

Is architecture in danger of taking itself too seriously? I think so.

As architects, we are taught that architecture is a high artistic practice established in opposition to mass culture and to everyday life.^[COLOMINA, B. 1996] We place ourselves on a pedestal, as originators and creators of culture and ignore many of the fruitful opportunities of cross-disciplinary dialogue.

In seeking to contextualise this inquiry within my own experiences as a queer person, I will be borrowing from both queer and gender studies throughout my writings, as well as speaking to popular themes surrounding LGBTQ+ culture. This includes less academic themes such as drag and cruising culture, as well as more empirical notions, like queer space, phenomenology and performance.

I combine these approaches in order to reinforce Beatriz Colomina's call for dialogue between mass media and architecture; considering the current relevance of the LGBTQ+ debate; whilst also adopting the 'low theory' approach of Jack Halberstam in works such as *The Queer Art of Failure*, whereby Halberstam makes reference to artefacts of pop culture to explain complex theoretical concepts.

My intention is not to expand upon definitions of queer space or even to seek to redefine it, but rather to highlight the potential that its themes present to us in opening up the field of architecture to the pleasures of a more diverse viewpoint.

"Your Place or Mine? The Love Hotel as a Post-Domestic Hyperreality" is a thesis project which

explores themes of pleasure, intimacy and domesticity; as well as its antithesis, post-domesticity; within the city of Cape Town.

The foundation upon which my research is based is an inquiry into queer and feminist theory, but the end-goal of the project is to create a proposal which can be relatable and accessible across gender and sexual boundaries, spanning various scales including the body, architectural and non-architectural space (such as that which is occupied or inferred through bodily movement), the city and beyond.

"The Love Hotel", is an imagined building which accommodates a multitude of programmes centered around spatio-relational aspects of pleasure and intimacy in our post-modern context. The exact parameters of this architecture will be defined over the course of this paper.

In **Part 1**, I will begin my inquiry with a background study on queer phenomenology in architecture, introducing the concept of *Drag Architecture*. I will follow this with a look at *Closeting* in terms of the queer experience and architectural manifestations of this concept, introducing the *Boudoir* as an important spatial archetype.

In **Part 2**, I will delve into the intricacies of *Domesticity*, tracing its history from the 19th century, as well as the profound impact it had on gender and sexual relations of the next two centuries.

The influence of commercial products and technology for the home as well as an introduction to the important theme of *Post-Domesticity* will also be discussed. This will follow with a comparative case-study of three important modern queer homes;

St Anne's Court by Raymond McGrath, *E.1027* by Eileen Gray and *The Glass House* by Philip Johnson; to explore possible alternative models for a new post-domestic space.

In **Part 3**, I will explore themes of sexuality and pleasure in a more urban setting. I will briefly return to the 19th century to discuss the influence of domesticity on urban planning, comparing the practice of the *Flâneur* to the gay practice of *Cruising*.

Next, I will use Bradley Rink's analysis of De Waterkant In Cape Town; *"Village People"*, as a spring board to discuss the commercialisation of sexuality and its dilution in the urban practice of *Quartering*, followed by a discussion of these themes in the design of the *Erotisch Centrum* in Amsterdam, by Moke Architecten. At this point, the reader would be fully-equipped for an analysis of the *Love Hotel*, a Japanese building typology of sex hotel; and the *Fun Palace*, a design by Cedric Price of Archigram, which explores some of its ideas in a less overtly-sexual format.

Part 4, The final section of this paper, will outline a site of investigation for my own reinterpretation of the *Love Hotel* on an historical site in Cape Town's City Center. In this section, I will explore the history of the site, as well as the intricacies of preserving the existing building's historical 'skin' through the *Façade Retention Method*. Rebuking this method as potentially insensitive, I will then explore different approaches to architectural 'skin' in some technical case studies.

I will conclude with a brief overview of the topics discussed in this paper and lay out my plans for designing the *New Love Hotel*.

SECTION ONE THEORY AND TECHNOLOGY

1

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PART 1 :
CLOSETING AND DRAG

Que(e)rying the Sexualised Body in Space

DRAG ARCHITECTURES

“ We are all born naked and the rest is drag “

[PAUL, R. 1995]

This often over-quoted maxim by RuPaul, probably the most recognisable drag queen in the world, provides a surprisingly thought-provoking philosophical precedent. Faced with our own nakedness, our most natural state, it is our choice how we choose to define and present ourselves to the outside world. The ‘skins’ or layers which we apply to ourselves become this outward presentation, indeed, as a type of drag. But what can the practice of drag give to architecture?

Drag as a creative medium has many disputed origins, from Classical Greece to Shakespearean England, but all the narratives/stories share a common image; that of a human body, often elaborately dressed up, coated in makeup and accessories, caught in the act of pretending to be someone else.

Any architect who thinks they are not doing drag, should ask why our industry ‘uniform’ of all black has been a signature of architects, way back, since the days of Le Corbusier. Beyond approaches to uniform, architects and drag queens are not entirely dissimilar in their creative processes; both consider skins and layering, both seek to explore the tensions between that which exists and that which is imaginary, and both seek, ultimately, to create a *fantasy*.

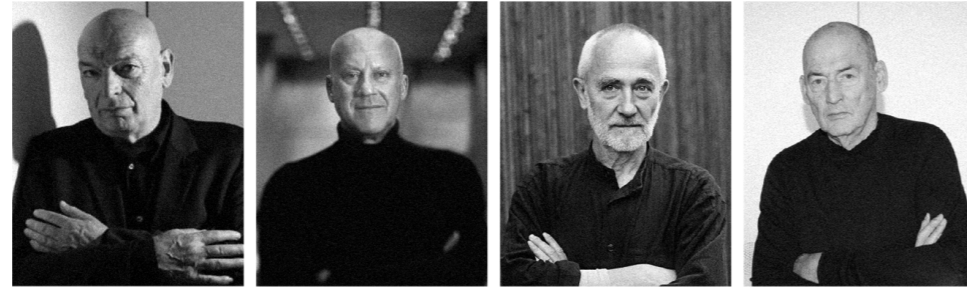


FIGURE 1 :
Which of these architects is in drag? One might argue, all of them

(left to right: Jean Nouvel, Norman Foster, Peter Zumthor, Rem Koolhaas)



FIGURE 2 :
“Portrait of Marcel Breuer as Girl with a Magnolia”

Attached to a birthday card for Walter Gropius, this photograph shows Breuer in full drag posing as Gropius' fake mistress. Was this a mere party gag, or a comment on power relations and gender / sexual politics within the Bauhaus?

We may never know...

Photo by Marcel Breuer (1924)

Faced with the bare bones of a building or a naked body, the architect and drag queen begin to sculpt and contour. Both approach this nudity not with the intention to conceal, entirely, their nature, but rather to provoke and manipulate the tension between what they are and what they appear as

[ROSZLER, S.K. 1998].

Robert Venturi endorses the creative potential for such idiosyncrasies in architecture, calling for an architecture which better expresses the richness and ambiguity of modern experience; advocating for a “both-and” to an “either-or” design approach [VENTURI, R. 1977]. If there’s anyone who can speak for Venturi’s “less is a bore” approach, then it’s your local drag queen.

Well-manipulated tension presents itself through acts of revealing and concealment. The burlesque cabaret, a common type of drag performance, makes the act of *the reveal*, a spectacle. The textures of each layer are of utmost importance. A fur coat stripped back to reveal a sequined gown, to ritzy lingerie to a nude illusion (or non-illusion) is far more exciting than different coloured layers of spandex. And what about a wig reveal?

An architectural example of this type/form of layering of dissonant ‘skins’ and textures can be seen in Ushida Findlay’s *Soft and Hairy House*. A hairy lawn of long grass on the building’s top, clothes the curved forms of the building, said to represent two embracing lovers.



FIGURE 3 :
Exterior view of ‘Soft and Hairy House’

by Ushida Findlay (1994)

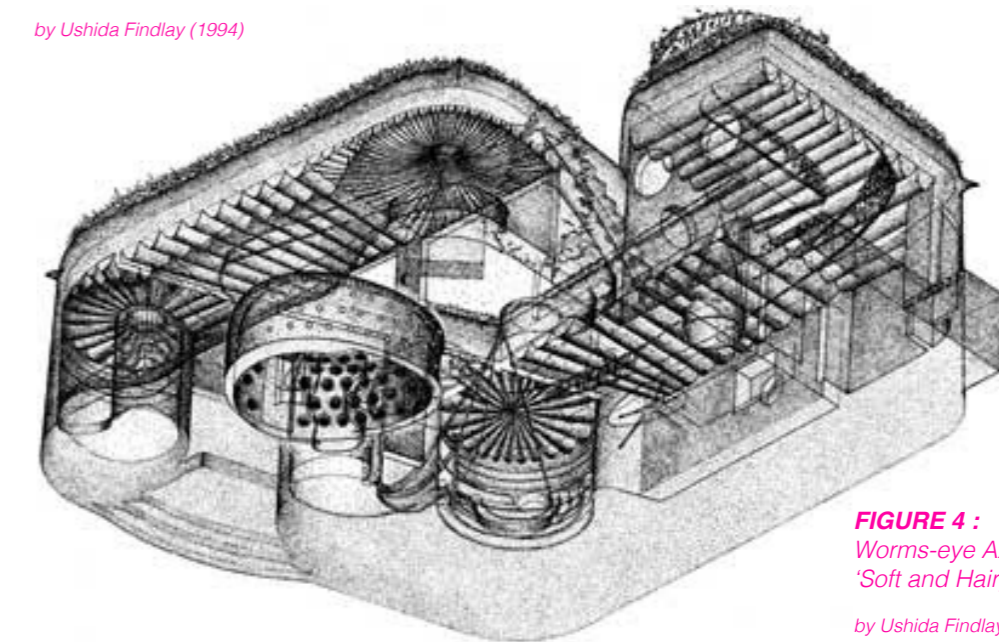


FIGURE 4 :
Worms-eye Axonometric of ‘Soft and Hairy House’

by Ushida Findlay (1994)

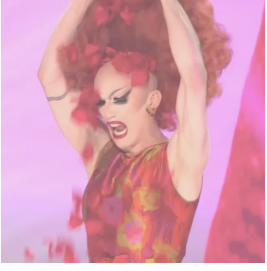
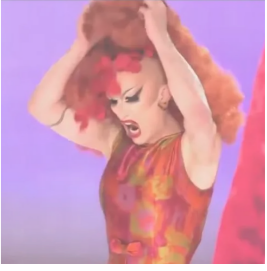


FIGURE 5 :
Drag queen Sasha Velour's iconic wig reveal of rose petals at the season 9 finale of “RuPaul’s Drag Race” VH1 (2017)

Inside, the textures range from shimmering tiles to softly curving plaster and body-like orifices of bundled fabric drooping from the ceiling. Nestled in the centre, the final reveal, a small bright blue blob houses the most intimate of spaces, the bathroom.

Here we see architecture representing a body, but how about one which reacts directly to it? Some drag costume can be considered architectural, that is to say structured and highly designed, but this comparison rarely goes beyond visual similarities. The field of Wearable Architecture presents a more spatialised approach.

Probably the earliest examples of wearable architecture, Mike Webb's *Cushicle* and its successor the *Suitaloon*, are perhaps the closest that architecture has ever come to drag. Webb once stated that the space suit could be identified as a minimal house [WEBB, M. 1968]. A sort of 'clothing for living in' where all services are catered for in wearable space.

The Suitaloon, resembling a transparent plastic suit at first glance, can be removed and dramatically inflated by its plug-in module, the Cushicle, to be either small multimedia cocoon hugging the body or a large and comfortable bubble. If a friend or lover also owns a Suitaloon, you can connect yours to theirs, creating a cosy lounge or portable boudoir for two. The space once occupied only by the body is able to metamorphose.

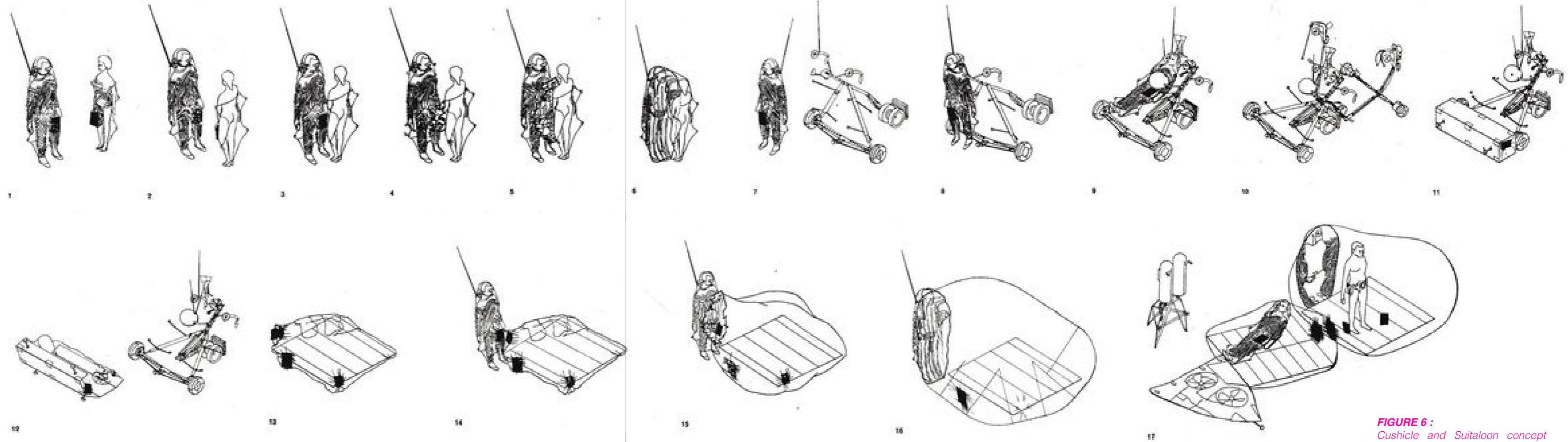


FIGURE 6 :
Cushicle and Suitaloon concept
 from Archigram Eight: Milanogram
 by Mike Webb (1968)

To say drag does not create space, would be mistaken. The missing ingredient here is **movement** as a form of inhabitation. **Voguing**, a style of dance made popular through the drag and ballroom scene of 1980s New York, is a very aggressive form of space making. Usually performed in dueling pairs, vogue performers battle not with fists, but through the art of dance.

Theatrically flicking their wrists and hair into the air, kicking and flipping and slamming their bodies into the stage and rising up, all with impeccable core control. The entire performance is usually entirely improvised with a DJ and MC making music to match the dance and vice versa.

The winner of the “fight” is the dancer with the most expressive moves, the one claiming the most space on stage with their bodies. Movement here, is an originator of space. This idea aligns quite closely with Bernard Tschumi’s Space.Event.Movement (S.E.M) theory.

To Tschumi, neutral space does not exist and **“Space is transformed by the events which take place inside of it”** [TSCHUMI, M. 2012].

Through observing the movement of dancers, Tschumi simplified their positions and poses into schematic drawings of space, emphasising that Space, Event and Movement are all intrinsically connected.

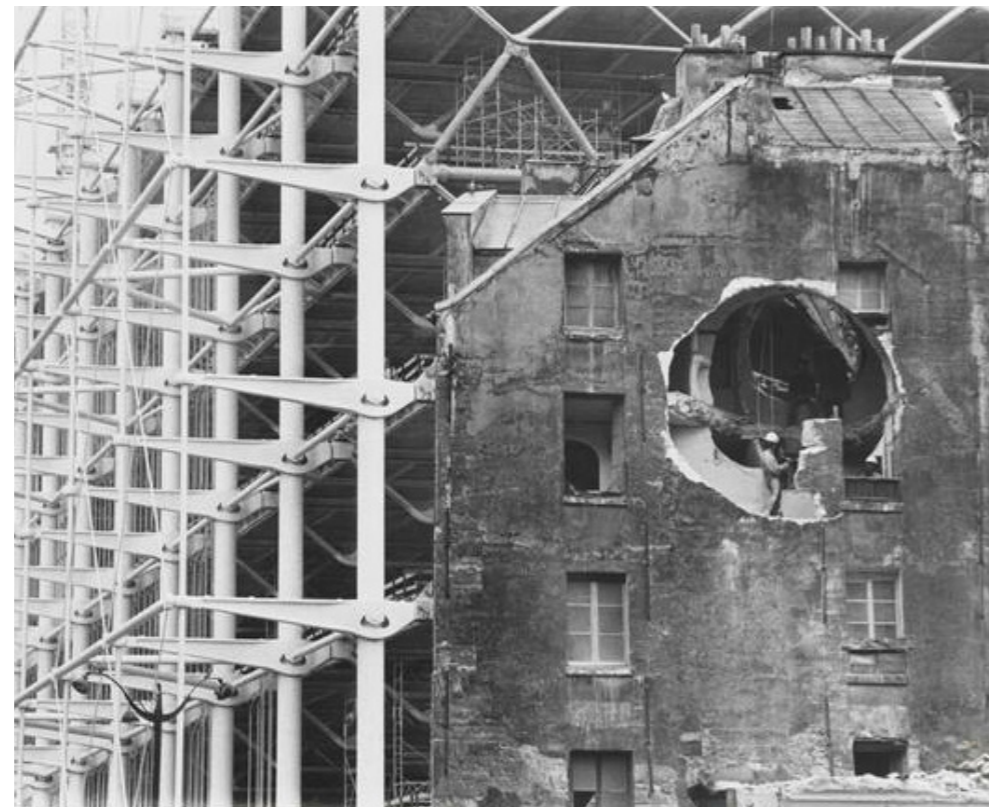
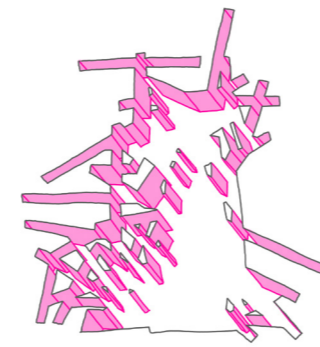
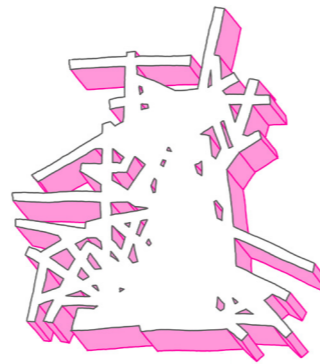
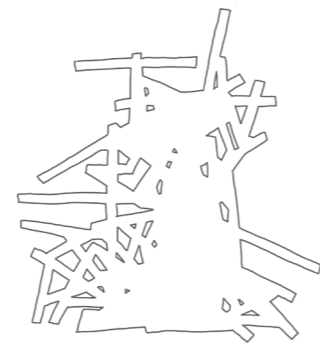


FIGURE 7 :
“Conical Intersect” (above) done as part of a series of penetrating voids cut into condemned buildings in Paris set to be demolished for the construction of the Pompidou Centre. Matta-Clark’s work asks us to consider the violence of inhabitation and its scars on architectural space.
by Gordon Matta-Clark (1975)

To move your body into a building is a delicate act, an almost violating one. Buildings in their performance can enact a certain violence upon us, but we similarly carve them out from our own inhabitation of space ⁴.

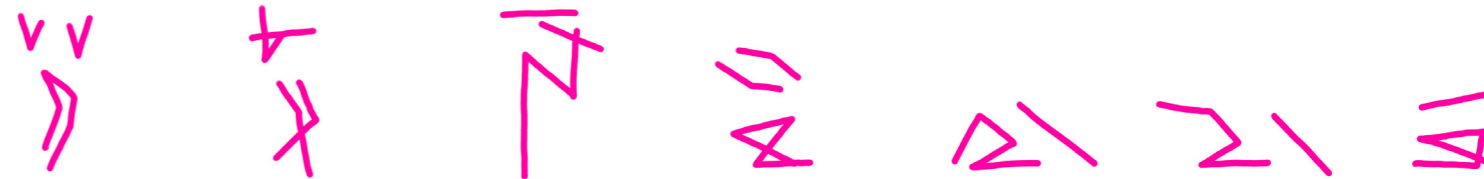


FIGURES 8 AND 9 :
Interpretation of Tschumi’s S.E.M Method by the author. Analysis based on 21+ frames of the Streetstar Vogue Femme Final Battle 2013. (right)

Each pose is abstracted into an architectural form, all 21 of which are then overlaid to create a single form. This form can then expressed as a sculpted mass, or as a carved volume in space.(left top to bottom)

The S.E.M method is shown to help us visualise ephemeral movement of the body as a interaction with space, solidified.

by Author (2023)



As we begin to design more towards sensitivity of our own bodies in architecture, we can push towards more 'embodied' architecture. Our concept of the body and its limits however, is ever-changing, as we gain new insight about the intricacies of gender and sexuality.

Trans-feminist theorist Gayle Salamon asks us to consider the 'materiality' of this expression, using the transgender body as metaphor. To understand the trans body's relation to phantasmic ideas of the self and the reality of *Assuming a Body* can, according to Salamon, help us understand what it really means to inhabit architectural space

[SALAMON, G. 2010].

Drag too, in this way, has come to represent a more diverse version of reality. The traditional idea of a queer man in a dress, as a drag queen, is no more, since nowadays, drag represents a wide array of gender and sexual expressions, across the binary and far beyond its limits.

Ultimately, the changing nature of drag has come to speak to the contemporary *Zeitgeist* of fluidity and nonconformity, where self-expression is regarded as a form of social capital and the task of defining oneself becomes a continuous exercise.

Self-definition has become an act of performance and buildings are no different.



FIGURE 10 :
*"Makeup for your home?"
 A Vintage real estate advertisement promoting a stucco plaster finish*

(undated)



FIGURE 11 :
Drag queen Dorian Corey applies her makeup in "Paris is Burning" a 1990 documentary about the 1980s New York vogue and drag scene.

by Jennie Livingston (1990)

BOXES, THE BODY AND OTHER CLOSETS

Performance is an essential aspect of queer praxis. We may be assigned a body by birthright, but it is through living and 'practicing' as a human in the world that we seek to define ourselves through performance.

We become in and through the act of expressing ourselves [BONNEVIER, K. 2005]. This is not to say that we are entirely free in our development of our own reality, far from it, rather we are subjugated by societal norms which force us into distinct categories: men, women, heterosexual, homosexual etc. We are constantly buffeted by invisible rules which push and pull us to become naturalised within these ill-defined, yet restricted, living norms.

"Norms" as defined by Judith Butler, acquire permanence through regular reinstating over time. For the sake of their durability, norms simply cannot be static if they are to last [BUTLER, J. 1990]. Through repetition and constant boundary-shifting, norms surrounding gender and sexuality remain in a constant state of flux.

What was considered masculine yesterday, has become outdated today; what was considered typical heterosexual behaviour yesterday, may now be considered irrelevant in the future.



FIGURE 12 :
"Intimacy Cloak" - an experimental garment of six sleeves and infinite orientations. A queer reinterpretation of Mike Webb's 'Suitaloon' concept (1968).

By Author (2023)

While this may feed into a conservative argument against these shifting narratives, they can also ask us to consider the viability and also fragility of these terms in our post-modern context.

Butler provides for us a possible 'escape route' for this mindset, by asking us to embrace this duality. Exact repetition of norms *is* impossible, and, therefore, by simply stepping outside of them we may find a realm of endless possibility.

Similar to our experiences of inhabiting a body, performance also finds relevance here in an architectural context. There is of course, performance in the sense of how a building serves its practical functions, but what if we consider performance in terms of self-expression? How does a building define itself?

When we construct buildings, as when we construct our personae, we make the conscious decision to hide and reveal elements in order to appeal to norms.

We hide that which is undesirable behind covers and screens, both literal and metaphorical, and reveal only that which we consider beautiful in gestures of 'closeting'.

The metaphor of a closet, relating to LGBTQ+ politics (i.e. he/she/they are in the closet) regards a space of safety and anonymity; but also one of secrecy, falsehood and even paranoia.

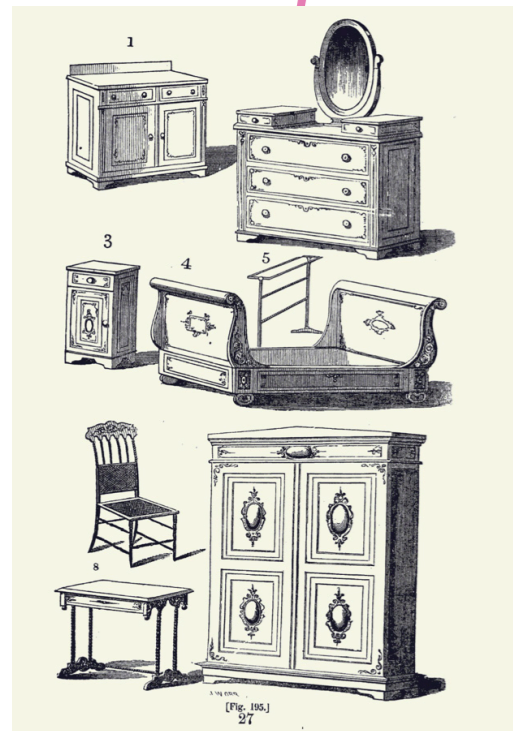


FIGURE 13 :
Catalogue of American Bedroom Furniture from "The Architecture of Country Homes"
 Drawing by A Downing (1850)

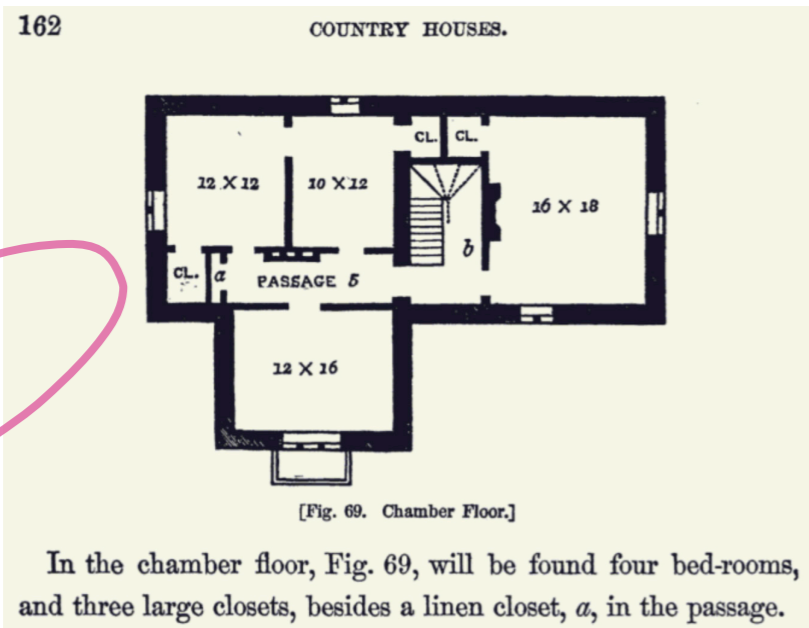


FIGURE 14 :
Chamber floor plan for a three bedroom American house from "The Architecture of Country Homes"
 Drawing by A Downing (1850)

Architecturally speaking, closets are in their nature a queer space, neither a true piece of furniture, nor a fully-fledged room. The closet, specifically the built-in variety, was not a domestic staple until around the 1840s in the United States of America.

Replacing its predecessors, the armoire, wardrobe and dresser, the closet delegated clothing and other personal effects to the boundaries of a room. This practice of concealing one's possessions could be seen as a response to then modern conservative (and Christian) aspirations towards virtuous frugality.

To amass material wealth was a reality and desire of newly industrialised America, but to display these possessions would be considered immodest.

Closets provided the perfect solution for the accumulation of property without the unchristian vulgarity of displaying them in the cases and sumptuously decorated wardrobes of the past decades.

This concept of a concealed or secluded chamber within a home is not unique to the built-in closet, nor was it the first example of such a space.

By the mid-1700s such spaces were quite commonplace in homes in Europe; with **Cabinets** and **Boudoirs** being status symbols, especially in the homes of the French upper-class.

Both the cabinet and the boudoir, whilst not initially gendered or sexualised, later became important sites of spatial production for both gender and sex in Europe.

As **'boxes of gender'** [PRECIADO, B. 2013], the masculine cabinet, a space of study and artistic endeavour; and the feminine boudoir, a space of toiletries, reproduction and sleeping; represent an intriguing duality.

Whilst both essentially serve the same role as private spaces for personal pursuits, the additional layer of gendering defines their polarity and speaks to the bourgeois domestic spatial arrangement of homes post-renaissance, rejecting medieval open-planning for cellular rooms.

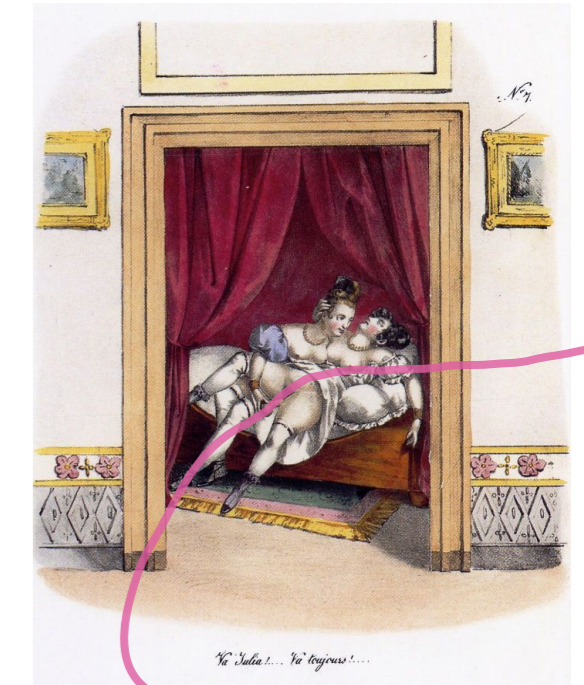
The history of the boudoir especially, is as interesting as it is layered in conflicting meaning. Originally, a space of worship and study of religious text, known as an **oratoire** [CHENG, D. 2011], the boudoir later became the feminine answer to the study, where women were able to read all kinds of books in private.

Later, with the popularity of erotic literature for women, these rooms became associated with female sexuality and masturbation.

Combined with the fact that many boudoirs were also bedrooms, spaces of sleep and reproduction; or toilets, spaces of bodily fluids and cosmetics;



FIGURE 15 :
"The Boudoir, Sexualised"
 Erotic drawings of a voyeur (left) and two women masturbating (right) in their boudoir
 by Quignard, Seckel (1835)



boudoirs came to represent the multi-layered femininity of the modern woman.

Whether they are built-in, cabinet or boudoir, closets are a necessary evil in architecture. A practical space to store objects to prevent them from cluttering our idealised spaces, but also voids of considerable size which eat up precious interior space.

In contemporary interiors, we often try our best to hide or disguise these non-spaces as cleverly concealed voids or seamless wall planes, but small

'tells' always remain.

A small hinge, handle or gap in paneling betray the illusion; just as the smallest gesture can unknowingly reveal our true selves to others.

PART 2 :
EXTERIORISING / INTERIORISING

Domesticity and Gendered Space

THE DOMESTIC MACHINE

Domestic space is more than just our homes, it's where we rest, make love, explore the intricacies of our own bodies and above all, learn to define ourselves. It is the most private of architectural realms, but also one which is inextricably linked to our experience of the outside world.

The history of domesticity in the West is parallel to that of industrial capitalism and imperialism. As the 19th century came to a close, industrialised society, particularly in the United States, led to a schism within the home. First with the division of home and work as opposites, followed by a division of roles as breadwinner and caretaker.

Gender became a tool for justification. As men left for places of work in this new modernised society, it became the woman's role to hold the fort at home, educating herself in the manner of hygiene, food preparation and family care.

The division of work and home begat a further separation between genders, leading to what scholars refer to as *"The Cult of Domesticity."*

As the educated and read modern woman was able to expand her sphere of influence beyond that

of the boudoir, being newly housebound, gave rise to what Ann Douglas refers to as the *"feminisation of culture"* [DOUGLAS, A. 1978]. One where the consumption of new domestic products as well as the cultivation of a domestic culture and space became a woman's endeavour, thus cementing domestic space's gendering as feminine.

Towards the end of the 19th century, new building types such as that of the department store, gave more space for women outside of the home, but also introduced a form of woman-oriented capitalism, which led to increased accrual of domestic products and decor.

Domesticity and masculinity thus became viewed as oppositional with an increased anxiety among working class men about the dominance of feminine ambience within the home.

This discernible male revolt against domesticity in many ways set the groundwork for the modernist discourses which followed into the 20th Century

[HEYNEN, H., & BAYDAR, G. 2005].

Modernism became explicitly gendered as masculine and anti-domestic, enforced by the ideal of the heroic

male architect.



FIGURE 16 :
"Wie Wohnen? Die Wohnung."
(How shall we live? The Dwelling)
Advertisement for the 1927 Werkbund Exhibition in Stuttgart

by Willi Baumeister (1927)

Emerging in the early 20th century, the *New Woman*, a sexually-liberated working female, was pushing for independence, most notably in the field of architecture.

Women entering the field were not only seen as traitors of their own womanhood for their proximity to the masculinity of modernist architectural practice, but were actively viewed along the lines of sexual deviants; as lesbians.

To understand the complexity of the female modernist, Despina Stratigakos points to the 1932 anti-feminist novel *Das Haus der Alleinstehenden Frauen* (The House of Single Women) by Johanna Böhm.



FIGURE 17 :
A 'New Woman', coyly masculine, graces the February 1929 cover of Das Neue Frankfurt's monthly journal for the problems of modern design.

Design by Hans Leistikow (1929)

The novel's protagonist (or rather antagonist), Blanka Wild, is a cruel lesbian architect who embodies the New Woman archetype.

Blanka is seen as a dangerous influence to the women around her, constructing a series of three blank, stark modernist blocks which stand out as *"white horizontal slashes rising in a landscape of bonnet-roofed houses"* [BÖHM, J. 1932].

This stark contrast of traditional homes and Wild's apartments is a conscious decision by Böhm to exemplify the modernist's attack on domesticity. The residents of the House of Single Women are equally polarising; wayward feminists, scorned women, femme fatales and, of course, other

lesbians, all rejecting traditional domesticity and, by extension, their femininity, to live in the modernist blocks.

Rather than using the lesbian architect as the foil to the heroic male, Böhm uses the themes of homosexuality and architecture to expose the deviant domesticity of modernism [STRATIGAKOS, D. 2005].

There is the oft-repeated modernist maxim of the *"home as machine for living in"*, but to feminist architectural theorist Beatriz Colomina, the home is a military weapon. *Domesticity is at war*. A constant battle of the family, of sexuality and of cleanliness [COLOMINA, B. 2006]. Modern domesticity was especially at war with new technologies.



FIGURE 18 :
Traditional Bonnet-roofed homes in Berlin, with modernist blocks rising in the background. Böhm would most likely have seen similar developments during her lifetime, serving as inspiration for 'Das Haus der Alleinstehenden Frauen'.

Photo by Peter Zimmermann (1985)

The modern subject or inhabitant of this space is no more than a construct of media spatial isolation [PRECIADO, B. 2013].

Consequentially, women's discourse around the mid-20th century began to shift towards concerns around commercial products in domestic space.

There was an attitude amongst modern women, especially in America, that the totalitarian purism of modern architecture was a denial of American consumerist values and thus presented a move towards fascism [FRIEDMAN, A.T. 2006]. At the center of this new war, the television was an especially important weapon.

As the antithesis to modernism's picture window, the television was a new viewing-frame for the outside world. In modernist homes, such as Loos' *Villa Moller* (1928), we can see an orientation of living spaces away from windows.

Stairs turn away from windows and seating is placed with backs to exterior views, creating an internalised way of living that almost discourages one to look outside.

The television, on the other hand, expressed an opposite desire, one which was deeply preoccupied with privacy, consumerism and family life [FRIEDMAN, A.T. 2006]. It enforced and responded to a need to compare and consume, and in this

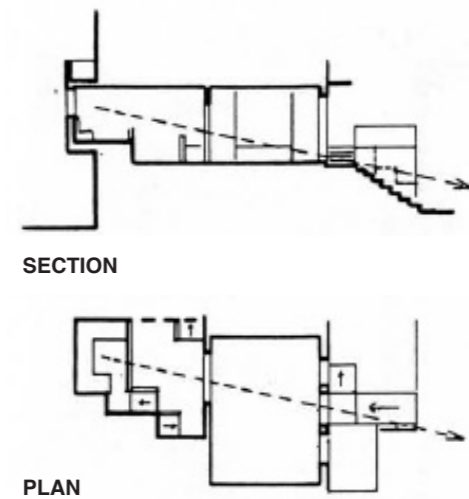


FIGURE 19 :
Section and plan view of hostile sightlines in Adolf Loos' *Villa Moller*.
Drawings by Beatriz Colomina (1992)

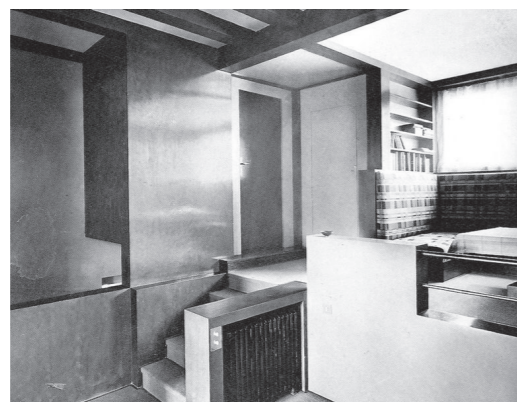


FIGURE 20 :
The living room box of *Villa Moller*, oriented away from the covered window.
Photo by Beatriz Colomina (1992)

way the television became a post-modern window to the outside world.

In a 1987 installation titled *Room in the City*, Donna Robertson and Robert McAnulty created a model apartment which explores this notion of television as picture window.

The Room is located on the third floor of a downtown tenement block in New York and is bisected by a diagonal wall which slashes through the space.

Puncturing through the exterior skin of the building, the wall projects a large satellite dish and broadcast antenna over the sidewalk below. One half of the apartment houses the traditional trappings of domesticity; the bedroom, bathroom and kitchen; whilst the other half is devoted to a living room space.

In this living room, facing the bisecting wall lined with a row of five monitors, sits a single chair. The monitors are linked up to the exterior satellite dish, with the dish blocking most of the room's only window.

Various images of the city outside flash across the screens, with the viewer as voyeur to the happenings of others. On the wall behind the chair, an angled mirror reflects the images of screen and voyeur out of the small gap of unblocked window.

In this piece, Robertson explores the dialogue between *voyeur* and the *observed* in domestic space. The television and its reflection become both a view out and into the apartment, problematising our post-modern preoccupation with privacy, consumerism and information.

Here, windows function not to let light into the home, as with *Villa Moller*, but to allow televised images to leak out. The distinction between windows and television, both as viewing planes, is blurred, allowing *Room in the City* to express a *post-domestic space*.

The domestic spaces of today are a farce. A copy of a copy of an outdated concept that speaks to the way we used to live, well over two centuries ago. One cannot acknowledge domesticity's dialogue with mass media without exploring how this new technology can influence space-making.

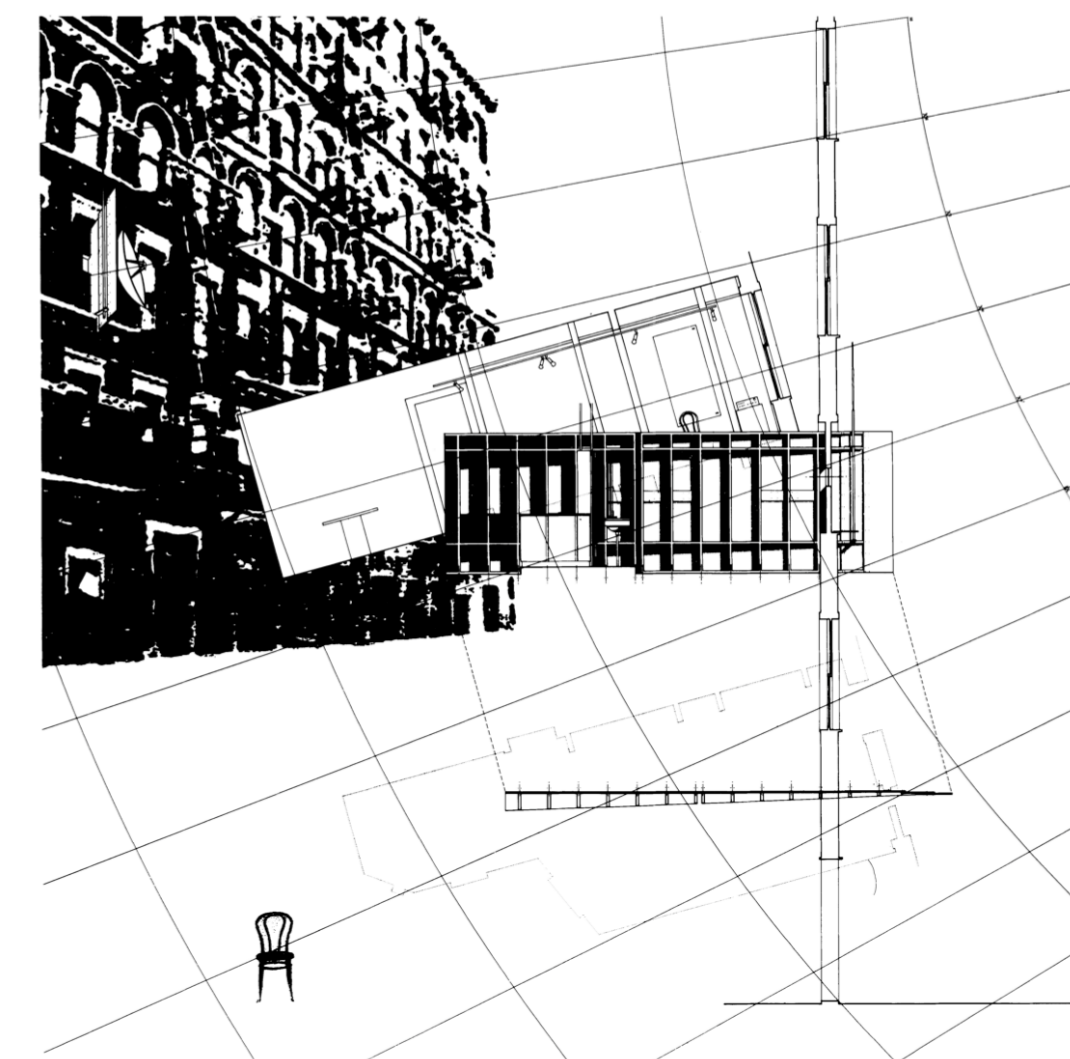
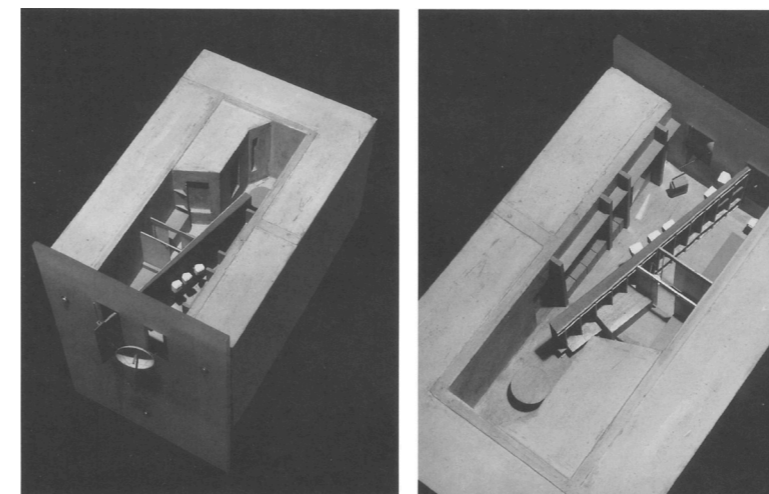


FIGURE 21 :
(Left to Right) Models and plan/section view of 'Room in the City'.
In this piece, Robertson asks us to question the nature of domestic technologies and how they can speak to, and influence, the contemporary domestic condition.
by Donna Robertson (1987)

We used to design around the creature comforts of the television, the radio and the telephone; but what do we do now in a world where all of these technologies have been condensed into a single device in our pocket?

If domesticity enforces the traditional comforts found at home, then post-domesticity expresses a desire to be connected to external pleasures.

It concerns finding pleasure in the realm of hyperreality. Hyperreality, as defined by Jean Baudrillard, is the generation of a 'real' (an artefact of a reality) without a concrete precedent [BAUDRILLARD, J. 1983].

Hyperreality is seen as a post-modern condition whereby our perceptions of reality are obscured by the culture and media around us, to the point where the real and fictional are indistinguishable.

We do not have a physical model for post-domestic space, but we can find precedent in the lived experience of our contemporary world, our desires and how they are/not fulfilled and the new media of artificial intelligence and virtual reality. We live on the cusp of something new.

The idea of post-domestic space holds incredible potentiality. It allows us to view the contemporary domestic condition from above and imagine a new way of living. Contemporary living is a fluid

experience, just as the traditional domestic boundaries between work and home become less certain, so do the boundaries between ourselves and the world around us, become indistinguishable.

One thing is certain, how we live at home now does not yet speak of how we live in the world. We need a new domesticity, a post-domesticity. Through queering our perspectives toward home design, I believe we shall find solutions.



FIGURE 22 :
"Post Domestic Space?"
Hugh Hefner Working on his 'Office Bed'. A space for sex, photo shoots, meetings, work and of course, sleep inside the offices of Playboy. Here the boundaries between work, rest and pleasure do not exist.
Playboy Enterprises (1973)

MAKING A QUEER HOME - CASE STUDY HOUSES

To analyse the queer home, one would regard the most intimate of spaces, the bedroom or aforementioned boudoir as its center.

This is taken very literally in the case of Raymond McGrath's 1930's home for stockbroker, Gerald Schlesinger and landscape architect, Christopher Tunnard. In the English countryside, just outside the town of Chertsey, McGrath was given the site of an historic 18th century cottage upon which he designed St. Anne's Court.

Offsetting the rectilinear forms of the dilapidated old cottage, McGrath overlaid a radial plan for the new home, designed to track the movement of light during the day like a massive sundial.

Quite forward for its time, the home resembles much of Richard Meier's later work, with wedge-shaped internal rooms and bold, modernist geometric lines. At the center of this "big cheese", as joked by McGrath [MCGRATH, R. 1977], was Schlesinger's and Tunnard's bedroom.

The mere act of living and sharing a bedroom with another man was punishable by law at the time. So how does one design a bedroom for two closeted queer men living together illegally?

For the circular main bedroom at the center of the upper floor, McGrath carefully arranged the space to allow for them to be intimate when alone, and hide their relationship when they had guests.

Branching-off radially from its center, the bedroom had two secluded alcoves each with their own bedroom and bathroom.

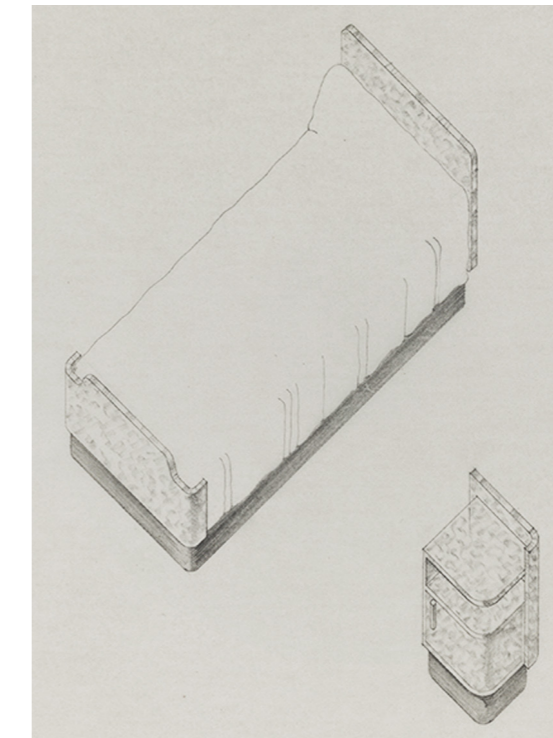


FIGURE 23 :
Design for a half bed and pedestal by Raymond McGrath (1936) designed specifically for the main bedroom of St. Anne's Court.

by Raymond McGrath (1936)

Schlesinger's and Tunnard's bed was built on wheels and split down the middle, meaning that either side could be separated and wheeled-off into the adjoining alcoves. Thus, the two could share a home without arousing suspicion.

As remarkable as it is for such a space to exist in its time, the main bedroom of St. Anne's Court is far from the only example of a queer modernist boudoir.

Irish architect, Eileen Gray, remains one of the most under-represented and poorly understood architects of the modern movement.

Gray was a non-conformist in many ways, her attention to the surfaces and skins of her architecture [Bonnevier, K. 2005], as well as its deconstructed interiors, set her apart from her male modernist counterparts, indeed Gray is one of the very few female modernists to escape oblivion in 20th century architectural history.

One aspect of Gray, which is very scarcely discussed, even when her name is tokenised in feminist architectural debate, is the fact that Gray was queer. This queerness is most apparent, and is essential to consider, in analyzing in her design for E.1027

On a steep and isolated hillside site near Monaco, overlooking the Mediterranean Sea, Gray set out to design a home with *'an interior atmosphere in harmony with the refinements of the intimate modern life'* [GRAY, E. 1929].

E. 1027 presents domesticity at its most deconstructed, where interior planes pivot and slide and the building's facade and skin can be rolled up and windows and doors flipped open, with the goal of being 'sensually engaging' [RAULT, J. 2011] to its inhabitants.

As well as expressing Gray's desire for a dynamic 'living architecture', the home's employment of screens, shutters and shades concerns the issue of seeing or being seen.

While on one hand this description of the home could reference Le Corbusier's unhealthy obsession with and observation of the property, it also expresses Gray's interests in intimacy and interiority.

The most intimate and interiorised of such spaces, being her treatment of the boudoir.

Spanning much of the upper ground floor of E. 1027, the living room has its own wing separate from the main core of the house and is marked as a separate volume by its ground floor pilotis.

Unlike most living rooms, this one is centered around a generously sized bed. Although Gray classifies this space as a living room, I would argue



FIGURE 24 :
'La Grande Salle' Boudoir of E.1027 and its living room bed. The bathroom is just behind the half wall.

Photo by Manuel Bougot (2021)



FIGURE 25 :
Pivoting end table in the living room designed by Eileen Gray

Photo by Manuel Bougot (2021)

for its function to be more akin to that of a boudoir, along with all the gendered associations tied to this term.

Instead of the traditional boudoir, a private and intimate space, here Gray designs a space which functions also as a more public living room. When guests enter at the upper ground floor of the home, this is the first space one moves through, but it is also a place to sleep and have sex. Gray's boudoir queers the interpretation of a boudoir by creating a dual performance of space.

A living room is not an inherently erotic space, but one which contains a large bed is suggestive. Further skins within the space create additional layers of interpretation. On one end, the room is flanked by a curved half wall leading onto the foyer, but on the other end is a bathroom with a shower behind another curved half wall, this one taller, but still just out of reach of the ceiling.

Both ends are completely doorless, allowing the trickling sound of the shower to permeate the space. Another skin, the glass facade of a height slightly

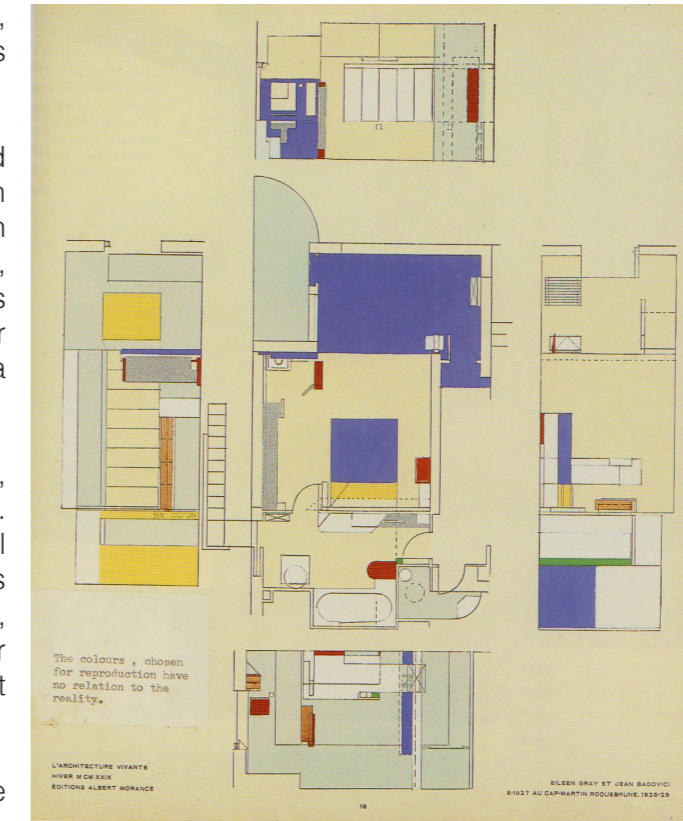


FIGURE 26 :
*"The Colours, chosen for reproduction have no relation to the reality."
Original sketch by Eileen Gray (1926)*

lower than the ceiling, divides the living room from the outside terrace which, in turn, is covered by a retractable awning on its front and top.

As Gray folds these numerous surfaces and textures over and beyond each other she simultaneously dresses and undresses the architecture of E. 1027, creating a queer space which cleverly dances between exposure and intimacy.

Looking at these two homes, St. Anne's Court to E.1027, we can see two homes at increasing levels of material and spatial queerness with the bedroom as their center.

St. Anne's, which simplifies this spatiality on plan and E.1027, which uses multiple skins on elevation to diffuse this spatiality. Both adopt very different forms of queer space-making and are products of an era where the queer experience was one of secrecy.

A few decades later, Philip Johnson made the decision to turn queer secrecy on its head, choosing to live in veiled disclosure in his very own Glass House.

Taking the form of minimalist box with walls of pure glass, *The Glass House*, according to some, bears a suspicious similarity to Mies Van Der Rohe's *Farnsworth House*. Mies himself is reported to have "stormed out in a huff" when he saw Johnson's design, claiming he got it wrong [OUROUSSOFF, N. 2007].

Despite the fact that both homes are similar in construction and were completed just 2 years apart (Johnson's was first in 1949, just for the record), both Farnsworth and the Glass House have distinctly unique characters and there is a wealth of resonant discourse between their two architectures.

Farnsworth House, an idealistic, heteronormative modernist home, designed for Edith Farnsworth, is laden with gendered and sexualised narratives. Mies' architecture is often described in masculine terms; strict, minimal, formal and disciplined.

Similarly, Dr Farnsworth, a rich, unmarried doctor in her mid-forties was an independent woman known for her strong personality.

The battle of the sexes between these two strong figures, resulted in a home, which was more an elevated stage for the theatre of domesticity than a house. In that sense, The Glass House was its queer antithesis.



FIGURE 27 :
Edith Farnsworth, visibly uncomfortable, lying down in her new home. Dr. Farnsworth's power struggles with the domineering Mies van Der Rohe placed her at the centre of anti-modern women's debate.



FIGURE 28 :
"When Modesty Demands..." An advertisement for Levolor blinds which, ironically, appeared alongside a criticism of Farnsworth House in the May 1953 issue of 'House Beautiful'



FIGURES 29 AND 30 :
Exterior and interior views of 'The Glass House'



FIGURES 31 AND 32 :
Exterior and interior views of 'The Guest House'



Johnson was a fiercely controversial character, a former Nazi sympathiser, playboy of the cultural elite and known only to those in this close circle; a gay man. Perhaps then, with a keen sense of irony, rather than closeting himself within an impenetrable home, Johnson chose to live in one of pure glass. As Mark Lamster writes: **"[Johnson] was a gay man with a fascist history living in a glass house, and he loved nothing better than to throw stones."**

[LAMSTER, M. 2018]

The Glass House is a home which invites voyeurism. Rather than elevated above, like Mies' house, Johnson's is firmly planted on the ground.

Any visitor approaching the property from the road, invited or otherwise, would be able to gaze, uninterrupted, directly into that all-important heart of the heteronormative home, the kitchen, this time inhabited by Johnson and his gay friends and lovers.

Perverting this space, the bedroom, separated by the false barrier of a low wardrobe, shares the same breathing room. The only enclosed space of the home, Johnson's bathroom core, also houses the fireplace, the very one Johnson used to destroy his Nazi paraphernalia in the early 1950s.

This brick, core, rising like a chimney from the bare, black bones of the Glass House's steel frame, was said to be inspired by the image of a burnt-out ruin of a home Johnson saw in post-war Poland [FRIEDMAN, A.T. 2006].

The America in which Johnson built the Glass House was not one of fiery violence and war, but one in which a war was being waged against homosexuals and their attacks on the institution of the traditional home. Bunker-like, *The Guest House*, constructed a few years later, sits a few feet away from The Glass House.

A solid brick, almost windowless building, the Guest House has a sole entrance, a transparent pane like a glass closet door, giving way to a clandestine space within. A sensual space in contrast with its exposed neighbour.

The dialogue between these two homes, one of glass and one of brick, serves as a striking metaphor for queer life in the mid-20th century. To escape persecution, one had to employ humour as an outlet and as a defence.

Known for his campy irreverence, Johnson seemed to embrace the controversy around his home, almost fetishising it; *“The idea of a glass house, where somebody just might be looking—naturally you don’t want them to be looking. But what about it? That little edge of danger in being caught. Sometimes a little kid masturbates because he wants to get caught”* [JOHNSON, P. 1949].

Johnson’s boudoir was not a space or pocket within a home, but an entire building in which the boundaries of gender and sexuality completely dissolve.



FIGURE 33 :
Philip Johnson (left) and Mies van der Rohe (right) pose with their model for New York City’s ‘Seagram Building’.

Photo by Irving Penn (1955)

ST. ANNE’S COURT

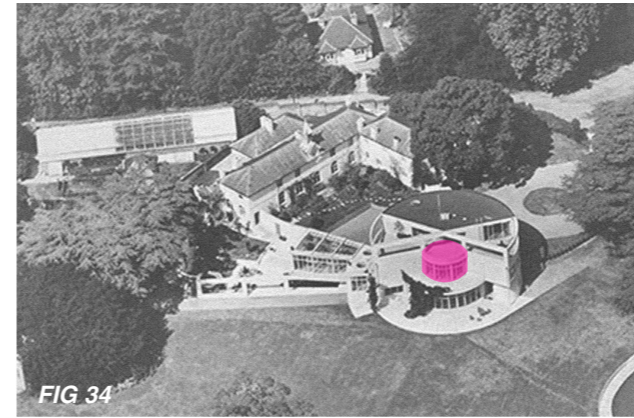


FIG 34

E. 1027

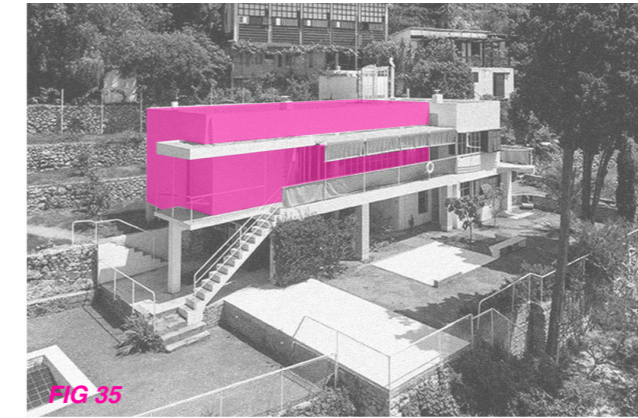


FIG 35

THE GLASS HOUSE

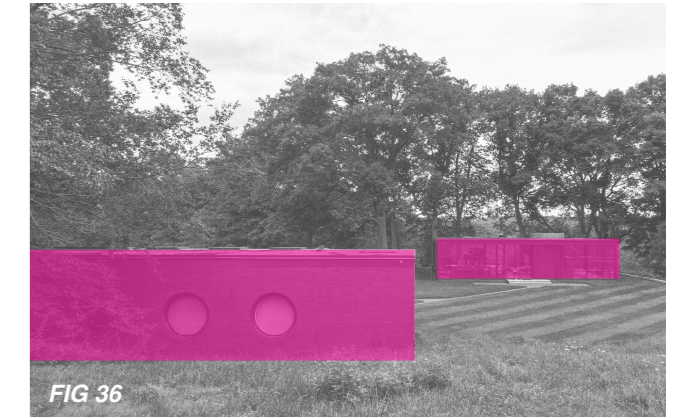


FIG 36

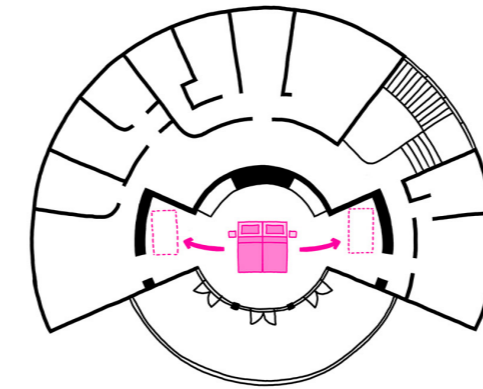


FIG 37

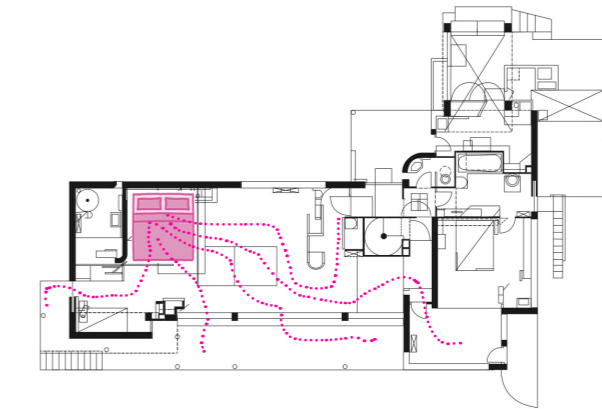


FIG 38

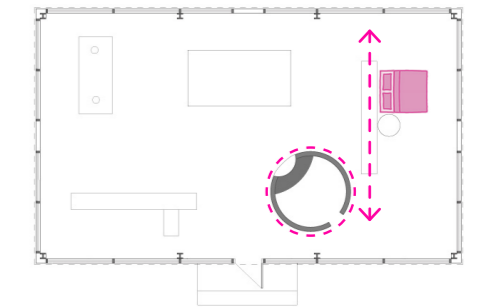


FIG 39

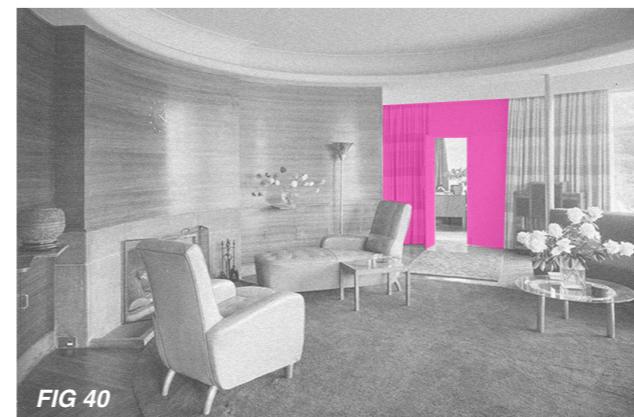


FIG 40

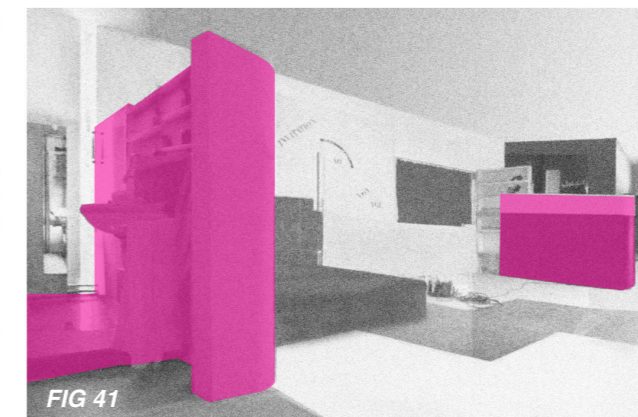


FIG 41

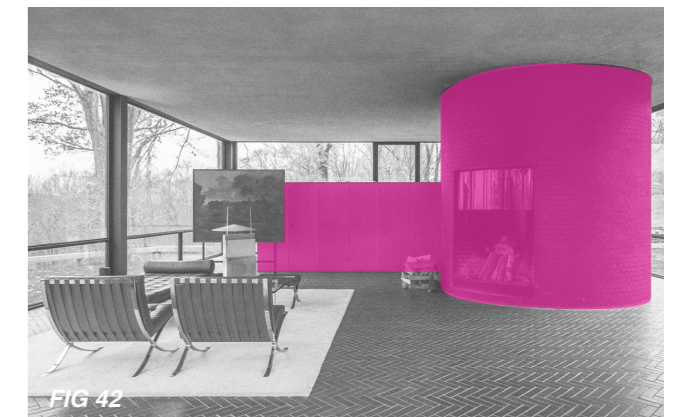


FIG 42

PART 3 :
BUILDING SEX

Pleasure and Body Autonomy in the Hypersexual City

THE CRUISING CITY

As discussed in Part 2, domestic space (arising from the 19th century) is culturally gendered as feminine. More than just denoting domesticity as the woman's world, this gendering delineated domestic space as the *only* space for women.

The mid-19th century saw urban planning structures move towards a more public-centred lifestyle, that is to say, that the new public squares and boulevards of Europe's cities became stages to express and validate oneself, publicly, particularly in the context of middle-class heterosexual values.

Strolling amongst the efficient and ordered urban spaces of cities such as Haussmann's Paris; Baudelaire's *flâneur* became a masculine subject, an observer, but also a sentinel within this new public realm.

A woman, observed alone in public, became regarded as a dangerous sexualised subject. The pejorative "**Public woman**" came to refer to a prowling feminine subject walking the streets in pursuit of sex, a prostitute. To remain a virtuous woman (that is in the case of a middle-class bourgeois woman) was to be escorted by a man in public, or to remain within the confines of the home with one's sexuality restrained [HEYNEN, H. 2005].



*Veux-tu monter, mon Bel-homme?...
Je suis bien Aimable, bien Complaisante....*

FIGURE 43 :
"Veux-tu monter, mon bel-homme? Je suis bien aimable, bien complaisante... (Hey handsome, do you want to come upstairs? I'm easy...)"
Drawing of 19th Century Parisians in the Flâneur's paradise of the new Paris arcades.

Drawing by Jean-Pierre Cuisin (1815)



FIGURE 44 :
"Cruisers" occupy New York City's Pier 46, in a spectacle of public sex and nudity. Prior to the HIV/AIDS crisis of the proceeding decade, these sites were important spaces of queer expression.

Photo by Leonard Fink (1979)

With public man as observer and consumer, and public woman as an observed and consumed commodity, what did this mean for the public queer man?

The newly modernised queer man was faced with a dilemma. On one hand, by virtue of being male, he was able freely to roam the city in search of pleasure; but without the necessary accessory female companion (as well as the obvious homophobia of the time) this kind of visibility presented its own problems.

The fulfillment of queer male desire became then an inversion of the practices of their heterosexual counterparts.

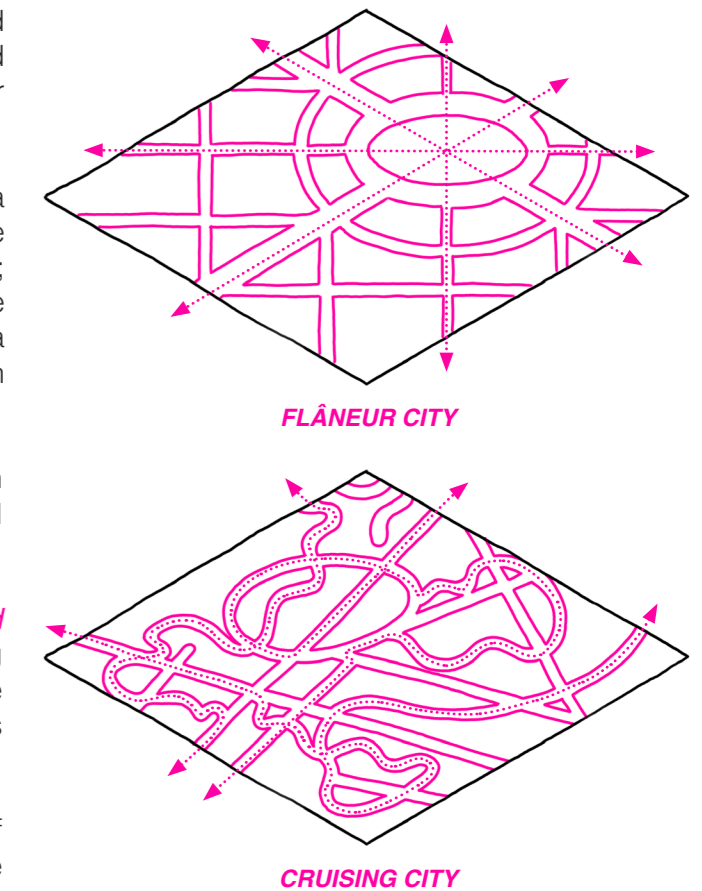
Betsky describes Queerness as an "*interiorised experience*" [BETSKY, A. 1997], arguing that by not being able to find relief in public space, queer people have historically turned to creating new worlds within the interior.

Queer spaces as interiors are a collection of desirable objects and experiences. To gather these treasures however, one still had to step outside.

Flâneur-ing, as a heterosexual practice, emphasised pleasure as a public expression; whereas *Cruising*, its queer antithesis, endorses looking for private pleasure in public space, usually sexually.

FIGURE 45 :
A Diagrammatic comparison of the 'Flâneur City', an ordered space of observation; vs the 'Cruising City', a complex space of exploration.

Drawings by Author (2023)



A city designed to accommodate cruising would look very different to one designed on behalf of the flâneur. Instead of ordered plazas and boulevards, a cruising city would embrace complexity, surprise and the disorienting joy of new experience. An 'interiorised' experience on an urban scale.

SEX AND SEXUALITY, QUARTERED

“Queers are disappearing. We are all becoming part of a consumer society... We are increasingly post-middle class, post-individual and post-body...”
[BETSKY, A. 1997]

Queerness is an horizon. It represents some intangible truth, just beyond our grasp. It is a *then* and *there* which can be distilled from our past and used to imagine a more pleasurable future [MUÑOZ, J. E. 2009]. The ideality of being queer is more of a blueprint than an embodied experience. But how does one embrace queerness in a world where, as Betsky says, *Queers are disappearing?*

Historically, as outcasts of modern society, queers have insisted on the potential of a better world, creating their own spaces, as small utopias where identity, expression and pleasure are more easily accessible. The gay village/ghetto is such a utopia.

De Waterkant, dubbed Cape Town’s Gay Village, is a unique urban quarter that has undergone numerous transformations. Originally a slave quarter, then a bohemian neighbourhood and, later, a gay village; De Waterkant has undergone numerous *“Quarterings”* [RINK, B. 2008].

The notion of Quartering carries with it uncomfortable debates surrounding issues of gentrification, exclusivity but also exclusion; and in our South

African context especially, issues surrounding race and class.

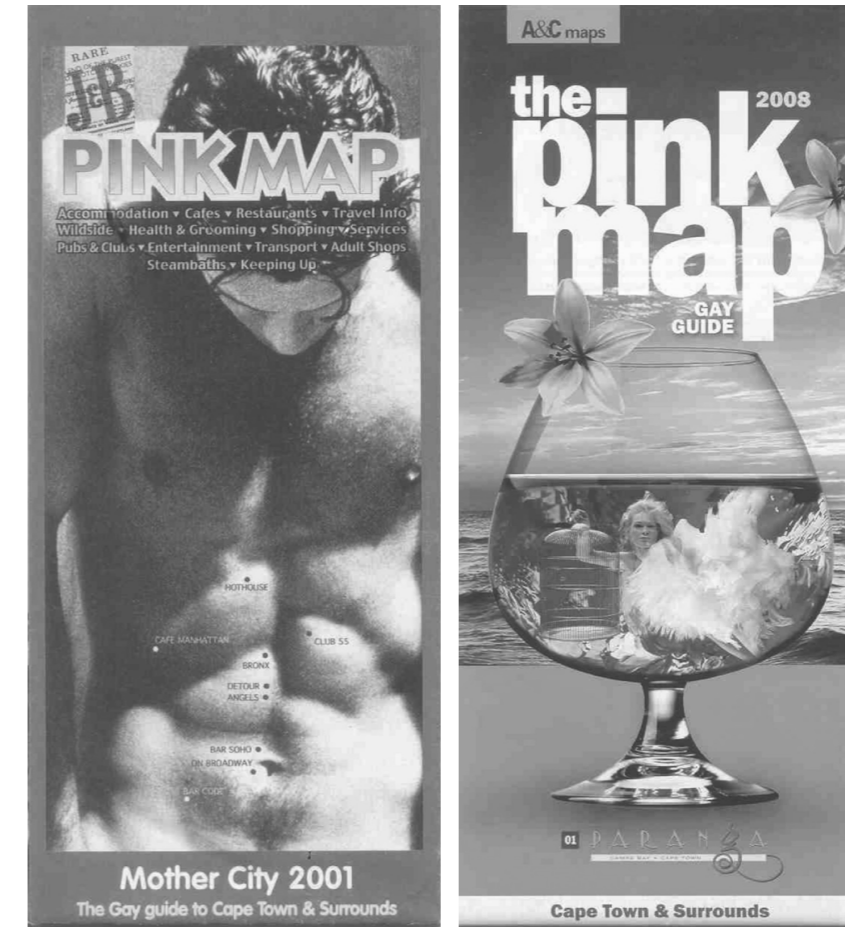
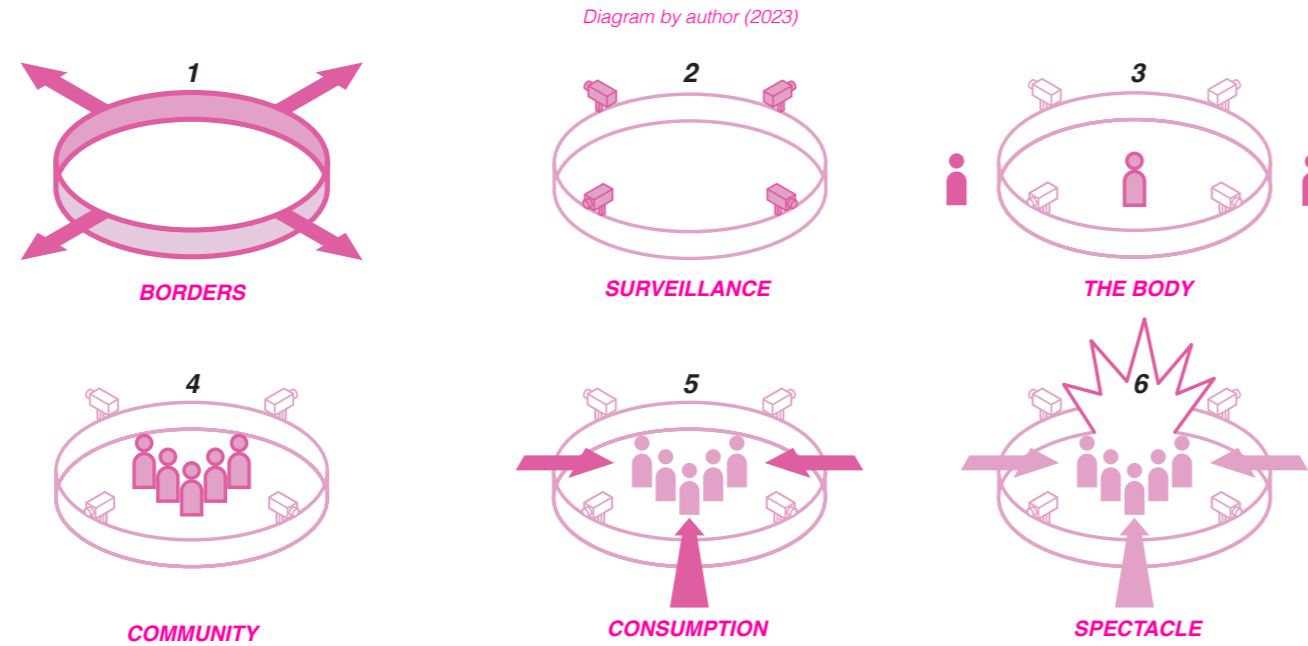
Gay quarters, often established with the admirable desire for safety and community also carry with them a capitalist undertone towards leisure and consumption in the form of drugs, sex, alcohol and most importantly, a production and consumption of space [RINK, B. 2008].

Less of a community and more of an urban enclave,

most gay villages have increasingly become chic and expensive tourist destinations, too expensive for locals to live in and catering mostly towards the elite (usually white and foreign) urban homosexual.

This is very much true for famous gay villages such as Soho in London, Greenwich in New York and also De Waterkant, which has since shed its rainbow skin to be considered an upmarket lifestyle quarter.

FIGURE 46 : Six Tropes of the ‘Quartering’ process according to Rink (2008)



FIGURES 47 AND 48 : *“Queers are Disappearing” Comparative covers from Pink Map, a gay guidebook series for Cape Town.* (2001-2008)

So yes, queers are disappearing. As Queerness and the very idea of sexuality and pleasure have become increasingly commercialised and ultimately sanitised to meet contemporary standards, self-definition has become a matter of consumption.

Visit any pride parade around the world, witness the overwhelming amount of corporate sponsorship and you will see many perfect examples of what has been dubbed *“Rainbow Capitalism”*.

On one hand, this normalisation has paved the way for greater acceptance in society, but it has also diluted the radical nature of the queer experience. The gay village has become a commercial district.

Similar to the gay village, the so called red-light district is another example of a commodified pleasure quarter. Rather than the implied sexuality of the Gay Village, the red-light district is one of sex and pleasure in full spectacle.

One of the oldest red-light districts in the world, De Wallen, in Amsterdam was established, much like De Waterkant in one of the historic hearts of the city with the goal of creating a district to fulfill a very specific need. Lately, De Wallen has become a hotbed of criminal activity, public nuisance and stuffed full of way more tourists than its narrow streets can handle. The quarter is now more reminiscent of a sex amusement park for tourists, rather than a space for ordinary Amsterdammers.

Following a commission by Amsterdam's mayor Femke Halsema, Moke Architecten came up with a proposal for the *Erotisch Centrum* (Erotic Centre).

This new erotic centre is an attempt to centralise the functions of a red-light district into one building, whilst also relieving some pressure from the streets of De Wallen, as well as other red light districts within the city. (Amsterdam has three in total.)

Despite the well-considered design of the Erotisch Centrum, the building faced intense backlash from both NIMBYists and sex workers alike. Despite prostitution being fully legal in the Netherlands, many Dutch people still associate the profession with illegal activity such as the drug trade and human-trafficking.

In addition, several of the 8 proposed locations for the Erotisch Centrum are in suburban areas, leading to many complaints from residents.

For the sex-worker community, the new centre is considered bad for business. Through being forced to move out of some of De Wallen's 'windows' (shopfront displays for prostitutes in the historic neighbourhood), they face losing a large percentage of tourism trade.

Ultimately, the Erotisch Centrum is a perfect example of the problematics of quartering. As soon as an urban quarter (in this case a quarter condensed

into a building) is built to satisfy a niche group of people, it is very easy for it to become overly exclusive or in opposition with its surroundings. I believe that many of the problems of the Erotisch Centrum can be negated in future proposals through considering the following factors of its design:

1. Visibility

To encourage a positive public image for the building, visibility is key. A building which proudly displays itself to the public is far less likely to be associated with lowbrow activity. That is not to say that all parts of the building, including more intimate spaces, need to be completely visible, which brings me to my second point.

2. All Ages Appeal

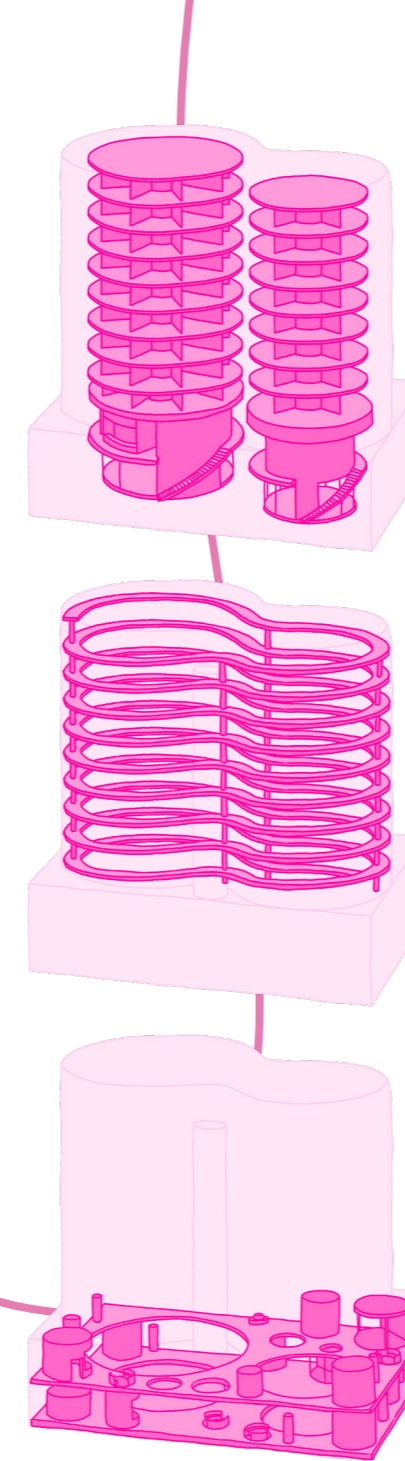
While the Erotisch Centrum aims to create an atmosphere where all visitors may feel comfortable, through providing other functions, such as a cinema and restaurant, it still doesn't quite appeal to all ages. Through including other functions, for family-friendly activities which are safely separated from the more adult areas, one can create a more positive public image.

3. 24Hr Life

One critique of the Erotisch Centrum, and its proposed location, is that it would have high fluctuations of people coming into the building depending on the time of the day, with it being almost completely empty of visitors for periods of time. To fix this, one should envision a 24hr livability for the building, ensuring that both daytime and nighttime activities will see foot traffic throughout the day.



FIGURE 49 : Maquette for the Erotisch Centrum by Moke Architecten (2020)



TOWERS FOR SEX WORKERS

CONTINUOUS PROMENADE

COMMERCIAL TOWER BASE

FIGURE 50 : Exploded View of primary elements.

Diagram by author (2023)

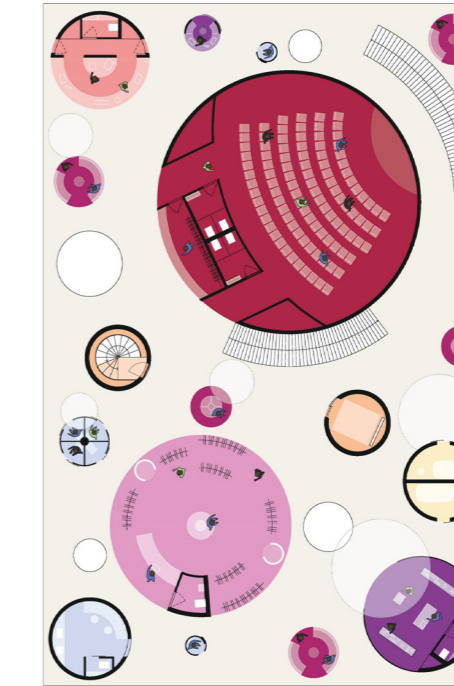


FIGURE 51 : Floorplan for Commercial Base

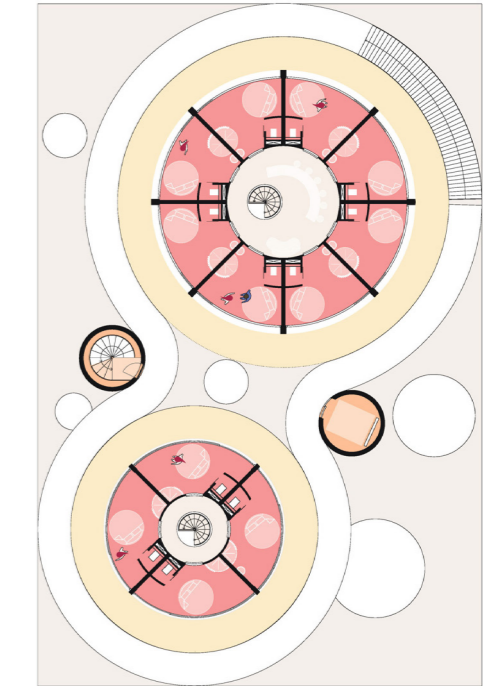


FIGURE 52 : Floorplan for Sex Worker Rooms

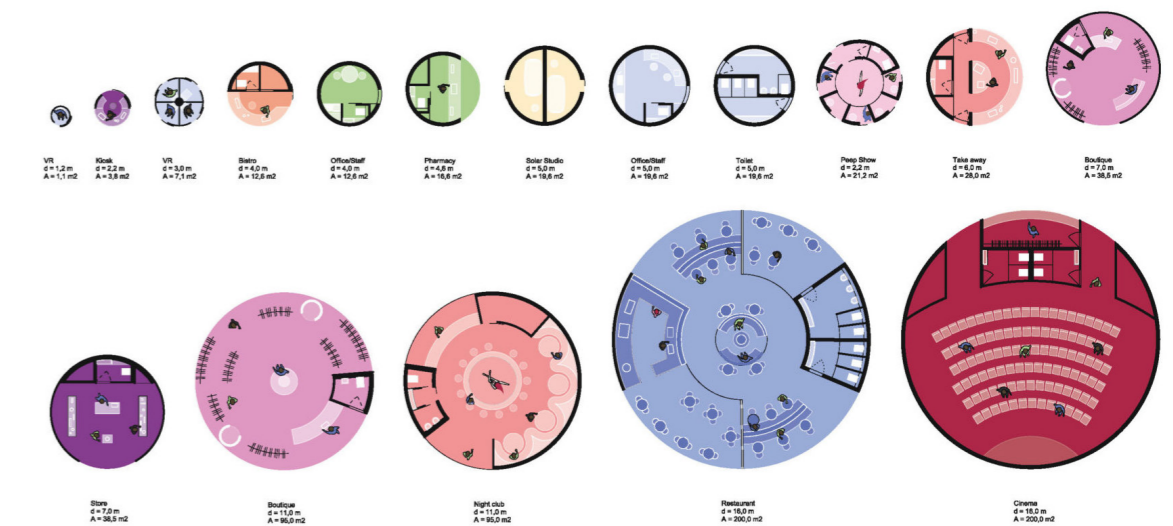


FIGURE 53 : Diagram of Various Non-Sex Work related programs

DEFINING “THE LOVE HOTEL”

From its very name, there is already much we can infer about the clandestine happenings of a love hotel. The history of the Love Hotel is more than just a story of sex, it is about the nexus of gender, sexuality, capitalism and domesticity playing out in architectural space.

Japan’s ‘Postwar Economic Miracle’ saw a rapid densification of its cities. These new, cramped inner-city living conditions meant that privacy, especially in the case of sexual intimacy, became a luxury.

Love Hotels emerged as a solution to this problem, offering a space for many ordinary couples, married or not, people who lived with their parents and children and didn’t have room for intimacy [REISEL, M. 2008].

In the Love Hotel, lovers can book rooms hourly and anonymously, and, in the case of modern versions, booking without interacting with another human being, allowing for all interactions within to be entirely discrete.

Following a government ban on licensed prostitution in the late 1950s, Love Hotels became popular venues for sex-work. The Hotels also became frequented by other illegal or lowbrow activities

such as extra-marital affairs and yakuza (gangster) activity, reaching a peak in popularity in the 1970s, leading to severe legislation against them by the conservative government in the 1980s.

In the 21st century, Love Hotels remain an important part of both the landscape of the Japanese city and an artefact of strong cultural importance, being viewed now almost in the light of chic boutique hotels, or simply a place where one can hide away from the city life for a few hours.

Ultimately, the Love Hotel has come to function as a sort of *cultural barometer* for a country in cultural flux [CHAPLIN, S. 2007]. Sex and prostitution were not considered taboo subjects in prewar Japan, and accounts tell of lovers being free to have sex in public parks and of entire districts of brothels.

As the country wrestled with traditional values and a modern, western-capitalist mindset for much of the late 20th century, sex and pleasure became commodified, and ultimately sanitised to more western standards.

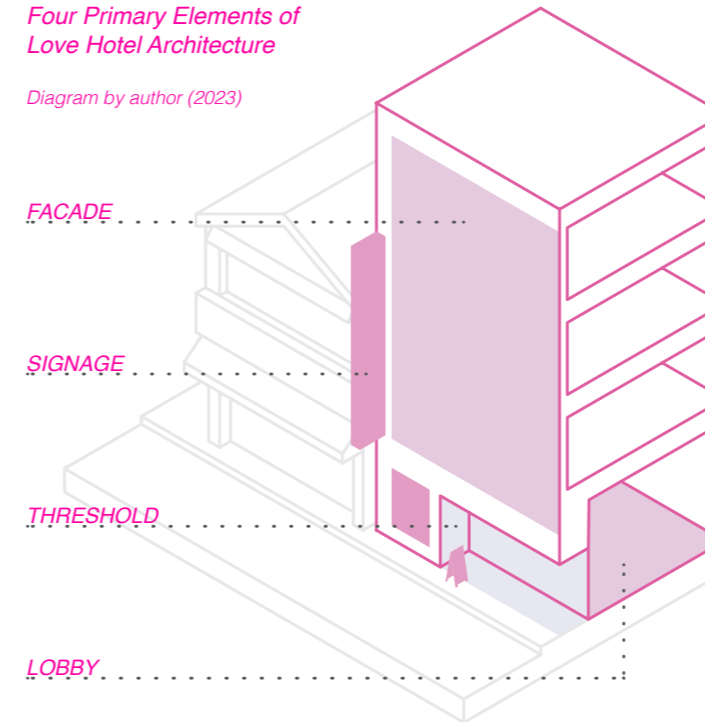
Desire, expressed by the love hotel, is seen through its seduction of the urban space. Most love hotels exist within their own districts of narrow intimate streets. Most love hotels are also not booked in advance, making the practice of *cruising* through the district in search of the ideal hotel part of the experience.



FIGURE 54 :
Exterior of ‘Hotel Love Inn’ in Kyoto
Photo by author (2019)

FIGURE 55 :
Four Primary Elements of
Love Hotel Architecture

Diagram by author (2023)



Whether one arrives with one’s lover on foot or by car, the importance of the building’s signage and facade cannot be understated, influenced by two important historical forms of Japanese signage; the *kanban* and *noren*.

Kanban, as a form of standing or wall mounted signage, projects the presence of the hotel into the street space in an attempt to stick out amongst the visual noise of the other surrounding buildings. It serves to establish the branding of the love hotel to the public.

Noren, historically, took the form of cloth awnings or hanging screens draped over the shopfronts of restaurants, hotels and most other commercial buildings. Usually emblazoned with Japanese text describing the building’s name or function, the noren also served as a climate control feature and facade for the business.

Noren can also act as privacy screens for baths, hotel entrances and even in some interior design settings to create private dining spaces or lounges in commercial spaces.

In the modern love hotel, the noren can be seen in various reinterpretations. When arriving at the hotel by car, parking spots are partially obscured by PVC ‘noren’ hanging over the bays and visitors are provided with tiny plastic ‘kanban’ to lean against their license plates.



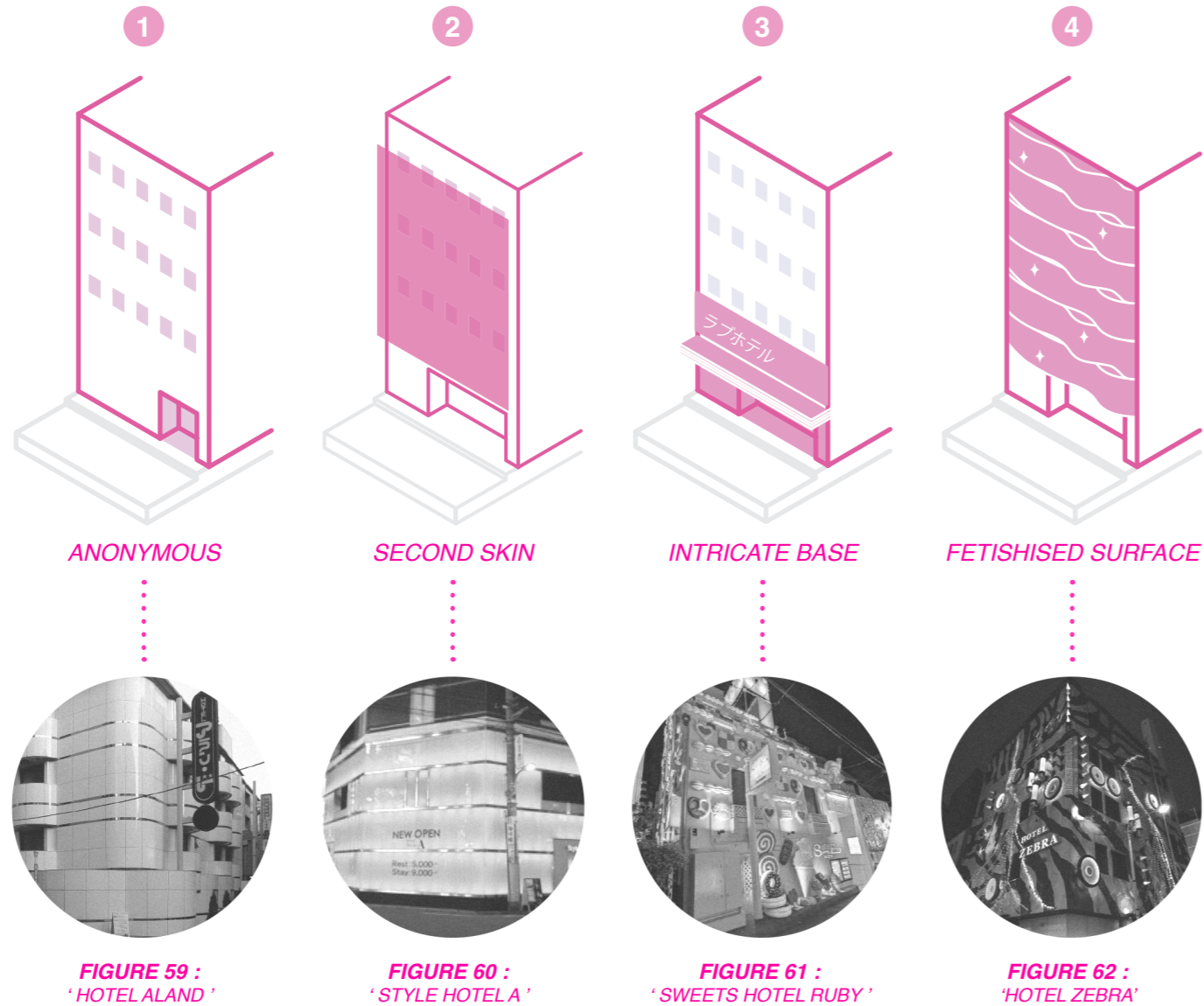
FIGURE 56 :
Traditional ‘Noren’
at the entrance
of a museum in
Naoshima, Japan
Photo by Author (2019)



FIGURE 57 :
PVC ‘Noren’ and
plastic ‘Kanban’
in a love hotel
parking lot
Photo by Chaplin (2007)

FIGURE 58 : The Four Main Types of Love Hotel Facade Treatment according to Chaplin (2007)

Diagram by author (2023)



The Love Hotel's facade is its most important asset. Most hotels are quite plain in their construction and detail, while the point of interest is usually in the elaborate facades.

Past the facade, the threshold is an important space of deliberation. Usually significantly set back from the street edge or delineated by additional layers of the noren screen or a low wall, the threshold is a space to wait for one's partner. Once the visitor and their partner have agreed upon the hotel, they enter into the building's lobby, a liminal space within the already liminal hotel.

To give a bizarre fake illusion of a normal hotel lobby, most love hotel lobbies include a fake waiting area with furniture to match the theme. In the central space of the lobby, one can usually find a glowing wall of tiny screens, each with a picture of the various rooms on offer and their pricing. In newer hotels, one can pay via touchscreen by tapping on the room of choice, but usually one pays the cashier behind an obscuring screen, like paying fare for an amusement park.

Each part of this journey through the district to the hotel, through its threshold and lobby is an elaborately-structured *promenade architecturale* which builds anticipation for arrival in the Love Hotel room. A tiny microcosm of pleasure far away from the world outside.

FIGURE 63 : Kanban showing room prices at 'Hotel Love Inn' in Kyoto

Photo by author (2019)

部屋	休番	宿泊	延長
	時間	料金	料金
801 802 803	2,700	5,000	500
804 805 806 807 808 809 810	2,900	6,000	600
811 812 813 814 815 816 817 818 819 820	3,000	6,000	600
821 822 823 824 825 826 827 828 829 830	3,400	8,000	700
831 832 833 834 835 836 837 838 839 840	3,600	7,000	700
841 842 843 844 845 846 847 848 849 850	4,000	9,000	800



FIGURE 64 : Touchscreen booking system at the 'western-themed' Hotel Manjo

Photo by Justin Hall (2002)

The unifying identity of the love hotel room, whether it be the kitsch Hotel France; the BDSM dungeon of Hotel Alpha-In; or the sleek, sci-fi Hotel UFO; is that they represent a unique form of liminal space.

A space set aside from all other places and activities, where identities and relationships are more clear [REISEL, M. 2008]. There is great architectural potential in this liminality to explore space where self-identity can be more fluid and flexible. It produces a space of bodily pleasure made hyperreal.

The architecture of a traditional hotel can be seen as a hyperreality of domestic space, it represents a simulation of domesticity, one with increased comfort and perfect hygiene, but has no direct precedent in actual home design, it is an idealised reality.

The love hotel then, as a hyperreality, can express something about our current social condition; one in which sexuality and pleasure are absent from post-domestic space, but can be simulated in the false reality of the love hotel. It expresses *a desire for the desires we can't express at home.*

Beyond the concept as a Love Hotel as a vessel for sexual desire, I want to explore the potentiality of this model to embrace other forms of pleasure. My Love Hotel is rather a hotel of love, that is, *a vessel for pleasures to find residence.*



FIGURES 65 AND 66 : Various beds from love hotels around Japan

Photos by Irene Yamaguchi (2022)

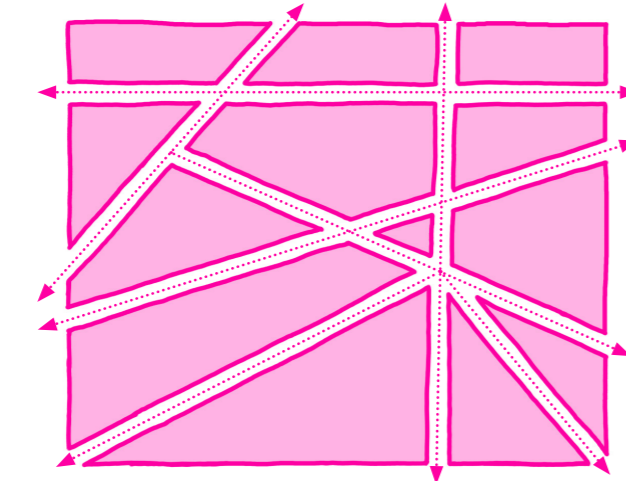


Cedric Price's design for the *Fun Palace* ("the Palace") can serve as a good precedent for this type of vessel. In collaboration with renowned theatre director, Joan Littlewood, Price envisioned the Palace as a theatre of *pure performativity* [MATHEWS, s. 2006], where ordinary people could transform, create and experience their own space.

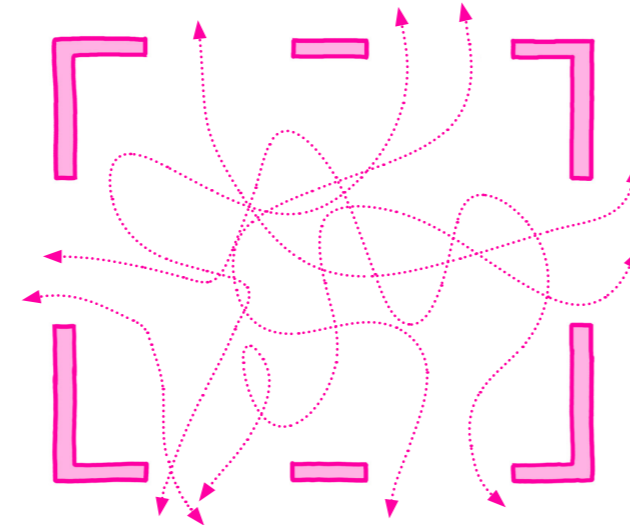
Taking the form of a massive steel-framed warehouse, the Palace, much like the Love Hotel, is a liminal (and hyperreal), adaptive space, shifting according to the desires and needs of its users. The Palace would be a massive building set for public self-amusement, where visitors, envisioned to be mainly working and middle class people, could use prefabricated modules and the building's many cranes to construct the learning or pleasure environments of their choice.

The program and form of the Palace were, therefore, indeterminate, challenging our normative ideas of architecture as a concrete and organised reality. Instead, the Palace was designed to respond to, in Price's case, the constantly shifting relations in British society.

This can be an interpretation of *Détournement*, as proposed by Guy Debord *et al* of the Situationists. A process whereby the creation of commodities can be understood as ideological and politically educative. *Détournement* is also closely associated with the aforementioned notion of Hyperreality, as



ACTIVE ARCHITECTURE



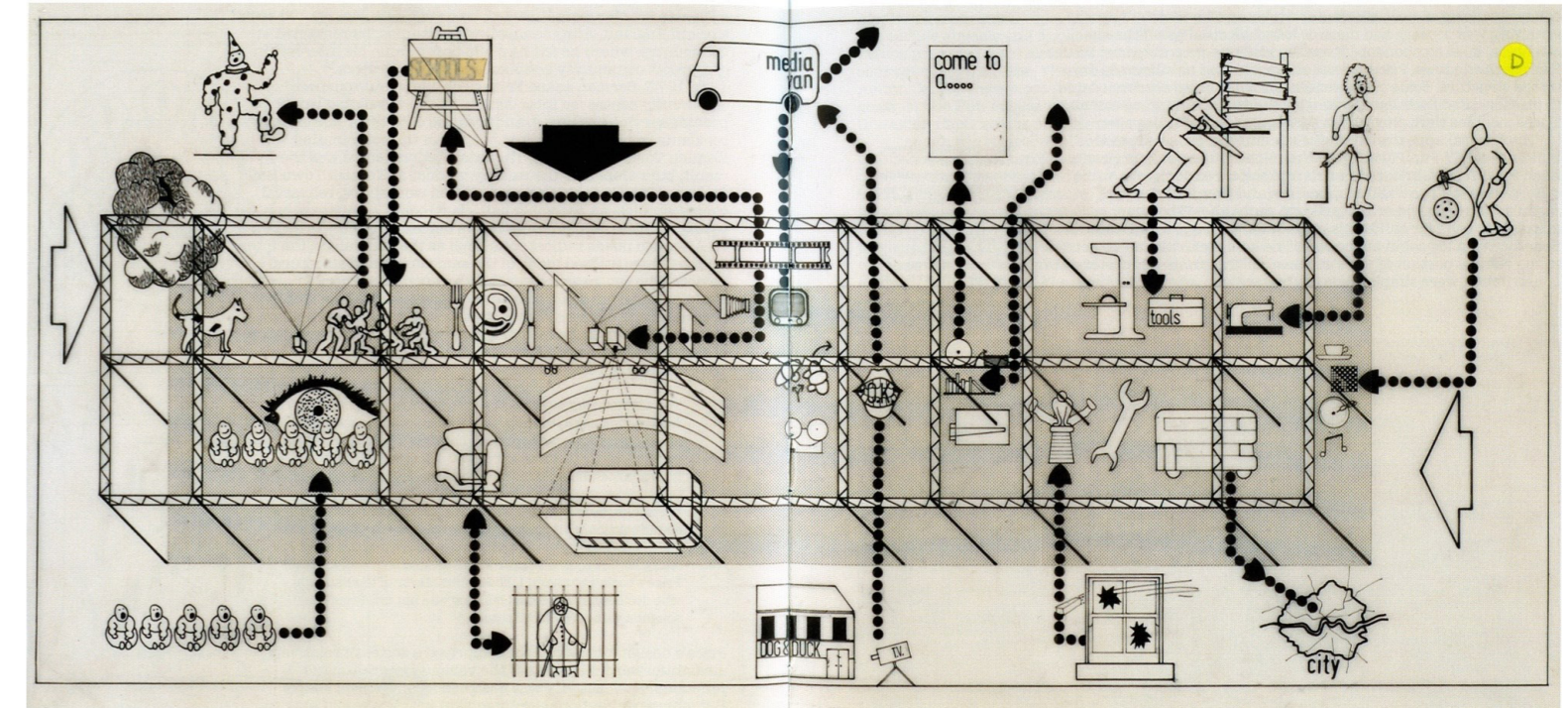
PASSIVE ARCHITECTURE

it involves the reinterpretation of artefacts of and popular culture itself, in this case, inserting them into the material world of the Palace.

Rather than arguing for Tschumi's more *active* architecture, which enforced the inseparable connection between *Space* and *Event*, Price insisted on a *passive* architecture which set the two concepts as separate. Not every individual problem, according to Price, could be perfectly solved by architecture, rather, architecture should be adaptable to meet a problem.

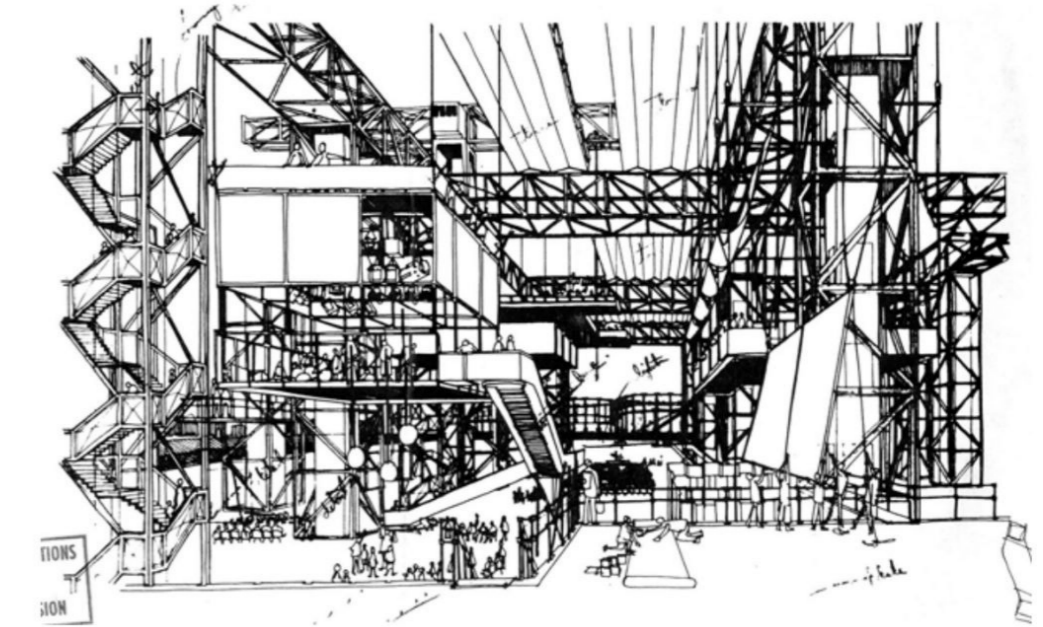
FIGURE 67 :
Diagrammatic comparison of 'Active Architecture', which is enforced by programme; and 'Passive Architecture', which is adaptable and open-ended in programme.

Drawings by Author (2023)



FIGURES 68 AND 69 :
Interior View (right) and conceptual diagram (above) for the "Fun Palace" by Cedric Price

Drawings by Cedric Price (1964)



SECTION TWO DESIGN DOCUMENTATION

4

RE-EMBODYING

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pg. 46 - 53 (AD)DRESSING THE SKIN - CURTAIN WALL AS DRAG

5

YOUR PLACE OR MINE ?

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pg. 59 - 69 PLEASURE IN RESIDENCE - VISUALISING THE NEW LOVE HOTEL

pg. 70 - 75 THE HYPERREAL BOUDOIR - ROOMS FOR THE NEW LOVE HOTEL

PART 4 :
RE-EMBODYING

Early site and Heritage Responses

THE HISTORY OF 192-198 LOOP STREET

The chosen site of my “Love Hotel” is an historic 19th Century Georgian building on the corner of Buiten and Loop Streets in Cape Town’s City Centre.

When it was built around 1807, 192-198 Loop Street was on the outskirts of town. Although the site is technically a group of 5 separate sites, at different times these were split and consolidated by different owners.

Over the next two centuries, the building underwent numerous renovations, serving as housing, a shoemaker, a slum and more.

In 2001 the building was leased to the Madame Zingara Group, who proceeded with hasty renovations of the old building.

These renovations where not approved by Heritage Western Cape (HWC) and resulted in large portions of the historical internal structure being damaged by poor construction or illegal demolition.

The building’s split facade on Loop Street was converted into two linked restaurants; *The Ivory Room*, an upmarket fine dining restaurant; and *Madame Zingara*, a dinner theatre venue.



FIGURES 70 AND 71:
Current consolidated footprint (left above) and Historical layout of the originally 6 separate erven on site (right above). Note the inclusion of Orphan Lane as part of site’s historical footprint.



FIG 72:
Madame Zingara's 2015 reincarnation: “The Theatre of Dreams” at Cape Town’s Grand Parade. Photographs of the interior of the original dinner theatre at 192 Loop Street may sadly be lost to an age before social media, but its newer reinventions give us a sense of what once was.

Photo by Cape Town Magazine (2015)



FIGURE 73 : BUITEN STREET FACADE
SHOWING HISTORICAL GEORGIAN TERRACES



FIGURE 74 : LOOP STREET FACADE
SHOWING FORMER IVORY ROOM (LEFT) AND MADAME ZINGARA (RIGHT)

In 2006, a severe fire broke out in the building, causing it to be permanently abandoned. Unfortunately, this was only the beginning of the end for this iconic building.

In the years following this incident, the building had been ransacked by illegal squatters (at one point there were up to 50 people squatting in the building) and several more fires destroyed much of what remained of the internal structure.

The building has since been bricked up to prevent entry, and essentially left to rot.

Following a survey of the building in 2017 by structural engineers, David Elston & Associates, it was observed that many of the internal walls of the building are no longer structurally sound and are potentially hazardous.

Externally, the left portion of the façade, facing Orphan Lane on the south-western portion of the building, is of no significance and could be demolished [CITY OF CAPE TOWN 2019].

The external façades of the building on Loop Street and Buiten Street are still structurally sound and are, along with their raised “stoeps”, regarded as having a positive contribution to the streetscape. Supporting and preserving these walls during construction, however, may prove costly [CITY OF CAPE TOWN 2019].

Being the only salvageable portions of the building, the façades are graded as Grade 3C Significant structures by the city of Cape Town [CITY OF CAPE TOWN 2019]. This certification, to summarise, means the following:

- 1** The structures are over 60 years old, but have been altered in a manner which has compromised their historical significance.
- 2** The structures have significance within their immediate streetscape and are deemed to positively contribute to the historical character of the surrounds.
- 3** Although alterations are apparent, the architecture is representative of an historical typology and are, therefore, worth preserving.
- 4** Demolition of the structure may be considered by the HWC, but, being situated within an HPO (Heritage Protection Overlay) zone, any replacement building would have to be appropriate for the heritage environment of the streetscape.



FIGURES 75 - 78 : Photographs showing ruined state of the interior of the building

Photos by HWC (2019)

FIGURE 79 : (Facing Page) Urban context of 192-198 Loop Street within the Cape Town City Center.

by Author (2023)

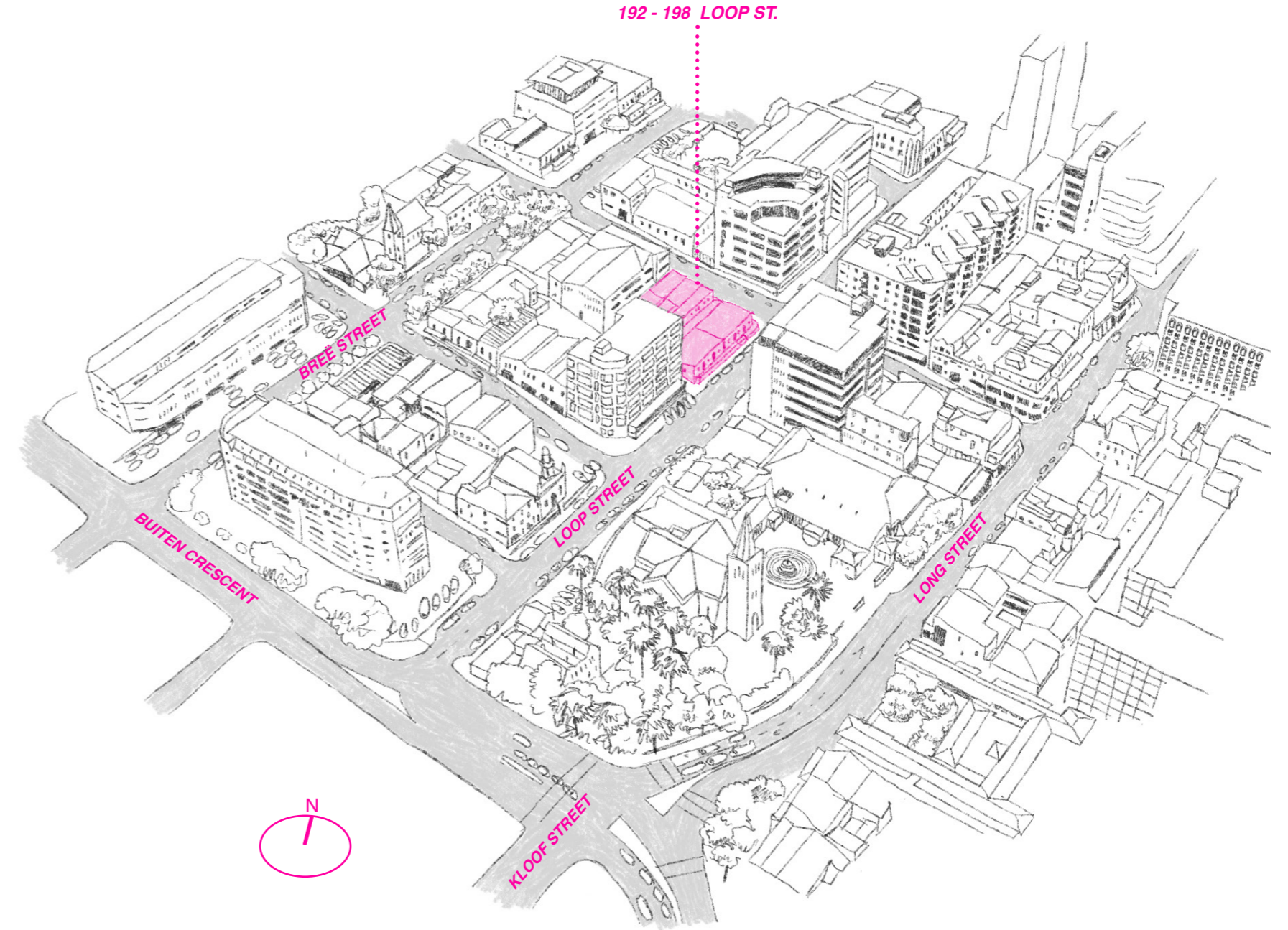




FIG 80 : ELEVATION OF SITE ALONG BUITEN STREET
SCALE 1:1000

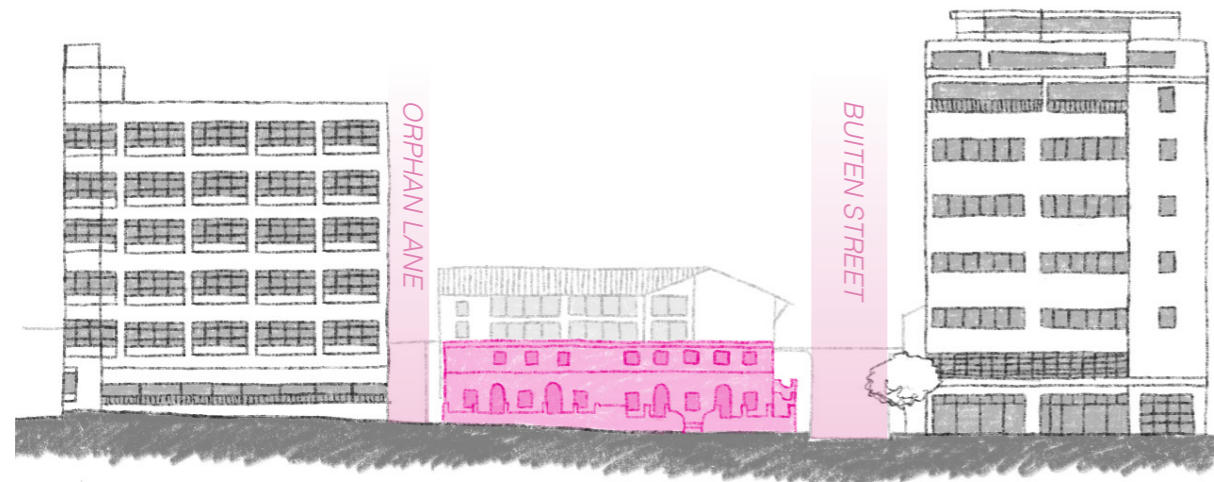


FIG 81 : ELEVATION OF SITE ALONG LOOP STREET
SCALE 1:1000

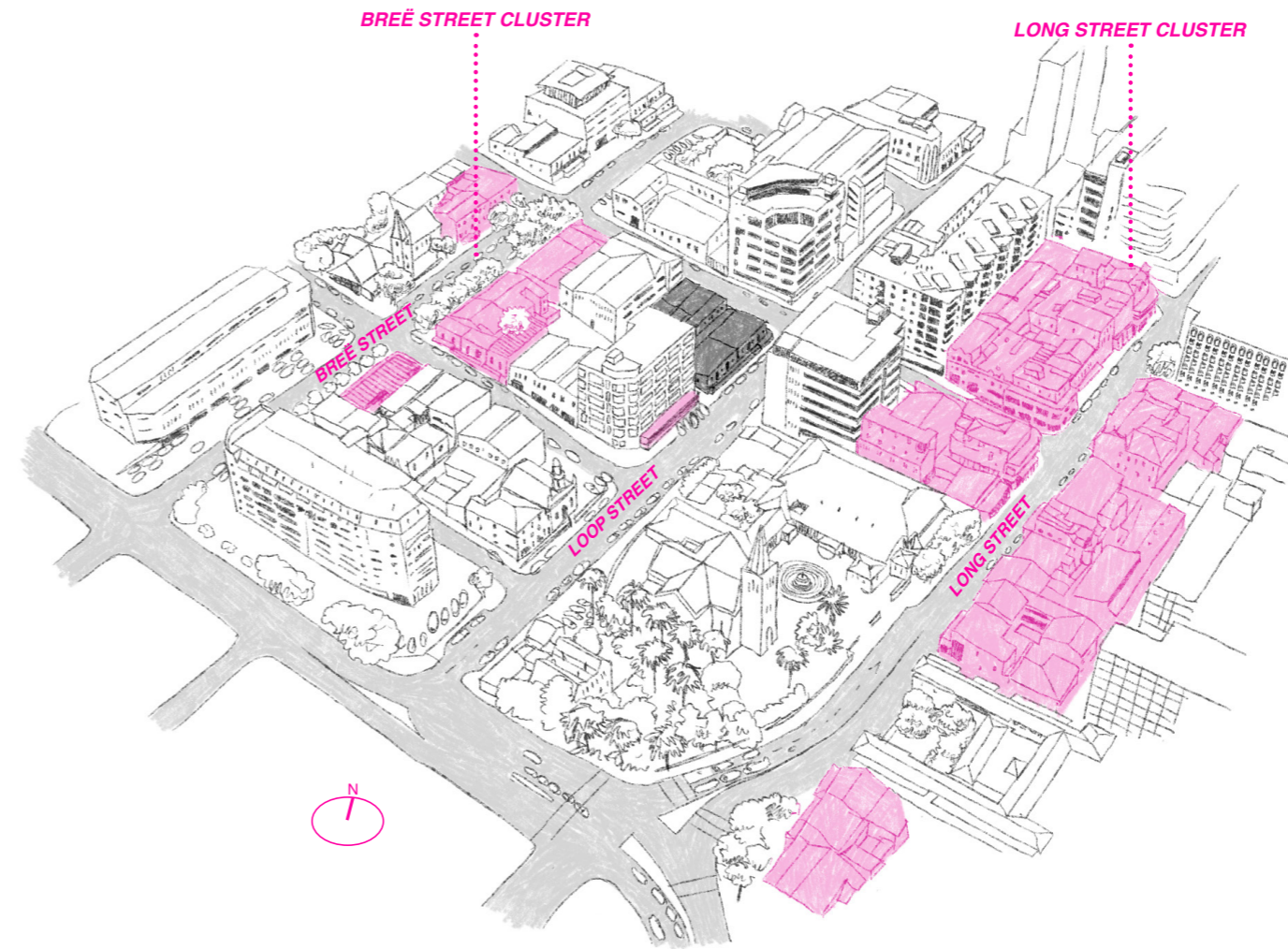


FIG 82 : MUTUALLY BENEFICIAL NEIGHBOURS
BARS, CLUBS, RESTAURANTS AND HOSPITALITY IN VICINITY OF 192 LOOP STREET

The site is in a prime location. On one end, one can find the more lowbrow fun of Long Street's dive bars, clubs and backpackers; and Breë Street's higher-end bistros and cocktail bars on the other.

Loop Street is noticeably lacking in similar establishments, but this could prove to be an advantage to my design, allowing it to not only act as a sort of 'bridge' between the two streets, but also as a catalyst for more entertainment/nightlife centred developments along Loop Street.

The Love Hotel could draw potential clients in search of a rest after late night activities in the neighbourhood, host its own nightlife events and, controversially, allow for formalised sex work which already occurs informally in the neighbourhood.

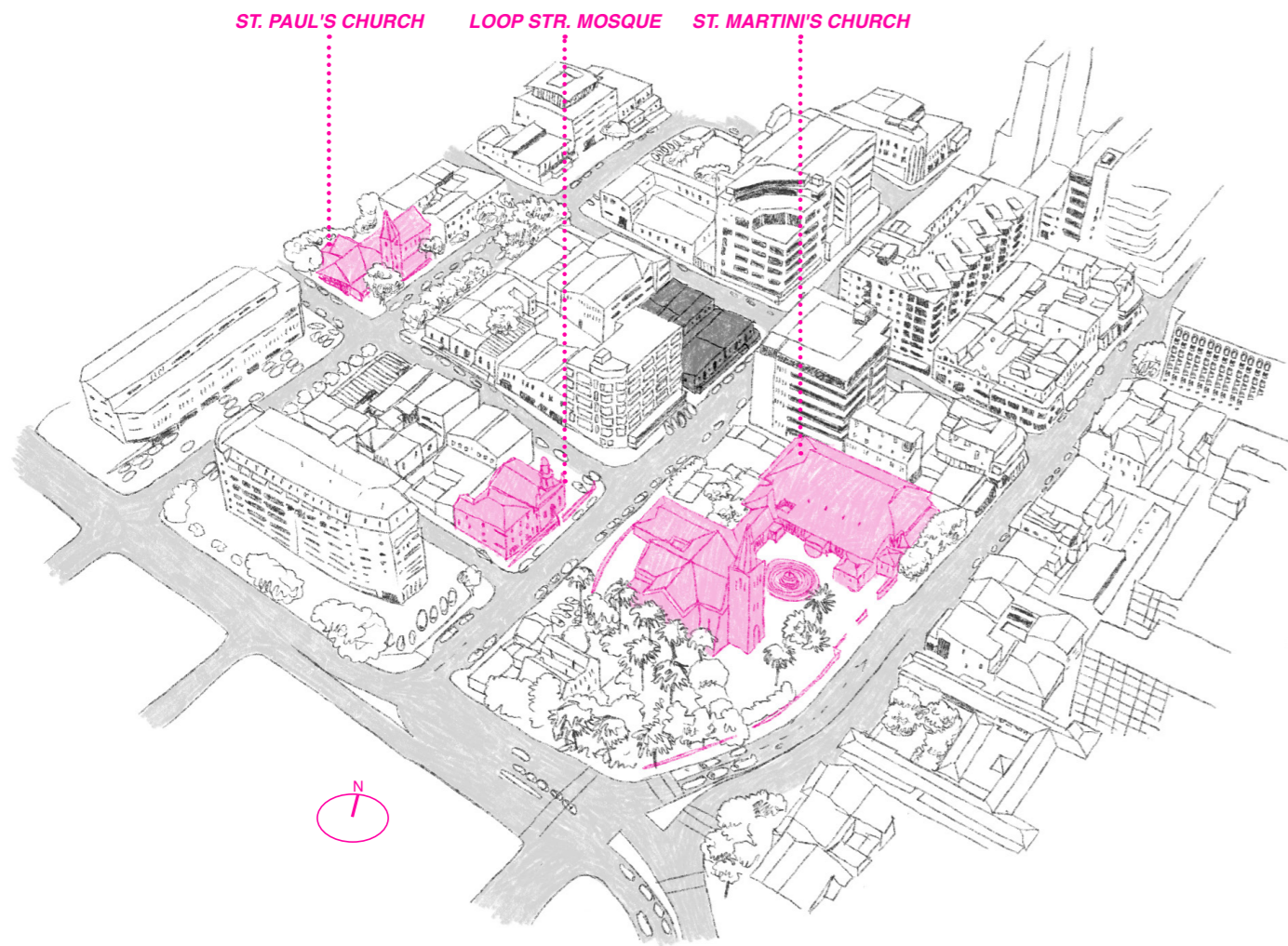


FIG 83 : POTENTIALLY PROBLEMATIC NEIGHBOURS
RELIGIOUS BUILDINGS IN VICINITY OF 192 LOOP STREET

Aside from the *'friendly' neighbours* along Breë and Long Streets, there are also some potentially *'unfriendly' neighbours* to the site. Three religious institutions; St. Martini's Evangelical Lutheran Church, Loop Street Mosque and St. Paul's Anglican Church are all less than a block away from the site.

It remains uncertain how these institutions would respond to such a radical proposal as a Love Hotel, but historically there have been very few instances of any of them responding negatively to the overwhelming number of nightlife establishments already present in the neighbourhood.

The only known incident that research could uncover, was a dispute between St. Paul's and The Nunnery Bar, a risqué nun-themed bar which rightfully upset its neighbour through its religious satirism.



FIG 84 :
Interior of 'The Nunnery', a controversial sexy nun-themed bar accused of being a brothel by its earnestly religious neighbour, St. Paul's church.

Photo by Michael Walker (2016)



FIG 85 :
The notorious 'Nauty40' a very real brothel on the corner of Breë and Wale Streets. Operating in plain sight amidst ordinary upmarket cocktail bars and restaurants.

Photo by Uearthed (2010)

While it seems that HWC is not yet convinced that the preservation of what remains of 192-198 Loop Street is feasible, the matter of dealing with the fragile exterior of the building is still an issue.

I think that the importance of this historical boundary must not be underestimated. This 'skin' is an important part of the history of the site and provides an invaluable point of reference. There are many historical elements which will influence the final design.

I believe that this site is ideal for the location of my Love Hotel, considering its history as a sort of 'fun palace' but also how negotiations with the historical skin can speak to my inquiries into bodily experience and performance.

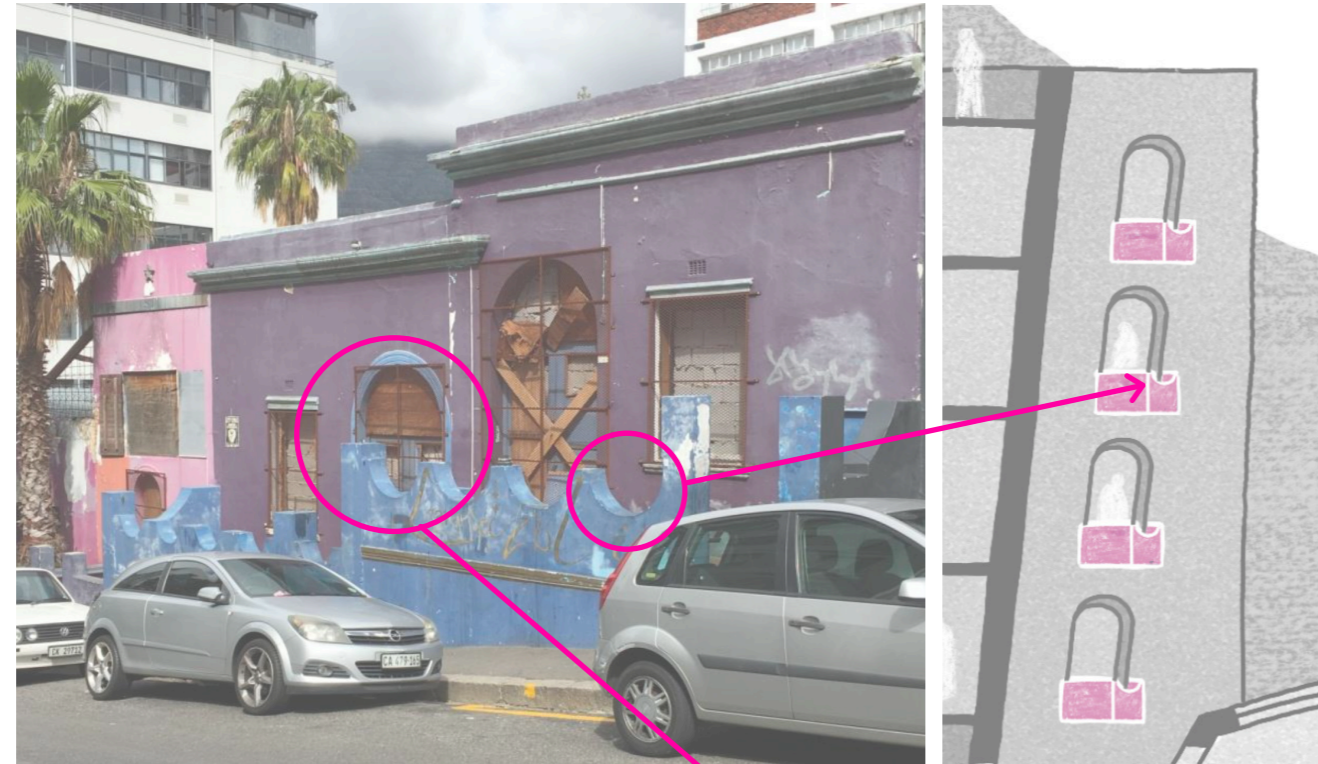
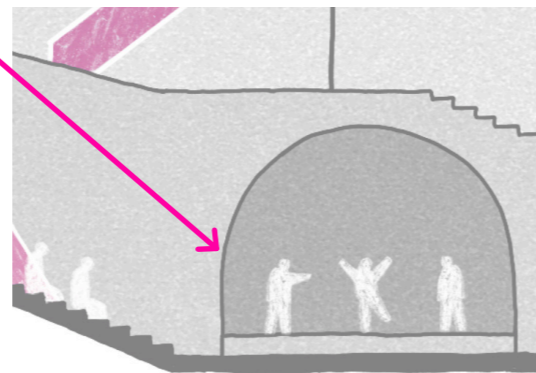


FIGURE 86 :
Building's facade showing historical row houses and 'stoeps' on Buiten Street
by Author (2023)

FIGURES 87 AND 88 :
Conceptual sketches for the New Love Hotel, showing reinterpretations of historical building forms of 192 Loop Street.
Drawings by Author (2023)



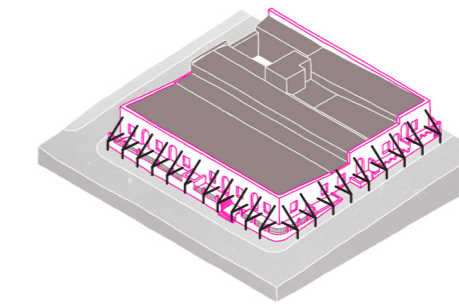
PRESERVING THE SKIN - FACADE RETENTION METHOD

The current plan is to use a method of Facade Retention to preserve the exterior structure whilst the inside is demolished.



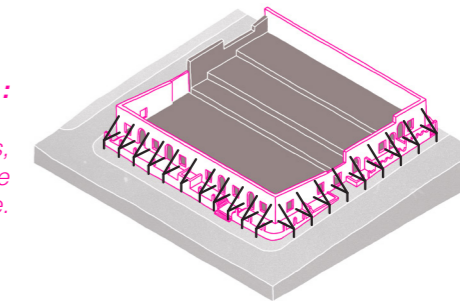
FIGURE 89 :
Historical Facade Retention using a steel frame system. Sometimes, simple scaffolding or a wood frame is used, depending on the weight of the structure and recommendation by the engineer

Photo by Francisco Ibáñez Hantke (2019)



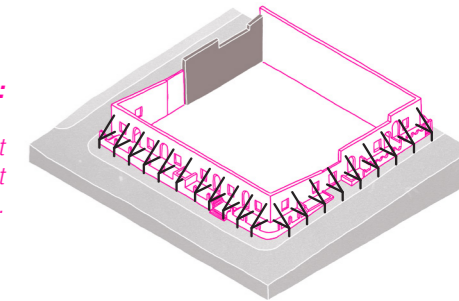
STEP 1 :

Following an extensive survey of the building by an engineer, the facade retention frame is installed.



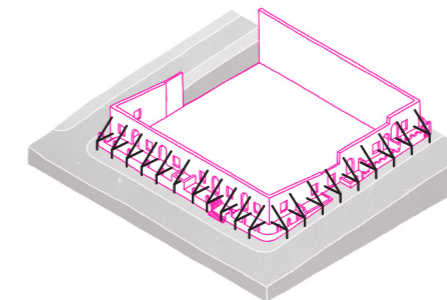
STEP 2 :

Demolition of interior commences, preparations are made for a new concrete foundation for historical structure.



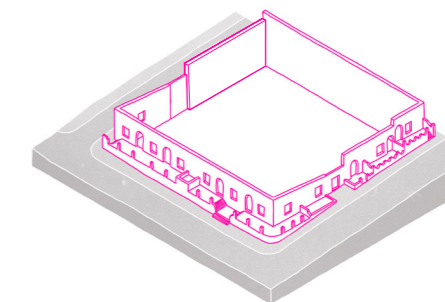
STEP 3 :

Excavations are made for a basement structure and appropriate basement support walls are constructed.



STEP 4 :

Final undesirable portions structure removed. New structure is examined by engineer and preparations are made to remove supports



STEP 5 :

Supports are removed. External walls of structure are now fully secure and construction of a new interior may now begin.

FIGURE 90 :
Summary of Facade Retention Process at 192-198 Loop Street

Drawings by Author (2023)

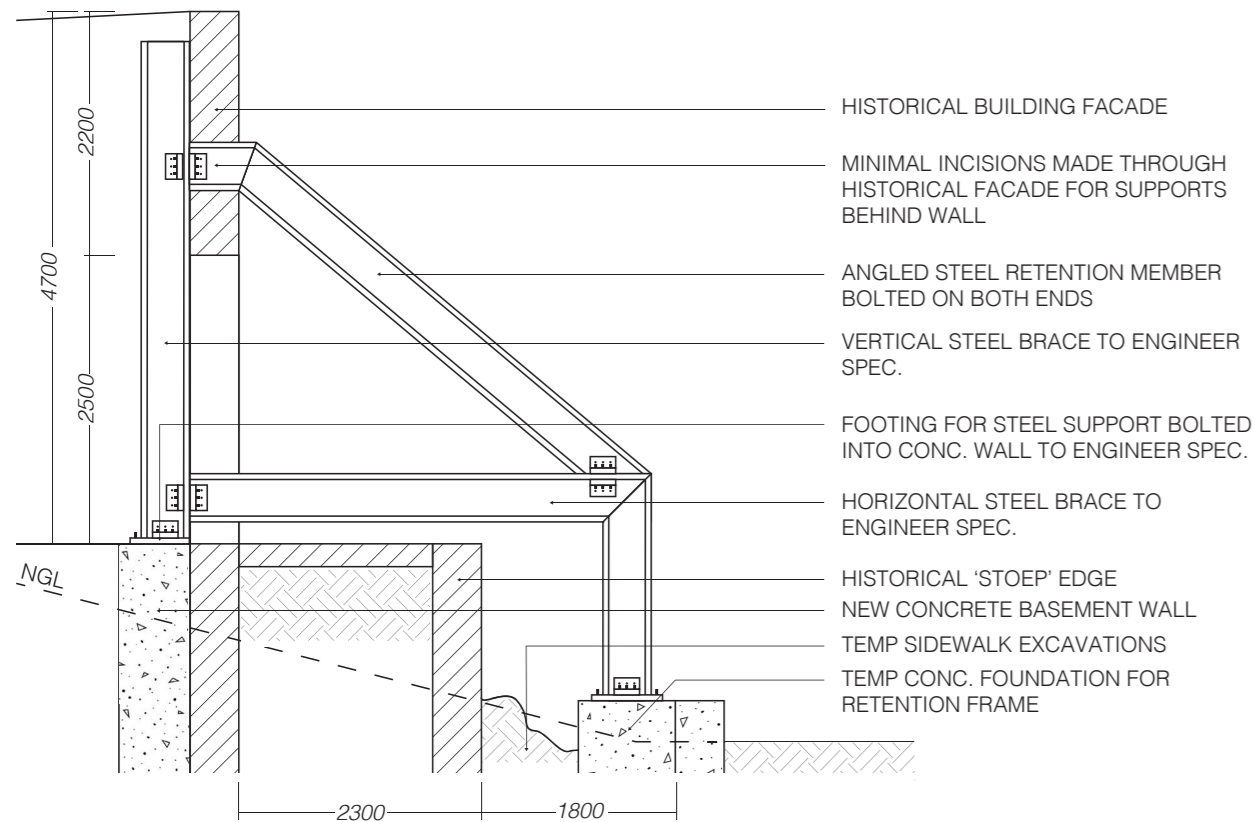


FIGURE 91 :

Example of typical facade retention structure detail as applied to historical facade of 192-198 Loop Street

Drawing by Author (2023)

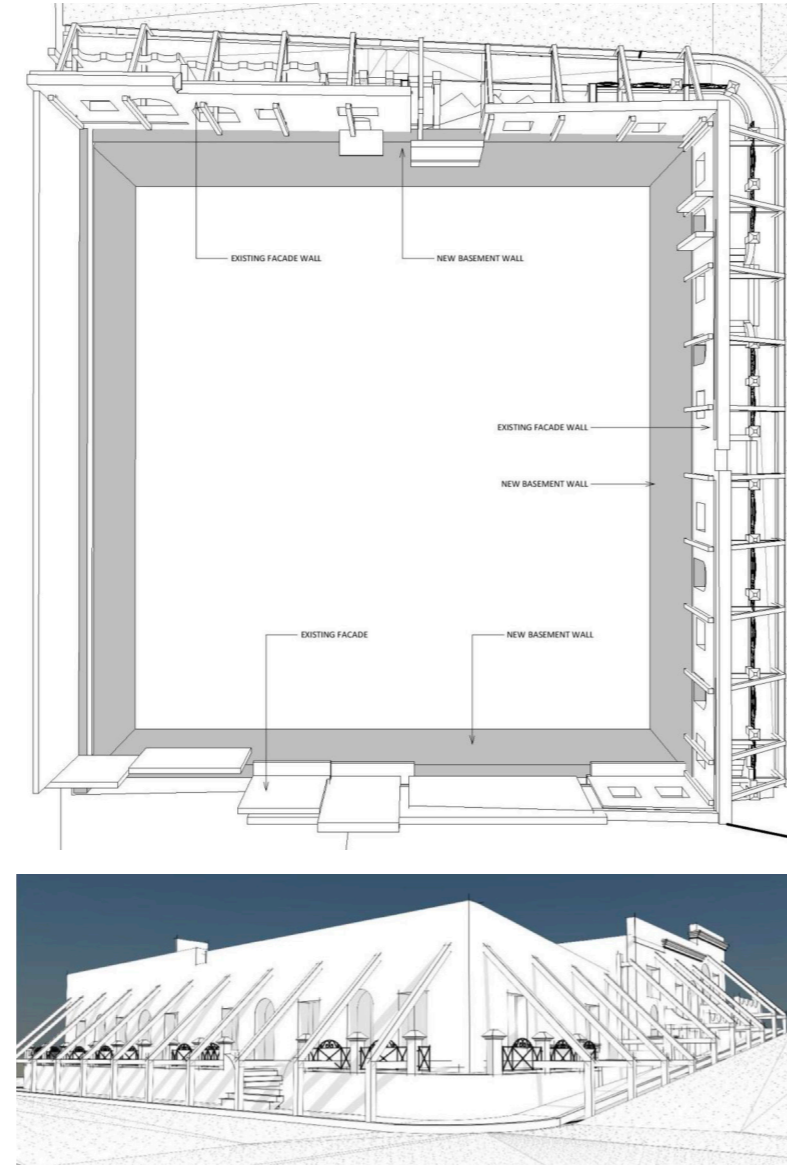


FIGURE 92 :

Implementation of Facade Restoration Method at 192-198 Loop Street

Drawings provided by EKCON Engineers (2019)



FIGURE 93 :

Renderings of various proposals by Fabian Architects for 192 Loop Street. In clockwise sequence; CoCT November 2017, CIBRA September 2018, CoCT December 2018, Submission to HWC March 2019

Renderings by Fabian Architects (2017-2019)

(AD)DRESSING THE SKIN – CURTAIN WALL AS DRAG

In examining Heritage Western Cape's response to 192 Loop street as well as some of the frankly preposterous proposals by architects such as Fabian Architects (as seen in the 2019 Heritage Impact Assessment), I would argue that not enough thought is being given to creative architectural dialogue with the site's heritage.

Particularly in the case of the case of Fabian Architects' March 2019 submission to Heritage Western Cape, we observe the precious heritage of 192 Loop Street covering under the weight of the soulless, new residential tower design. Heritage is not being properly negotiated with, but is instead treated as an unfortunate hurdle for the design of yet another anonymous, placeless block of apartments.

It is an act of aggressive cosmetic surgery, a reductive approach whereby more consideration is given to what can be chopped out and removed to create a squeaky-clean new image, than really dealing with the charms, quirks and beautiful 'undesirables' of the old building.

In this section I will engage more critically with aforementioned heritage responses to the site, rebuking the Façade Retention Method as an

insensitive practice and arguing for a considered approach to the 'skin' of the building through the practice of *Drag Architecture*.

Our contemporary understanding of the architectural skin can be seen as a product of the *curtain wall archetype*. As we know, modernist planning structures, most notably that of the *Dom Ino* system as proposed by Le Corbusier, allowed for a building's structure to be supported by its slabs and interior columns, liberating the façade and allowing it to 'float'.

As technological advancements popularised the potential of large planes of glass in architecture, the modernist floating façade begat the *Curtain Wall*.

Rather than fully meeting its intentions and creative possibilities, the curtain wall, especially the glass variety, has instead become the trademark of lazy, developer-driven architecture. We still mostly neglect the potential of the exterior skin as a device to communicate a subversive message in our architecture and its power as an *interface* between the interior and exterior worlds.

Having discussed the connection between *voyeurism* and modern living, drawing a further link to *exposure* seems the next natural step. We can observe these phenomena in the context of the architectural facade.

In order to critically investigate the phenomenon of exposure, we should consider its synonyms: submission, exhibition, disclosure and the aforementioned act of the *reveal* [PAKDEELAO, P. 2019]. Exposure therefore, implies a form of exchangeability.

Considering the façade or exterior skin, as an interface, expresses exposure as an interplay between interiority and exteriority. Through articulation, this can be used by the architect to manipulate and explore certain tensions between these worlds. The degree to which exposure is employed can, of course, have phenomenological implications.

Exploring exposure as a tool of provocation, Turkish-Cypriot fashion designer Hussein Chalayan's Spring/Summer 1998 collection, titled 'Between' relates this tension to a bodily scale.

For the runway show, models wearing chadors of various lengths walk the runway. Progressively, these chadors become shorter and shorter with the final model standing fully exposed, with only a small veil on her face as a remnant of the original garment.

Chalayan prompts us, through this provocative display, to re-examine our relationship with exposure and covering, exhibitionism and voyeurism and above all ourselves and others through applied covering.



FIGURE 94 :
Hussein Chalayan Spring/Summer 1998
Collection - 'Between'

States of exposure and covering are similarly explored in the architecture of Shigeru Ban, as seen in some of his experimental home designs, most notably with *Curtain Wall House* (1995). The home, an obvious visual pun on the concept of the curtain wall, is comprised of an exposed *Dom Ino*-like structure, but unlike its modernist reference, trades a solid façade for a massive fabric curtain.

By increasing the conventional domestic curtain to a monumental scale, Ban connects the dialogue of exposure to the domestic realm. Much like the aforementioned Noren, this drapery is a privacy screen and also an obvious nod to Ban's heritage, drawing inspiration from the *Shoji screen* exterior of the traditional Japanese house, another form of curtain wall.

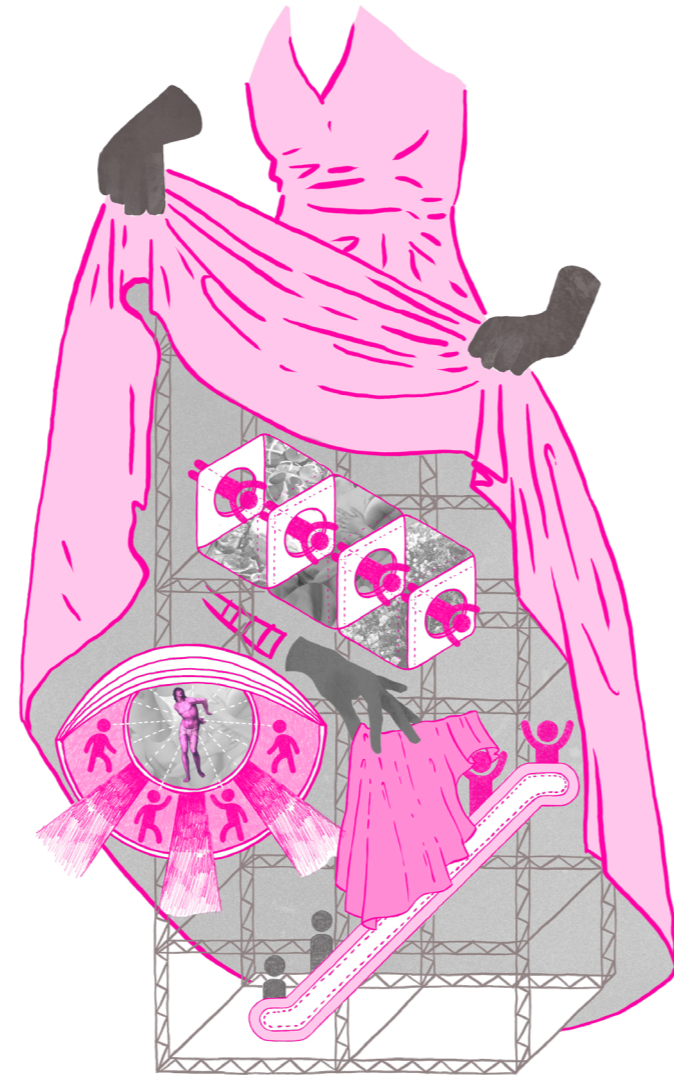


FIGURE 95 :
'Facade as Covering' - Conceptual drawing of the 'New Love Hotel', after Cedric Price's 'Fun Palace' (1964) and Shigeru Ban's 'Curtain Wall House' (1995)
Drawing by Author (2023)



FIGURE 96 :
'Curtain Wall House' (1995) by Shigeru Ban. Showing exposed interior with open curtains (left) and home with curtains drawn (right)
Photos by Hiroyuki Hirai (1995)

When drawn, the curtain gives privacy to the inhabitants of the bare bones house, but also inhibits views to the outside. Additionally, this security is made precarious, by the fact that it merely takes a strong breeze, for the residents to have their private lives exposed to passers-by.

Both Chalayan and Ban explore cover and exposure as interface, but the ephemerality of Curtain Wall House makes this dialogue an act of movement, a performance, showing the potential of an active façade to express architectural drag.

ANALYSIS OF CURTAIN WALL FACADE

Estimated weight of the curtain +-6m high by +-10m long, assuming medium weight drapery of 368,5g per 0,9m² (13oz per square yard)
= 25kg per curtain

The curtain rail pictured is most likely an industrial grade curtain rack to sustain wind loads and weight of curtain.

A curtain rail mounted to underside of roof slab for this weight and length would require a minimum of 8 track supports (+- 1 support per 1,25m)

Calculations made using an online curtain rail track calculator via <https://www.curtain-and-divider.com/product/industrial-curtain-track/>



FIGURES 97 AND 98 :
Interior of house showing curtain drapery (left) and typical industrial-grade curtain rail structure (right)

ALTERNATIVE 'CURTAIN WALL' MATERIALS

FIGURE 99 : STEEL MESH CURTAIN
eg: 'Hiro-En House' (2016), Kew, Australia
- Matt Gibson Architecture + Design

Benefits: Heat reflective properties, recyclable, glare reduction, relatively lightweight, higher durability than fabric curtains.

Weaknesses: Potentially expensive in larger quantities



FIGURE 100 : PVC CURTAIN
eg: 'Beyond the Wind Pavilion' (2018), Suzhou, China
- MAT Office

Benefits: Cheap to produce, wide range of colour options

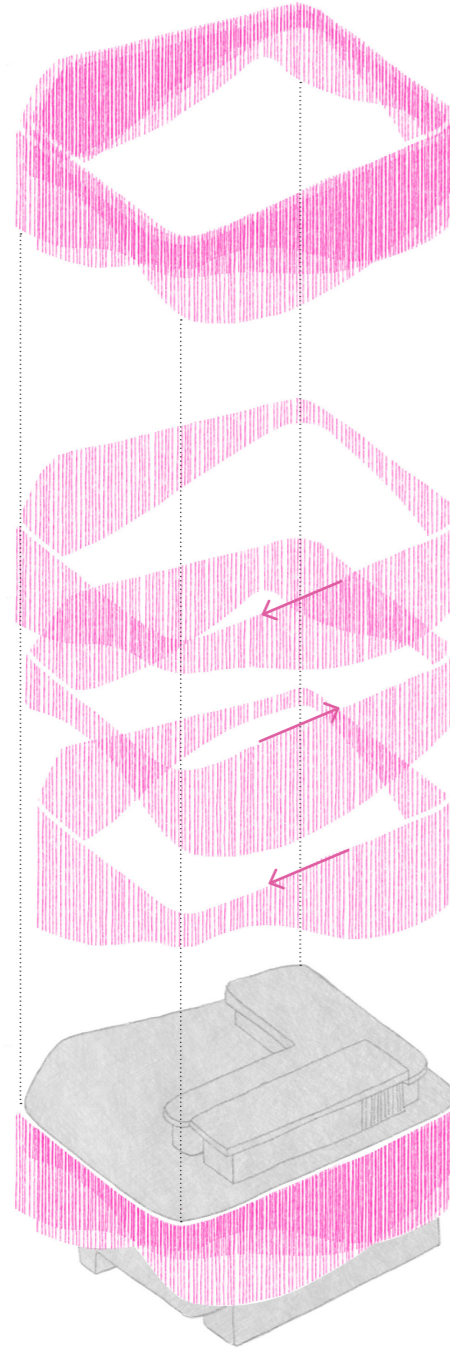
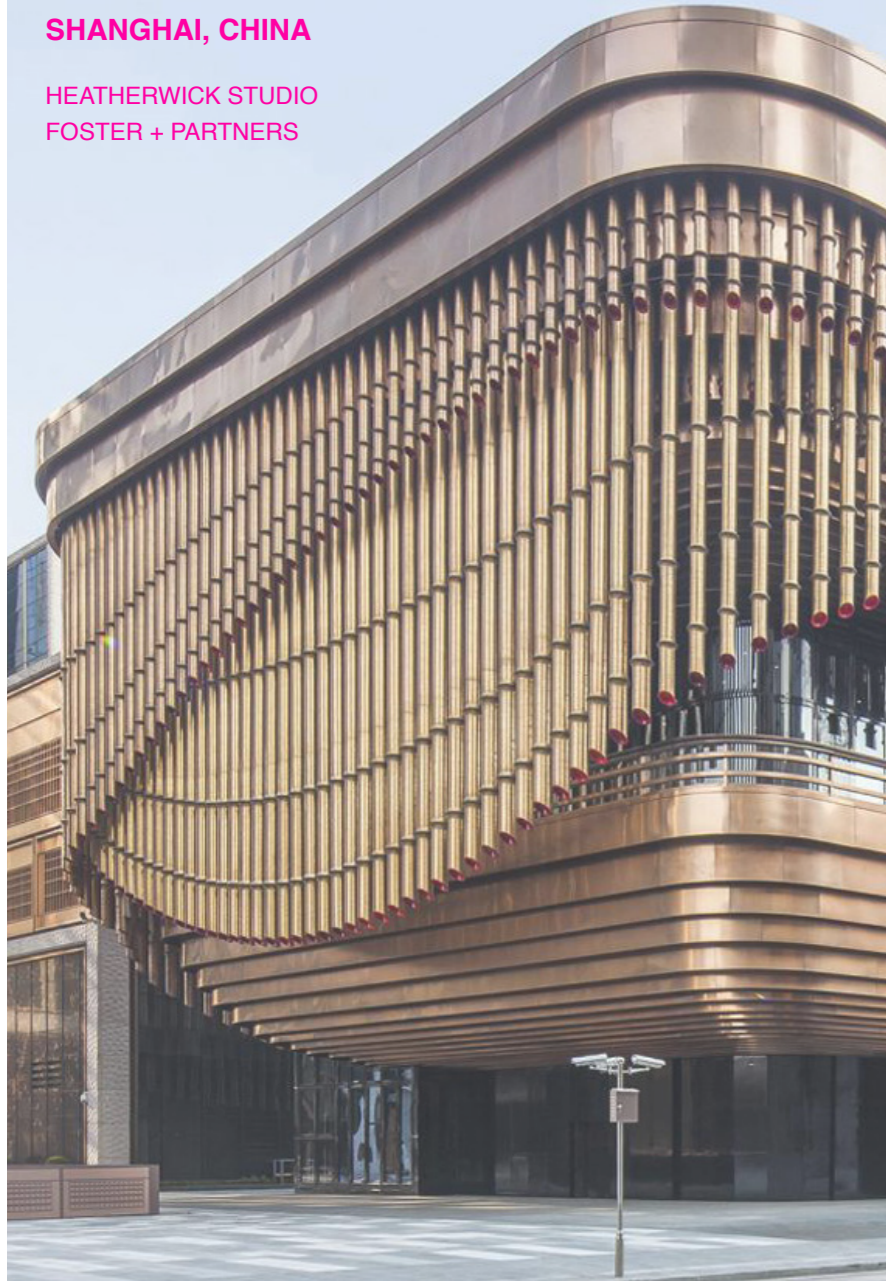
Weaknesses: Reduced lifespan in full sun, less durable than steel mesh



BUND FINANCE CENTRE (2017)

SHANGHAI, CHINA

HEATHERWICK STUDIO
FOSTER + PARTNERS



For the Bund Finance Centre, Heatherwick Studio in collaboration with Foster + Partners take inspiration from Chinese bamboo theatre screens for the façade design of their building in Shanghai.

By connecting the large aluminium bamboo 'tassels' to three tiers of motorised track, circling the underside of the building's roof, this mechanical curtain wall is able to move.

The overlaying of multiple curtain walls, all rotating in opposite directions creates a unique interior condition for the centre whilst also effectively activating the street edge.

The differing lengths of the tassels allow for unique moments of exposure and covering as the tiers rotate past each other in opposite directions.

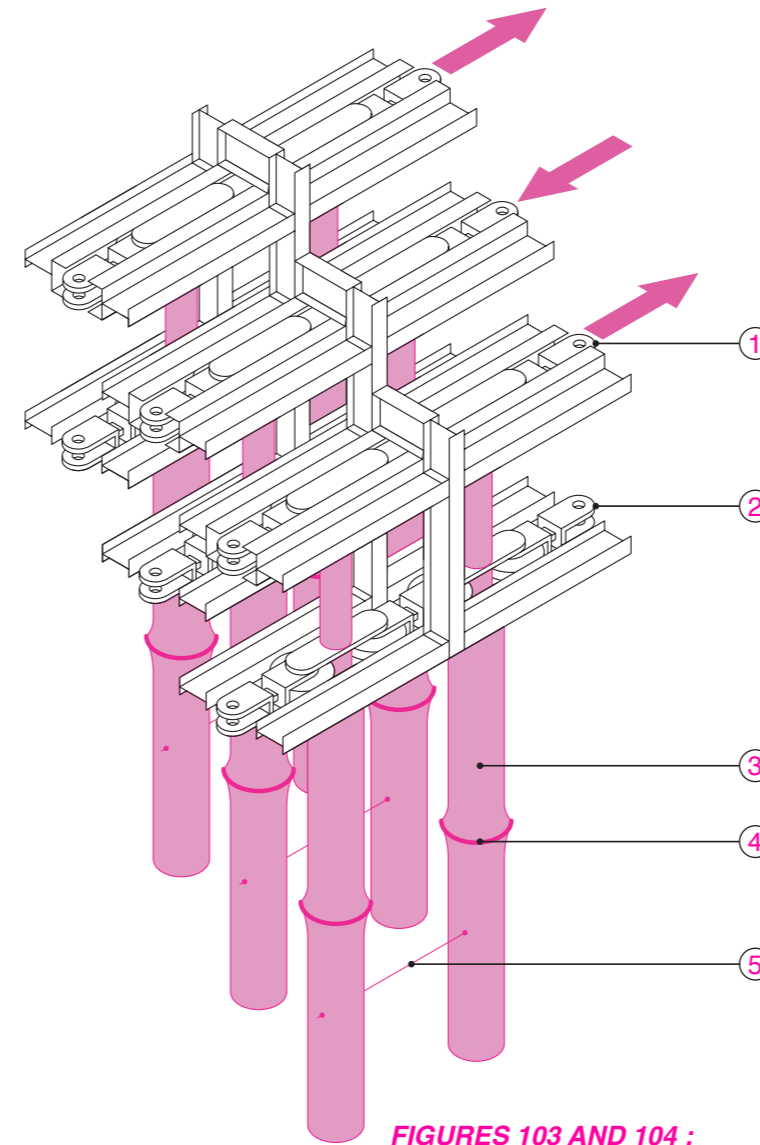
Whilst the architects have used this curtain wall to clothe a new building, I see potential in a similar rotating screen wrapping an historical building, such as 192 Loop Street.

FIGURE 101 :
Exterior of 'Bund Finance Centre' showing facade 'tassels'.

by Heatherwick Studio, Foster + Partners (2017)

FIGURE 102 :
Diagrammatic drawing showing layering and rotation direction of dynamic facade of 'Bund Finance Centre'

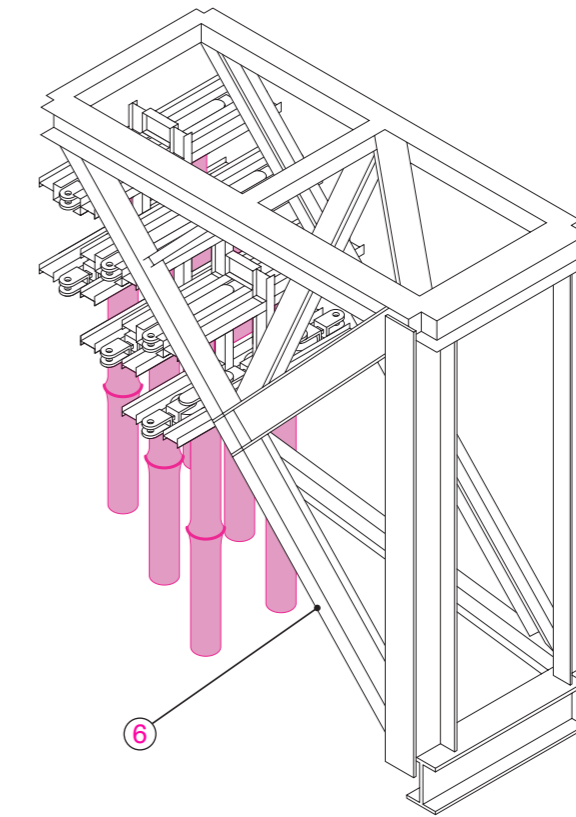
Drawing by Author (2023)



FIGURES 103 AND 104 :
Dynamic Facade System and Structure for Bund Finance Centre (2017)

Original detail by Heatherwick Studio, Foster + Partners (2017), New drawings by Author (2023)

1. Upper track system for aluminium 'tassels'. 144m in length, encircling the full circumference of the building. Driven by a system of six 5.5kW motors (including three backups). Track moves at a speed of 10m per minute, with a 14 minute runtime for a full loop rotation.



2. Lower track system to provide additional support. Not driven by motor. Working in tandem with their respective upper rail, there are 3 loops of tassels in total. Tracks rotate in opposite direction as indicated by arrows.

3. Aluminium tassel segment. Each segment is bronze coated and has a unique patina finish. The facade has 675 tassels in total, ranging in length from 2.1m to 15m.

4. Rubber bumper/connector. These segments are slightly wider than the rest of the tassel and prevent damage, should tassels sway into each other.

5. Tension cable to provide additional support against swaying.

6. Example of steel support structure for facade. Meets weight restriction of 2 tonnes per metre. Facade system tested to withstand level 12 typhoon force winds.

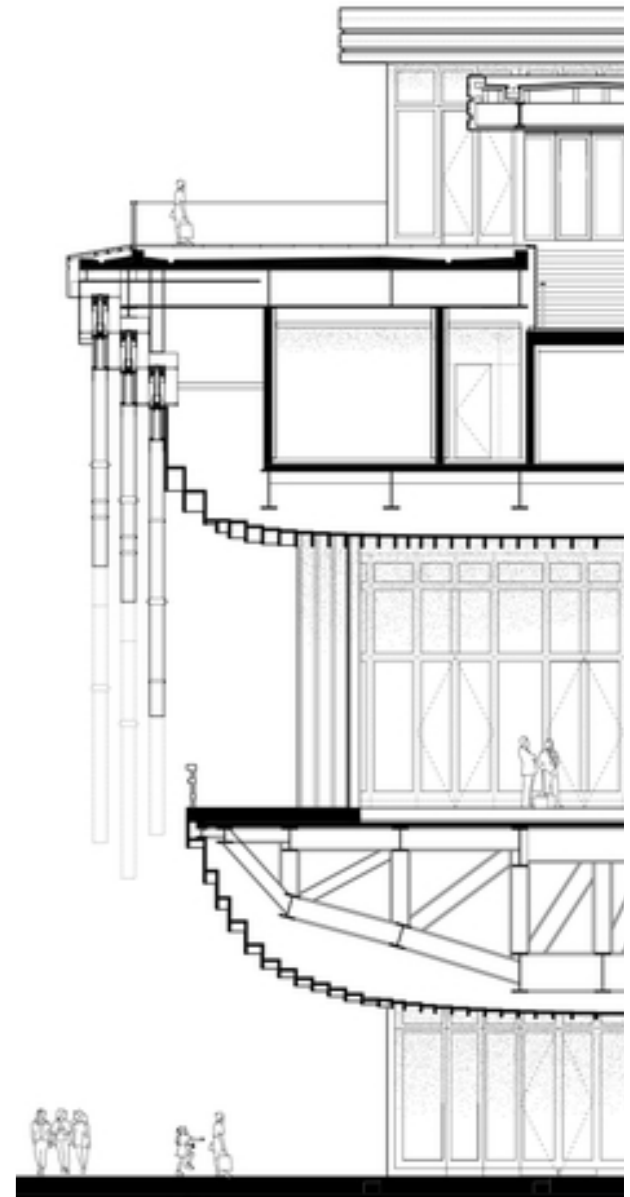


FIGURE 105 :
Section showing facade detail for Bund Finance Centre . Drawings by Heatherwick Studio, Foster + Partners (2017)

THE SHED (2019)

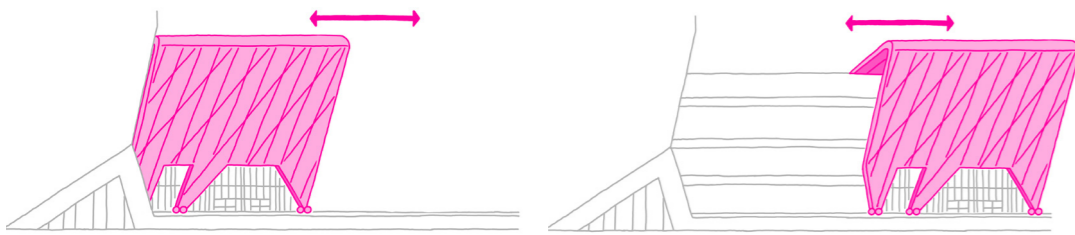
NEW YORK, USA

DILLER, SCOFIDIO + RENFRO



FIGURE 106 :
Exterior of 'The Shed' showing telescopic exterior facade.

Photo by Iwan Baan (2019)



SHELL RETRACTED

SHELL EXTENDED

FIGURE 107 :
Exterior shell retracted, covering exhibition spaces, vs exterior shell extended covering adjacent plaza.

by Author (2023)

The Shed, located in New York City's Hudson Yards, is a cultural centre without a set footprint, owing to its telescopic façade.

The Shed draws strong inspiration in its design from Cedric Price's Fun Palace, both in its open programme and industrial, shipyard-like construction. When retracted, DS+R's façade design neatly slots into the adjoining tower, forming a cloak for an eight-floor gallery space.

When deployed, the exterior of the Shed slides on rails to cover the adjoining plaza, forming a large-scale exhibition and performance venue.

The Shed's dynamic outer skin is an ETFE cushion system, set into a lightweight steel frame on a system of large wheels, called 'bogies'. Ethylenetetrafluoroethulene (ETFE) cushion facades have been around since the 1980s, but have recently experienced an architectural renaissance as a glass curtain wall alternative.

ETFE has similar transparency to glass, but has superior thermal insulation properties, requires less than a tenth of the energy to produce, and can be more cost efficient per square metre than traditional glass curtain wall facades [ROBINSON-GAYLE, M. et al. 2001].

One caveat of ETFE cushion facades is that they may require regular reinflation and do not function well in reducing sound transmission, requiring acoustic shades to be used in cases such as The Shed.

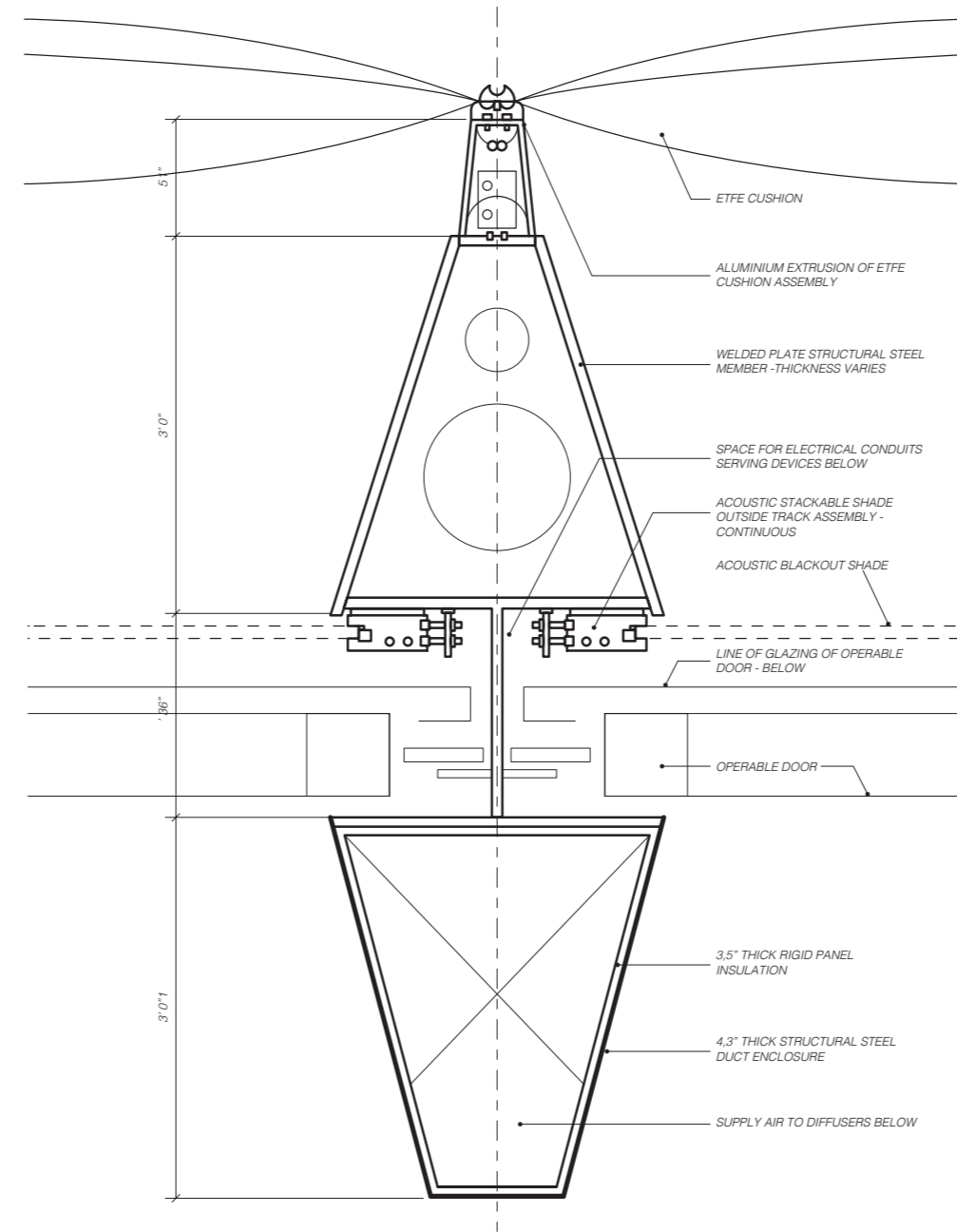


FIGURE 108 :
Vertical section through ETFE Cushion showing steel frame structure and glazing system of 'The Shed'.

Original Detail by Diller Scofidio and Renfro (2019), drawing by author (2023)

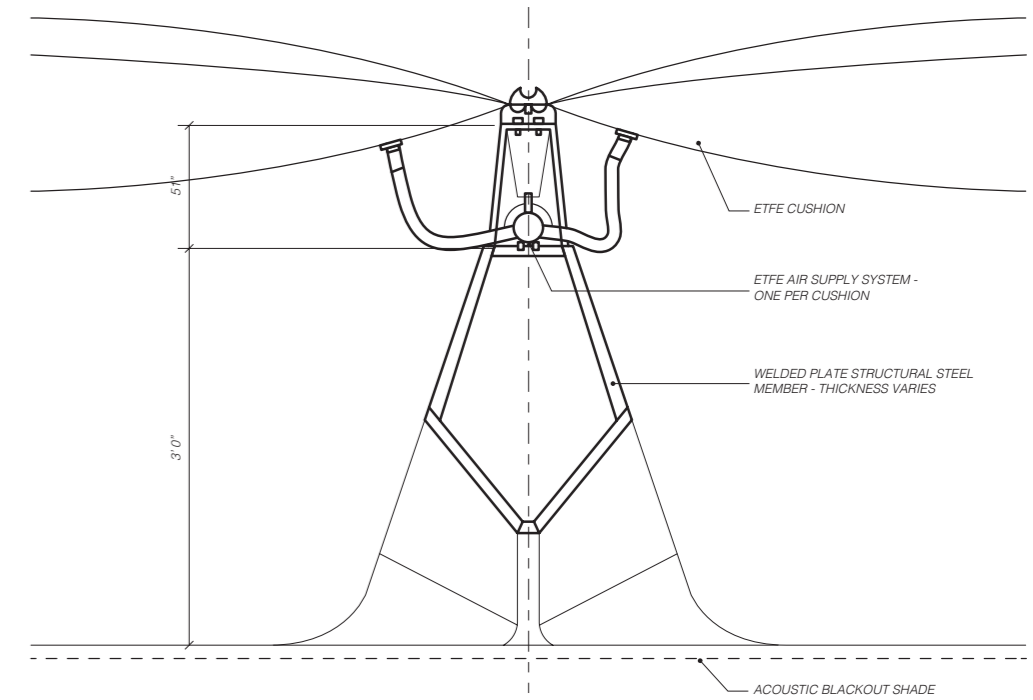


FIGURE 109 :
Horizontal section through ETFE Cushion, showing cushion air supply system of 'The Shed'.

Original Detail by Diller Scofidio and Renfro (2019), drawing by author (2023)

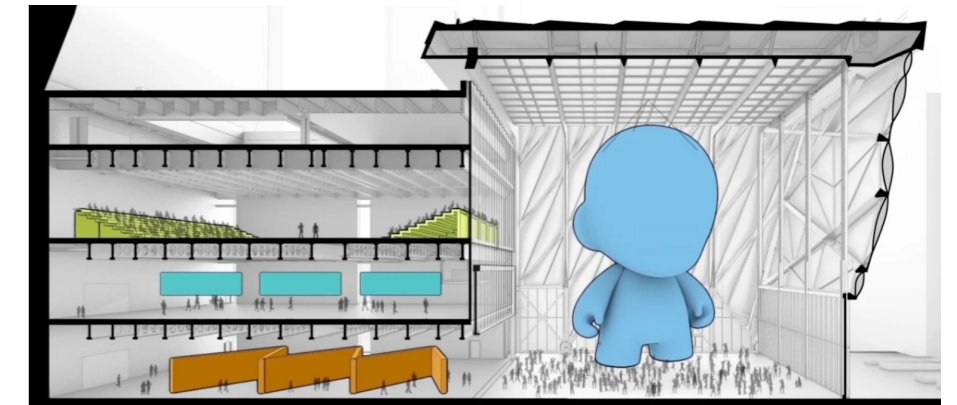


FIGURE 110 :
Longitudinal section through 'The Shed' with outer shell extended, showing layered 'skins' of the building in relation to internal spaces.

by Diller Scofidio and Renfro (2019)



FIGURE 111 :
Exterior of 'The Shed' showing ETFE Cushion facade system, structure and 'bogie wheels'.
Photo by Iwan Baan (2019)

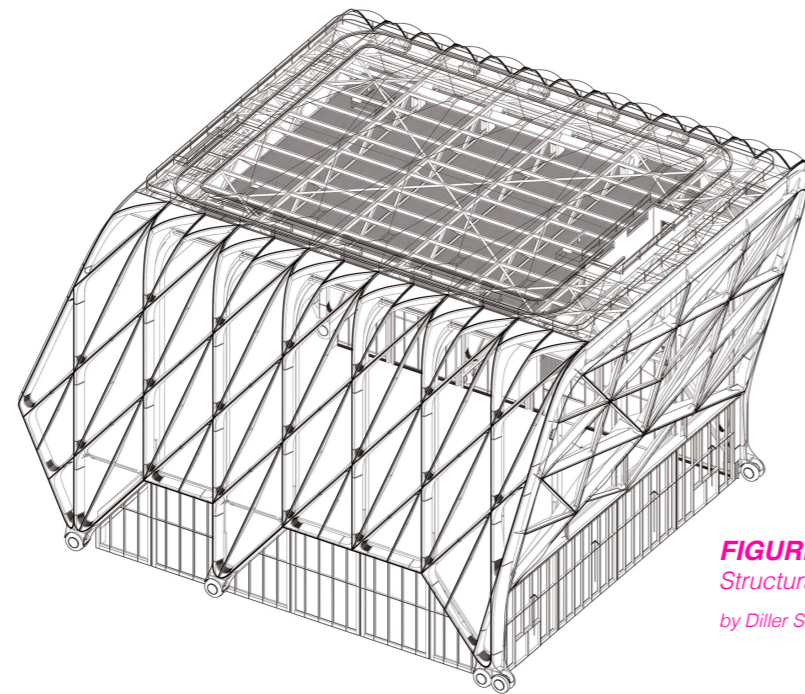


FIGURE 113 :
Structural system of 'The Shed'.
by Diller Scofidio and Renfro (2019)

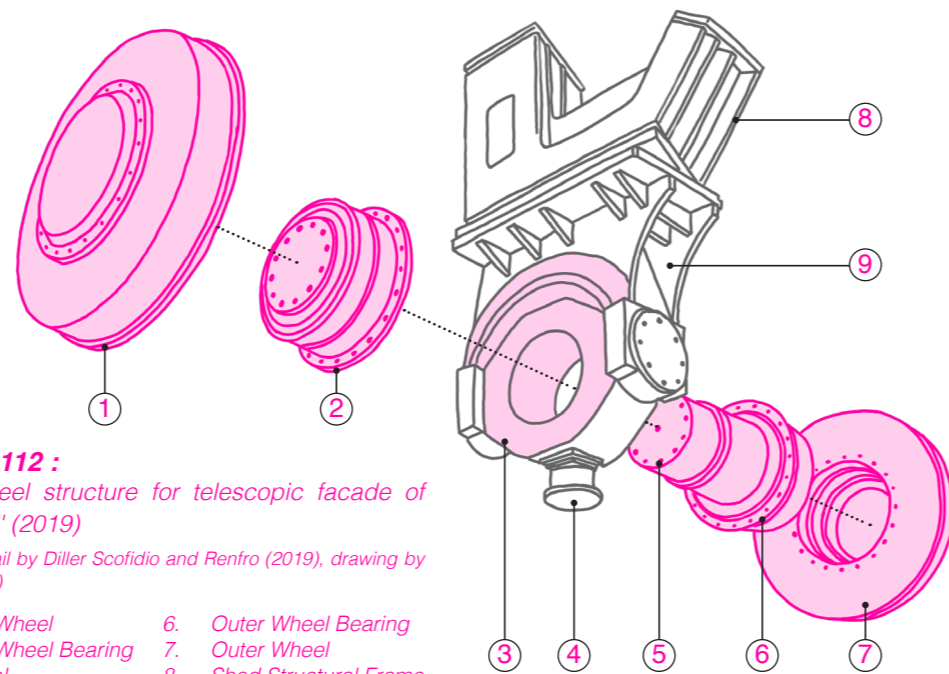


FIGURE 112 :
Bogie wheel structure for telescopic facade of 'The Shed' (2019)
Original Detail by Diller Scofidio and Renfro (2019), drawing by author (2023)

- | | |
|------------------------|--------------------------|
| 1. Inner Wheel | 6. Outer Wheel Bearing |
| 2. Inner Wheel Bearing | 7. Outer Wheel |
| 3. Gimbal | 8. Shed Structural Frame |
| 4. Drop Lug | 9. Chassis |
| 5. Axle | |

PART 5 : YOUR PLACE OR MINE?

Designing the New Love Hotel

FACADE AS HISTORICAL INTERFACE

As discussed in the previous section, a building's facade can be seen as a point of both contention and creative potential. But how can one employ this in terms of a historical dialogue?

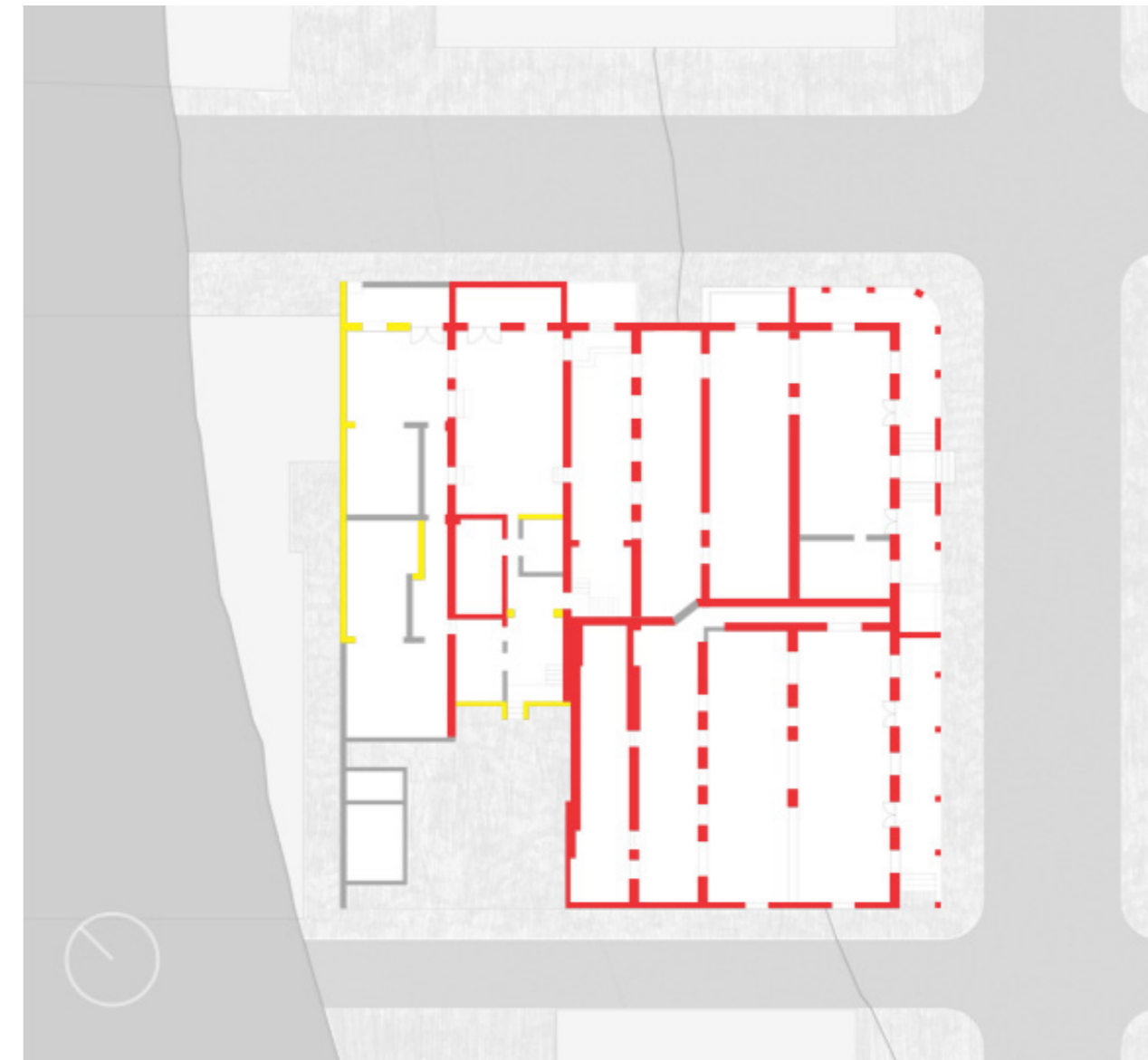
For 192 Loop St. we have seen much richness in the building's historical facades on Loop and Buiten Streets. Within this outer skin, the historical interior walls of the building (some of which have sadly been demolished or have crumbled over time) can be said to form a series of historical '*rhythms*'. Both forming a responsive design grid, and generating a series of *interior facades*.

If we overlay and extrapolate these skins on top of one another, we can generate a series of *rhythmic projections*. Similar to Tschumi's *S.E.M Method*, as discussed earlier in this paper, these projections express a sense of movement.

These static vignettes show a dynamic building across its almost 200 year history, projecting the potential for future development.

FIGURE 114 :
Dating of historical interior and exterior facades of 192 Loop Street. Generated according to data provided by Heritage Western Cape

Drawing by Author (2023)



1862
± 160 Years

1900
± 120 Years

1958 - 2000
< 100 Years

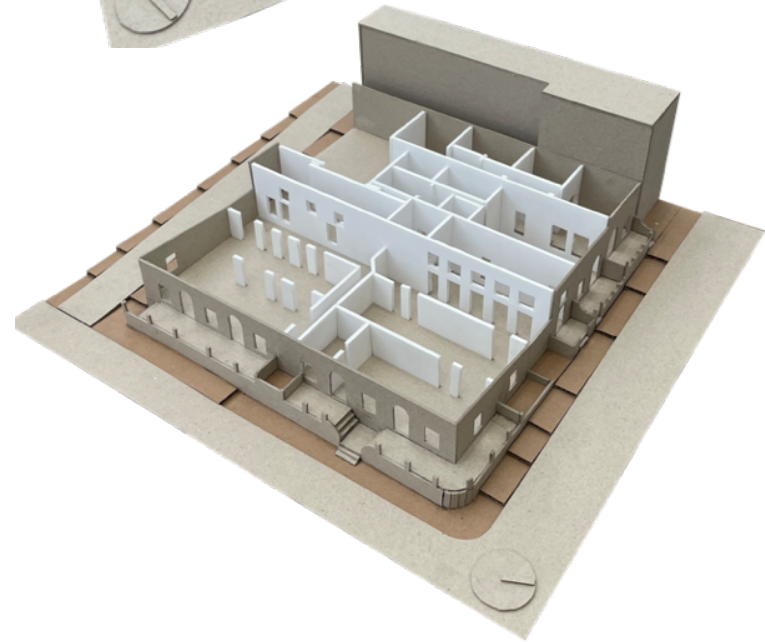
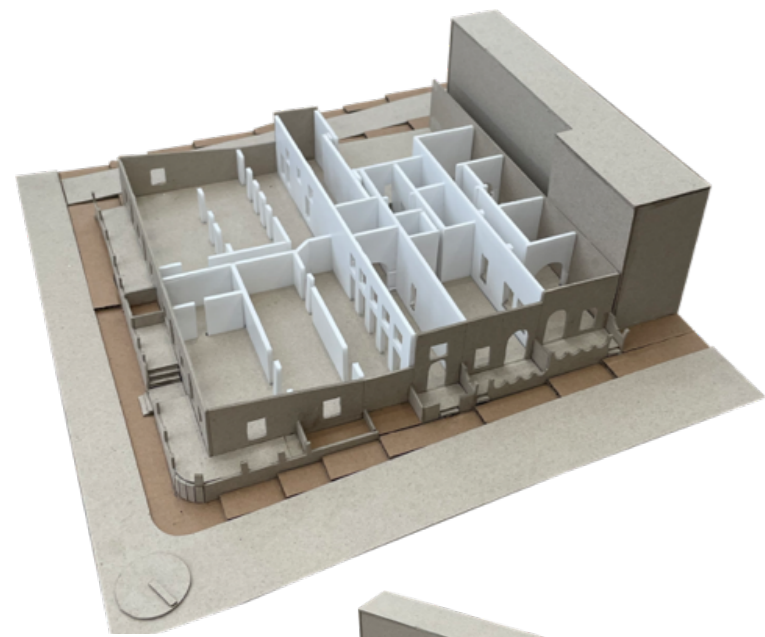


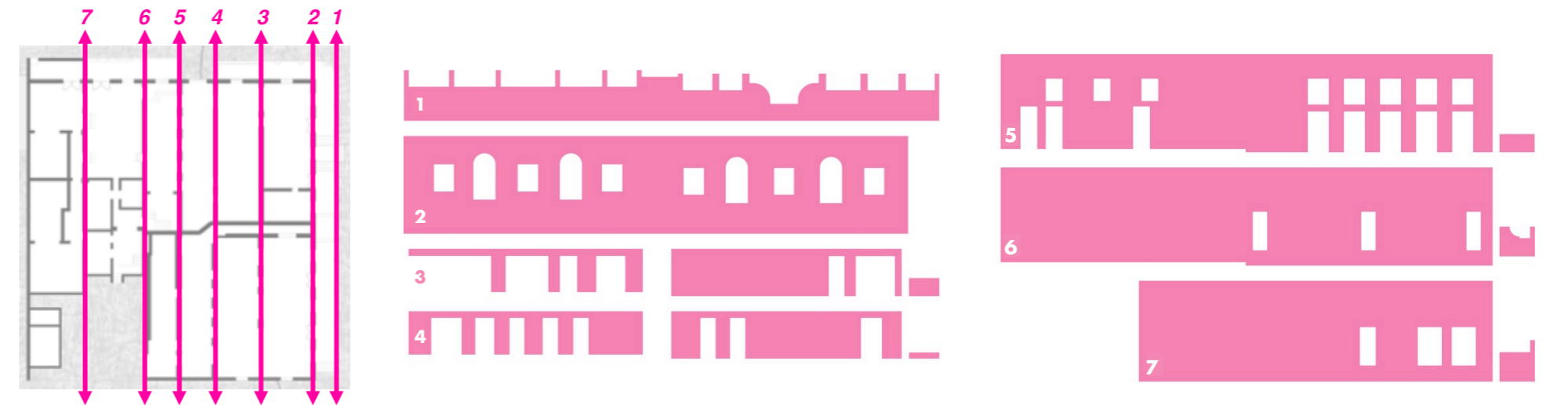
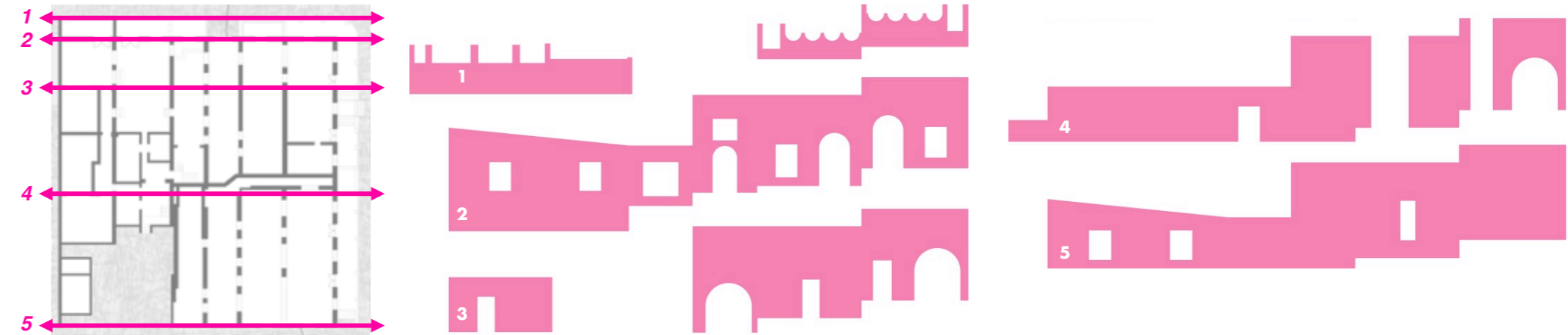
FIGURE 115 :
Model documentation of historical walls of 192 Loop Street.
by Author (2023)



FIG 116 : BUITEN STREET 'RHYTHMS'



FIG 117 : LOOP STREET 'RHYTHMS'



Extrapolating these rhythms upward, we can generate a conceptual facade for the New Love Hotel. As sad as it is to imagine demolishing some of the historical walls of 192 Loop Street, considering the damaged state of the interior and the impracticality of some of its volumes it will be beneficial to the new architecture to have some of these walls removed.

This does however, open up the creative potential of referencing the historical skins in other ways...



FIGURE 118:
'Facade Rhythms'
explorative model
by Author (2023)

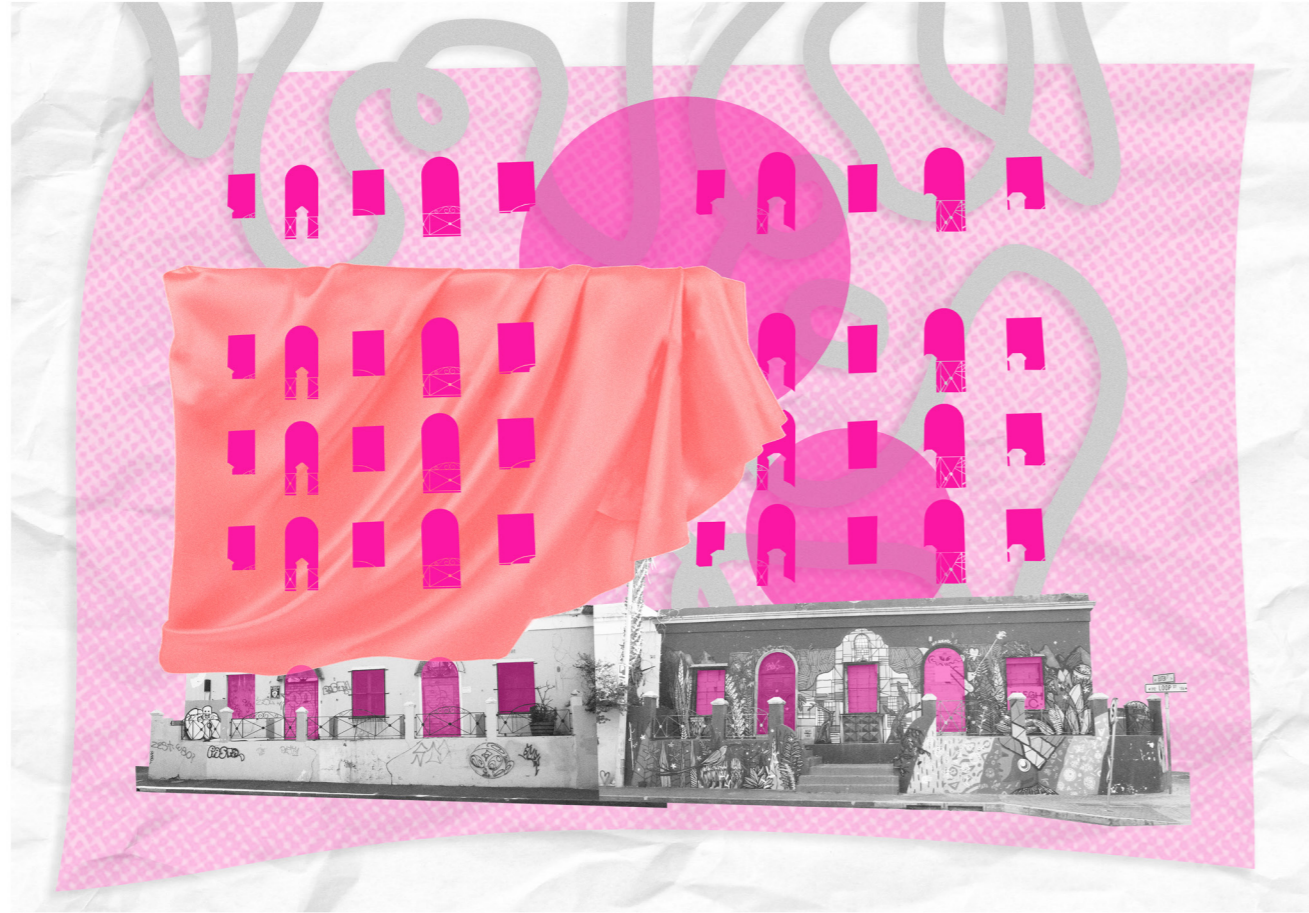


FIGURE 119:
Conceptual Facade Collage for 192 Loop Street
by Author (2023)

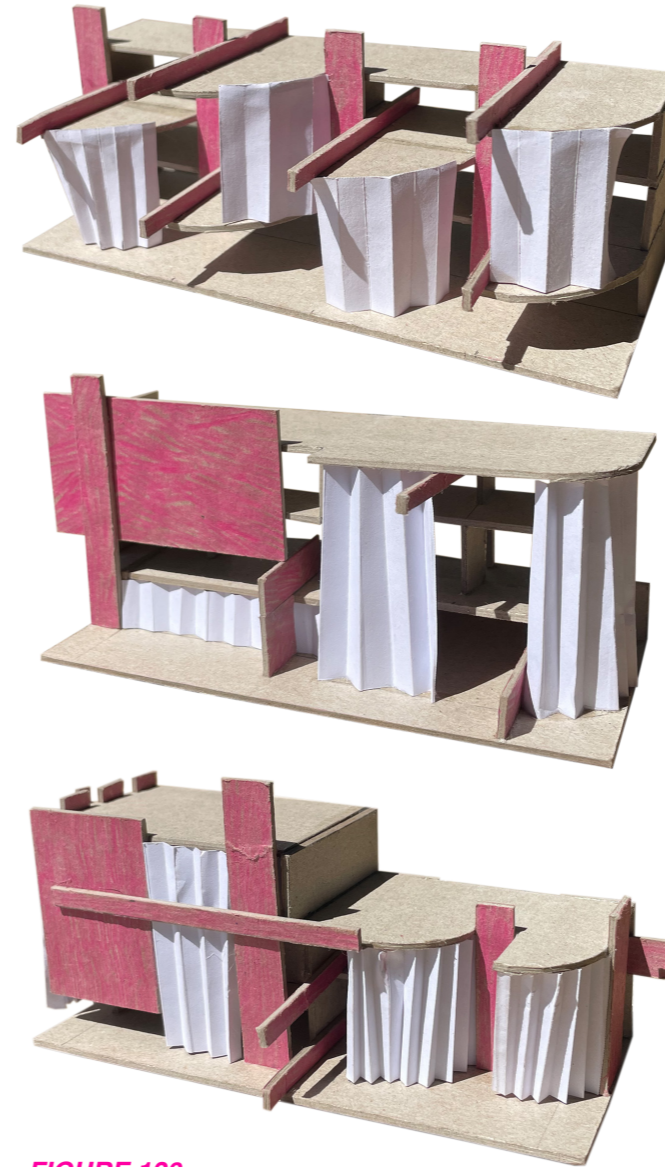


FIGURE 120:
Conceptual models exploring
extrapolation of facade elements
by Author (2023)

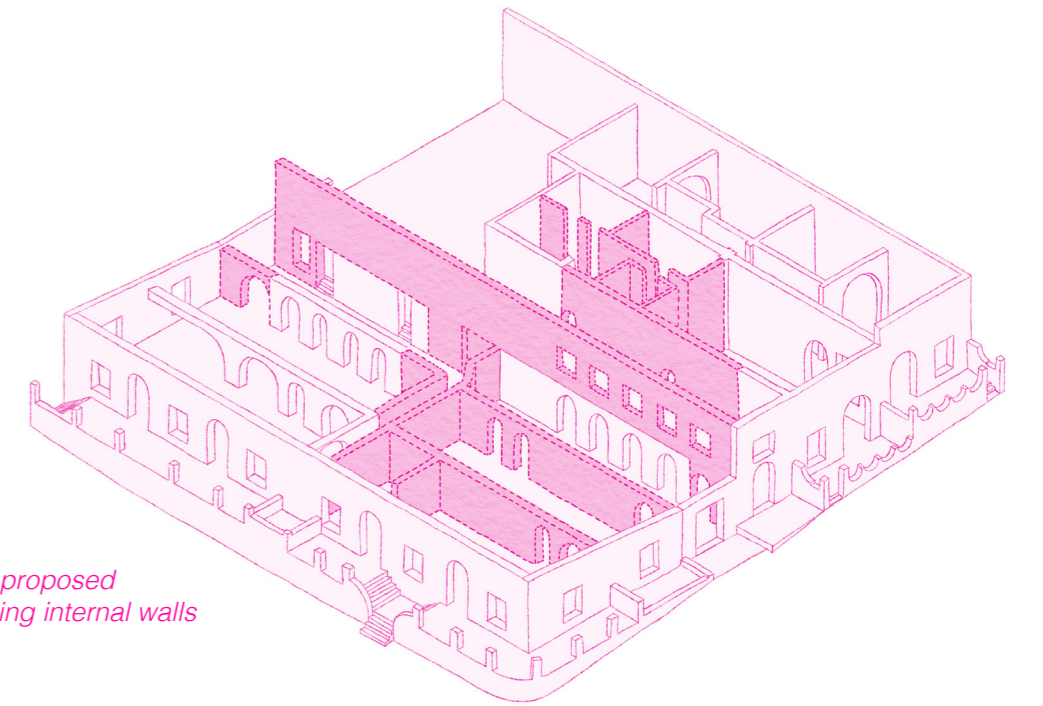


FIGURE 121:
Diagram showing proposed
demolition of existing internal walls
by Author (2023)

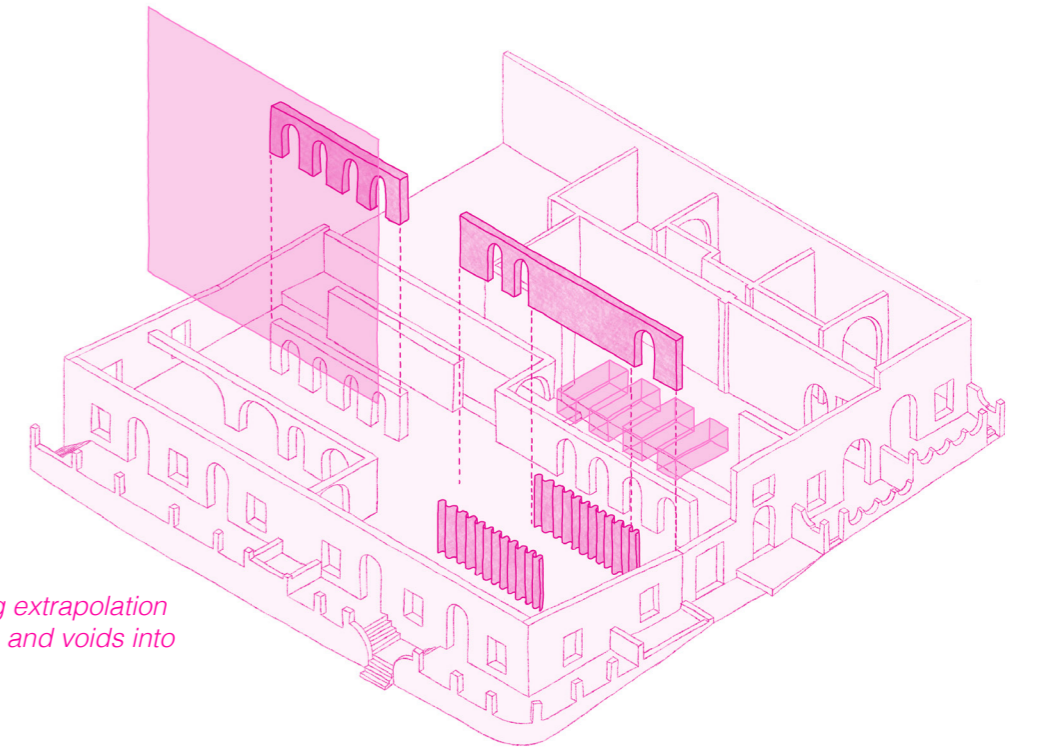


FIGURE 122:
Diagram showing extrapolation
of historical walls and voids into
new architecture
by Author (2023)

PLEASURE IN RESIDENCE - VISUALISING THE NEW LOVE HOTEL

Embracing the existing architecture of 192 Loop without smothering it, respecting heritage without creating a facsimile, creating a modern vision for a respected piece of Cape Town's architectural heritage; that is the vision of the New Love Hotel.

The historical fabric of 192 Loop is expressed here as plinth for the highly sculptural new forms of 'The Hotel'.

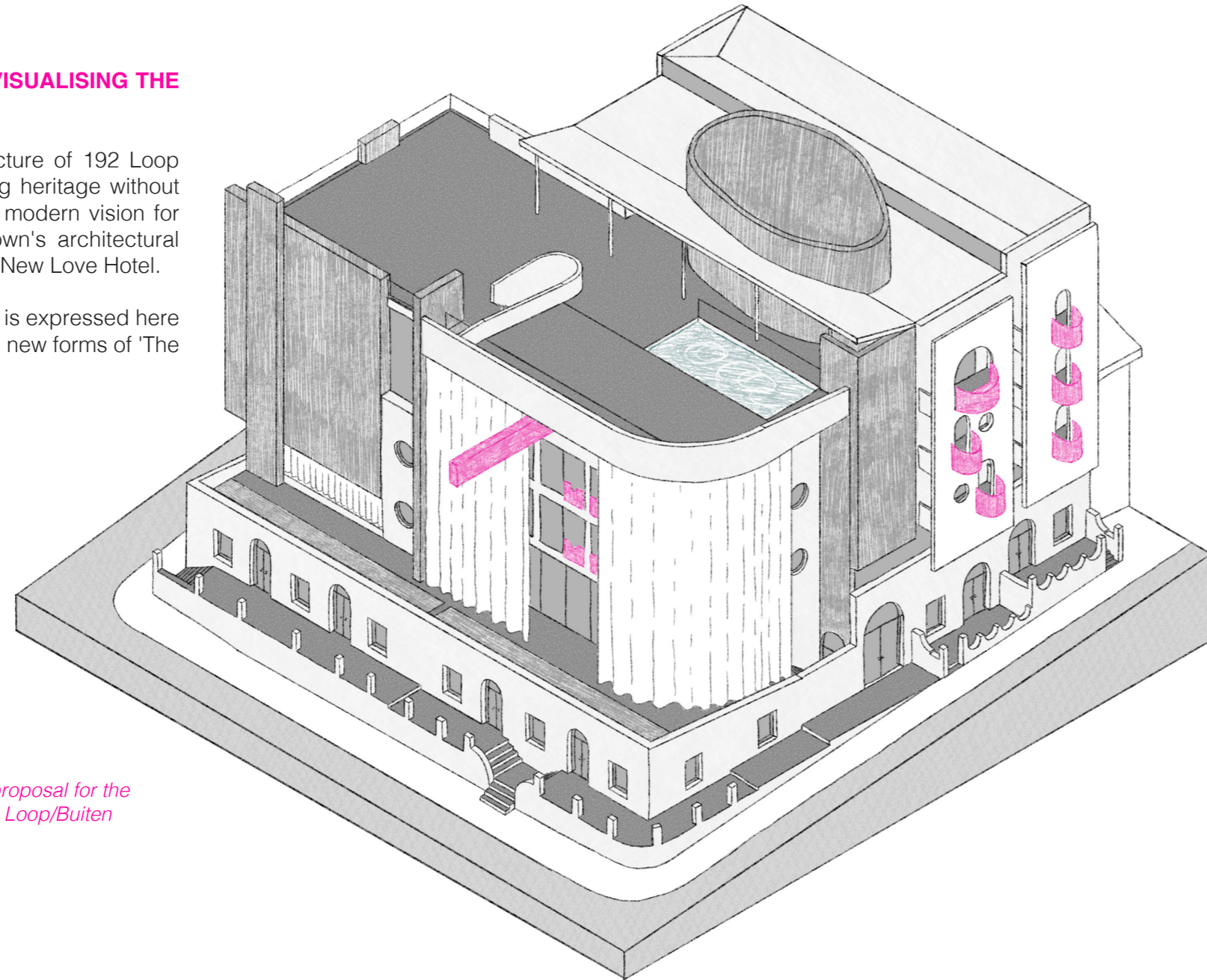
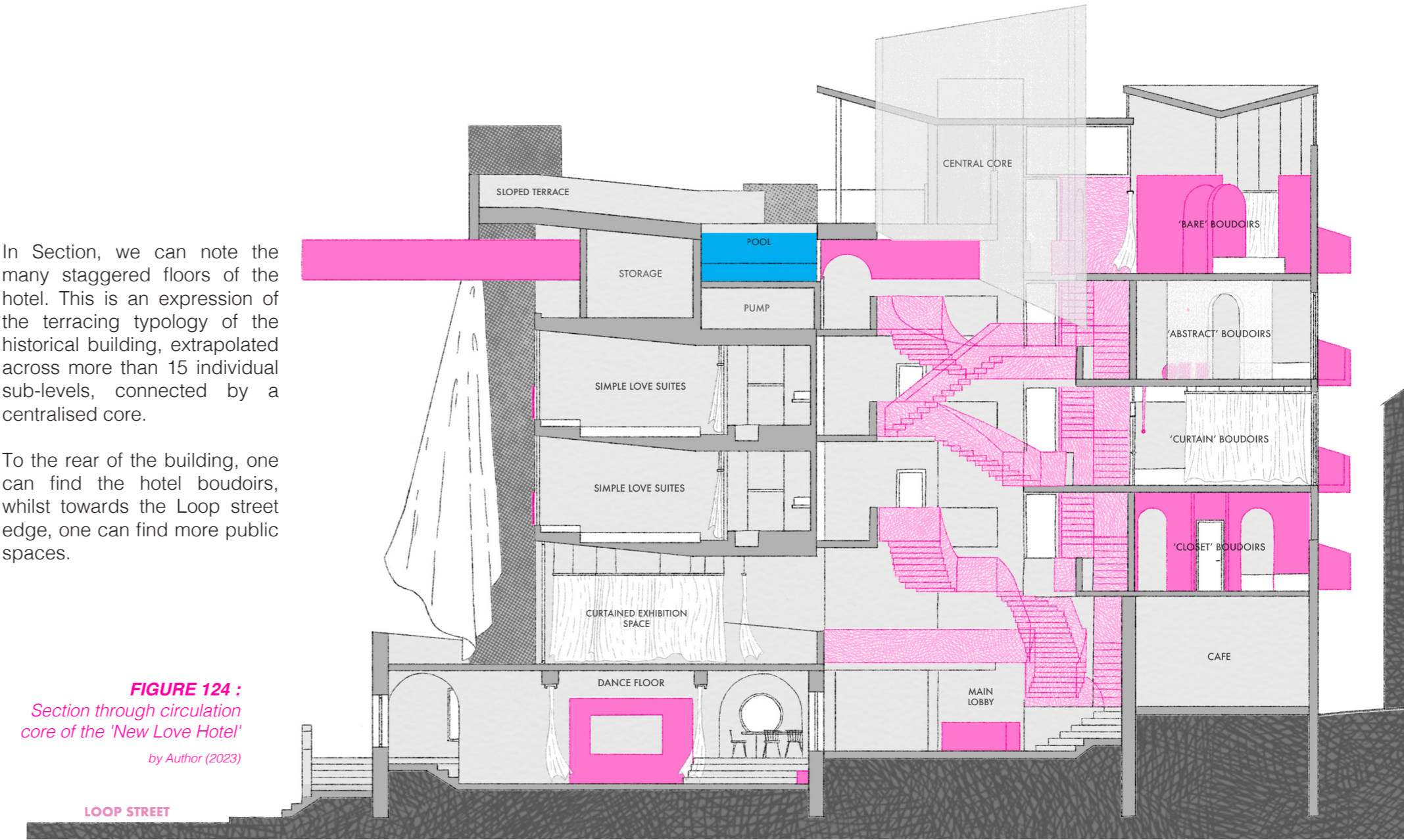


FIGURE 123 :
Axonometric view of proposal for the 'New Love Hotel' from Loop/Buiten street corner
by Author (2023)

In Section, we can note the many staggered floors of the hotel. This is an expression of the terracing typology of the historical building, extrapolated across more than 15 individual sub-levels, connected by a centralised core.

To the rear of the building, one can find the hotel boudoirs, whilst towards the Loop street edge, one can find more public spaces.

FIGURE 124 :
Section through circulation core of the 'New Love Hotel'
by Author (2023)



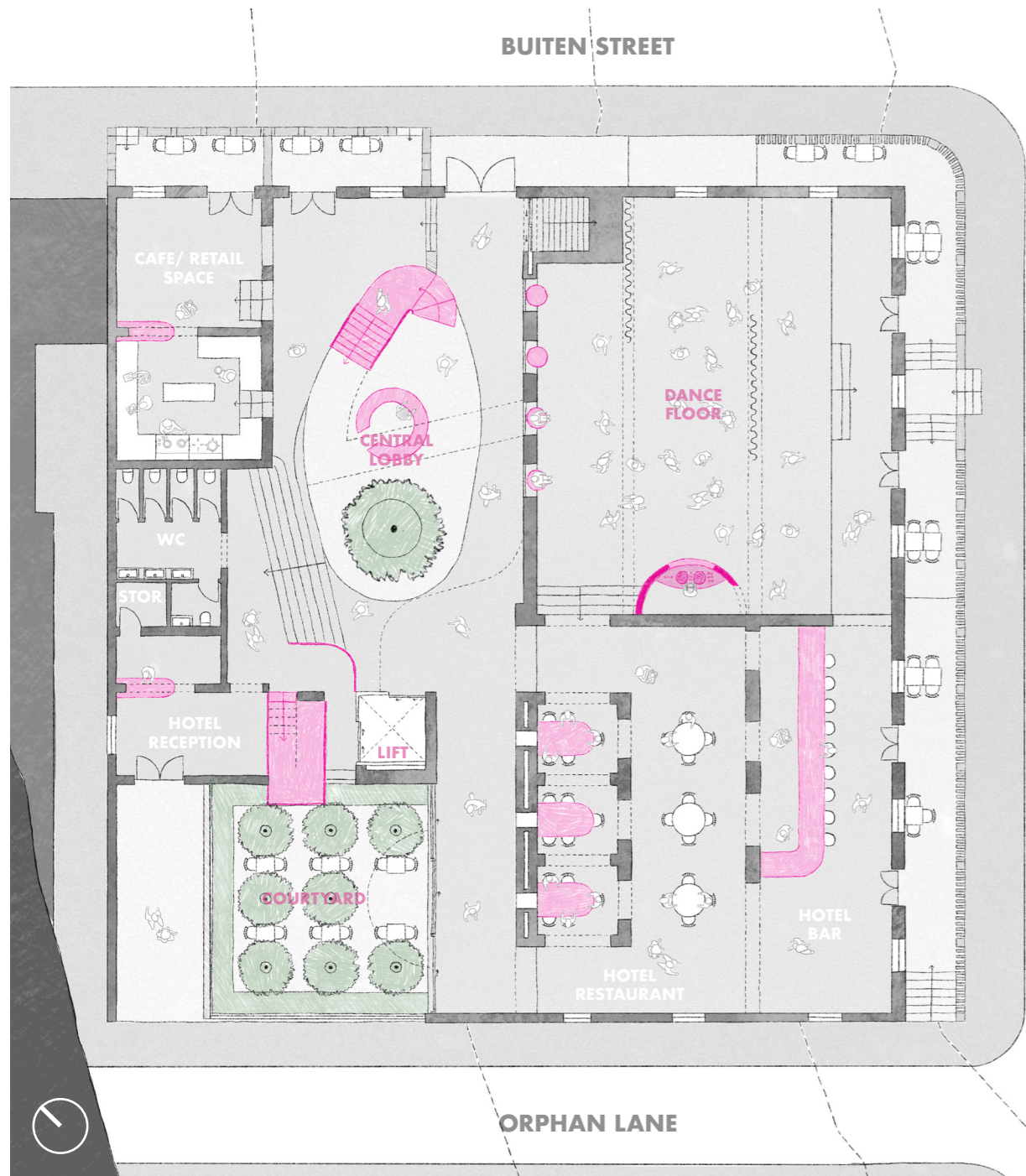


FIGURE 125 :
 Ground Floor Plan of the
 'New Love Hotel'
 by Author (2023)

Ground floor spaces are focussed towards the more public aspects of the hotel.

Most historical openings and entrances are left untouched. A new main entrance, off the historical steep edge on Buiten Street, connects to the building's central lobby and central circulation core. Additionally, a new private entrance via Orphan Lane connects to the hotel reception and to a secondary staircase up to the boudoirs.

Other facilities on this level include the hotel's bar and restaurant; a dance floor; and a cafe/retail space connected to the historical Georgian terraces.

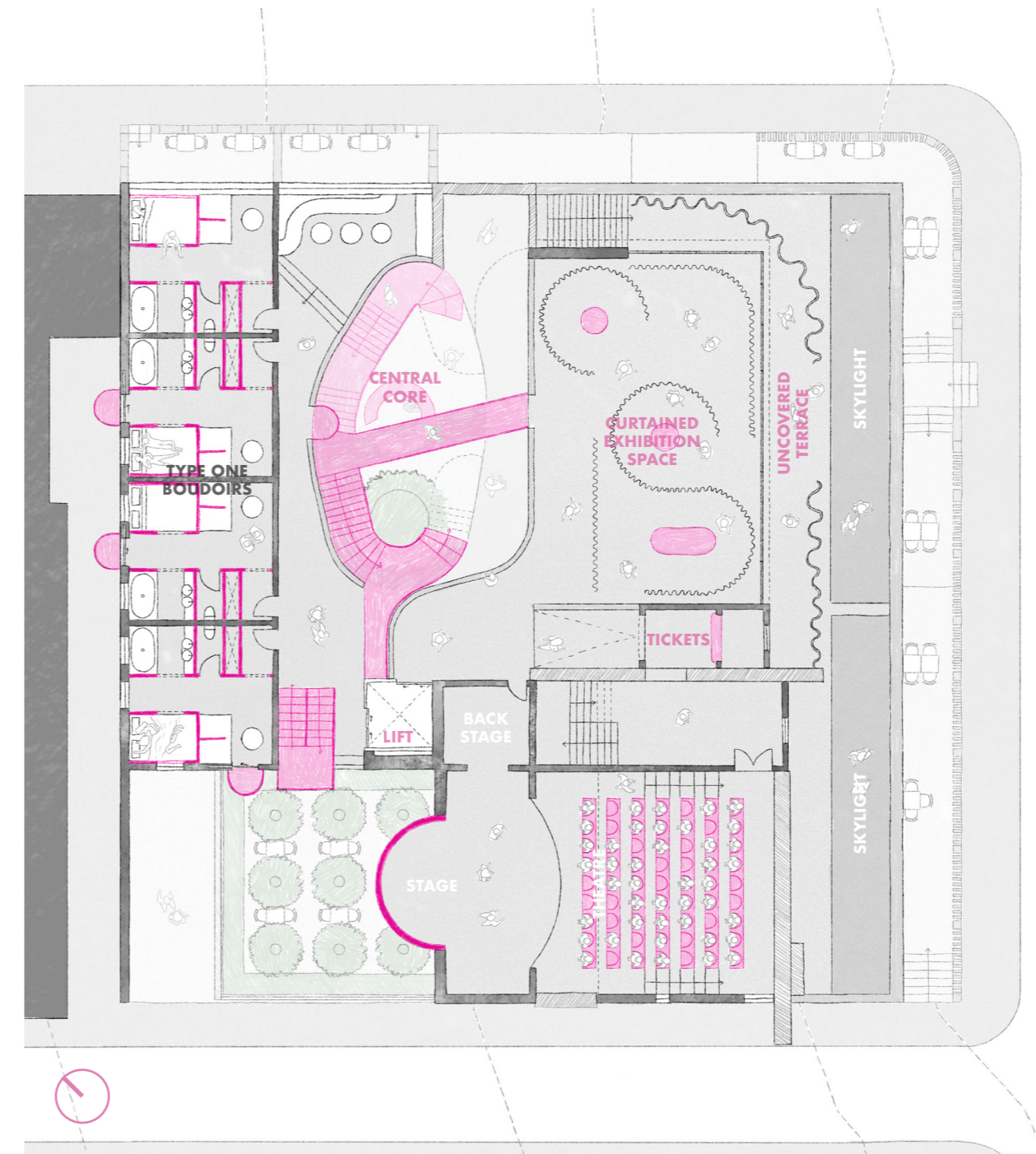


FIGURE 126 :
 First Floor Plan of the 'New
 Love Hotel'
 by Author (2023)

The first floor of the hotel houses the first hotel boudoir typology, as well as a curtained exhibition space and small theatre for drag performances or local productions.

This floor level is located at the same height as the historical roof plane of the former Madame Zingara and the Ivory Room, forming an uncovered public terrace with skylights into the ground floor spaces.

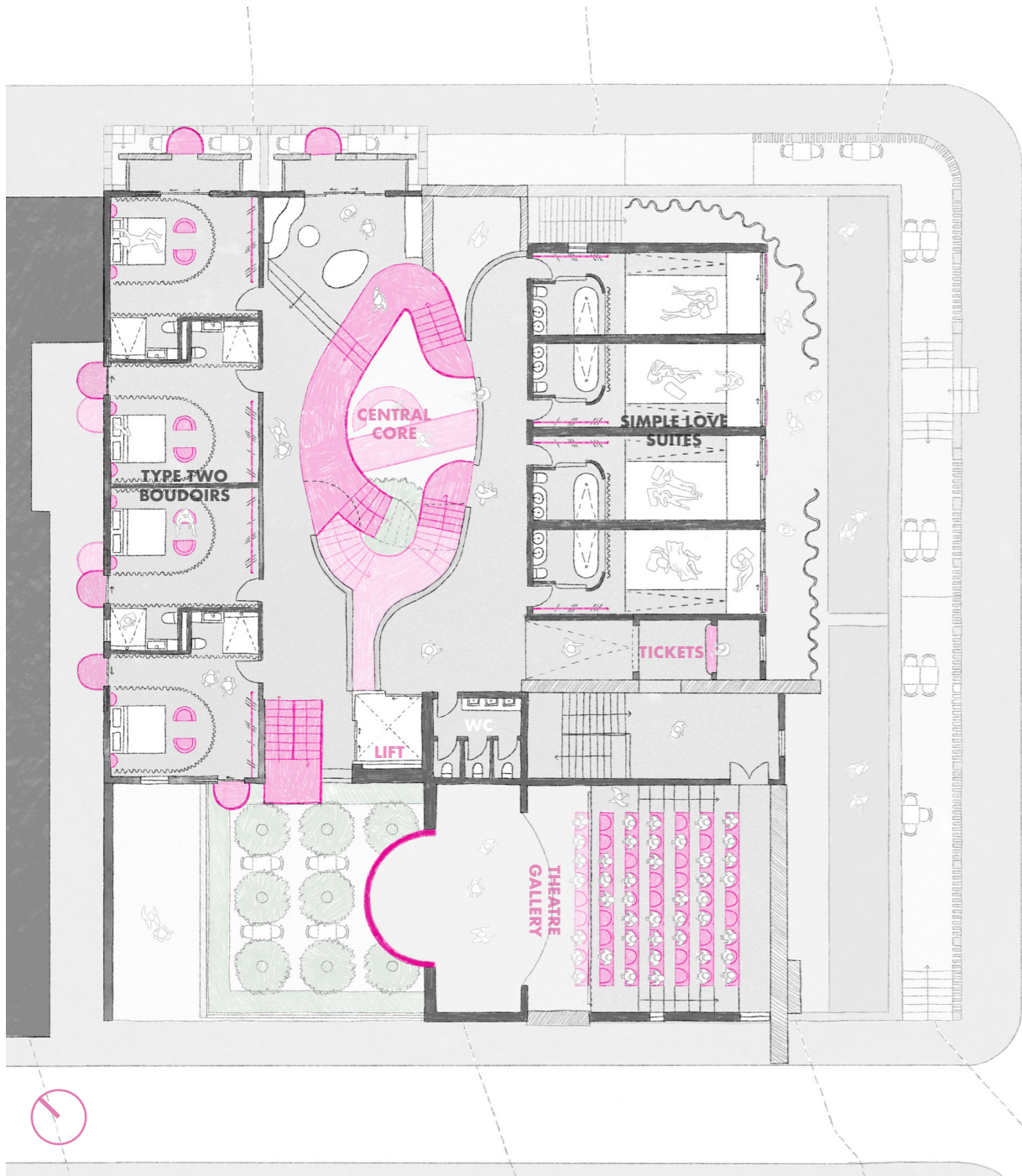


FIGURE 127 :
 Second Floor Plan of the
 'New Love Hotel'
 by Author (2023)

The second floor of the Love Hotel houses more boudoir spaces, the gallery of the first floor theatre as well as another hotel room typology, The Simple Love Suites.

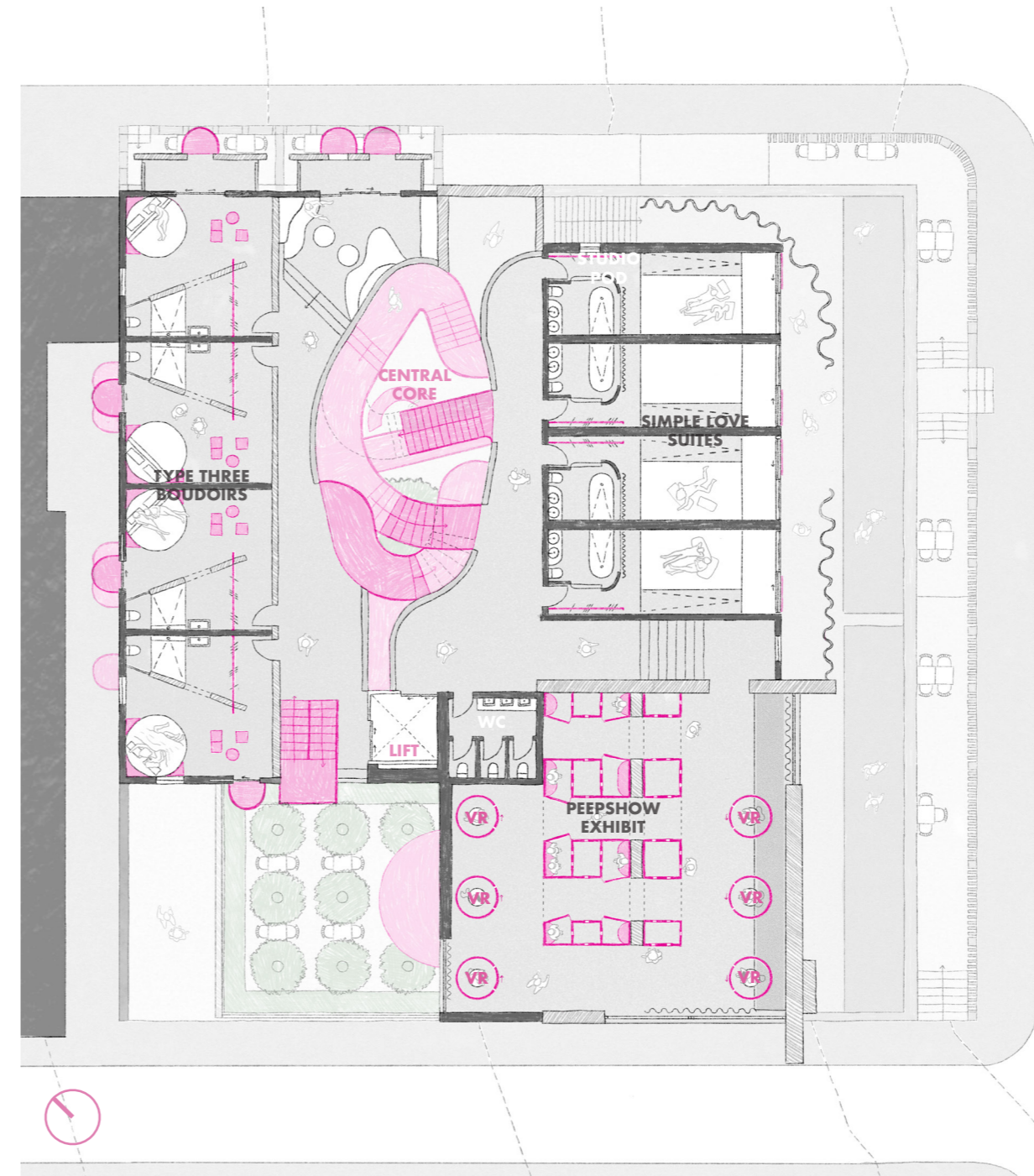


FIGURE 128 :
 Third Floor Plan of the 'New
 Love Hotel'
 by Author (2023)

The third floor of the Love Hotel houses the third level of boudoirs, as well as more of the Simple Love Suites and a unique "Peepshow" Exhibit, exploring multiple interpretations of the term.

Traditionally, peepshows were micro-exhibits of small objects and dioramas which were viewed in darkened spaces through tiny apertures, or 'peepholes'. Later, peepshows became spaces of private sexual display.

A postmodern version of the peepshow, Virtual Reality (VR) is explored via VR Pods for visitors, which have the potential to feature live-stream feed into certain boudoirs of consenting guests.

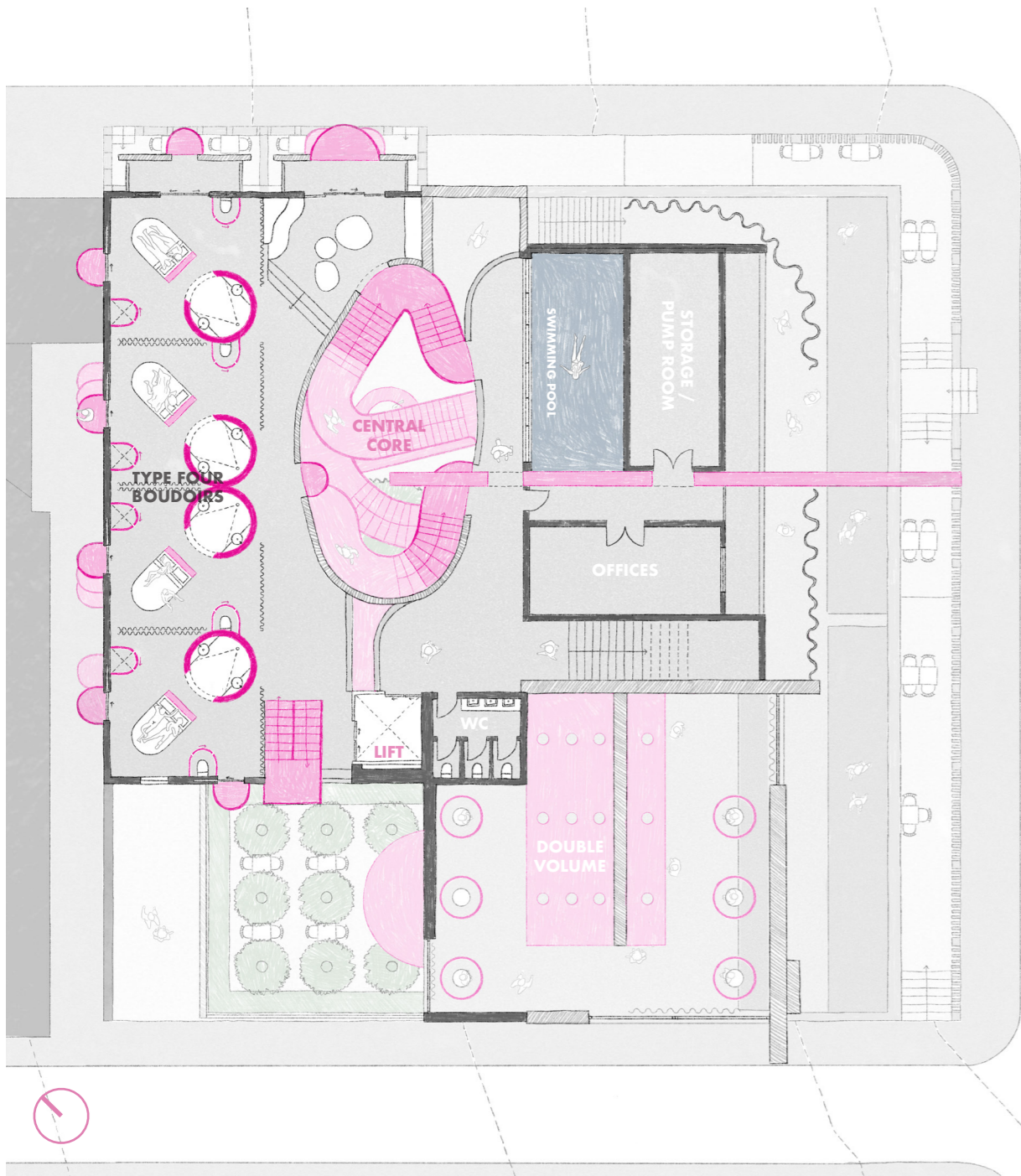


FIGURE 129 :
Fourth Floor Plan of the 'New
Love Hotel'
by Author (2023)

The fourth floor of the Love Hotel houses the last of the boudoir spaces.

On this level one can also find administrative offices as well as some storage.

The rooftop pool, of the floor above, has windows which face towards the central core on this level.

A staircase, adjacent to the offices, takes visitors up to the roof terrace on the fifth floor.

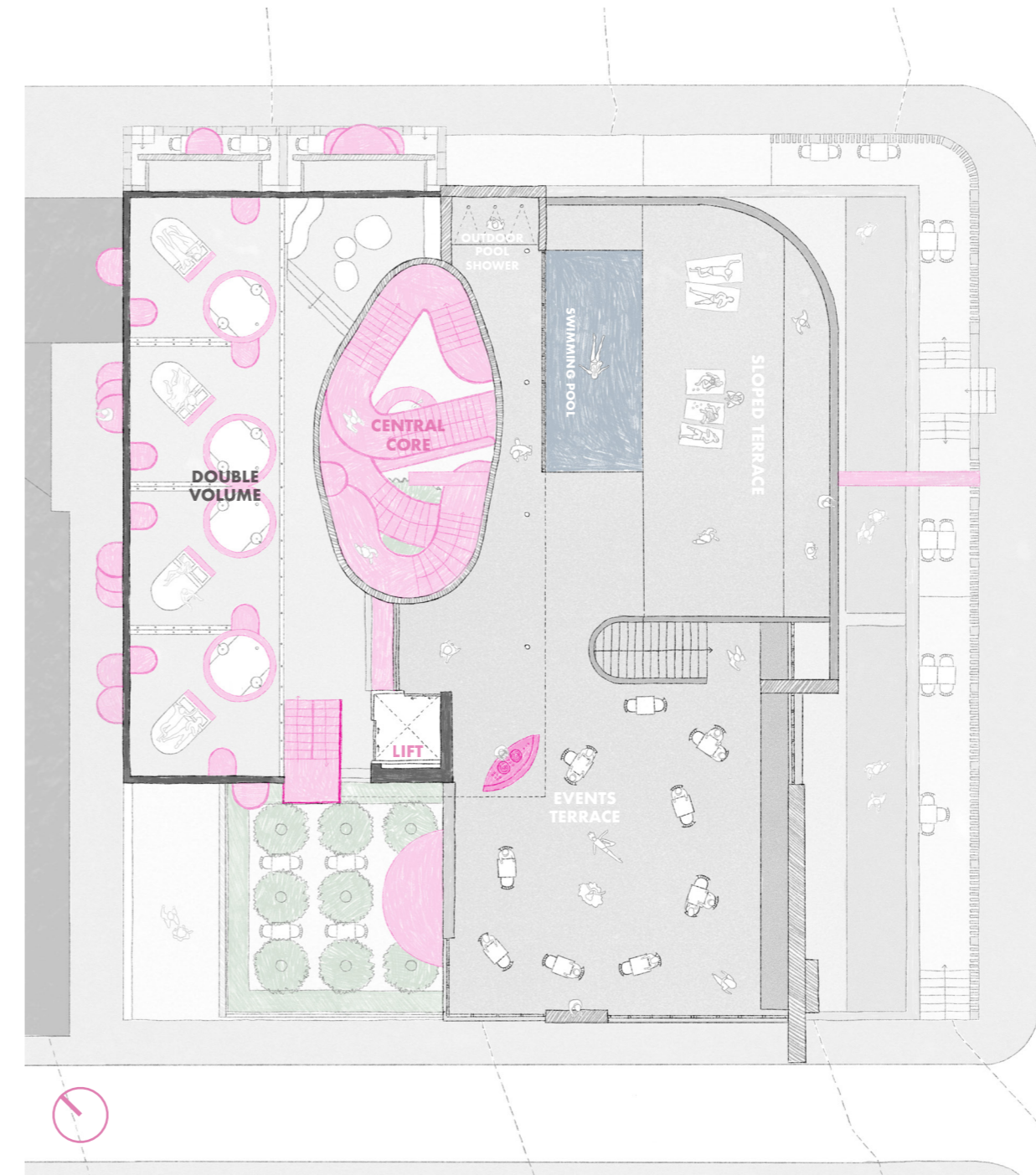


FIGURE 130:
Fifth Floor Plan of the 'New
Love Hotel'
by Author (2023)

A grand space of arrival, the fifth floor of the New Love Hotel, is comprised of a large, rooftop plaza.

An events terrace provides space for functions, such as regular drag brunches hosted by the hotel; while the sloped terrace stretches up towards the mountain, framing stunning vistas of the city and beyond.

The hotel's pool for guests sits adjacent to the sloped terrace, framing a space to meet, mingle and relax.

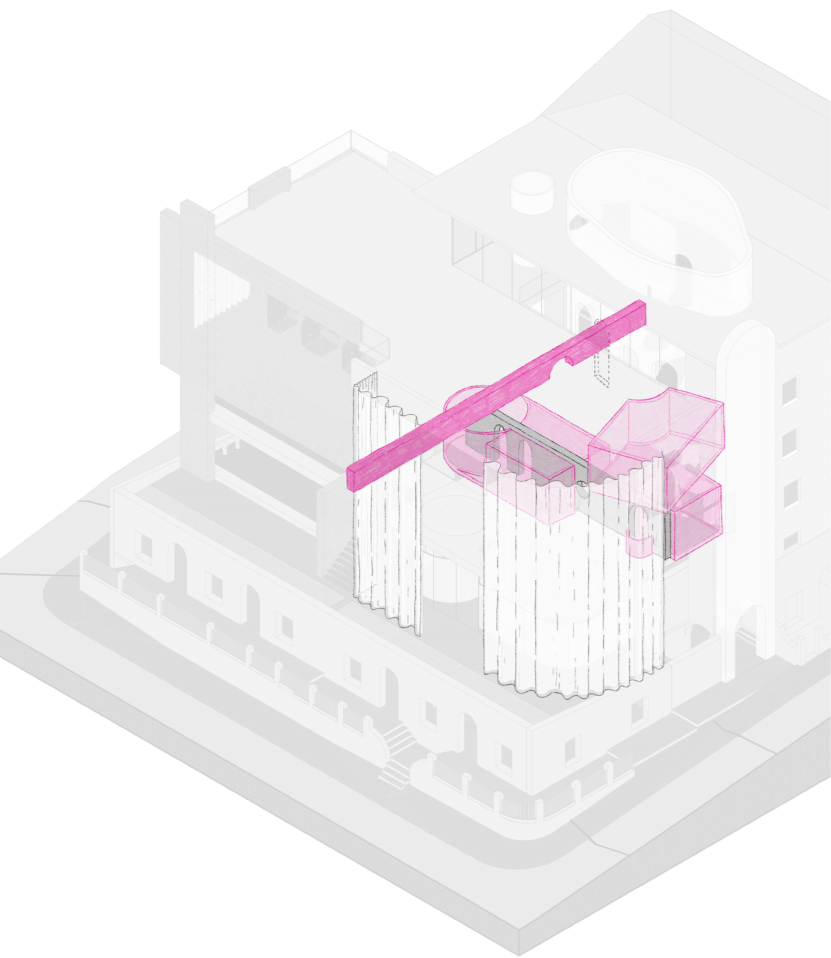
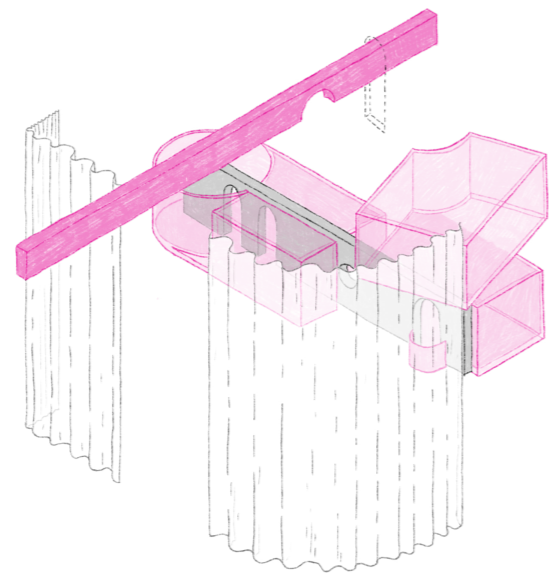


FIGURE 131 :
 Axonometric study of exterior curtain wall, studio boxes and curtain wall beam
 by Author (2023)



Opening up to the site's busiest corner where Loop meets Buiten Street, a literal curtain wall coyly frames the edge like a lifted skirt. Concealing a tiled plaza which peels back from the historical architecture. Suspended under the curtain, smaller creative spaces float just out of view and a beam pierces through the new veil. Here and there, historical walls (in grey) are extrapolated upwards to frame for new elements.

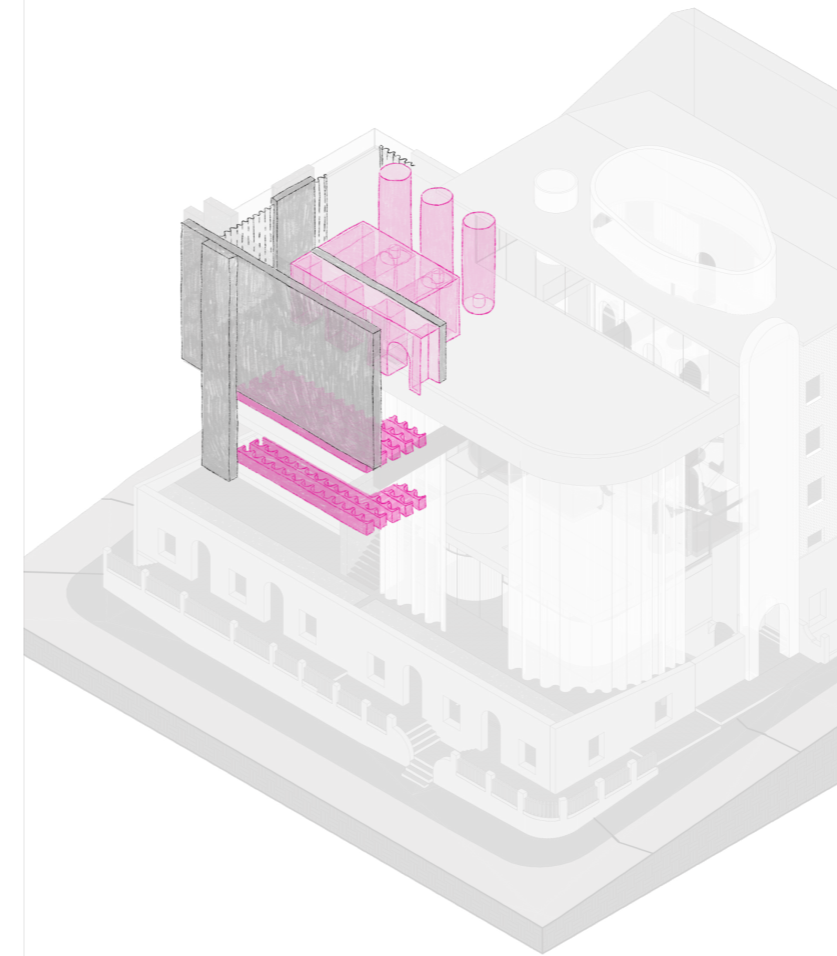
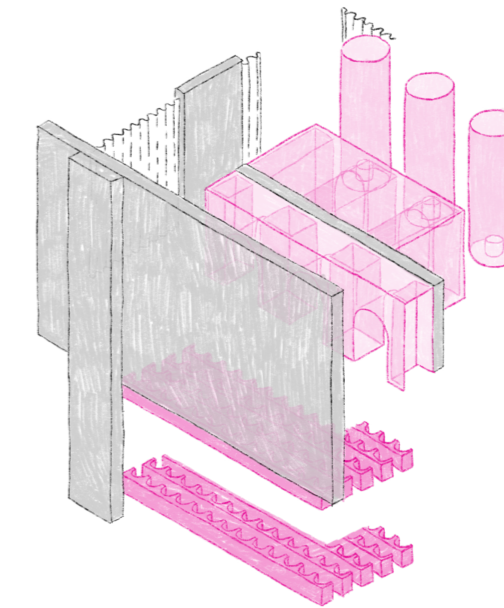


FIGURE 132 :
 Axonometric study of theatre and peepshow exhibit
 by Author (2023)



On the site's more secluded corner, where Loop Street meets Orphan Lane, a performing arts theatre wing is topped by a peepshow exhibit on its upper stories. The duality of a theatre and peepshow, both spaces of exhibition, expressing bodily performance in different ways.

Furthering discourse, cylindrical VR pods to the rear of the exhibit provide live-feed into some of the hotel's boudoirs, for those who themselves want to be exhibited.

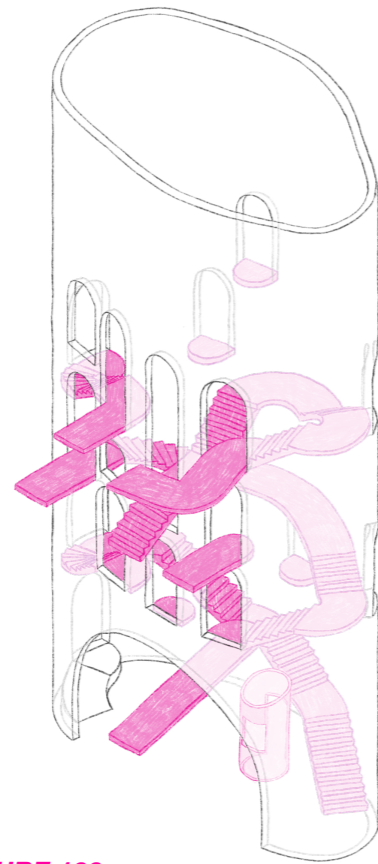
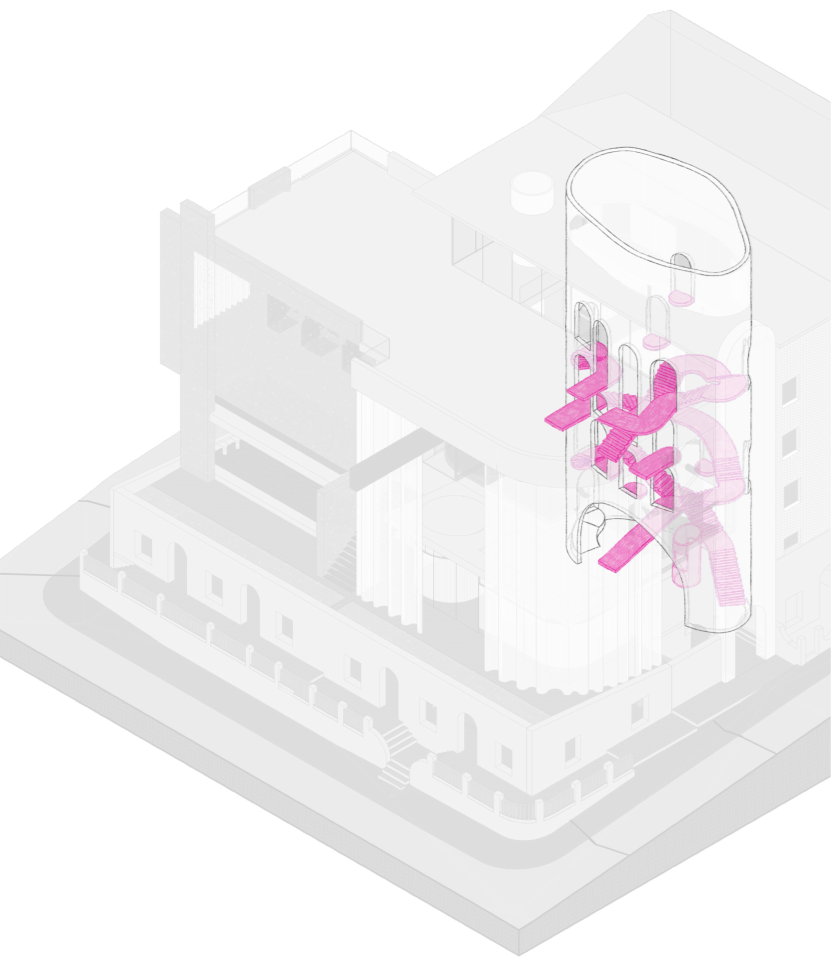


FIGURE 133 :
Axonometric study of central circulation core and 'ribbon staircase'
by Author (2023)

Contrasting the fluidity of the exterior curtain wall, the building's circulation core is a solid, yet dynamic, curtain of translucent concrete. Openings in the core act as ghosts of historical walls and doors demolished through the construction process.

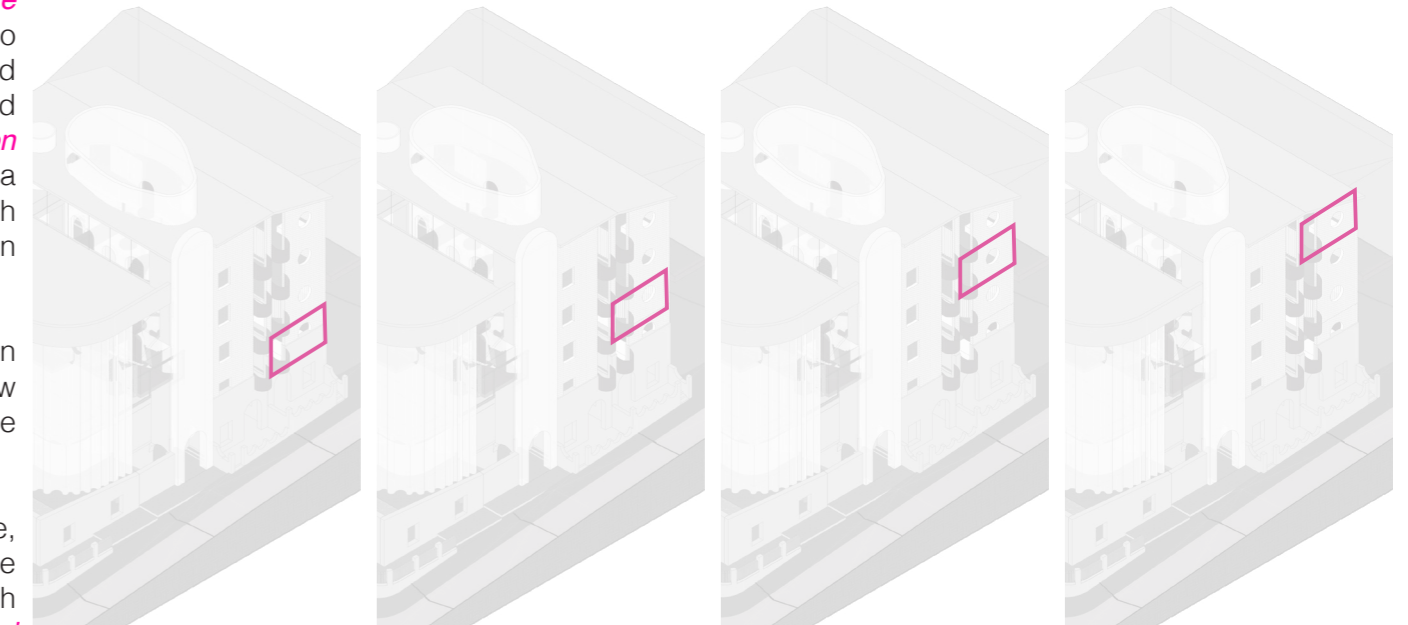
Winding though its interior, across the scattered levels of the hotel, a pink ribbon staircase weaves in and out of the space, providing many opportunities for chance encounters between visitors.

THE HYPERREAL BOUDOIR - ROOMS FOR THE NEW LOVE HOTEL

As with any hotel, The New Love Hotel's bedrooms, or rather their *boudoirs*, are central to the building's design. In realising early intentions of the *love hotel as a post-domestic hyperreality*, I return to Baudrillard's theory of hyperreality, as mentioned earlier in this paper. Most notably, Baudrillard defines the *four stages of hyperreal simulation* [BAUDRILLARD, J. 1983], that is to say the four stages a cultural product or phenomenon passes through before becoming a hyperreal simulacrum; an independent representation.

Each stage has been represented in its own boudoir typology across the four floors of the New Love Hotel, from simpler in representation, to more developed.

Braver patrons can enter the hotel via the main core, whilst reserved visitors can enter via the entrance on Orphan Lane using the secondary stair. Each floor also has its own *hotel lounge* and *'auto-lobby'* an automatic and anonymous room key dispenser.



STAGE ONE

Simulation is the reflection of a profound reality

STAGE TWO

Simulation masks and denatures a reality

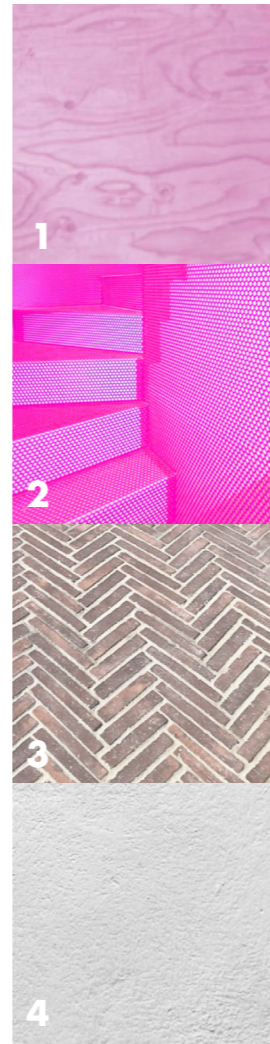
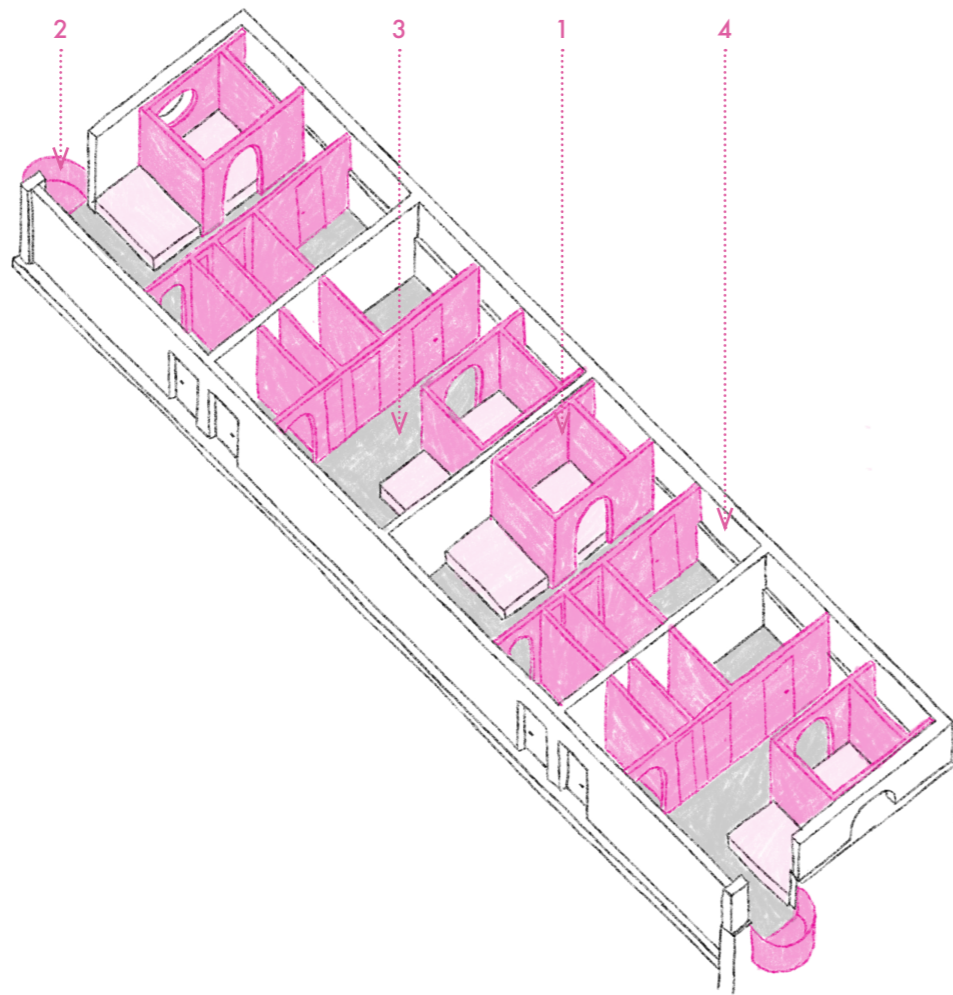
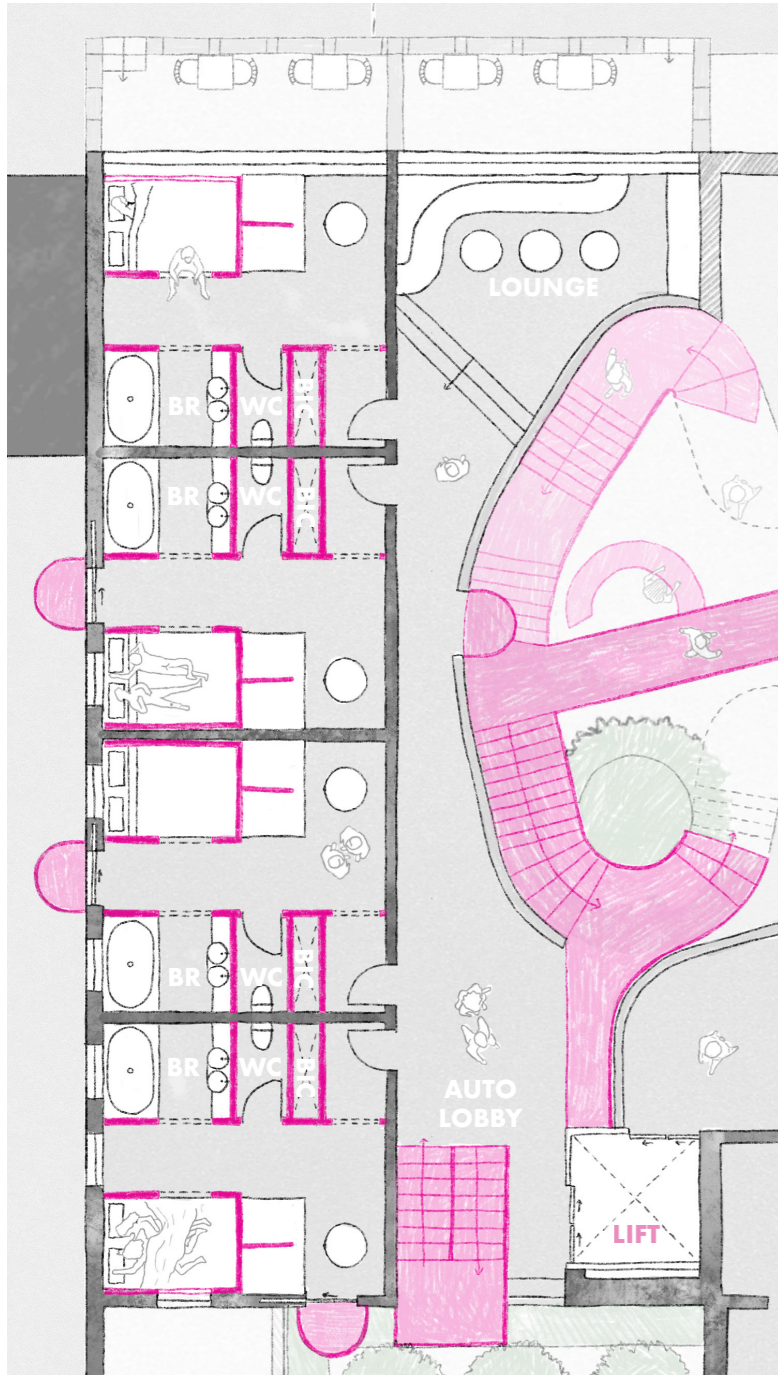
STAGE THREE

Simulation demonstrates a marked absence of reality

STAGE FOUR

There is no relation to a profound reality, it is a pure simulacrum

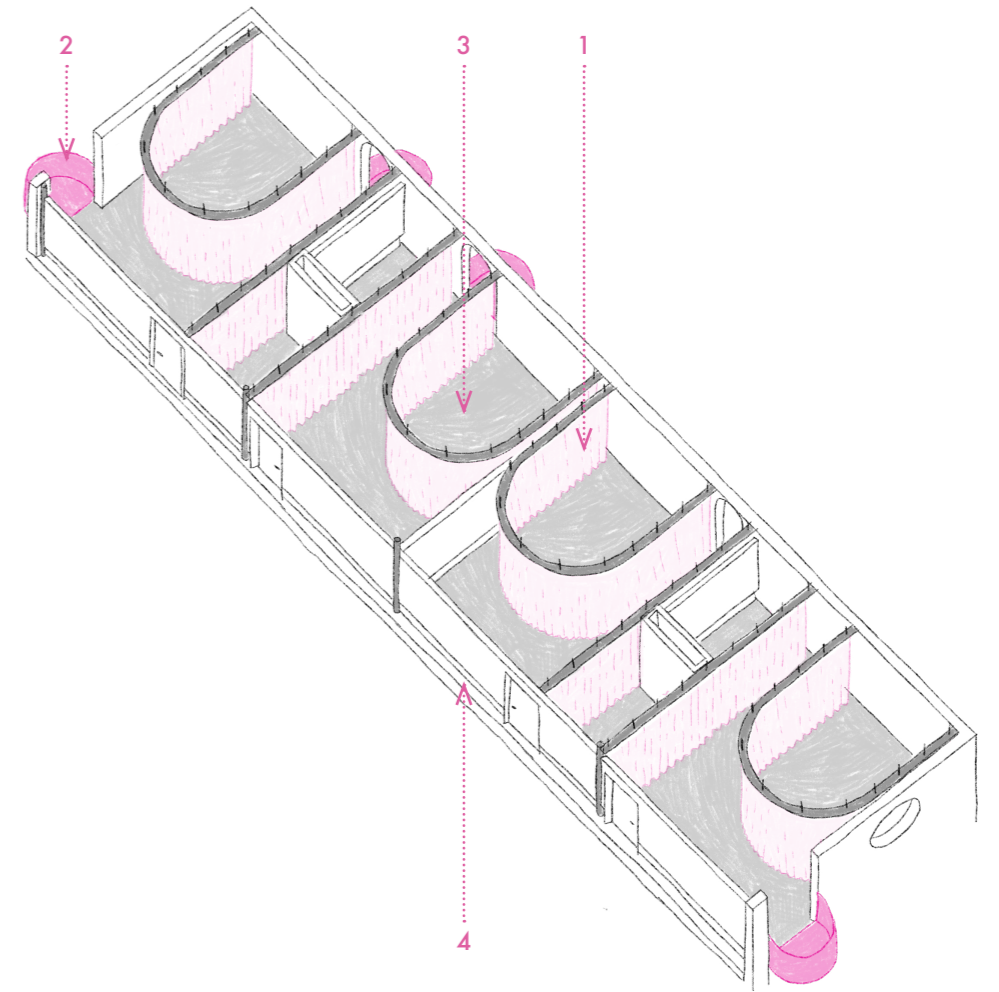
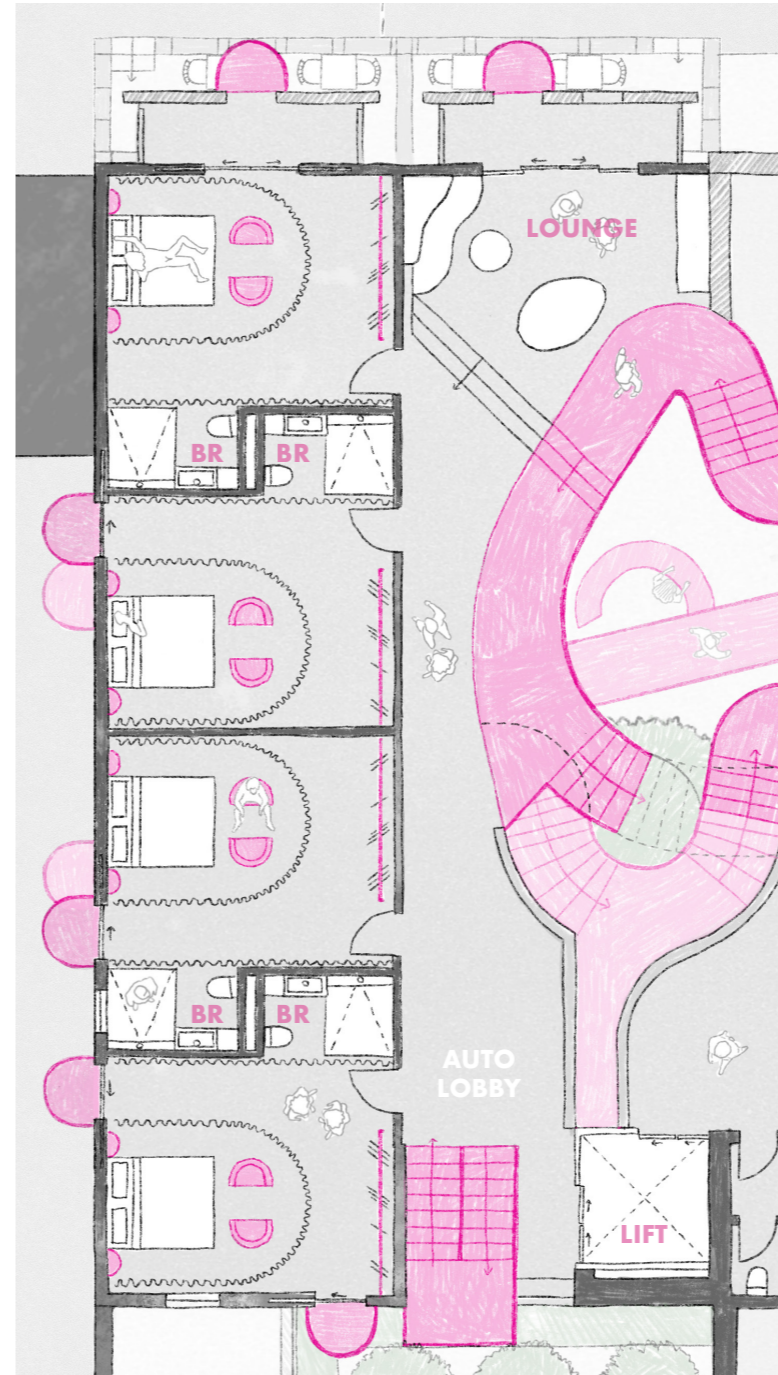
FIG 134 : THE FOUR STAGES OF HYPERREAL SIMULATION



STAGE ONE: REFLECTION

For the first floor of boudoirs at the hotel, rooms are designed to reflect a profound reality. The reality in this instance being the metaphor of *'the closet'*. Inside, spaces are compartmentalised and intimate, forming a series of small closet spaces.

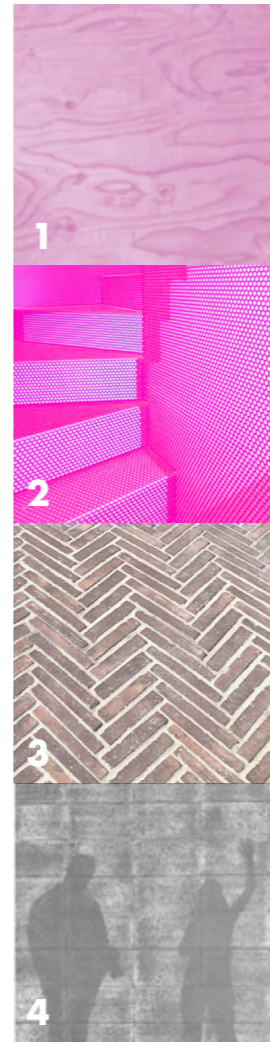
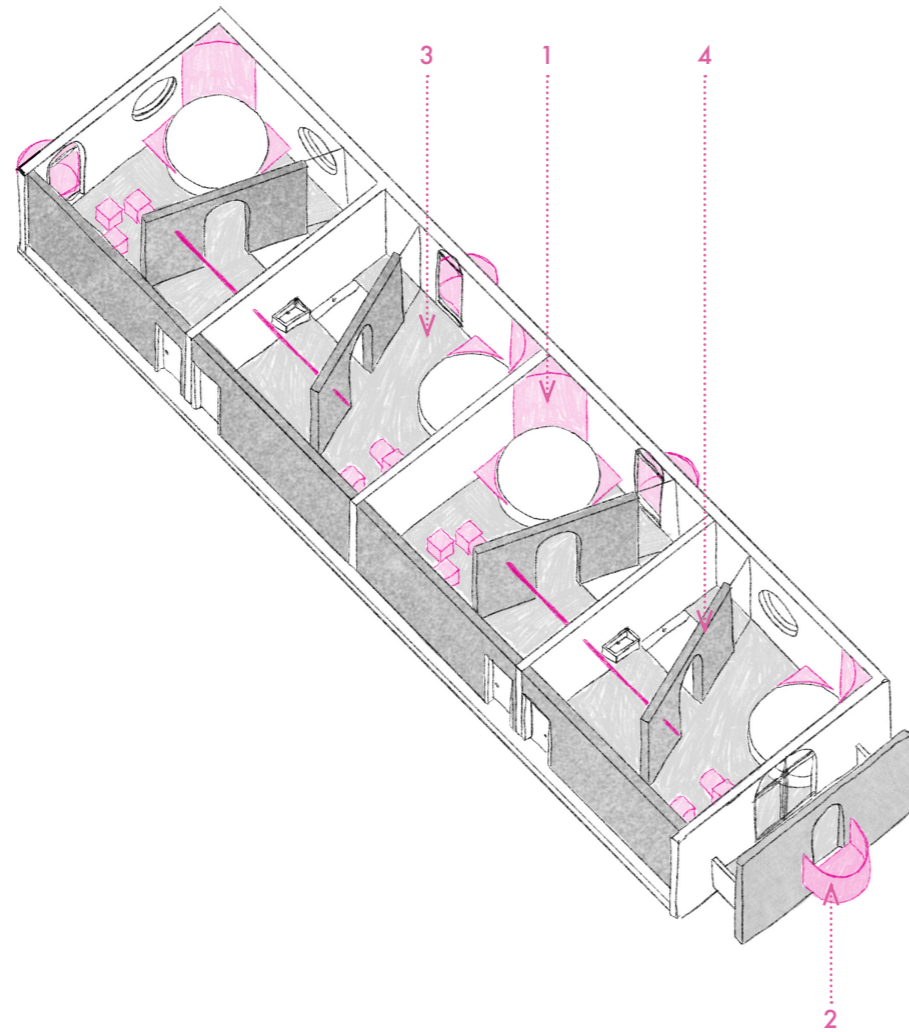
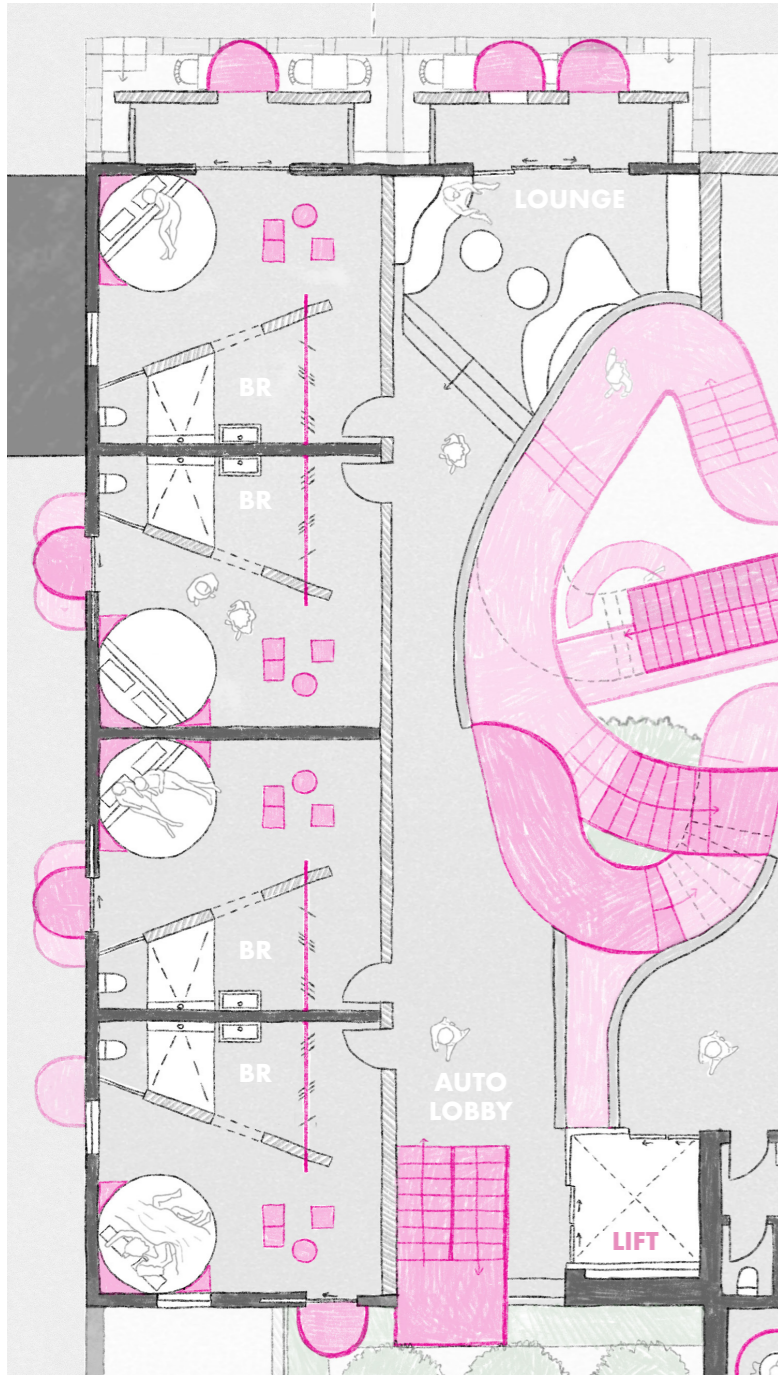
FIGURES 135 AND 136 :
Floor plan (left) and axonometric study (right) of boudoir typology one
by Author (2023)



STAGE TWO : MASKING

For the second floor of boudoirs at the hotel, rooms are designed to simulate the masking of a reality. In these suites, dividing walls hover tentatively just above the ground with a window gap above and below. Other walls begin to dematerialise as movable curtains.

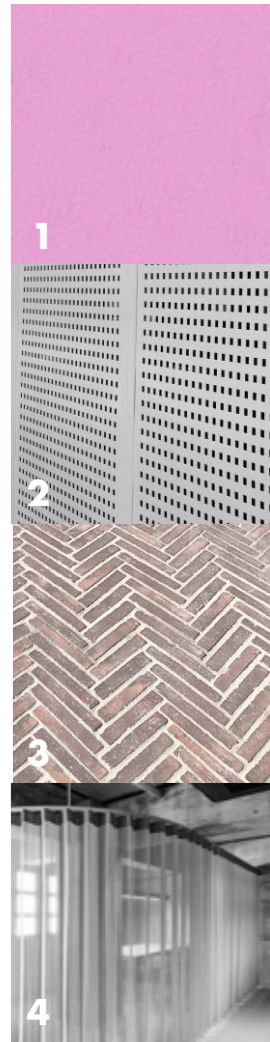
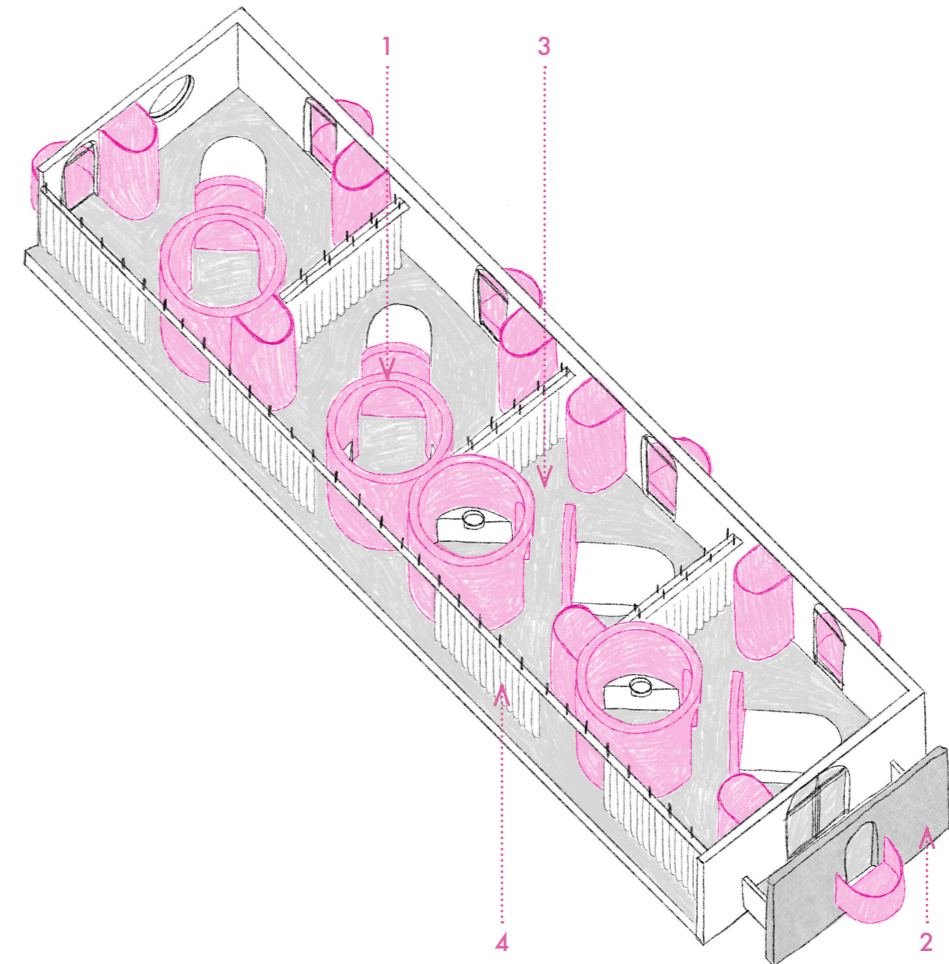
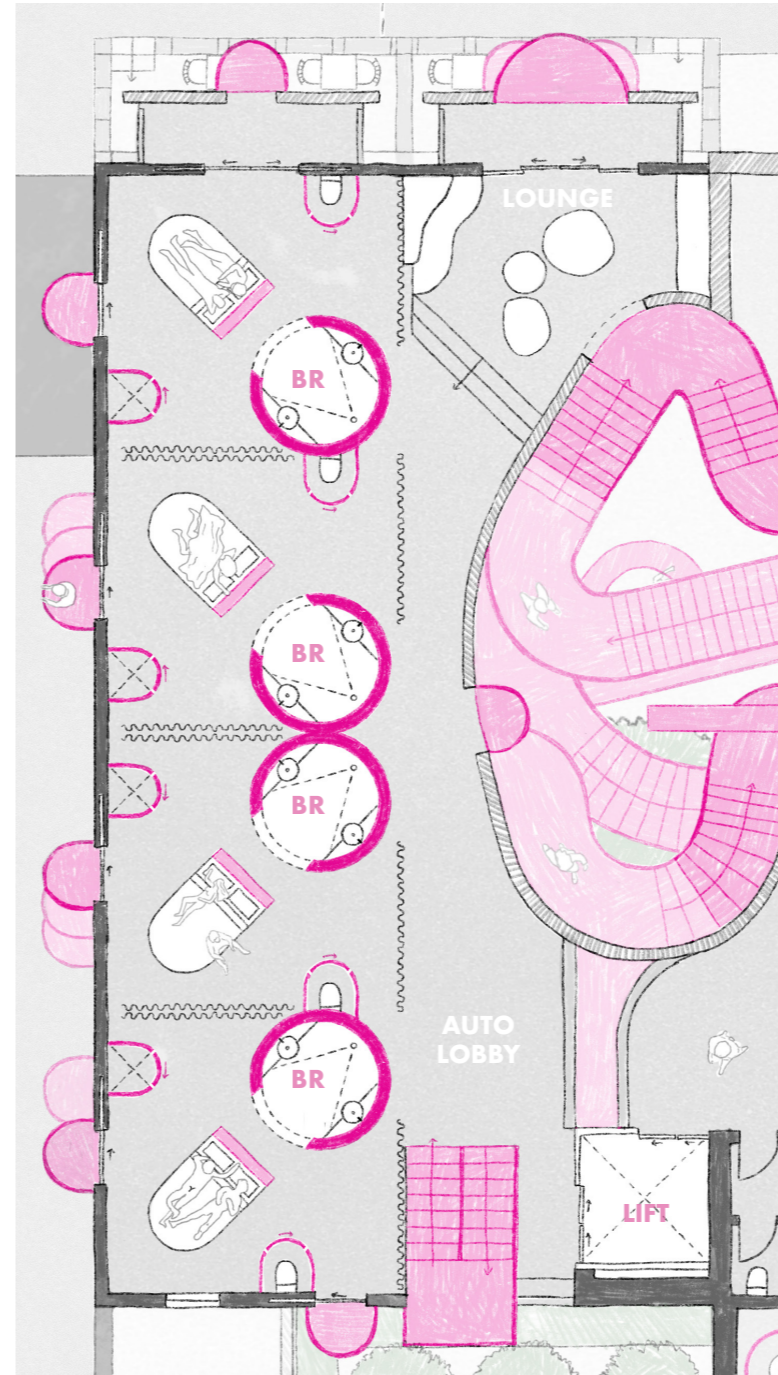
FIGURES 137 AND 138 :
Floor plan (left) and axonometric study (right) of boudoir typology two
by Author (2023)



STAGE THREE : ABSENCE

For the third floor of boudoirs at the hotel, rooms explore the increased absence of reality. Constructed from layered translucent panels, borders between spaces begin to blur and privacy becomes more tentative. These boudoirs begin to barely resemble rooms at all.

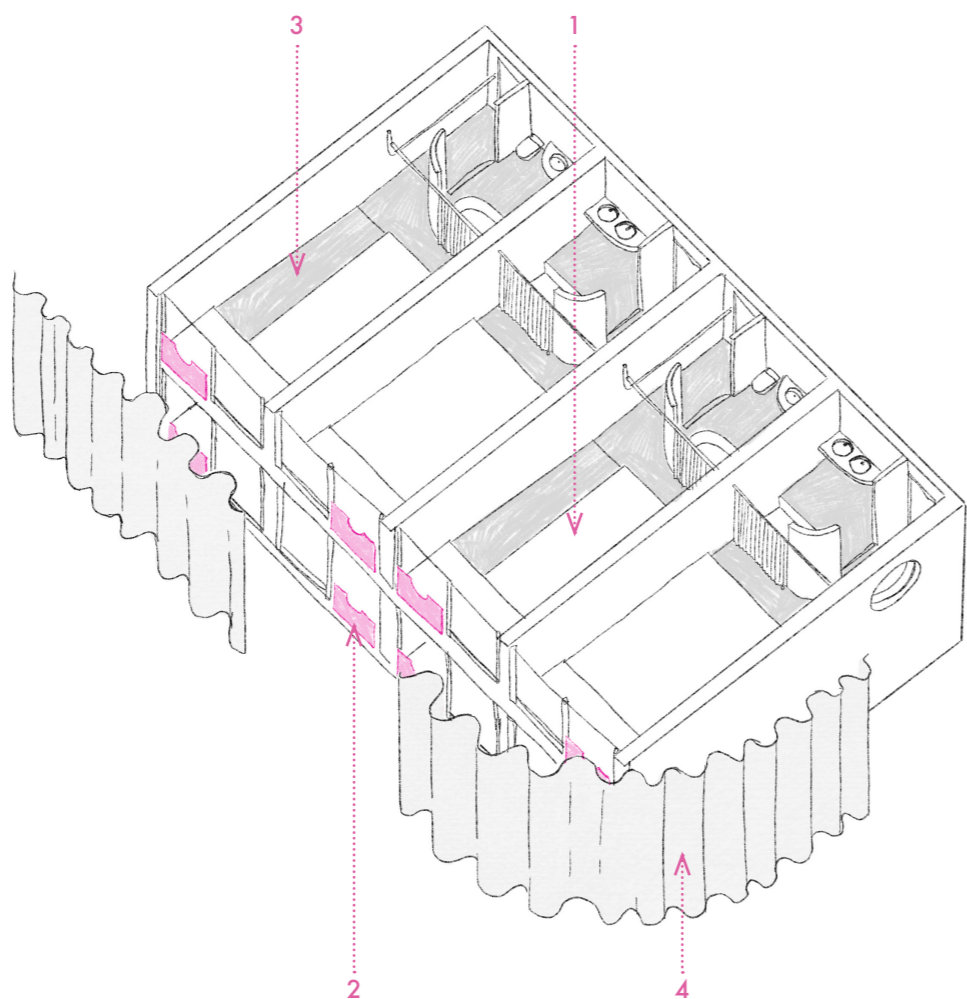
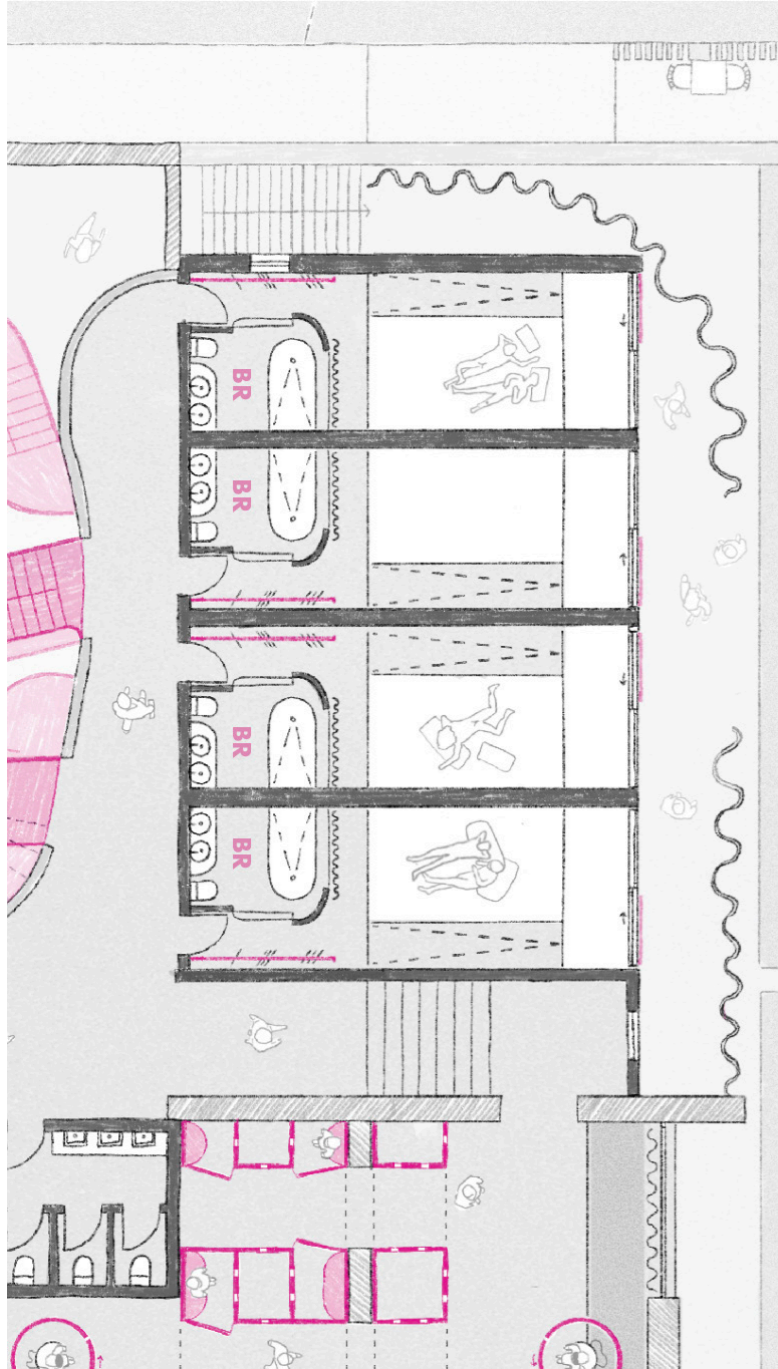
FIGURES 139 AND 140 :
Floor plan (left) and axonometric study (right) of boudoir typology three
by Author (2023)



STAGE FOUR : SIMULACRUM

At the final floor of boudoirs at the hotel, rooms are their own simulacrum, absent of reality. Fully dematerialised, these suites are spaces for sex, pure and simple, with no walls and only basic amenities within enclosed cores. These spaces do not represent their origin as bedrooms, but are in themselves pure simulacrums of pleasure.

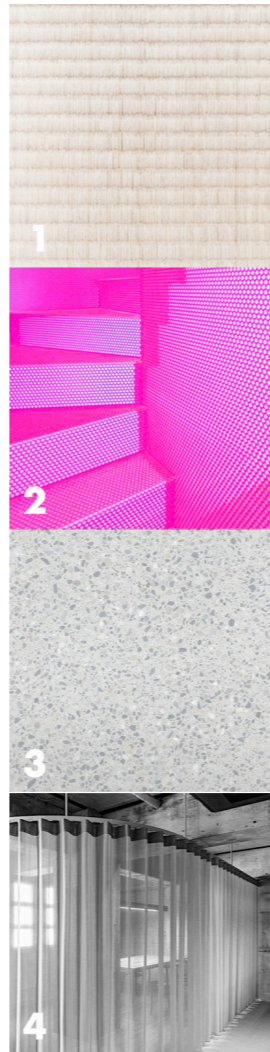
FIGURES 141 AND 142 :
Floor plan (left) and axonometric study (right) of boudoir typology four
by Author (2023)



ESCAPING SIMULATION : THE SIMPLE LOVE SUITES

For those seeking an alternative to the hyperreal boudoirs, The Simple Love Suites offer pared-down rooms with simple amenities. In the centre of the room, a large tatami-style mattress dominates the space. At the top end of the sloped slab, a second tatami offers additional space for play or relaxation.

FIGURES 143 AND 144 :
Floor plan (left) and axonometric study (right) of The Simple Love Suites
 by Author (2023)



CONCLUSION

Your Place or Mine?

*“Tell me something sexy and I’ll log off my whatever
 Gag me and wake my fighting spirit.
 Take your time and stay off the channels
 We’re not attractive to this country’s standards ...”*

*This house makes it hard to f**k
 This country makes it hard to f**k”*

[DREIJER, K. 2017]

These lyrics from Fever Ray’s (Karin Dreijer) 2017 single ‘This Country’ serves as perfect summary for the central arguments of this paper. In a world where we constantly bombarded with artificial pleasures, we still find ourselves yearning for something more, something tangible, something real. “Tell me something sexy and I’ll log off my whatever...”

As demonstrated through my analysis of middle-class structures from the 19th century, through 20th century design and to today, our society remains built on an obsessive desire for content and an ever-shifting dialogue between privacy and publicity.

These debates play out on the stage of domestic space. At different periods in history, this has served to dissolve conflict, but also to increase division between us, between men and women, queer and heterosexual, and between the fulfilment of desire and its absence.

Through studying queer placemaking, specifically in the case of homemaking practices in the 20th century, I highlighted that alternative and better ways of living exist, in fact, they’ve been with us for almost a century.

Pleasure, as with any human experience, has been so intensely commodified, that the very act of self-fulfillment and expression has become a commercial exchange.

Architecture has given spatiality to this exchange, as seen in the *Erotisch Centrum*, *Fun Palace* and *Love Hotel* archetype. That is not to say that this commodification is entirely bad, but rather that it has potential to be abused.

As architects, we have an opportunity to use our skills to design responsible ‘*pleasure-centered*’ architecture which does not place these experiences behind an inaccessible paywall or divisive design.

Post-domesticity, as previously discussed, gives us a theoretical framework for approaching this problem, proposing new and better ways of living.

The New Love Hotel, as an experimental architectural typology, explores the blurring of boundaries; between sex and gender, architecture and the body and most importantly, ourselves and others.

It explores the potential of a world where pleasure is easily accessible to all, and asks us to reconsider the longstanding divisions which separate us from what we want.

The answer is, in itself, a simple question: “Your Place or Mine?”

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PRE-SCREENING QUESTIONNAIRE OUTCOME LETTER

STU-EBE-2023-PSQ000684
2023/09/14

Dear Alex Pienaar,

Your Ethics pre-screening questionnaire (PSQ) has been evaluated by your departmental ethics representative. Based on the information supplied in your PSQ, it has been determined that you do not need to make a full ethics application for the research project in question.

You may proceed with your research project titled:

Your Place or Mine?
The Love Hotel as a Post-Domestic Hyperreality

Please note that should aspect(s) of your current project change, you should submit a new PSQ in order to determine whether the changed aspects increase the ethical risks of your project. It may be the case that project changes could require a full ethics application and review process.

Regards,

Faculty Research Ethics Committee

