



TECHNISCHE  
UNIVERSITÄT  
WIEN

## DIPLOMARBEIT

### **Queer(ing) \_\_\_\_\_ - an experimental writing for liberation**

ausgeführt zum Zwecke der Erlangung des akademischen Grades  
einer Diplom-Ingenieur  
unter der Leitung von

Univ.-Prof. Dipl.-Ing. Mag.Phil. Dr.Phil.  
Peter Mörttenböck

E 264/3 Institut für Kunst und Gestaltung  
Forschungsbereich Visuelle Kultur

eingereicht an der Technischen Universität Wien  
Fakultät für Architektur und Raumplanung

von  
Batu Dündar  
01529619

Vienna, 2025



















Die approbierte gedruckte Originalversion dieser Diplomarbeit ist an der TU Wien Bibliothek verfügbar  
The approved original version of this thesis is available in print at TU Wien Bibliothek.

**Bibliothek**  
Your knowledge hub



# QUEER(ING)

## AN EXPERIMENTAL WRITING FOR LIBERATION



**BATU DÜNDAR**

## ABSTRAKT (Deutsch)

Diese Arbeit untersucht die zeitgenössische Architekturkultur durch die Linse des "Queering" - eines theoretischen Rahmens, der normative räumliche Praktiken und soziale Strukturen hinterfragt. Sie analysiert kritisch, wie sich die moderne Architektur von menschenzentriertem Design hin zu gewinnorientierter Entwicklung verschoben hat, und untersucht, ob Queering-Methodologien transformative Lösungen für die Herausforderungen in Architektur, Gesellschaft und Umwelt bieten können. Die Forschung erkundet, wie der rapide technologische Fortschritt die architektonische Praxis mechanisiert und möglicherweise ihre kreativen und humanistischen Elemente vermindert hat.

Durch experimentelles Schreiben in Form einer persönlichen Erzählung verfolgt diese Arbeit den architektonischen Diskurs von der frühen Moderne an, beginnend mit einer kritischen Untersuchung von Adolf Loos' anti-ornamentaler Haltung und deren unbeabsichtigten Folgen in der zeitgenössischen Praxis. Die Analyse erstreckt sich über verschiedene queertheoretische Rahmenwerke und untersucht, wie sich Konzepte von Maskierung, Performance und Authentizität im architektonischen Raum manifestieren. Die Arbeit gipfelt in einer sehr persönlichen Untersuchung der zeitgenössischen



Architekturpraxis und erforscht, wie sich aktuelle Arbeitsbedingungen und institutionelle Strukturen auf Designer, Architekten und Studierende auswirken.

Unter Einbeziehung verschiedener methodischer Ansätze, darunter historische Analyse, Queer-Theorie und Autoethnographie, untersucht die Arbeit, wie Queering sowohl als Kritik als auch als kreative Praxis in der Architektur funktionieren kann. Sie analysiert spezifische Fallstudien, einschließlich der Villa Müller, architektonischer Räume in Sevilla und Athen sowie der Eröffnungszeremonie der Olympischen Spiele 2024 in Paris, um zu zeigen, wie sich Queering sowohl in gebauter Form als auch in kulturellen Ereignissen manifestieren kann. Die Forschung schlägt letztendlich vor, dass Queering potenzielle Strategien zur Befreiung der Architektur von gegenwärtigen Einschränkungen bietet und Wege zu inklusiveren, ausdrucksstärkeren und humaneren räumlichen Praktiken aufzeigt.

## ABSTRACT

This thesis examines contemporary architectural culture through the lens of queering - a theoretical framework that challenges normative spatial practices and social structures. It critically analyses how modern architecture has shifted from human-centred design to profit-driven development, and explores whether queering methodologies can offer transformative solutions to the challenges facing architecture, society and the environment. The research explores how rapid technological development has mechanised architectural practice, potentially diminishing its creative and humanistic elements.

Through experimental writing that takes the form of a personal diary, this thesis traces architectural discourse from early modernism, beginning with a critical examination of Adolf Loos's anti-ornamental stance and its unintended consequences in contemporary practice. The analysis extends through various queer theoretical frameworks, examining how concepts of masking, performance and authenticity manifest in architectural space.

The work culminates in a deeply personal examination of contemporary architectural practice, exploring how

current working conditions and institutional structures affect designers, architects and students.

Drawing on diverse methodological approaches including historical analysis, queer theory and autoethnography, the thesis examines how queering can function as both critique and creative practice in architecture. It analyzes specific case studies, including the Villa Müller, architectural spaces in Seville and Athens, and the opening ceremony of the Paris 2024 Olympic Games, to demonstrate how queering can be manifested in both built form and cultural events. Ultimately, the research proposes that queering offers potential strategies for liberating architecture from current constraints and suggests pathways towards more inclusive, expressive and humane spatial practices.

## TABLE OF CONTENTS

Abstrakt (Deutsch)	1
Abstract	3
Table of Contents	5
Introduction	6
Chapter one - They call it freedom, I call it suppression of expression	11
I	12
II	36
III	58
IV	70
CHAPTER TWO - QUEER(ING)	99
I	99
II	119
III	147
EPILOGUE – FREEDOM TO ARCHITECTS, WAY TO LIBERATION...	168
BIBLIOGRAPHY	183
FIGURES	195

## INTRODUCTION

This thesis explores whether queering methodologies can provide transformative solutions for architecture, society and the environment through an analysis that begins with Adolf Loos's provocative stance against ornament and its contemporary implications. Central to this investigation is the concept of otherness - how architecture, like society, creates and maintains categories of belonging and exclusion. The research examines how Loos's rejection of ornament was not just an aesthetic stance, but a form of othering that labelled certain expressions of identity as 'degenerate' or criminal, in parallel with broader social mechanisms of exclusion and control.

The investigation draws parallels between architectural ornament and drag culture, exploring how drag performers embrace and celebrate their otherness through elements such as costume, make-up and performance - forms of ornament that challenge rather than conform to social norms. This analysis is further enriched by a critical reflection on Freudian concepts and masked authenticity, exploring how building façades, like human personas, negotiate between revelation and concealment, between conformity and otherness. The first chapter weaves these threads together through the

metaphor of Plato's cave, re-imagining the journey from darkness to light as analogous to the experience of emerging from the 'closet' - a spatial and psychological transformation that illuminates the tension between transparency and opacity, between societal acceptance and otherness, in both architecture and identity.

The second chapter expands this investigation into the realm of queer spaces and the practice of queering architecture, examining the fluid dynamics between public and private domains, and how othered communities create and claim space within hostile environments. Through a comparative analysis of queer spaces in Seville, Athens, and Vienna, the research explores how different cultural contexts shape the visibility and expression of queer identity in urban spaces. The study contrasts Seville's integrated and visible queer culture, manifested in its vibrant street life and accessible venues, with Vienna's more compartmentalized approach where queer spaces often remain not visible and segregated. This comparison extends to Athens, where the research examines how queer spaces navigate between visibility and concealment, creating unique spatial patterns that reflect both historical traditions and contemporary social pressures. Drawing from these and other historical examples across different cultures and contexts, the research reveals patterns of spatial appropriation



and transformation that challenge traditional architectural paradigms. Aaron Betsky's observation about the gendered nature of architectural space - male-dominated exteriors containing feminine interiors - serves as a launching point for broader discussions about gender norms, otherness, and spatial practice. This theoretical framework is then applied to contemporary examples, culminating in an analysis of the 2024 Paris Olympics Opening Ceremony as a revolutionary act of queering public space and media representation, transforming otherness from a mark of exclusion into a celebration of diversity.

The epilogue synthesizes these investigations through a critical examination of contemporary architectural practice and labor politics, proposing concrete strategies for transforming the current system. Drawing from the previous chapters' analyses, it suggests that meaningful change must begin at the educational level, specifically within universities where future architects first encounter the profession's structural challenges. It proposes strategies for transforming the fragmented architectural community into a cohesive, symbiotic body capable of effecting systemic change, emphasizing the importance of collective consciousness and shared spaces in architectural education. Building on Lefebvre's theories about the reciprocal relationship

between space and society, this chapter explores how architectural education and practice could be reshaped to prioritize collective action over competition. It examines current issues in labor lobbying and professional practice, proposing specific reforms to address problematic working structures, including excessive overtime, inadequate compensation, and the prioritization of profit over design quality. Through experimental writing that combines personal narrative with practical analysis, the epilogue aims to generate actionable solutions for transforming architectural education and practice. It suggests that by nurturing solidarity among students and young professionals, the architectural community could develop the collective strength needed to challenge current power structures and create more equitable working conditions. The research concludes by imagining new possibilities for architectural practice that balance creative freedom with fair labor practices, suggesting pathways toward a more sustainable and humane profession. I also want to note that this work reflects my own learning journey and direct experiences. It shows how I have come to understand and connect these ideas together, making this not just research, but also my own story of exploring the topics in this book.



# CHAPTER ONE

**They call it  
freedom, I call  
it suppression  
of expression**

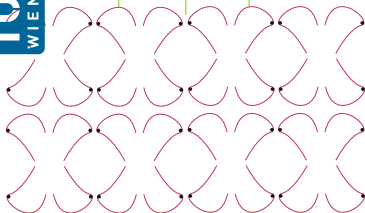
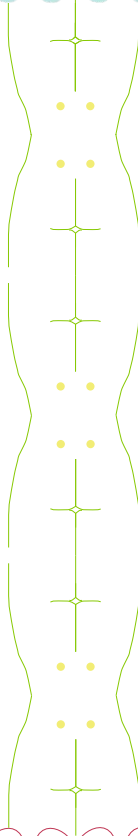
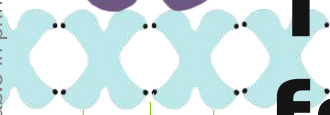
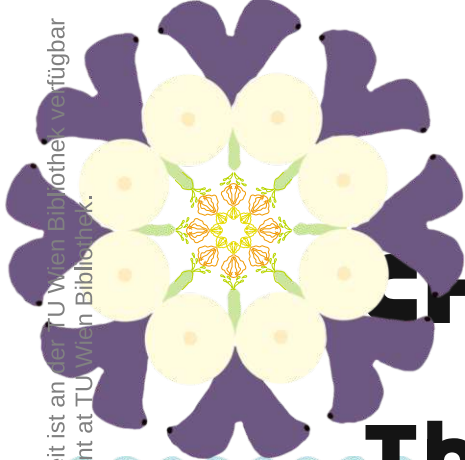






Fig.2 Stone faces on the balcony







It was another grey spring day in Vienna, even though it was somehow warm in comparison to the other days, this one felt cold and lifeless, once again. I was on a quick coffee and cigarette break at work, trying to clear my mind from the project consuming my thoughts. As I stood on the white balcony, my eyes wandered to the surrounding architecture - an eggshell-coloured building with an ornamented oriel and delicate rocailles scattered across its façade. Behind me, the sculptures of faces on the façade were so close I could almost touch them. Their stone expressions seemed to whisper criticism in my ear.

As I reflect on my current architectural project, I find myself struggling with a profound professional disillusionment. In past eras, architects created works and structures that gave cities their unique character. These architects and artists built expressions that moved beyond mere functionality to embody both individual artistic vision and collective social values <sup>1</sup>, not pure reflections of investors' budgets and profit margins. In the twenty-first century, modern architecture as a synthesis of artistic expression and societal values has taken a new way to a model driven primarily by return on

1

Stolyarova and Berezin frame expressionism as a bridge between traditional architecture and modernism, where emotional impact through spatial distortion became a catalyst for new architectural experiences, marking a significant shift from purely functional design to a psychological engagement with space. Their analysis positions imagination as the critical mediator between concept and experience, establishing architecture as an interactive dialogue rather than a structural form. Elena G. Stolyarova and Andrey Ev. Berezin, "Aesthetic Principles of Expressionism in Modern Architecture," *Urban Construction and Architecture* 14, no. 1 (2024): 150–56, <https://doi.org/10.17673/vestnik.2024.01.17>.

2

Steenackersberg, "Nachdenken  
 über Investorenar-  
 chitektur," *Goethe-Institut*  
 7, Internet-Redaktion,  
 January, 2015, [https://www.  
 goethe.de/ins/ph/de/m/kul/agas/20466271.html](https://www.goethe.de/ins/ph/de/m/kul/agas/20466271.html).

3

Steemers, "Archi-  
 tecture for well-being and  
 health" *Daylight and Archi-  
 tecture*, May 7, 2021, [https://www.daylightandarchitec-  
 ture.com/architecture-for-  
 well-being-and-health](https://www.daylightandarchitec-<br/>
    ture.com/architecture-for-<br/>
    well-being-and-health).

4

Die Presse, "Hohe Decken,  
 hohe Türen Und Wirklich  
 Hohe Nachfrage," *Die*  
*Presse*, January 16, 2019,  
[https://www.diepresse.  
 at/content/578412/hohe-decken-  
 hohe-tueren-und-wirklich-  
 hohe-nachfrage](https://www.diepresse.at/content/578412/hohe-decken-<br/>
    hohe-tueren-und-wirklich-<br/>
    hohe-nachfrage).

5

Wiener Stadtentwicklungs-,  
 Stadtplanungs- und Baug-  
 esetzbuch (Bauordnung  
 Für Wien – BO für Wien) and  
 Wiener Landtag, "Bauord-  
 nung Für Wien," legal,  
*Landesrecht Wien*, February  
 2020, [https://www.ris.bka.  
 at](https://www.ris.bka.at).

6

The minimum ceiling height  
 (clear room height) for living  
 spaces must be at least  
 2.50 m, and for single-family  
 houses and duplexes as  
 well as townhouses at least  
 2.40 m. The ceiling height  
 for rooms other than living  
 spaces, where people stay  
 only temporarily, must be  
 determined according to  
 intended use, ... However,  
 the ceiling height must not  
 be below 2.10 m under any  
 circumstances. Öster-  
 reichisches Institut für  
 Technik, "OIB-Richtlinie  
 April 2007," [https://www.  
 oib.at/sites/default/files/2019/04/01/OIB-Richtlinie-2007.pdf](https://www.oib.at/sites/default/files/2019/04/01/OIB-Richtlinie-2007.pdf).

investment calculations, which claims to serve people  
 but increasingly serves the interests of investors. It can  
 be marketed as well-being, but in reality it is luxury,  
 often at the expense of quality <sup>23</sup> This transformation  
 is particularly evident in the downgrading of material  
 and spatial quality. Recent developments often adopt  
 a strategy of superficial improvement - for example,  
 installing underfloor heating, while using inferior mate-  
 rials such as laminate flooring or vinyl tiles instead of  
 traditional hardwood or ceramic surfaces. This represents  
 a wider pattern of prioritising marketable features over  
 substantive quality. The case of Vienna is a convincing  
 illustration of this phenomenon. In Vienna, where ceiling  
 heights historically ranged from three to four meters,  
 modern apartments now feature reduced heights <sup>4</sup>  
 between two point two to two point five meters to  
 maximize the number of floors within building <sup>5</sup>- and  
 room height regulations <sup>6</sup>. Walls have become thinner,  
 compromising sound insulation and privacy, making  
 neighbors' activities easily audible. The destruction  
 extends to fundamental architectural elements, for  
 instance, the classic wooden box window (Kasten-  
 fenster), about two meters high and crucial for natural  
 lighting, has been replaced by smaller alternatives with  
 aluminum or PVC frames, thus reducing the amount of  
 sunlight entering the houses.



7

8

committed through the fact that ornament inflicts serious injury on people's health, on the national budget and hence on cultural evolution. If two people live side by side with the same needs, the same demands on life and the same income but belonging to different cultures, economically speaking the following process can be observed: the twentieth-century man will get richer and richer, the eighteenth-century man poorer and poorer. I am assuming that both live according to their inclinations. The twentieth-century man can satisfy his needs with a far lower capital outlay and hence can save money.”<sup>7</sup>

Or when he stated,

“The loss does not hit only the consumer; above all it hits the producer. Today ornament on things that have evolved away from the need to be ornamented represents wasted labour and ruined material.”<sup>8</sup>

Loos argued that getting rid of ornament would help us focus on more important aspects of design, make construction faster, and reduce costs while improving living standards. His radical ideas were shaped during his time in Chicago, where he was deeply influenced

In examining the discourse surrounding Sullivan and Loos, it is worth acknowledging that historical interpretations have often been influenced by both academic analysis and informal narratives, including what might be considered 'gossip'. In order to explore the discussions surrounding these architects in greater depth, I propose to adopt a more informal analytical approach. While maintaining academic accuracy, I must admit that, like many other scholars, architects<sup>9</sup>, art and art enthusiasts<sup>10</sup>, I am fascinated by both the official historical records and the behind-the-scenes stories, known as gossip. Looking at both formal research and informal stories about Sullivan and Loos, gives us a fuller picture of how their personal lives and professional relationships

10  
Gavin Butt, *Between You and Me: Queer Disclosures in the New York Art World, 1948-1963* (Duke University Press, 2005).

influenced architectural history and debates. That reminds me of another regular day at the office, where drama and gossip flow as freely as coffee. I was sitting at my anthracite coloured desk, part of a four desk cluster, facing the entrance, with its golden wall glimmering with red spotlights, the wall not only evokes the atmosphere of a Berlin underground nightclub, but also serves as a wardrobe. Behind me, the afternoon sun streamed through windows, that offered views of ornamented building façade which is also visible from the balcony, warming my neck and creating a glow on my screen. To my left sat one of my favourite colleagues - a kindred spirit when it comes to gossip, party and good food.

Our office is in a classic Viennese apartment, renovated with contemporary flair. Around three- to four metre high ceilings highlight twenty- to thirty square metre rooms, all of which are interconnected in the traditional Viennese apartment layout. These spaces merge like an open-plan office, complemented by a hallway featuring drawings by my bosses and colleagues like an exhibition. On one side is a warm, concrete-grey coloured wall and on the other, between the petrol-green coloured walls is a translucent glass installation. It is leading to the kitchen, facing at the building's staircase, as it should be when we talk about Viennese old apartments,





13

Robert C. Twombly, *Louis Sullivan: His Life and Work*, (Wasmuth Verlag, 1986), p.15

14

Robert C. Twombly, *Louis Sullivan: His Life and Work*, (Wasmuth Verlag, 1986), p.211

15

Id., 400–402

offered an intriguing interpretation: perhaps Loos's rejection of ornament in his own work and his modification of Sullivan's designs was motivated by a desire to avoid similar assumptions about his sexual orientation that had surrounded Sullivan's decorative style. According to historian Robert Twombly's biography, Sullivan was notably the first figure in modern architecture to be "outed" as a queer individual. He wrote,

*"There is a good deal of evidence some personal some architectural to suggest that Louis Sullivan may have been homosexual"*<sup>13</sup>

In my view, this was not just the first outing, but probably the first case of public stereotyping of gender norms of sexuality with gender identification. Twombly explains in his book that Sullivan was very careful about his appearance, always perfectly groomed with smooth hair - in other words, "vain about his look."<sup>14</sup> Thus it seems that it was not only his architecture that was criticised, but also his behaviour and his appearance, which became gossip that was used to label him. In the book, Twombly judged Sullivan stereotypically, writing that his imagery was never quite masculine, claiming that he was not "man enough" in a "macho" environment, and suggesting that he married to reclaim his masculinity.<sup>15</sup> Not only Twombly, but many historians



17

Sigmund Freud, "Die weibliche Genital-Neuropsychosen", *Gesammelte Werke I. Studien über Hysterie und andere Werke aus den Jahren 1892-1899*, (Fischer, 1999). p.59-74

18

Jennifer Bloomer, "D'OR (For the female)", p.171

other men may be projecting their own sexual desires.<sup>17</sup> Although I am not a psychologist, this might explain the behavior of historians and critics who scrutinized Sullivan's supposed "lack of manliness and motives." Their preoccupation with labeling and analyzing his masculinity through his architectural work and personal demeanor could be viewed as a manifestation of their own projected anxieties and desires. These analyses were also prompted by Sullivan's use of ornamentation in his buildings - modernist 'masculine' buildings with nature-inspired botanical 'feminine' ornamentation, not only on the façade but also in the interior, what Sullivan called 'organicism'. Not only do I find this bizarre, but so does Jennifer Bloomer. She sharply criticises Twombly's analysis, noting:

*"There is here a bizarre confusion of sexuality with gender identification. If a man desires a man, which we must presume is what is being written here, he is not a man. Were we to fail to read between the lines in the way that we are of course expected to, we might come to the conclusion that Louis Sullivan, 'the dean of American architects, ' was a woman."*<sup>18</sup>

The biography's treatment of Sullivan is an example of historical gender stereotyping in architectural criticism.

Die approbierte gedruckte Originalversion dieser Diplomarbeit ist an der **Österreichischen Bibliothek** verfügbar.  
The approved original version of this thesis is available in print at **TU Wien Bibliothek**.





19

Unpublished, Louis Sullivan: *His  
Life and Work*, p.401

20

Putnam, *Between You and  
Me: Queer Disclosures in  
the New York Art World,  
1949-1963*, p.61

21

See page 16-17

His interpretation of the Gage Building (see Fig.3) in particular demonstrates this bias:

*“Both buildings’ columns can be read as part of the geometric male form, but when they exploded into huge decorative symbols of femininity at the Gage, the imagery was almost ejaculatory: the male sexual organ emitting a female form. Had Sullivan meant the male to support or give birth to the female, he would have violated his own reading of universal truths wherein the female was vital and primary. Rather, the Gage imagery was of the male becoming female.”<sup>19</sup>*

I suppose because of all these gender norms and stereotypes, Sullivan, whether he was or not (since it is no one’s business), was judged and criticised as a homosexual. Perhaps if he had known that an artist he was so interested in, Michelangelo, was also considered homosexual<sup>20</sup> in a similar way, thanks to the media and publications, - through his looks, lifestyle drama, gossip and his art - he might have embraced his ‘repressed identity’ more fully and created even greater architecture.

When we look back to Adolf Loos’s arguments, he claimed that getting rid of ornaments would result in a job done in less time, and also less money spent etc.<sup>21</sup>

Thus I suspect that, among other things, he may have not foreseen the rise of capitalism. He could not have known that his ideas would lead to us working more, packing more houses into less time, so that investors could increase their profits while we earned little. Despite some of the intelligent points Loos makes, one can come to the conclusion that his vision unintentionally fed into the capitalist system, reducing architecture to "labour work"<sup>22</sup> rather than whatever it once was.

*True, under capitalism every worker is manipulated and exploited and his/her relation to capital is totally mystified. The wage gives the impression of a fair deal: you work and you get paid, hence you and your boss are equal; while in reality the wage, rather than paying for the work you do, hides all the unpaid work that goes into profit. But the wage at least recognizes that you are a worker, and you can bargain and struggle around and against the terms and the quantity of that wage, the terms and the quantity of that work. To have a wage means to be part of a social contract, and there is no doubt concerning its meaning: you work, not because you like it, or because it comes naturally to you, but because it is the only condition under which you are allowed to live. But exploited as you might be, you are not that work. Today you are a postman,*

23

Federici, "Wages of Housework," 1974, <https://warwick.ac.uk/faculty/arts/english/current-students/postgraduate/modules/04-federici.pdf>.

24

See Battista Alberti, *The Architecture of Leon Battista Alberti in Ten Books*, trans. James Leoni (Printed by Edward Owen 1755), p. 3.

25

I describe my own status as a child of the 1990s, the term "generation" in this context refers to the group of individuals born between 1970 and early 2000.

*tomorrow a cabdriver. All that matters is how much of that work you have to do and how much of that money you can get."*<sup>23</sup>

Until recently, architecture was a highly respected profession. For many people, the title "Architect" evoked an aura that blended bourgeois sophistication, intellectual capacity and exceptional skill.

*"For it is not a Carpenter or a Joiner that I thus rank with the greatest Masters ... the manual Operator being no more than an Instrument to the Architect. Him I call an Architect, who, by sure and wonderful Art and Method, is able, both with Thought and Invention, to devise, and, with Execution, to complete all those Works, which ... can, with the greatest Beauty, be adapted to the Uses of Mankind: Such must be the Architect."*<sup>24</sup>

In my generation<sup>25</sup>, this perception has changed dramatically. Those who remain unfamiliar with the working life of architecture, or do not know any architects, still hold these romantic notions. Those within the industry, however, know better and often joke about our reality. I consider myself fortunate because of the people around me. I have had the opportunity to have conversations and discussions about the past



and future of architecture with esteemed professors and well-known architects in the field. I have heard countless stories about how they drew everything by hand on large drawing tables, how they wore suits to work and to keep them clean, white doctors' robes over their blazers (see Fig.4-5). They spent hours carefully drawing and copying plans by hand, making corrections and changes with painstaking precision.

One of my former bosses once told me a story about receiving a low grade on a plan she drew because the wall lines at the edges did not meet by a millimetre, and her plan showed visible scratch marks where the pencil hit the paper. She explained that when mistakes were made, they had to carefully carve it out and redraw the section. If there were many mistakes, they would carefully cut out the problematic areas, insert new paper, redraw it and finally copy the whole plan to create a flawless new version.

Another boss told me about attending a weekly project review at university wearing red nail polish. When her professor saw her nails, he humiliated her in front of everyone by declaring that she could not possibly be an architect with red nails - how could she possibly draw a proper plan? He then took her hand and rubbed her fingers all over the plans she had spent

Fig.4 Architects at the drawing tables



Fig.5 Architects with white robes



sleepless nights drawing, leaving red marks everywhere and forcing her to redraw everything. Ironically, she continued wearing red nail polish to class and still got good grades.

the recollection of one of my professors utilising a paper-rolling machine during his own student days came to the mind. The machine was so fast that it could potentially destroy plans if not used correctly. Apparently the paper had to be inserted in a certain way to not the destroy it, otherwise you had to redraw everything by hand before the deadline and repeat the cycle until you got it right.

After discussing this topic with my father, an engineer in the construction industry, he recalled how he used to get serious back pain from bending over drawing tables. He carried his T-square and special drawing pens everywhere he went. He said he appreciated how technology had progressed, noting that he did not need to manually perform statistical calculations anymore. He can now do easily in a week, what used to take a month, with programmes such as AutoCAD. However, he has noticed that investors used to be more respectful of workers and were less likely to demand unnecessary last minute changes. Today, my father describes investors (who prioritize the capitalist

market over human well-being) as “spoiled”, demanding everything while giving less in return. Today, we use programs like ArchiCAD, where creating 3D and 2D drawings requires simply clicking on a wall button, setting height and thickness, and drawing it. Move a wall five centimetres to the right? No problem - just select the wall, use the Move command (Control+E), type in five centimetres and press Enter. Do not like it? Just use Undo (Control+Z) to revert to the first version. We no longer have to carefully carve out pen drawings and redraw them with T-squares. The process has become incredibly streamlined, leading to mass production and fast work rather than thoughtful designs. Nowadays we rarely use ornamentation or even spend time thinking about it, it is just shades of white walls. Perhaps with ornamentation we could have expressed our skills as architects. We might have thought more carefully about apartment layouts and window positions to complement the ornamentation and create poetic illusions on the façades.

In a professional discussion with a colleague in an architectural practice, she explained that her well-known firm that she currently working with had adopted artificial intelligence-driven software for their design methodology. They then import these into Photoshop, a program originally designed for photographers to

retouch their photographs, to add elements or modify aspects like colours and textures before submitting to investors. If the investors approve, then they quickly draft plans because of regulations. This observation suggests a progressive shift towards automated design processes, potentially reducing the role of critical human intervention and methodological reflection in architectural practice.

During a university lecture on Artificial Intelligence and Architecture, I asked the presenter about architects' future. Would we need to learn proper plan drawing when AI programs could do it for us? What would our profession transform to? He asked whether I meant the near future (2-3 years) or long-term (10-20 years). When I specified 10-20 years, he acknowledged that change was inevitable and impossible to stop. He continued by explaining that architects would likely shift from production to focus more on communication and coordination. There would always be problems to solve, corrections to make, and people to consult, that would become our future role. He suggested that AI taking over production would give us more time to think and design.

Ironically, Adolf Loos made similar claims about eliminating ornaments, that it would save time and allow

based on books such as *The Architecture and Labor* by Peggy Deamer, *Social Reproduction Theory* by Arjun Bhattacharya, *The Architecture of Neoliberalism* by Douglas Spencer, and especially Eric Baldwin's article on Archidaily entitled *The Architecture of Labor: Working Conditions and the New Normal*, made me come up with the name *The Architecture Labour Workers* to describe today's architects. This term works as a summary of all that is explained in the previous and further pages. It means that we are no longer architects, but rather replaceable workers whose main goal is to make more money. As Olivier Federice says, today we are postmen, tomorrow we may be cab drivers (see footnote, citation 23).

job to be completed more quickly, however we have seen how that turned out. I am sceptical about having more design time in the future, as the capitalist system will always find ways to exploit us unless fundamental changes occur. We will probably be expected to handle five projects simultaneously instead of two or three, with the same time constraints. In the end we, "The Architecture Labour Workers" <sup>26</sup> will continue earning little while making investors and capitalist bosses richer.

Currently, as a result we spend less time completing jobs than we used to, and investors know this. Each of us is now juggling multiple projects with constant changes and demands from investors. We spend less time thinking deeply about architecture, instead we quickly draw what is required in order to have enough time for the next project on our to-do list. Thus, Adolf Loos was right - without ornament, we get the job done faster, and yes, that benefits the investors' economy, but not the architects'. It certainly has not improved the lives of architects who work more like robots, or of people who live in cramped spaces. I do not think he would have approved of that outcome. But he would not have approved of me as a person either, since in his essay "Ornament and Crime" he defines me as a degenerate or a future criminal at the very beginning of the essay and he stated,





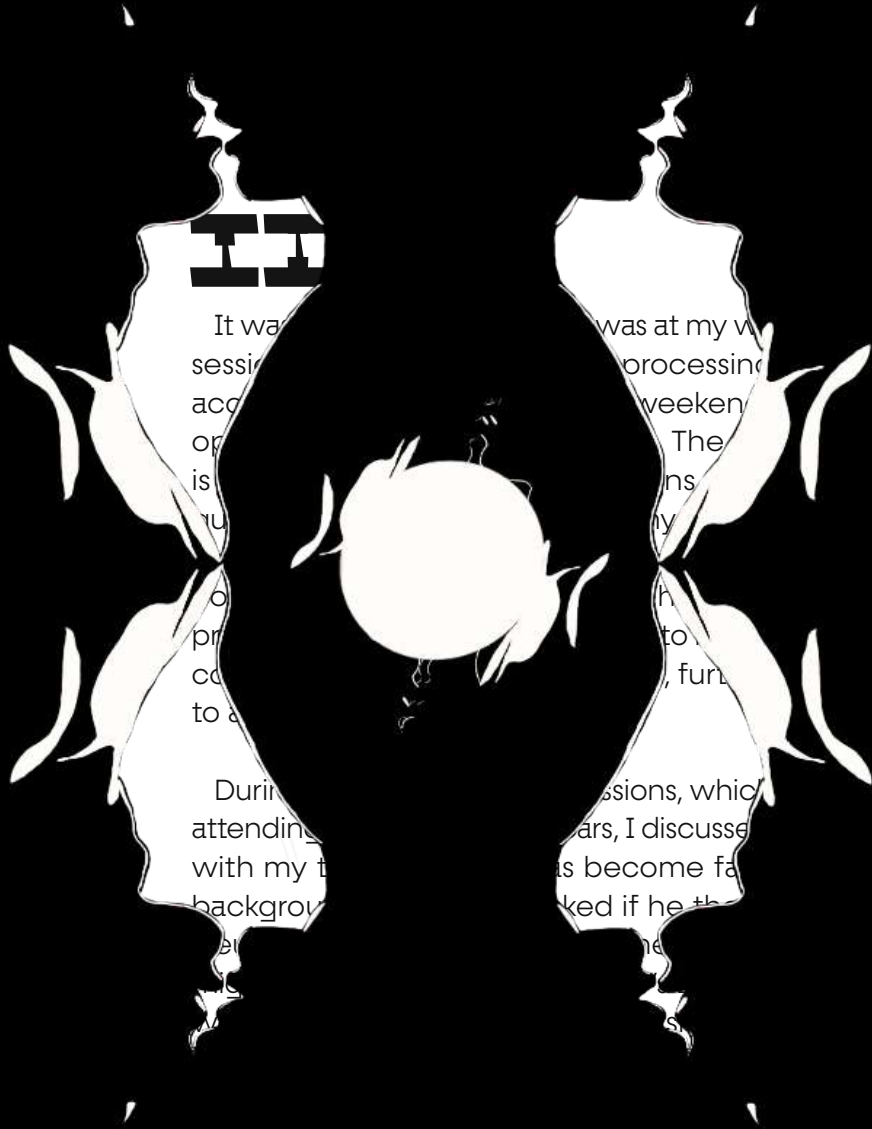
31

Elke Krasny, "Architecture and Care," in *Critical Care: Architecture and Urbanism for a Broken Planet*, ed. Angelika Fitz and Elke Krasny (Architekturzentrum Wien and MIT Press, 2019), p.40

32

William S. Burroughs, *Form Follows Finance: Skyscrapers and Skylines in New York and Chicago*

economic reality.<sup>31</sup> The ornament that Loos so fiercely rejected has been replaced by a new kind of embellishment - the sleek, simple glass and steel façades that dominate our urban skylines.<sup>32</sup> In my opinion these modern forms of architecture serve not as expressions of cultural identity or artistic vision, but as symbols of corporate power and economic strength. But again I think, maybe this is our new cultural identity, maybe our new culture is just slavery to capitalism.



It was  
session  
acc  
op  
is  
tu  
o  
pr  
co  
to a

During  
attending  
with my t  
backgrou

was at my w  
processing  
weeken  
The  
ns  
my  
h  
to  
, furt

sions, which  
ars, I discusse  
as become fa  
ked if he th



It was a Friday morning and I was at my weekly therapy session. This timing allows for processing the week's accumulated stress before the weekend, creating an opportunity for mental renewal. The choice of day is particularly effective as it aligns with a naturally quieter workplace atmosphere - my supervisors' regular absence on Fridays facilitates more open and meaningful conversations with colleagues. The reduced flow of professional communications, due to many collaborating companies limited Friday activities, further contributes to a more relaxed environment.

During one of these Friday sessions, which I have been attending for almost three years, I discussed my research with my therapist, who has become familiar with my background and work. I asked if he thought Sigmund Freud and Adolf Loos, two prominent Viennese figures, might have influenced each other's thinking, given they were contemporaries. When he asked why I thought



37

Robert Oosterhuis, "Sexual  
Community in the Works of  
Richard von Krafft-Ebing  
and Albert Moll," *Medical  
History* 56, no. 2 (April 1,  
2012): 133–55, <https://doi.org/10.1017/mdh.2011.30>.

38

Robert Beachy, *Gay Berlin:  
Birthplace of a Modern Iden-  
tity* (Berkeley: U of Calif. P, 2014).

39

John D'Emilio, *Sexual Poli-  
tics: A History of Sexual Communities:  
Second Edition* (University  
of Chicago Press, 1998),  
18.

40

Freud, "Die Abwehr-Neuro-  
sen," p.59–74. See  
this in the  
analysis page 22–23.

41

Marie-Catherine Simon,  
"Loos, Der Pädophile  
Täter: Was Die  
Chokolle Verraten,"  
*Die Presse*, April 15,  
2015, <https://www.diepresse.com/4655244/loos-der-paedophile-taeter-was-die-pro-koelle-verraten>.

bestiality, exhibitionism, pedophilia, and sadism.<sup>37</sup> The term "homosexual" itself had been used in the German-speaking regions of Europe even before "Psychopathia Sexualis," introduced by the Austro-Hungarian journalist Karl-Maria Kertbeny.<sup>38</sup> While this terminology expressed religious, social, and medical disapproval, treating homosexual behavior as a sickness, crime, and sin,<sup>39</sup> taking it personally seemed unnecessary. After all, one does not need anyone's approval, also being oneself is far from being sick. Moreover, as Freud suggests, people often attack most obsessively what they are trying to repress about themselves.<sup>40</sup>

During the latter part of the session, my therapist revealed another layer of insight when the topic of Loos's alleged pedophilia and subsequent legal proceedings emerged.<sup>41</sup> This previously unknown information, while surprising, seemed to align with the emerging psychological pattern. As the fifty-minute session drew to a close, two crucial investigative paths emerged: examining the historical allegations against Loos in greater detail and exploring Freud's concept of Defense Mechanism-Reaction Formation, as suggested by the therapist.

The post-therapy twenty-three minute walk to work, a routine journey through one of Vienna's longest streets,

This duality in Loos's work is powerfully illustrated by his famous Villa Müller project. From the exterior, the house presents an emotionless white cubic architecture<sup>42</sup> (see, Fig.7), the complete absence of ornamentation or decorative elements creates an exterior so austere that it immediately suggests a façade masking deeper complexities within. The interior, however, reveals a very different narrative. These spaces seem to manifest repressed emotions through their rich materiality



Fig.7 Villa Müller from outside



Fig.6 Reconstruction of Lina Loos's bedroom



Fig.9 Villa Müller from inside



Fig.8 Villa Müller from inside



- green marble, Persian carpets, mirrors and wood create an environment of controlled opulence (see, Fig.6-7). Throughout the project, Loos demonstrated his mastery of fine craftsmanship and his commitment to clean, simple geometric lines, principles he discussed extensively in his seminal essay 'Ornament and Crime', in which he wrote

*"I tolerate ornaments on my own body, when they constitute the joy of my fellow men. Then they are my joy too. I can tolerate the ornaments of the Kaffir, the Persian, the Slovak peasant woman, my shoemaker's ornaments, for they all have no other way of attaining the high points of their existence. We have art, which has taken the place of ornament. After the toils and troubles of the day we go to Beethoven or to Tristan. This my shoemaker cannot do. I mustn't deprive him of his joy, since I have nothing else to put in its place. But anyone who goes to the Ninth Symphony and then sits down and designs a wallpaper pattern is either a confidence trickster or a degenerate."* <sup>43</sup>

While continuing the walk, thoughts turned to the architectural masking evident in Loos's Villa Müller. The

The concept of masking in this context opens up broader considerations about disguise and masquerade - themes that seem particularly relevant when considering the disparity between the building's austere exterior and its richly appointed interior spaces. These reflections suggest that perhaps architecture, like human behavior, can serve as a form of conscious concealment. In ancient times, masks served as powerful tools for expressing authentic identity, particularly in the classical theatrical traditions of Greece and Rome, where masks identified characters rather than concealing them. From medieval times onward, the meaning of masks shifted toward disguise and evil.<sup>44</sup> Today, according to Britannica, a mask represents "a form of disguise or concealment usually worn over or in front of the face to hide the identity of a person and by its own features to establish another being."<sup>45</sup> For me, masking represents repressed identity, while masquerade celebrates that repressed identity. Louis's white exterior walls mask his "otherness,"<sup>46</sup> while for example drag queens embrace and celebrate their "otherness" through masquerade.

The concept of "Otherness" hit suddenly, making me stop halfway to work. Taking a moment to light another cigarette, my mind wandered to Judith Butler's writings, especially her book "Giving an Account of herself." Standing there on the Vienna street, it started

44

Efrat Tseelon, *Masquerade and Identities : Essays on Gender, Sexuality and Marginality*. (Routledge, 2001) p.1-14.

45

Paul S. Wingert, "Mask | Definition, History, Uses, & Facts," Encyclopedia Britannica, July 20, 1998, <https://www.britannica.com/art/mask-face-covering>.

46

Other, Otherness is a common word that is often used in the literatures cited in this thesis. Such as books for example, Freuds works, Tseelons Masquerade and Identities, Judit Butlers literatures, Walt Odets book called Out of the Shadows and many of the social and psychological literatures. This word means for all the same thing but considering it in different context and aspects it transforms its meaning.

47

Butler, *Giving  
 an Account of Oneself*  
 (Cambridge, 2005).

to make sense - the parallel between architectural façades and personal identity emerged clearly: building regulations and norms shape the façades of buildings just as societal norms mold human behavior and create what we call identity. Butler says we all are unique and unsubstitutable. There are norms, but what makes us who we are as individuals and authentic selves are the outputs of the interactions with these norms. Every individual engages differently with these norms, resulting in distinct outcomes. To be recognizable to others, however, we must employ familiar frameworks and use scaffolds (the social norms) that allow us to make ourselves intelligible to others. In simple terms, for Butler, self-identity means that the outcomes of our reactions to social norms. Since it is impossible to be free of an individual's history and influences, and impossible to avoid absorbing further influences during social interactions, the individual's attempt to return to their "true self" is a never-ending endeavour.<sup>47</sup>

When those social norms regarding behaviour become unacknowledged or unclear, then moral questions arise since morality is attached to social relationships. Thus the "other" is representative of the accuser, and meanwhile, self-consciousness is a result of caring about what "others" may think. This brought me back to Freud's model of the psyche: Id, Ego, and Super-ego. The Id



48

Sigmund Freud, *Das Unbewusste* (Reclam Verlag, 2016)

49

Sigmund Freud, *Das Unbewusste in der Kultur* (Reclam Verlag, 2016)

operates on basic drives - sex, hunger, sleep - while the Super-ego embodies our internalized parental and societal norms. Between these unconscious forces lies the Ego, representing our conscious self in the world, attempting to satisfy desires while navigating social constraints.<sup>48</sup> In *Civilization and Its Discontents*, Freud argues that while civilization provides many benefits - art, science, technology - it also imposes restrictions and dichotomies: individualism versus collectivism, orderliness and cleanliness versus disorder. Society disciplines our individuality, potentially destroying what does not fit in and labels people as "other".<sup>49</sup> As a result, we suppress aspects of our desires and create what we call self-identity or authentic self, which is born out of our interactions with societal norms. In order to be accepted by society, we have clung to what Judith Butler calls the scaffolding known as societal norms and morals as a common communicative domain.

Looking again at Villa Müller once again through this lens, I found myself drawing parallels between its spatial arrangement and Freud's model of the psyche. Our psychological journey from the conscious to the unconscious is mirrored in the progression of spaces from public to private. Loos's super-ego, his aware submission to societal expectations and modernist principles, seemed to be embodied in the masculine



exterior<sup>50</sup> - the stark, white, clean modernist façade with its cubic geometric form and lack of ornamentation. It stands there like a mask, a disguise, presenting to the world what society wants and what it needs from a 'national' architect. But then the interior of the building tells a very different story. With their rich materials and sensual, feminine surfaces - the green Cipollino marble that catches the light like water, the Persian carpets with their ornamental patterns, the mirrors that multiply space and reflection - these rooms seem to represent the Id, where repressed desires are expressed in private, away from judging eyes. The ego mediates between these two extremes, manifested in the transitional spaces of Le Corbusier's Raumplan theory, the carefully designed different heights and sizes of rooms, the sequences of stairs and landings that lead between the austere, judgmental exterior and the spacious, pleasure-seeking interiors. Each threshold becomes a moment of negotiation between public and private, between control and desire, between what we show and what we hide.

As I was getting closer to work, I remembered what Walt Odets writes in "Out of the Shadows":

*"All human beings have an internal unconscious emotional life; to varying degrees, all have an internal conscious emotional life; and all have*

50

In architecture, masculinity is associated with the exterior and femininity with the interior (see also on thesis pages 109 and 115–118). Straight and clean lines, which create straight geometric forms, cleanliness and purity on the façade, mean masculinity, whereas ornamentation and curvilinear lines, often more horizontal than vertical buildings, are associated with femininity in architecture. For an example, see Twombly's quote about the Gage Building on page 25



some external expression of the two components of the internal life... The split encourages men to repress unconscious feeling, and to limit the expression of conscious feeling. The result is often poor self-insight and the destructive expression of unconscious feelings, particularly anger and aggression... There are two kinds of coherence, one internal, the other a bridge between the internal and the external. The first, the internal one, is the coherence of unconscious and conscious feelings; the second, the coherence of those feelings with how the person presents and expresses himself in the world. Both kinds of coherence foster a sense of wholeness, authenticity, and well being.”<sup>51</sup>

Looking at Loos's works this way, maybe his famous essay “Ornament and Crime” is not just an architectural manifesto - maybe it is also a document of repression, of someone trying so hard to rationalize their own internal conflicts about decoration, desire, and identity.

I was almost at work when I realized another aspect about masks and architecture. When we put on a mask, or when we design a façade, we are not just hiding something. We are also performing something. Every mask reveals even as it conceals. The concept of

Enactment," as discussed in Katarina Bonnevier's "Behind the Straight Curtains," seems particularly relevant. She uses the term similarly to staging - to exhibit or present as if on a stage. This includes the set, lighting, costumes, and masks. Enactment becomes synonymous with fiction, with performing through representation.<sup>52</sup> Maybe that is what is so fascinating about Villa Müller, it is not that Loos was hiding something behind that façade, but that the very act of creating such a severe exterior tells us something important about what he was trying to prove to the world.

the physical journey came to its conclusion at the moment when I finished my cigarette and reached the office door, but my mind continued to wander through the rooms of Villa Müller. The way Loos designed these spaces makes me think about how we perform even in our private domains, how we are always negotiating between what we want to show and what we want to keep hidden. The entrance and the narrow corridor (see fig. 10) behind the door of the house gradually widen, covered with reflective green tiles on the wall that break the masculinity of the façade, creating a transition from Loos's Super ego to the Id, showcasing the transition from must masculinity to repressed femininity.

The living room (see Fig.11), the largest room in Villa  
Galler, welcomes you with a choice of where to sit

and what to do. While the exterior promises masculine modernist austerity, the room reveals something quite different: green Cipollino marble walls and soft purple fabric-covered built-in seats facing another seating area near the fireplace. The centre of the room is empty, with Persian rugs as a guide to the visitor's choice of position in the room. The highly ornamental Oriental Persian rugs almost completely cover the wooden floors, while the clean masculine lines of the walls and ceiling structures blend with feminine textures, colours and materials.

The space flows into a dining room (see Fig.12) clad in polished mahogany wood walls with matching ceiling panels, accompanied by a mahogany and cyanite table in the centre, creating an illusion of a fully mirrored room. At the building's top level, a summer dining room (see Fig.13), also known as the Japanese Lounge, welcomes visitors with its green accent walls and console. A large mirror harmoniously contributes to the feminine energy, complemented by orange floors, Japanese-motif fabrics on the chairs, and a Japanese lamp suspended above the wooden table. While the house's structure may be masculine, the use of feminine elements in materials and colours throughout the interior space hints at Loos's struggle with his repressed sensibilities. I contemplated the contrast between these rich interiors and Loos's famous statement that anyone







Fig.12 Mahogany-clad dining room of Villa Müller



Fig.13 The summer dining room of the Villa Müller with Japanese motifs

who listens to Beethoven's Ninth Symphony and then designs wallpaper is either a criminal or a degenerate.<sup>53</sup> Yet here he was, creating incredibly sensual interior spaces, suggesting that ornament is acceptable when hidden from public view, in private spaces where we can indulge our desires without judgment.

Furthermore, when diving into the topic the connections between Loos's architectural concepts and Freud's psychological repression theories became more evident. Like the unconscious mind itself, the things we desperately try to suppress have an uncanny way of resurfacing, often in transformed yet recognizable forms. In Loos's case, his vehement rejection of ornament in architecture manifested as a complex series of psychological defense mechanisms<sup>54</sup> that Freud himself might have found fascinating.

The most striking is his employment of sublimation<sup>55</sup> transforming what appears to be a repressed desire for ornament and decoration into supposedly more acceptable forms. This surfaces in his careful selection of luxurious materials: the Persian rugs whose patterns he deemed "acceptable," his obsessive attention to his wives' clothing, and his meticulous curation of interior spaces. His rationalization<sup>56</sup> of these choices - presenting them as functionally necessary rather than decorative

53

See the quote from Ornament and Crime on page 48.

54

Freud, "Die Abwehr-Neuro psychosen", p.59-74.

55

Ibid.

56

Ibid.

57

58

- reveals another layer of psychological defense. The projection mechanism<sup>57</sup> appears most clearly in his fierce accusations about degeneracy and his rigid stance on masculinity versus femininity in design. His famous polemic against ornament, claiming it as criminal and degenerate, might be read as projecting his own conflicted relationship with decoration onto others. The intensity of his rejection suggests not mere aesthetic preference, but a deeper psychological struggle with these elements he associated with the feminine.

Perhaps most revealing is the reaction formation<sup>58</sup> evident in his architectural spaces. Behind the austere, masculine façades he created, his interior rooms become almost sacred spaces where his repressed aesthetic desires find expression. The feminine elements he publicly denounced - ornamental rugs, richly veined marbles, mirrors, and vibrant colors - emerge in these private spaces like dreams rising from the unconscious. This strict division between public severity and private luxury suggests a person attempting to control not just architectural space, but his own internal conflicts, creating carefully managed environments where repressed elements could safely emerge under his precise terms. These psychological mechanisms manifest in his attempt to control everything from architectural design to fashion, suggesting a deeper need to manage





not just the physical environment, but the boundaries between the accepted and the repressed, the public and the private, the masculine and the feminine - all playing out in the carefully orchestrated spaces of his buildings.

I sat down at my anthracite desk at work and turned on my computer to check my email. For a short period of time though, I had to focus on work, but I knew these ideas would keep developing, like photographs slowly revealing their details in a darkroom. After all, is not that what both architecture and psychoanalysis are about - gradually uncovering the hidden meanings, the subtle connections, the stories we tell ourselves and others about who we are and who we want to be?



Building on the previous subchapter, the way we present ourselves in today's society has become increasingly complex, like wearing different layers of masks that serve dual purposes. These psychological masks have grown more sophisticated as our social world has evolved. They are not just tools for hiding; they act as interfaces between our private self—our inner sanctuary—and the public world we navigate daily. These protective layers do two things at once: they guard our vulnerable parts from outside judgment while letting us strategically show certain aspects of ourselves to others.

Looking closer at how we use these social masks, we can see they are not simply about hiding or showing ourselves. Instead, they exist on a spectrum where we actively adjust how we present ourselves based on the situation and our needs. Sometimes these masks act as shields, protecting our inner world from potential harm or criticism. Other times, they become tools of empowerment, helping us express specific parts of our identity more confidently. This balance between protection and expression shows how masks help us maintain our privacy while allowing us to share authentic



Building on the previous subchapter, the way we present ourselves in today's society has become increasingly complex, like wearing different layers of masks that serve dual purposes. These psychological masks have grown more sophisticated as our social world has evolved. They are not just tools for hiding; they act as interfaces between our private self—our inner sanctuary—and the public world we navigate daily. These protective layers do two things at once: they guard our vulnerable parts from outside judgment while letting us strategically show certain aspects of ourselves to others.

Looking closer at how we use these social masks, we can see they are not simply about hiding or showing ourselves. Instead, they exist on a spectrum where we actively adjust how we present ourselves based on the situation and our needs. Sometimes these masks act as shields, protecting our inner world from potential harm or criticism. Other times, they become tools of empowerment, helping us express specific parts of our identity more confidently. This balance between protection and expression shows how masks help us maintain our privacy while allowing us to share authentic





parts of ourselves with the world in a controlled way. When starting a new job, even though we are scared, we say: "Fake it until you make it." We put on a mask until we become accustomed to the job and feel confident enough. For me, this is a masquerade, a celebration of the authentic person that we want to embrace, that lies beneath us. Is this not what modern drag performers also do when they are in drag—showing their inner persona to the public openly while maintaining a level of protective opacity in a humorous way as a tool to entertain?

Butler asks us to be understanding with each other, knowing that no one can show their real self all the time. Individual truths are unclear, or opaque, even to the individual themselves. While we want to be our true selves and live freely, we also need others to see us and value us. For who we are other words we desire recognition and evaluation from other. But since people rarely show everything about themselves transparently, it's hard to truly know and accept each other completely since we are consistently opaque.<sup>59</sup> This opacity and transparency made me think of Plato's Allegory of the Cave and of coming out as a queer person. Both show how hard it is to discover yourself and try to be transparent and make people and society see and accept.





60

Plato, *The Allegory of the Cave* (Createspace Independent Publishing Platform, 2017).

made them delusional. The prisoners potentially have tried to kill whoever tried to free them because they did not want to leave the cave.<sup>60</sup> After all, how can you have faith or understanding of something that is completely contrary to what you have been taught since eternity? Anyone who speaks out against society has to be mad.



Fig.14 Plato's cave by Jan Saenredam, 1604

If the same story could be translated as coming out as queer, it could be explained as following: A golden boy and his family have lived in the same town for generations. All his friends, his family friends, everybody was there from day one. Everyone in the town has been

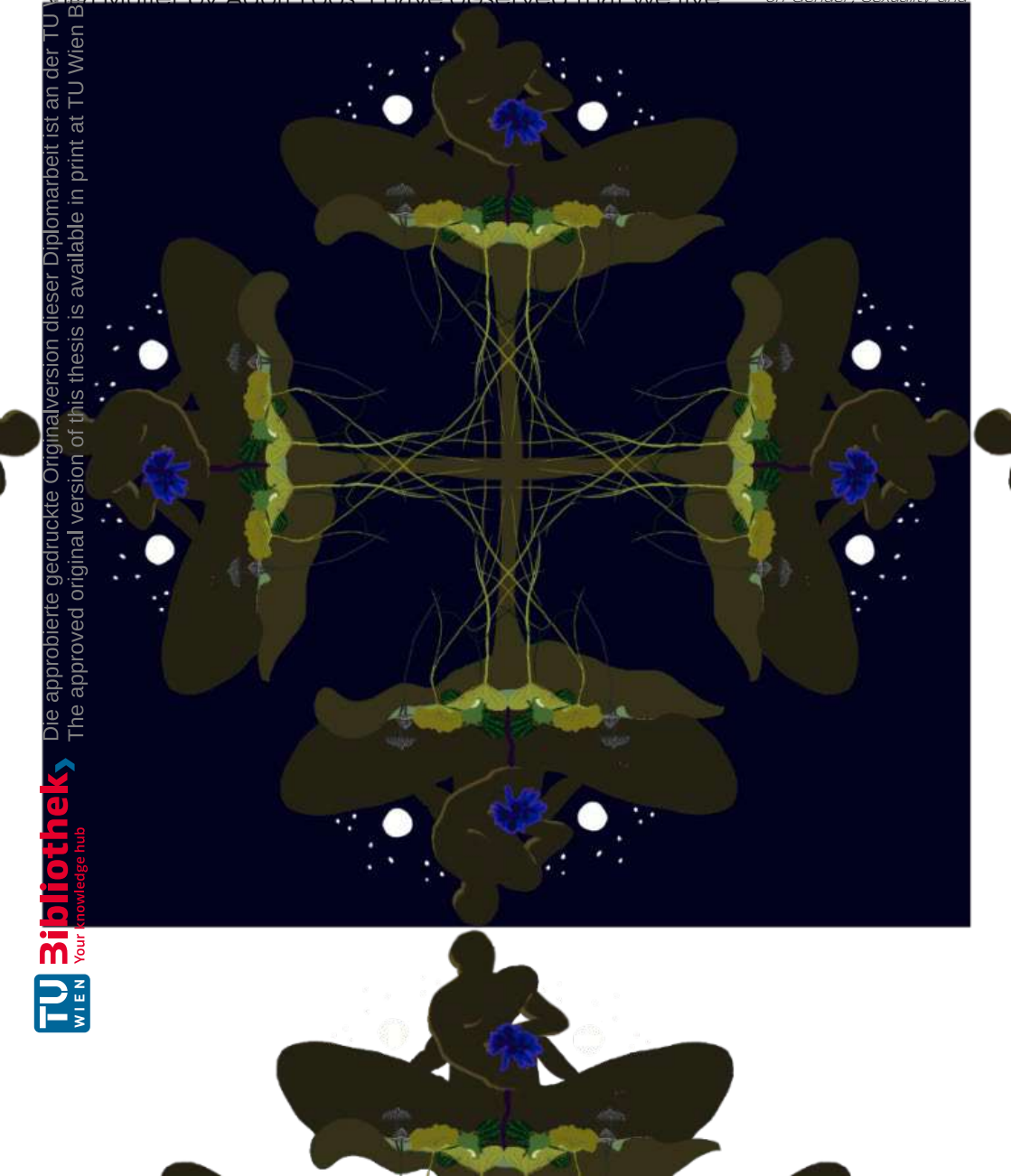
**Zibbliothek**  
Your knowledge hub

**Libriothek**  
Your knowledge hub

he had forgotten who he really was and that he should just go to a religious centre and heal himself. He ended up just going back to the city and started living there with people who appreciated him and loved him for who he really was. The townspeople rejected him, never understood him, thought he was sick.

These societal beliefs and truths put an automatic mask on everyone, making us opaque and even unrecognizable to ourselves regarding our authentic identity. Although most appears perfect from the outside, the inside is far more complex. What we are missing is that those imperfections—like emotions, feelings, thoughts, our interactions with each other and norms—make it perfect somehow, creating our true identity that we are hiding and may not even be aware of. It is the same in the real world: your house can look perfect, clean, and exemplary from the outside, but inside, no one knows what is happening. Everyone may think you are happy, but behind those four clean white walls, you may as well be sad. Discussing these problems might label you as spoiled in public because everyone will only see your perfect mask and will be unable to empathize. Nietzsche says that individuals do not question themselves or their actions until after they are punished or emotionally harmed by society.<sup>61</sup>

Just as in Plato's Cave, or in a small town, or in the  
Villa Müller by Adolf Loos. I have observed that we live

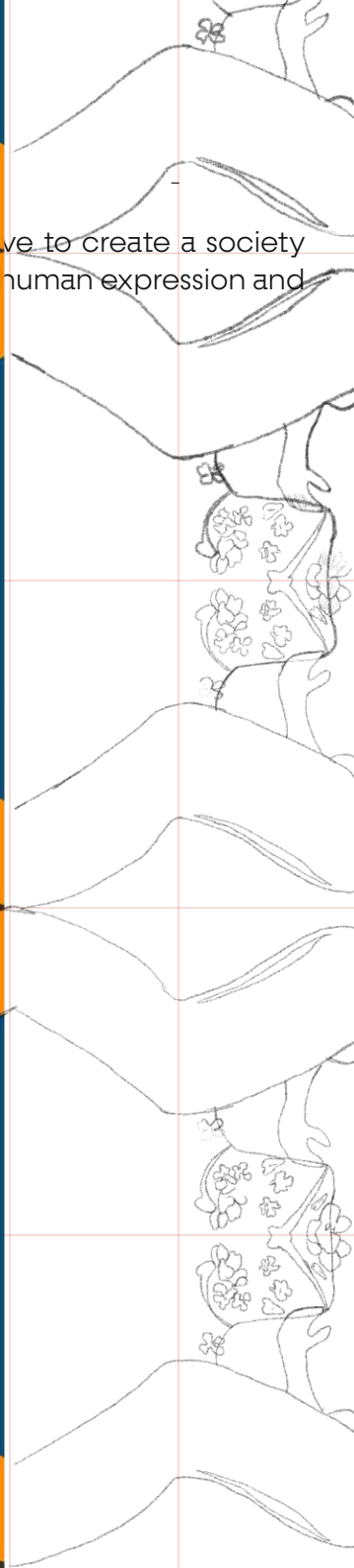


Just as in Plato's Cave, or in a small town, or in the Villa Müller by Adolf Loos, I have observed that we live in a modern world where the level of tolerance and empathy is lower compared to past times. Even though technology is developing rapidly and we have more possibilities to connect with people easily, we cannot handle this effectively. We end up dividing ourselves more and more, becoming small communities fighting each other instead of creating harmonious, productive cities where we can be one big helping community.

Perhaps we should stop using masks for disguise and start using them as they were used in ancient times—to express authentic character <sup>62</sup>. Instead of hiding and disguising what society calls imperfections, we should become more vulnerable and express ourselves through our interactions, own our masks and create a masquerade ball out of it. This will create the visible diversity we can use as a society to complement each other in our shortcomings and learn from one another.

The ideas of Freud, Loos, and Plato, though originating in different fields, all touch on the tension between surface appearances and hidden depths. Understanding these concepts can help us navigate the complexities of personal identity and social interaction in the modern world. Like the spectrum of colors in a rainbow bridging

light and shadow, we can strive to create a society  
that nurtures the full range of human expression and  
experience.



light and shadow, we can strive to create a society that embraces the full range of human expression and experience.





## IV

63

Kent Bloomer, "The Language of Ornament,"-  
online lecture, posted  
May 10, 2021, by Yale  
School of Architecture,  
YouTube, 1:36:00, [https://  
www.youtube.com/  
watch?v=1rCOJXa-1E](https://www.youtube.com/watch?v=1rCOJXa-1E).

64

Kent Bloomer, "The Language of  
Ornament."

When I am in bed at night and I am tired and stressed about work and life, there are several series I watch, and I watch them over and over again as they come and go. So in this loop it was time to start watching RuPaul's Drag Race again from the first season. All that glitz, glamour, shading and performances made me feel somehow safe and happy. In the same period, for research purposes for a project at University, I watched an online lecture at Yale University called The Language of Ornament.<sup>63</sup> It was given by Kent Bloomer, an American sculptor of architectural ornament. In his lecture he quoted from Isidore's Etymology in the title of Book 13, Cosmos, and its parts, paragraph one, entitled The World de Mundo.

*"The world consists of the sky and the land to see and the creations within them world of mundus, is named thus in latin by the philosophers because it is in eternal motion. Motus as are the sky the sun the moon the air and the seas thus no rest is allowed to its elements on this account it is always in motion"* <sup>64</sup>



65

66

and he went on to quote from the second part of the same paragraph,

*„... the elements seem to be animate because he said they move of their own accord but the greeks adopted the term four world mundus also meaning cosmetics derived from ornament on account of the diversity of elements and beauty of the heavenly bodies. They call it cosmos which means ornament for which for with our bodily eyes we see nothing more beautiful than the world“* <sup>65</sup>

He explains that in ancient Greek *cosmeticos* simply means the cosmos made visible or audible and sensually harmonic; for Isador it would mean making the motions within the cosmos visible, harmonic and therefore beautiful. <sup>66</sup>

In this lecture, I was struck by an idea with a legendary queer culture, drag culture, in this part about cosmetics being derived from ornaments because of the diversity of elements and the beauty of the heavenly bodies. I could not stop thinking about the similarities between drag culture and ornaments. I could not stop questioning Adolf Loos's ideas versus drag culture. Drag culture embraces ornament as a central element of its



aesthetic, cultural expression and political statement, drag culture brings out the inner persona in the public eye and is a vibrant counterpoint to Loos's modernism. Beyond its contemporary manifestations, drag has a rich history. Dating back to ancient Greek and Shakespearean theatre, there are theatrical traditions of cross-dressing. Women were not allowed to perform in the plays that required men to assume female roles.<sup>67</sup> However, modern drag culture as we know it emerged in the late nineteenth, early twentieth century, in LGBTQIA+ communities.<sup>68</sup> The principles of drag could inform a new approach to architecture. One that sees ornament not as a crime, but as a powerful tool for expression, identity and social change. Because also in the same lecture, Kent Bloomer says that ornament is a system of figuration that absolutely has to be connected and embodied with the thing that is being ornamented, the achievement of that connection is an absolute property, which also means that you cannot have an autonomous or you figure of ornament and call it ornament, it has to be connected with the thing that is being ornamented, and it is that interaction, that closure, that makes what is trying to do actually happen.<sup>69</sup> I asked myself, isn't that what drag queens do when they express their inner persona energy to the public through drag and also take ownership of this new identity and act like this persona while they are in drag?

67

Ben Rimalower, "From Ancient Greece to Angry Inch, Take a Look at the History of Drag in Theatre," *Playbill*, August 15, 2015, <https://playbill.com/article/from-ancient-greece-to-angry-inch-take-a-look-at-the-history-of-drag-in-theatre-com-357650>.

68

Emily Martin, "From Police Raids to Pop Culture: The Early History of Modern Drag," *National Geographic*, June 2, 2023, <https://www.nationalgeographic.com/history/article/drag-queen-drag-balls-early-history-pop-culture>.

69

Bloomer, "The Language of Ornament."







70

*Paris Is Burning*, directed by Jennie Livingston, (1990); White Productions Inc.), Amazon Prime Video.

71

'read' means; Drag queens will often meet in a metaphorical arena known as the library to openly exchange insults with each other. This is the act of reading, a playful sport where the aim is to throw the cleverest, most ingenious piece of verbal takedown at your opponent. It's important to note that reads usually happen with all involved on good terms."

bbc Bitesize, "The fabulous history of drag," BBC, May, 2011 <https://www.bbc.co.uk/bitesize/articles/zbkmkmmn>.

72

'shade' means; An insult, either spoken or expressed through body language. To 'throw shade' is to openly disparage someone, whether or not they are in your presence.

bbc Bitesize, "The fabulous history of drag,"

73

Vogue, named after the famous fashion magazine, drew inspiration from highly fashion poses and ancient Egyptian art. The same style incorporated exaggerated hand gestures to tell stories and imitate various gender performances in drag. Through dance, performers demonstrated gender as performance by mimicking beauty routines—applying makeup ("beating face"), styling hair, and donning elaborate costumes. This poetic expression served as a peaceful way to settle disputes, with dancers "reading" each other through movement and mime in an environment of mutual respect. They went to whoever was the best shade."

"Brief History of Voguing," National Museum of African American History and Culture, <https://nmaahc.si.edu/explore/stories/brief-history-voguing>.

When I watched this lecture I was in my bed resting and getting ready to go to sleep but a lot of questions and ideas just stroked me, I could not calm down because I felt alive after a long time, my brain was working like a machine, ideas were flying through and made me get out of bed and sit at my desk. I went upstairs to my living room where my desk was, turned on my orange and blue dimmed lights and made myself a tea. I went outside on the balcony and smoked a cigarette while I waited for the tea to be ready and then I sat down on my white broken chair at my two meter long walnut table and started to write everything that was going through my mind. I mentally put myself in my writing drag, which is Carrie Bradshaw from *Sex and the City* and just let my brain spit everything out, as always I started saying like Carrie Bradshaw "Once upon a time in ...." and noted down,

In Jennie Livingston's documentary 'Paris Is Burning'<sup>70</sup>, which provides a vivid look at drag ball culture in New York City in the 1980s, the importance of ornamented clothing and performativity in establishing community and identity among alienated LGBTQIA+ people is shown, as well as the avant-garde language of expressing identities through clothing, doing drag, and the verbal language they use to 'read'<sup>71</sup> and 'shade'<sup>72</sup>, and the non-verbal version of shade, voguing.<sup>73</sup>



Fig.15 Pepper LaBeija in *Paris Is Burning*, 1990



Fig.16 Vouging performance in *Paris Is Burning*, 1990

74

Wigley, *White Walls, Designer Dresses: The Fashioning of Modern Architecture* (MIT Press, 1995).

75

Aaron Betsky, "Aaron Betsky: 'Queer Space'" initial lecture, March 22, 1995, posted, September 1, 2017 by SCI-Arc Media Archive. YouTube, 1:02:38. <https://www.youtube.com/watch?v=zE4VTOCaJ7A>.

This made me think of what Mark Wigley argues in 'White Walls, Designer Dresses: The Fashioning of Modern Architecture,' Wigley argues that modern architecture, for all its claims to be purely functionalist and to reject fashion, was itself steeped in fashion and clothing metaphors. He says that when you strip everything down and there are only white walls, it is still not naked; it has become its own fashion. Whiteness symbolized both the unfashionable and the new garment that would 'clothe the modern, athletic body', so that 'white walls' became the 'default setting' for new avant-garde architecture, even where colour was used. He also criticises the fact that in modernism, colour was feminine and white was masculine, minimalism was masculine and ornament was feminine, architecture was masculine, but fashion and interior design were also feminine. Many of the architects who pioneered Modernism also designed women's clothing to match the interiors.<sup>74</sup> So, as I thought - lets say that modernism, especially white walls, are like a blank canvas, aren't then also bodies and faces of drag queens blank canvases? Aren't the gender ideas of modernism and drag also parallel each other? In modernism, femininity is pushed inside, while masculinity is pushed outside <sup>75</sup>, whereas drag queens bring out their inner femininity through colourful make-up, wigs and clothes and push their masculinity inside. Both modernist architecture and drag performance

demonstrate the power of style to communicate ideas and challenge social norms. For example, the austere aesthetic of a Looshaus, also often called “the house without eyebrows” <sup>76</sup> (see next page Fig.17), was a radical statement against the ornamented styles that came before it. The exaggerated femininity of many drag performances also serves to challenge gendered roles and expectations in the society. Then I wondered - what have thought of buildings as drag queens, constantly reinventing themselves, using ornamentation as a form of communication and resistance? If we were to live in a drag avant-garde architectural environment, how would the fashion change? Can everyone who lives in this environment express themselves as they feel? Or do societal beliefs still put pressure on us to hide our true identity if we are different or feel different? I believe that architecture could become more expressive and communicative in the same way that drag performers use costume and make-up to convey messages and challenge norms.

After Wigley, my mind suddenly shifted to Aaron Betsky, in ‘Queer Space: Architecture and Same-Sex Desire’, his vision of an architecture that creates a fluid, polymorphous and multivalent space <sup>77</sup> suddenly seemed not only possible, but necessary. Like the transformative power of drag, I imagined buildings that

76

Mark Brownlow, “The Loos House,” last modified December 8, 2024, <https://www.visitingvienna.com/sights/winter-palace/loos-house/>.

77

Aaron Betsky, *Queer Space: Architecture and Same-Sex Desire*. (William Morrow & Co, 1997).





Fig.17 Looshaus (right), 1010 Vienna

Fig.18 Drag Queen & King Walking Tours - West Mincer

could adapt and change, expressing different identities at different times.

I found myself agreeing with the ideas of Adam Nathaniel Furman and Terry Farrell in 'Revisiting Postmodernism', especially when Farrell says of postmodernism, a celebration of uncertainty, plurality, diversity, and above all, 'choice.'<sup>78</sup> This kind of architecture leads to diversity, from openness to real otherness. I think it gives joy, it welcomes everyone, so it is inclusive, which I believe also embodies what drag queens embody.

After this brainstorming session, I closed my laptop and left the ideas at the back of my mind. I went back to bed and tried to sleep, dreaming of a new world full of drag and colour, a world that would actually bring joy to most of us, and maybe, just maybe, new cities that would finally reflect our true identities through architecture, so that we would not have to conform, but be free to express ourselves and live as we really are.

Before I go on to explain more about drag versus architecture, I would first like to explain why drag queens are so important and respected in the LGBTQIA+ community. During the Stonewall riots, drag queens were on front line, fighting for the rights of us all.<sup>79</sup> As they have bravely put on their drag persona all this time, so

78

Adam Nathaniel Furman and Terry Farrell, *Revisiting Postmodernism* (RIBA Publishing, 2019), p.2.

79

Nick Ramsey, "Drag's 'Power of Rebellion' Is Keeping Stonewall Legacy Alive," *NBC News*, June 26, 2019, <https://www.nbcnews.com/feature/nbc-out/drag-s-power-rebellion-keeping-stonewall-legacy-alive-n1021751>.

80

documented in stories, personal accounts, and portrayed in series like "RuPaul's Drag Race" and documentaries like "Paris Is Burning," many queer youth found themselves homeless after coming out to their families. Drag queens often took these displaced young people off the streets, providing them with shelter and becoming their chosen parents. These mentors taught them both the art of drag and essential survival skills. Eventually, members of these chosen families lived together in households, adopting shared surnames such as "Evangellista" to signify their house affiliation and familial bonds.

81

queer literature, the term "dark times" is frequently used to describe the peak years of the AIDS pandemic in the 1980s, a period marked by widespread loss, stigma, and profound impact on LGBTQAI+ communities.

82

Burgos, "Marsha P. Johnson & Sylvia Rivera", *National Park Service*, November 10, 2020. <https://www.nps.gov/articles/000/marsha-p-johnson-sylvia-rivera.htm>.

83

Burgos, "Marsha P. Johnson & Sylvia Rivera."

too during the Stonewall Riots, drag queens were the bravest of us all and fought bravely without a second thought. When many of us have been kicked out of our homes and rejected by our parents, they have taken us off the streets and given us a new home. They have become our new mothers and our new fathers.<sup>80</sup> They thought of everything we needed to survive in this world, especially in the eighties when the dark times<sup>81</sup> came, they supported us to get education, to get jobs and to survive. For example, the two women Marsha P. Johnson and Sylvia Rivera were outstanding figures in the Stonewall Riots, they were not only drag performers but also vibrant and important figures in the community, most importantly their efforts were enduring because of their never-ending commitment to social justice.<sup>82</sup> Not only did they become the leaders of the movement in 1969, they also became the mothers of many of us, they created a group called STAR (Street Transvestite Action Revolutionaries), they offered shelter to homeless and transgender youth when they saw that many transgender people turned to sex workers to survive after being disowned by their families, and that they faced additional struggles and dangers by being homeless. These trailblazers became the first trans women of colour to lead an organisation in the United States, opening the first youth shelter for the community in the US.<sup>83</sup>





Fig.19 Marsha P. Johnson (left) & Sylvia Rivera (right) in Stonewall Riots

84

Paris Is Burning," during a street interview, young people discuss the concept of becoming "legendary" in ballroom culture. They explain that winning ballroom trophies elevates one to legendary status, comparing these victories to winning Academy Awards.

85

are portrayed in various media, especially in the 1990s "POPE," drag queens and transgender individuals. This led to significant discrimination in public spaces. Some activities like shopping became dangerous and risk-taking, as they risked being detected, harassed, and subjected to both verbal and physical attacks while trying to carry out basic daily activities.

As seen in the Netflix series Pose and also in Paris Is Burning, drag culture created safe spaces for all of us that were ballrooms. It was a space that was a source of dreams and motivation for many of us to do things in life. It was in these ballrooms that drag races took place. Over time, many of the categories have been opened up to include everyone and to embrace diversity, from butch queens to beauty queens, it was literally like the Oscars <sup>84</sup> of the queer world. During the competitions, the contestants would have to dress up and get into the drag of that particular category. It was a lot of preparation, and before the competition the drag mothers also taught us how to do the make-up, how to create the dresses and where to buy the things so that you would not be attacked.<sup>85</sup> Even though it looked like the houses of the mothers were fighting with each other and hating each other, it was actually just a friendly competition, it looked like the community was against each other, but in fact they were forming more of a community and sticking together. It was fundamental in the community to "read" each other or "shade" each other, it looked to the outside world like everyone was putting each other down and assaulting each other but actually that was the culture and that is what a safe space is because you knew that this person would always support you even if they were shading you like "I am not saying you are ugly but girl, when was the last

time you looked in the mirror!" It was a society where you could really express yourself as you are, while hiding it from the outside world at the same time.<sup>86</sup>

In my opinion, this community was formed because of the power of the ornament, which is also known as the drag. To steal, to create, to share knowledge, to fight together against the outside world that was alienating the community was the common goal. It was a giving community because no one had enough money unless they had a sugar daddy to support them in secrecy. All this stress is just to win the competitions, to feel important, to express your true identity, and the drag made that possible.

When I reflect on Gottfried Semper's description in *Der Stil* of four processes or "technical arts" - textiles, ceramics, tectonics (carpentry) and stereotomy (masonry) - as nonessential but fundamental affinities that form the basis of all architecture, I agree with him. However, because he also argues that these techniques provide an image of a community that practises them communally, he argues that not only men but also women are involved in making architecture, since the work of these four techniques, divided into different activities, creates a community. His further argument that the emphasis on textiles and panelling moves

86

For further reference on the terminology of "reading," "shade," and "voguing," please see footnotes 71-73 on page 77.

87

Deamer, *Architecture and Labor* (Routledge, 2009), p.11.

88

Deamer, *Architecture and Labor*, p.11.

the architectural condition away from the structure and makes the focus on skin and enclosure. For him, ornamentation has another place and the immanence of textiles is not a matter of production, not reduced to mere utility, but retains its connection to artistry, expression and aesthetics.<sup>87</sup> Particularly in today's modern world, when drag queens want to express their persona, show their artistry and aesthetics, they use similar technical arts to those identified by Semper. Drag queens also focus on their skin, rather than on their masculine structure. They use textiles for their extravagant costumes, implants to shape their bodies in order to create more female-like figures such as one would do in masonry, furthermore they use make-up and wigs to give themselves beauty such as one would do in ceramics. Just like a carpenter would shape a piece of timber, they carefully shape themselves and their personalities to their drag personas in order to achieve the complete look. Throughout all this preparation and polishing time, for the sake of delivering the best show on stage, they create a community and collaborate in performances. When one drag performer is stronger in a certain subject, they help each other to make the best possible performance by having each other's back, all while entertaining everyone including themselves, similarly to what Semper says about architecture when he defines it as a communal work<sup>88</sup>.

Aside from expressing identity, I disagree with Adolf Loos's argument that ornamentation harms the economy and is therefore unnecessary, or even criminal.<sup>89</sup> The ornamental nature of drag performance has created significant economic value and spawned a thriving entertainment industry, contrary to Loos's argument about the economic inefficiency of ornamentation. For example, even in 2017, in addition to the forty-dollar entrance fee paid by more than forty thousand people, DragCon alone, an annual convention celebrating drag culture, generated nine million dollars in merchandise sales. The event demonstrates how the embellished world of drag has created economic opportunities for performers, make-up artists, costume designers and a wide range of related industries. Not only DragCon, but also RuPaul's Drag Race contestants earn between five and ten thousand dollars for appearances at the various events.<sup>90</sup> Even with the events that I have mentioned having an impact on the economy, I cannot begin to imagine how much revenue RuPaul's Drag Race franchise makes on an annual basis. Not only that, but innovation in make-up techniques, costume design and performance art has been driven by the world of drag. Drag queens, often due to the popularity that has grown year on year, have had to push the limits of what's possible in terms of visual transformation and aesthetic expression in order to be able to stand out. The

89

See thesis pages 16-17

90

Dearbail Jordan, "Why RuPaul's Drag Race Is Big Business," *BBC News*, June 1, 2018. <https://www.bbc.com/news/business-44335007>.

91

Bernardo Sim, "RuPaul's Drag Race' Stars Who Inspire Makeup & Beauty Trends," *Out Magazine*, September 5, 2023, <https://www.out.com/drag/rupauls-drag-race-stars-who-have-makeup-beauty-trends#rebellitem1>.

92

Samuel Spencer, "How Drag Influenced Fashion – and Fashion Influenced Drag," *BBC Three*, November 3, 2023, <https://www.bbc.com/bbcthree/article/9ff-cf6f7-fb94-45a8-9ead-92cd075bd10e>.

93

Tom Fitzgerald and Lorenzo Marquez, *Legendary Children: The First Decade of RuPaul's Drag Race and the Last Century of Queer Life* (Berkeley, 2020).

popularity of contouring in mainstream make-up can be traced back to the techniques used in drag make-up. Drag queens like Kim Chi and Trixie Mattel have built successful makeup empires, commercialising their innovative drag makeup skills.<sup>91</sup>

As I discussed in the previous pages about fashion and modernism, drag has had an impact not only on the make-up industry, and therefore the economy, but also on fashion.<sup>92</sup> The aesthetics of drag have had a global impact, with an influence on fashion, popular culture and even language. Drag slang and aesthetic choices have made their way into mainstream discourse, demonstrating the cultural power of this ornamental art form. In 'Legendary Children: The First Decade of RuPaul's Drag Race and the Last Century of Queer Life', it is argued that drag has become a global language of queer expression, with local drag scenes around the world adopting and adapting elements of American drag culture.<sup>93</sup> Over the years, high fashion designers have been influenced by drag culture. Through dramatic staging, vivid make-up and extravagant silhouettes, Vivien Westwood's catwalk (see page 91, Fig.20) shows mirror the theatricality and bold self-expression of drag performances. Using fashion as a powerful medium for cultural critique and transformation, her shows often explore provocative themes that critique societal



rooms and encourage activism, in keeping with the fundamental spirit of the drag world. Christian Dior's Spring/Summer 2003 and 2007 collections under John Galiano (see Fig.21-22), illustrate the influence of drag's boldness and creative spirit.<sup>94</sup>

In fact, I know that architecture can be and has been drag in performances such as Rem Koolhaas's Skyline of New York on the ball stage of the Beaux Arts in 1994 or Ben Campkin and Lo Marshall's Fabulous Façades at the RVT (see Fig.23), so why cannot drag be a new architecture direction?

As the artist Scottee (2016) said in an interview;

"I think many a queen's awakening has been in front of the mirror, lip-synching to one of the gay gods. I think it's more than just an art form, I think it's something that we do that is our awakening, is our respite when we can't tell the world what we are. It's the thing that gives us hope, femmeness and it's something that we do to perform to each other. Essentially, I'd say it's more than a queer art form it's essentially queer Folk, it's the way that we've shared stories in social spaces."<sup>95</sup>

94

Shivani Selladurai, "Legends of the Ballroom: Tracing New York's Queer History in Haute Couture," *CR Fashion Book*, June 30, 2024. <https://crfashionbook.com/new-york-drag-queer-history-haute-couture/>.

95

Ben Campkin and Lo Marshall, "Fabulous façades," in *Queering Architecture*, ed. by Marko Jobst and Naomi Stead (Bloomsbury Publishing, 2023)p.134.

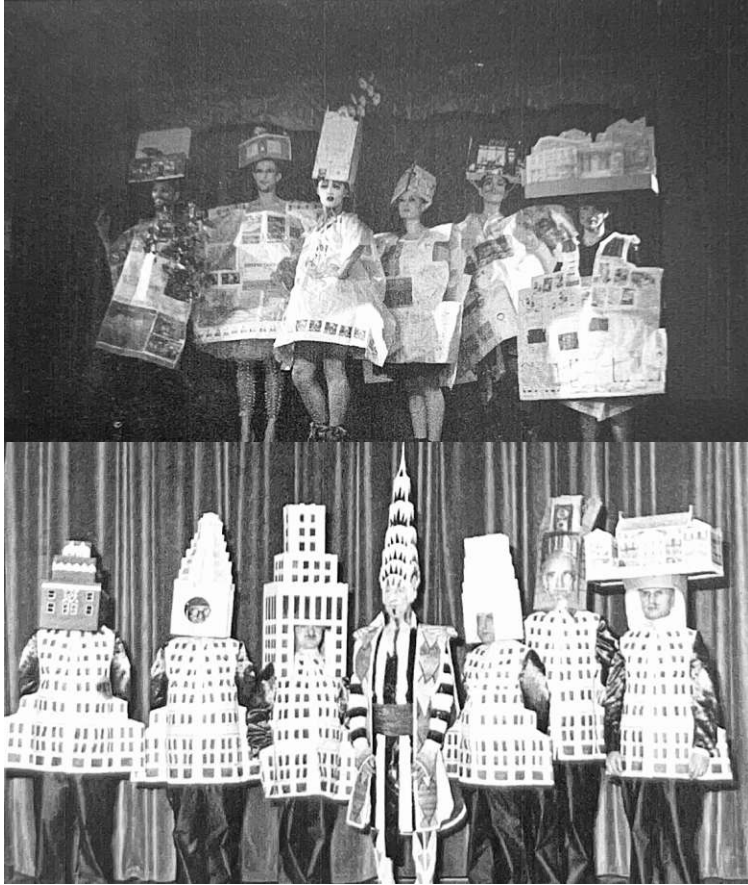




Fig. 20 Vivien Westwood Runway



Fig.21 (left) & 22 (right) Cristian Dior Runways



*Fig.23 London Skyline: Fabulous Façades on the RTV stage, photo by Rafael Pereira do Rego (top). New York Skyline: Architecture on the Beaux Arts ball stage (bottom).*

96

 David Harvey, "The Right to the City," 2008, <https://www.davidharvey.org/media/1010/righttothecity.pdf>.

97

Diana Petrescu and Kim Rogal, The Social (Re)production of Architecture: Politics, Values and Actions in Contemporary Practice (Taylor &amp; Francis, 2017)p.4.

98

 Michael Schulman, "In Drag, Turns Out, There Are Second Acts," *The New York Times*, February 21, 2014, sec. Fashion. <https://www.nytimes.com/2014/02/23/style/14RuPaul-Drag-Race-Television.html>.

Harvey points out that the right to the city is a common right, it has to be claimed mutually and collectively.<sup>96</sup> Which means right to the city and of course architecture in its self involve not any architecture, but a just ecological, creative, imaginative architecture, that we claim as users, managers citizens and architects.<sup>97</sup> Since these social spaces belong to all the members of society, all of us, no matter if our job is an architect, drag queen or investor. I wish that all of us, especially those of us who are future architects, have this awakening so that instead of showing the world the personalities of the investors, we can all tell the world who we are through the creation of these spaces and therefore of architecture. As RuPaul, one of the most famous drag queens of all time, once said,

*"You're born naked and the rest is drag."* <sup>98</sup>





**“To those who claim they work as architects purely for passion, designing for love and not to earn money - darling, by that logic, everyone who loves making love should be working pro bono at brothels. Let’s not confuse passion with profession.”**

**Queenie Battique D’Jenner VIII.**



Fig.24 Queenie Battique D'Jenner VIII.





Fig.25 Dragged up Villa Müller





# CHAPTER TWO QUEER(ING) QUEER(ING) CHAPTER TWO QUEER(ING)





Fig.26 Cathedral of Seville



# I

On June 29th, 2024, I traveled from Vienna to Seville, Spain - a trip prompted by an intense period of study and research that left me needing both mental and personal rest. Though I usually prefer to stay focused on my work, the effects of constant academic work made me realize I needed a change of scenery. Seville, with its beautiful blend of ornamental design and diverse architectural styles, seemed the perfect choice after my initial research. It convinced me that I could both relax and study the city, especially how the city combines different historical influences. Adding a research element to what was supposed to be a vacation was the opportunity to see firsthand, blend of different cultural and historical backgrounds and styles. After arriving that evening and settling into my hotel, I set off to explore the city centre and find a place to go for dinner.

When I went into the city, it was a moment of shock. Almost nine in the evening, yet the city was still sunny and alive. The sun was setting on the oriental ornaments of the Cathedral of Seville, slowly painting the sand-coloured façade in a mixture of golden bronze and orange with a hint of the pink spectrum. People were eating their tapas and drinking their cold sangrias in the cafés





around the area. It was the typical feeling of a southern country, but what put me surprise was something else. Besides the beauty of the architecture, the late sunset and the vibrancy of the city, it was refreshing for me to see so many queer people publicly showing their authentic identities without hiding anything. They held hands, kissed, dressed as they felt and even wore vibrant make-up. Shortly after wondering about it, I found out that it was the day of the Pride parade. In Vienna, too, the Pride Parade is full of rainbow colours and free expressions of personalities, a celebration of love and togetherness. Most of the city, especially the city centre, was a huge public queer space for one day. Therefore, I did not jump to any conclusions about Seville that day. Instead, I went to dinner and then to a party in a gay club to see what the queer scene was like there. In my opinion, the gay scene, especially the clubs in a city, explain a lot about the culture happening there. It shows me what to expect in terms of queerness in that city, therefore I like to go to those spaces on the first day to make observations and, of course, to have a bit of fun. This observation about queer spaces as cultural mirrors has been a recurring theme in my academic discussions. Through personal observations and comparisons with other cities, I have come to understand how these spaces reflect broader societal attitudes toward LGBTQIA+ communities.



"I find myself avoiding Vienna's gay clubs," I explained during a talk with my professors. "These underground, cramped spaces with poor ventilation make it hard to even move. It feels like we are still hiding, even though we should not have to anymore."

The way these spaces have changed over time is interesting and somewhat concerning. While the old dark rooms are mostly gone, they have been replaced by equally tight 20-30 square meter dance floors. Today's setup creates an odd situation: people either gather at ground-floor bars behind one-way mirrors (like police interrogation rooms in reverse), or go downstairs to the seating areas where, due to limited space, they tend to watch others dance and try to meet people. The small spaces especially affect Vienna's growing drag scene. "The drag queens who have become more visible over the last seven years can barely fit on these tiny stages," I observed. "The building design itself limits their artistic expression, often reducing performances to simple lip-syncing with minimal movement." More worrying is how these venues tend to separate rather than unite people. Instead of being truly queer spaces that welcome all LGBTQIA+ identities, these clubs often focus on specific groups – becoming either gay or lesbian venues. "For me, queerness is about unity," I argued, "not division based on sexual orientation."

My professor offered a perspective from the past that showed how these spaces have changed: “When the first gay clubs opened in Vienna, that very secrecy was exciting. Being underground was not just about hiding – it was about creating safe spaces where people could truly be themselves. Finding these secret spaces and being part of that hidden world created a special kind of excitement and community.”

As elaborated in the following pages, an examination of other European cities demonstrates a variety of approaches to the design of queer spaces. Seville, where I found myself that June evening, openly includes its queer venues in the regular nightlife and creates spaces that are inclusive for all. Athens goes even further, with ground-floor venues and even a queer square, showing how building design can promote openness instead of hiding. This study shows an important change in how queer spaces relate to their communities. What once felt like an exciting safe haven now feels restrictive and outdated. While Vienna’s underground venues are an important part of history, their continued existence suggests a gap between old architecture and what the community needs today. In my opinion, the fact that these hidden, cramped spaces still exist in Vienna does not match with modern LGBTQIA+ desires for visibility and inclusion. This suggests we need new kinds

of spaces that celebrate how far the community has come – creating venues that bring people together rather than keeping them separate and hidden.

In Seville, when I searched for clubs on the Internet to see where I could go to party, many options came up, pages of clubs and cafés, not like in Vienna with its limited spaces. So, I chose one and went there. Even though it was an underground club, it did not feel cramped or secret at all. First of all, it was diverse, from queers to heterosexuals, from gays to transsexuals, from lesbians to drag queens - everyone was there, it was not segregated. The club had huge dance floors and three bars inside. It had modern decorations, neon lights, coloured seats and a huge stage for what I presumed were performances. As time went by people started to arrive, drag queens started to perform, and apparently, a major celebrity singer was performing that night as well. After four gin and tonics and countless shots, most of which were free after the people found out I was a tourist (to welcome me), the blue colours of the sofas began to mix with the neon lights on the glass walls to separate dance floor from the bar area. It was time for me to go home with the help of the people there, as I could not speak the language and everything had become blurred.





Fig.27 Images from the club in Seville, Spain, 2024

## 99

## 100

Yolanda Chtatou, "Al-Andalus: Multiculturalism, Tolerance and Convivencia," *UNCI - Fundación De Cultura Islámica*, May 10, 2021, <https://funci.org/al-andalus-multiculturalism-tolerance-and-convivencia/?lang=en>.

The next day, on my sightseeing tour of the city, I had the feeling that some things were still the same - that feeling of safety. I started observing the city and the people to understand, and then I found out. Even though the Pride parade was over and the rainbow washing was supposed to stop as well as the rainbow colours were supposed to slowly disappear, it was not like that. People were still holding hands, kissing in the street, dressing as they pleased and rainbow flags were everywhere. Not just on the typical corporate buildings or rainbow washing brands,<sup>99</sup> but also in ordinary homes. Throughout the whole trip, I saw more LGBTQIA+ flags than I did Spanish flags in public spaces. The reasons for Seville's reputation as a gay-friendly and safe city may be connected to its history. Seville was one of the biggest trading centres; many different cultures and religions lived very intensely in the Al-Andalus period. They shared Seville under the respect and integration of different ideas and beliefs in the same city.<sup>100</sup> This is visible not only in the queer scene but also in an architectural sense. From oriental ornaments to European ones, the whole city is somehow harmoniously mixed.

The climate, the atmosphere, the hours and hours that Sevillians spend in the streets help to create relaxed relationships and an atmosphere of respect and open-mindedness. This created a markedly different



Fig.28 Images from the streets of Seville, Spain, 2024



101

Aaron Betsky, "Aaron Betsky: Building Sex: Men, Women, Architecture, and the Construction of Sexuality", at 11:20:00.

102

Aaron Betsky, *Building Sex: Men, Women, Architecture, and the Construction of Sexuality*, (William Morrow 1995).

queer scene from what I had experienced in Vienna. While Seville celebrated expression and harmonious living, Vienna, as Aaron Betsky aptly describes it, remains the "capital of repressed sexuality"<sup>101</sup> manifesting in patterns of oppression and secrecy.

Betsky's observations about the relationship between architecture and sexuality provide valuable insight into this contrast. He argues that buildings have historically been expressions of human sexuality, with the modern urban landscape predominantly shaped by men through rigid grids and columns - creating an abstract order that can imprison rather than liberate. Within these masculine-created structures, women have traditionally crafted interior spaces that serve as havens of comfort, beauty, and self-definition. This architectural dichotomy between exterior and interior, between the constructed and the lived, between masculine and feminine, reflects deeper societal patterns. However, Betsky suggests that we need not remain bound by these divisions. Instead, he envisions the possibility of creating "spaces of liberation" where people can reconstruct themselves and their world, free from traditional constraints.<sup>102</sup> This vision particularly resonates when comparing Seville's open, integrated queer spaces with Vienna's underground venues.



105

Spinoza, *Cruising: An Intimate History of a Radical Pastime*, p.37–44.

106

Spinoza, *Cruising: An Intimate History of a Radical Pastime*, p.37–44. Rice, "Rome: Ancient", *gbtq Inc*, 2004. [www.gbtqarchive.com/ssh/rome\\_ancient\\_S.pdf](http://www.gbtqarchive.com/ssh/rome_ancient_S.pdf).

relationships with both men and women as long as they maintained the active role, there was little need for a distinct gay subculture to develop.<sup>105</sup> However, any free adult male who chose to take the passive role faced severe social stigma and was considered "servile and effeminate."<sup>106</sup>

In my opinion, these social constraints likely led to the development of discrete spaces where individuals could express their desires more freely. Much like in parts of the modern world, there were probably private houses and meeting places dedicated to same-sex encounters, where people could pursue their desires away from public scrutiny. This complex reality stands in strong contrast to the oversimplified modern view of ancient Greek society as uniformly accepting of homosexuality. Their approach to sexuality was closely linked to their social hierarchy, reflecting the same hierarchies of power that existed in their slave-owning society. The sexual freedom often attributed to ancient Greece was in fact limited to a privileged few and came with strict rules about who could do what and with whom.

Therefore, I went to Athens to see how it is today, with this knowledge of the ancient Greek gay scene. On my way to the gay club in the evening, I walked away from the city centre to a different part of the city. The way

..I had

A large square with a park in the middle, surrounded by bars and cafés. LGBTQIA+ members were holding hands, walking around, drinking and having a good time at the bars. Colourful lights, people and happiness immediately replaced all the darkness, shadow and sadness of my journey there. I drank some wine in a bar and then went to the club the bartender recommended. When I got there, I was in for a second surprise: a club that was on the ground floor and not underground. In fact, there





Fig.30 Sketch of the bars from the street in Athens, Greece





All of these flashbacks of experiences made me think of Aaron Betsky's lecture at SciArch in 1995 on *Queer Spaces*. Betsky argued that space and sexuality are intertwined, that we create our environment and are in turn shaped by it. We define ourselves by the spaces that we inhabit, but unfortunately, we live in a world that is predominantly designed by men and for men. This male-dominated world is reflected in architecture through what Betsky calls the "erection of buildings," whereas femininity is often hidden away in interior spaces, invisible to the public. Our concept of public space has become uniform, lifeless, and devoid of shelter. We have created a strange divide between sexuality and art, associating male sexuality with architecture and female sexuality with interior. He explains that if we want to reshape our cities and architecture, we need to understand how to queer them. It is a common misconception that queering is solely about sexual preferences, but it is much more.<sup>107</sup>

In my opinion, it is about liberating spaces, breaking taboos, challenging sexism, gender roles, and racism. It is about creating spaces where we can live without judgment or anxiety - true queered spaces. Aaron Betsky argues that historically, architecture has been shaped by sexuality. There were men's houses and women's houses, each serving specific gender based



110

Betsky, "Aaron Betsky:  
Queer Space"

111

In this thesis, "masquerade"  
represents a celebration  
of authentic identity. This  
interpretation inverts the  
traditional understanding  
of masquerade as conceal-  
ment – instead, masks  
become tools for revealing  
and celebrating ourselves.  
For a comprehensive  
discussion of the theoretical  
distinction between masks  
and masquerade, please  
see chapter one, Section

112

Betsky, "Aaron Betsky:  
Queer Space"

and tea rooms. These spaces are often ephemeral and not conventionally beautiful, but they are intensely real and experienced. They represent both our repressions and what we have repressed. They embody what Aaron Betsky call the "guilty self-consciousness of the middle class," artificial places where people can play out different roles and identities.<sup>110</sup> Places where I believe we can wear masks to express our authentic selves rather than disguise them, places that are celebration of who we are, places where we can make out a masquerade ball from our masks.<sup>111</sup>

In recent history, the need for such spaces led to the reclaiming of inner cities by LGBTQIA+ communities. While this had complex social consequences, it also created vibrant, real communities. These spaces have a sense of perversity, of role-playing, but also of embracing technology and modernity in ways that challenge our notion of what it means to be human. All of these elements combine to create what Betsky calls a "satiric scene,"<sup>112</sup> distinct from the tragic scene of meaningful architecture and the comic scene of everyday life. It is a somewhat utopian, somewhat suburban scene where one can be something else entirely.

In our century, architecture and interior design have merged in the creation of public spaces like clubs



and cruising areas that have significantly influenced our culture. But it is crucial to remember that this is not just about sexuality or creating fun spaces. These weird, deformed, open spaces might help break down the divisions between us. Through critique, we might create a realm of desire that, while not necessarily good, offers us a break from and an opening through a world of oppression.<sup>113</sup>

That is why I think we should study queer culture more, analyse it and incorporate it into everyday architecture. Yes, we do have queer spaces for ourselves, but maybe we should start queering the architecture to also help the rest of the world, to help the humanity to create a more tolerable and understanding world that does not fight against each other but together to heal it and make it better.

Ibid.





# II

In the first chapter of *Queering Architecture*, edited by Marko Jobst and Naomi Stead, Olivier Vallerand opens the chapter by quoting Christopher Reed and writing about definitions of queer. It has been written;

*No space is totally queer or completely unqueerable [...]. Queer space is imminent: queer space is space in the process of, literally, taking place, of claiming territory."* -Christopher Reed <sup>114</sup>

114

Quote is from Imminent domain: queer space in built environment  
Christopher Reed, "Imminent Domain: Queer Space in the Built Environment," *Art Journal* 55, no. 4 (January 1, 1996): 64, <https://doi.org/10.2307/777657>.

Definitions of 'queer' vary greatly, from activist to theoretical to mainstream discourses. In turn, theorists, historians and practitioners of architecture have used the concept of 'queer space' to discuss a range of ideas, including aesthetic challenges to formal conventions, political challenges to disciplinary knowledge, architectural practice and design education, calls to include sexual orientation and gender identity in historical discussions of designers and users, and, as the previously stated quote by Reed underlines, attempts to reimagine spaces as layered networks of interpersonal relations shaped by the materiality of buildings and cities..." <sup>115</sup>

A queer space, in my understanding, represents a space of liberation. It is an environment where individuals can express their authentic selves, including their various forms of intimacy and personal expression, while maintaining an atmosphere of respect, understanding, and mutual support. Within the LGBTQIA+ community, these spaces traditionally manifest as ballrooms, cruising areas, clubs, cafés, and in the digital age, dating apps and online platforms.

In contrast, I view queered spaces as more inclusive environments that extend beyond the LGBTQIA+



community. The act of queering a space or architecture can be understood as a process of liberation - freeing it from conventional social norms and hierarchies. Such spaces strive for equality and challenge established social structures. They become sites of resistance and transformation, encouraging open dialogue and brave expression without fear of judgment or repression. These spaces serve not only as venues for social interaction but as platforms for social change, fostering environments where people can challenge normative expectations and advocate for broader societal transformation. They embody the principles of inclusivity, equality, and the courage to question and reshape existing social frameworks.

When I think more about queer spaces, I remember the introductory sentence of the chapter "Architecture Fringe" written by Andy Summers in the book "Queer Spaces"; it was written;

*"Within our queer cultural ecology, nightclubs have long played an important role in the development and protection of queer people and queer culture. "* 116

Andy Summers explained that nightclubs have long been a refuge for those seeking self-expression and

116

Andy Summers, "Architecture Fringe" in *Queer Spaces : An Atlas of LGBTQIA+ Places and Stories*, ed. Adam Nathaniel Furman and Joshua Mandell, (RIBA Publishing, 2022) p.80



117

ummers, "Architecture  
e," p.80.

118

acceptance. They provide a unique space in which individuals can feel safe, often for the first time, to explore their true selves and the identities that may be possible. These places are melting pots of personal, social and sexual liberation. The heartbeat of these spaces - dance music - is rooted in the creativity of black musicians of African and Caribbean descent from the United States, many of whom were affiliated with the LGBTQIA+ community. This background has provided a platform for marginalised voices to challenge oppression and has imbued nightclubs with a spirit of resistance and protest. <sup>117</sup>

In Scotland, a project to reimagine queer spaces was initiated by the Architecture Fringe, an activist organisation. To envision new concepts for queer aesthetics and spatial design, they paired queer club producers with local architects. A captivating concept has emerged (see Fig.32 on the following page) from a collaboration between DJ and producer Sarra Wild and architect Cécile Ngoc Su'ong Perdu. Their vision of a nightclub is in the centre of the city, hidden behind nondescript shop fronts. The choice of this central location was to ensure accessibility for a diverse range of communities, in order to address inequalities in terms of class, ethnicity and ability. <sup>118</sup>



The queer experience of visibility and invisibility is reflected in the club's design. For some, it is openly visible; for others who are still exploring their identities, it provides a discreet point of entry - a safe haven for self-discovery. Inside, the single-storey space unfolds in layers, leading to a central cloister. With lush, soft and colourful elements, the interior contrasts sharply with the urban exterior. Plants and water features create a sensory environment, with tranquil spaces offering respite from overstimulation. The layout includes a variety of rooms with adjustable atmospheres to cater to different moods and tastes in music. Importantly, the design is sensitive to both visible and invisible disabilities, taking into account physical limitations and sensory sensitivities.<sup>119</sup>

Ibid.

119

This reimagined queer space prioritizes authentic accessibility. The design creates an electrifying atmosphere that is adaptable to different needs and expressions, from its central location and discreet street presence to its diverse, single-level interior. This concept demonstrates how architecture can embody principles of inclusion, celebration and liberation by allowing queer individuals to set their own terms for spatial design. It shows how thoughtful design can create spaces that not only accommodate, but empower and inspire diverse communities.<sup>120</sup>

Ibid.

120





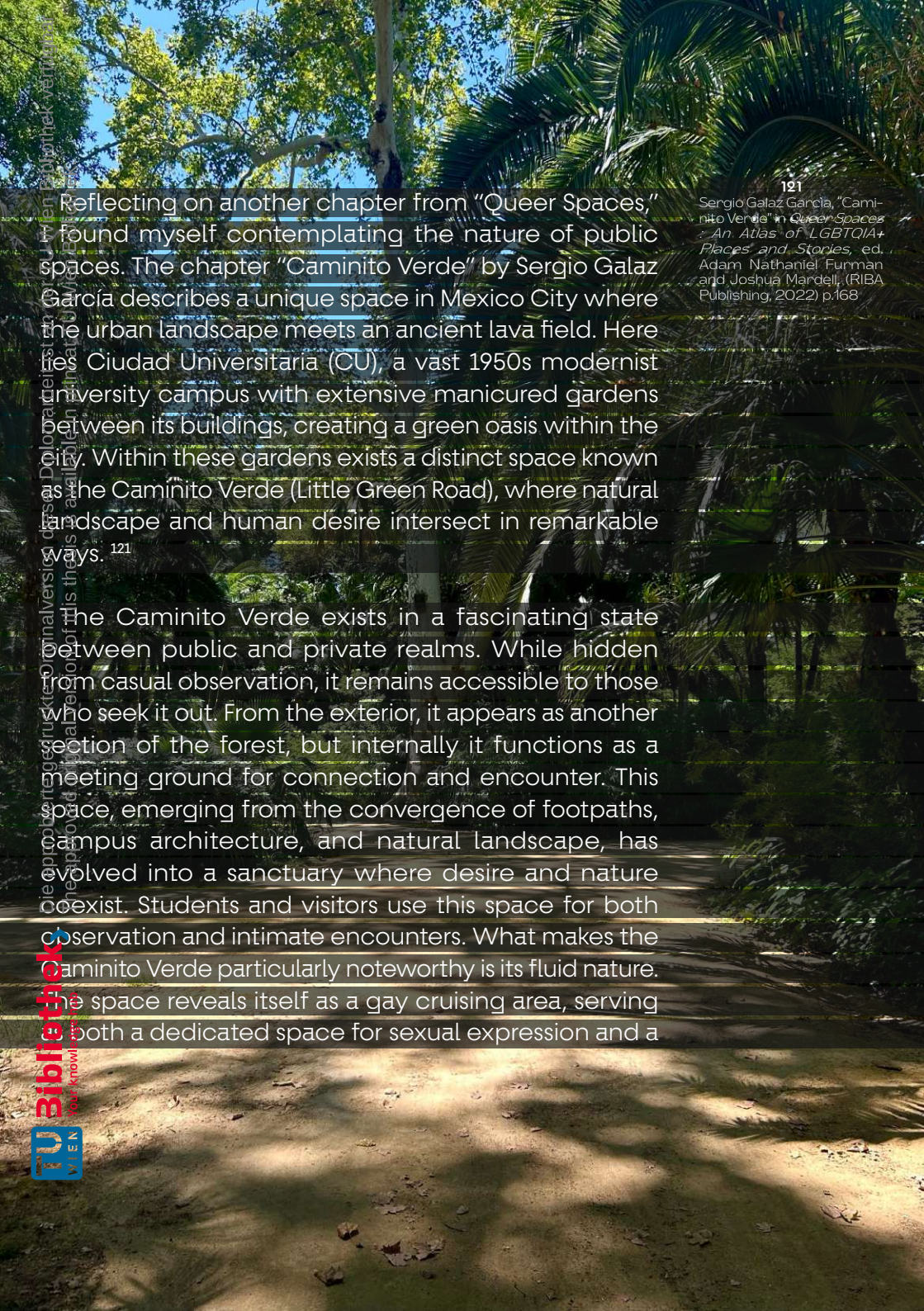


Die approbierte gedruckte Originalversion dieser Diplomarbeit ist bei der TU Wien Bibliothek verfügbar.  
This approved original version of this thesis is available in print at TU Wien Bibliothek.

**TU BIBLIOTHEK**  
your knowledge hub  
**WIEN**

Fig.32 Queer space imagined by Sarra Wild and Céclie Ngoc Suong Perdu for the Architecture Fringe.





Reflecting on another chapter from "Queer Spaces," I found myself contemplating the nature of public spaces. The chapter "Caminito Verde" by Sergio Galaz García describes a unique space in Mexico City where the urban landscape meets an ancient lava field. Here lies Ciudad Universitaria (CU), a vast 1950s modernist university campus with extensive manicured gardens between its buildings, creating a green oasis within the city. Within these gardens exists a distinct space known as the Caminito Verde (Little Green Road), where natural landscape and human desire intersect in remarkable ways. 121

The Caminito Verde exists in a fascinating state between public and private realms. While hidden from casual observation, it remains accessible to those who seek it out. From the exterior, it appears as another section of the forest, but internally it functions as a meeting ground for connection and encounter. This space, emerging from the convergence of footpaths, campus architecture, and natural landscape, has evolved into a sanctuary where desire and nature coexist. Students and visitors use this space for both conversation and intimate encounters. What makes the Caminito Verde particularly noteworthy is its fluid nature. The space reveals itself as a gay cruising area, serving both a dedicated space for sexual expression and a







122

Camini, "Caminito Verde,"

123

124

nomadic territory. When university authorities attempt to restrict its use, the space simply shifts to another location within the vast university gardens, creating a continuous interplay between users and institutional control. This dynamic illustrates how individuals can create their own spaces even within formally structured environments. <sup>122</sup>

This space challenges conventional understanding of public space usage in urban environments. It stands as evidence of both human desire's persistence and nature's adaptability, demonstrating how spaces can be reclaimed and repurposed by communities who need them. The Caminito Verde illuminates the complex relationship between human sexuality and built environment, questioning traditional boundaries between public and private, institutional and subversive spaces. It demonstrates how nature - both botanical and human - creates pockets of freedom even within highly regulated institutional settings. <sup>123</sup>

In my earlier chapter, I discussed the shift in architectural priorities from human-centered design to investor-driven development. <sup>124</sup> While architects must satisfy their clients' financial requirements, I argue this should not prevent us from prioritizing human well-being in our designs. Rather than viewing financial constraints







Fig.33 Access to the area through hidden in- between zones



Fig.34 The Caminito Verde is a unique landscape housing hidden activities of same-sex intercourse.





Fig.35 Queer bodies circulate in an unexpected site for pleasurable activities.



assumptions, we should see them as opportunities to create innovative, people-focused solutions. This tension between public expectations and private realities has a historical example in the story of Ernst Georg Sonnin. The story of Ernst Georg Sonnin, a prominent master builder in eighteenth-century northern Germany, reveals intriguing insights into historical queer life and architecture. While his professional legacy rests on masterpieces like Hamburg's St. Michael's Church, which he designed with Johann Bernhard Prey,<sup>125</sup> it is his personal life that offers a fascinating glimpse into the hidden aspects of baroque society.

The details of Sonnin's private life emerge through an intimate biography written by Johann Theodor Reinke, who was far more than just a biographer. The story begins when Sonnin met Cord Michael Möller - what started as a friendship soon blossomed into something deeper, leading them to become "flatmates" in a house outside the city. Reinke, initially taken in as their protégé (or better to say, their kind of "adopted child"), would later document their lives with the unique perspective of both an insider and participant in this carefully constructed domestic arrangement.<sup>126</sup>

Through Reinke's writings, we learn of the delicate balance between public and private personas that Sonnin

#### 125

Wolfgang Voigt, "Hamburg in the 18th Century: The Architect Ernst Georg Sonnin and his 'Liebling'", in *Gay Architects: Silent Biographies: From 18th to 20th Century*, ed. Uwe Bresan and Wolfgang Voigt, (Wasmuth, 2022) p.34-41.

#### 126

Voigt, "Hamburg in the 18th Century: The Architect Ernst Georg Sonnin and his 'Liebling'", p.34-41.

masterfully orchestrated. After Sonnin and Möller's relationship ended, Reinke remained with Sonnin, eventually becoming his new "Liebling" (lover) - a term that carried subtle but significant meaning in their private correspondence. Yet their house, though a sanctuary, reflected the constraints of their time - each man maintained separate bedrooms, a necessary façade in an era when homosexual acts were criminalized.<sup>127</sup>

This caution extended to every aspect of their lives: Sonnin maintained a public character that satisfied societal expectations while reserving his true self for a trusted few behind closed doors. The architectural precision with which Sonnin crafted this double life is particularly telling. Even in their private refuge, they could not fully escape society's watchful eye - the separate bedrooms serving as both practical necessity and powerful symbol of the era's oppressive norms. This careful balancing act between authenticity and survival would come to influence not just their living arrangements but, I argue, Sonnin's architectural work itself.

Sonnin's first project for an orphanage was a grand vision. A courtyard surrounding a church, topped by a dome that would rival the great cathedrals of Dresden and Vienna, such as the Karlskirche. It was to be a

testament to Hamburg's aspirations, a beacon of hope rising above the city's waterways. However, the project changed after a while and he replaced the dome with a church tower in his second designs.<sup>128</sup> I believe Sonnin's decision to replace the dome with a church tower in his second design was perhaps more than just an architectural compromise. It is possible that he had a deeper motivation: to create an illusion of protection for orphaned children. After all, this design was created

Ibid.



126 Sonnin's first project for a new Hamburg orphanage: a domed church building with a diameter of 25 metres was planned in the centre.

shortly after a disturbing incident in 1768. Eighteen male youths between the ages of twelve and eighteen had been involved in same-sex sexual relations with each other in the old orphanage in Hamburg. When they were discovered, they were put on trial in secret and all were convicted. The oldest was sentenced to the maximum penalty, but there was no execution of the sentence.<sup>129</sup>

Against this background, the steeple of Sonnin acquires a new meaning. It could serve as a symbol of religious virtue, possibly helping to deflect suspicion from the Orphanage and those who lived there. It may have been intended to project an image of moral uprightness to the community through the tower, which could be seen from afar. Sonnin's empathy and understanding of the vulnerable position of these orphans is evident in this design choice, if it was deliberate. He may have been attempting to create a space that would conform to societal expectations on the outside, while providing a safer environment for its occupants on the inside. It is important to note that neither of Sonnin's designs - the dome or the tower - was ever built. Yet even in the eighteenth century, as Sonnin did, even though it was hard, he somehow risked his life to oppose his secret, it was still possible to build for whoever gives the money, but at the same time think about who will live there



and create for citizens, people, in Sonnin's case orphans. Yes, money means a lot, but it should not stop us from bending and stretching the rules and making small adjustments for the well-being of the people.

As Susan Sontag pointed out, the 1960s camp culture theory mistakenly led people to draw direct connections between architects' sexual orientation and their innovative designs.<sup>130 131</sup> Rather, I argue that architectural expression emerges from personal experience and storytelling, regardless of sexual orientation. I believe that great architecture stems from the synthesis of lived experience and narrative power. As exemplified by Sonnin's work, significant architectural achievements arise not from the architect's sexual identity, but from their ability to translate personal experiences, understanding, and beliefs into physical form through design. The power lies in knowing how to balance public and private realms, how to navigate between intimacy and openness. This delicate equilibrium, informed by personal experience rather than sexual orientation, is what enables the creation of meaningful architecture and vibrant urban spaces.

This understanding challenges simplistic interpretations of Sontag's camp theory while acknowledging the complex ways in which personal experience - including

**130**

Bresan und Voigt, *Gay Architects: Silent Biographies: From 18th to 20th Century*, p.25-27

**131**

Susan Sonntag, "Notes on 'Camp,'" *Partisan Review*, no. 31 (1964), [https://monoskop.org/images/5/59/Sontag\\_Susan\\_1964\\_Notes\\_on\\_Camp.pdf](https://monoskop.org/images/5/59/Sontag_Susan_1964_Notes_on_Camp.pdf).

132

van den Heuvel and van Wijk, "Queer encounters in the archive: Misplaced love letters and autobiographical homes," *Queering Architecture*, ed. Marko Jobst and Naomi Stead. (Bloomsbury Publishing, 2023.) p.32-49

133

van den Heuvel and van Wijk, "Queer encounters in the archive: Misplaced love letters and autobiographical homes," p.37-38.

but not limited to experiences of marginalization or living double lives - can inform architectural innovation. It is not about being queer; it is about how one's life experiences shape their understanding of space, privacy, and community.

A chapter in a book written by Dirk van den Heuvel and Martin van Wijk is an example of this.<sup>132</sup> According to the architect and researcher Andrea Prins, Onno Greiner's personal insecurities may have influenced his designs, in which his understanding of how to orient oneself is reflected. In his buildings, one can always find one's way and never get lost. This could be a version of sexual orientation inscribed in spatial experiences, such as how human bodies are situated in and move through space and time. An example of this is Onno Greiner's patio garden house, which he built for himself. Through the use of materials in his design, the humble, or monastic, essence of the spacious interior of the patio house becomes visible. His use of raw materials such as natural slate, spruce wood and white plaster is an example of this.<sup>133</sup>

As Dirk van den Heuvel and Martin van Wijk have written in the chapter on his work;

of these materials and the lack of ornament modify a space as 'ruggedly masculine', as argued by Joel Sanders, the patio home invites us to reflect on the ways in which gender identities, particular masculinity, is constructed through architectural codes and conventions.

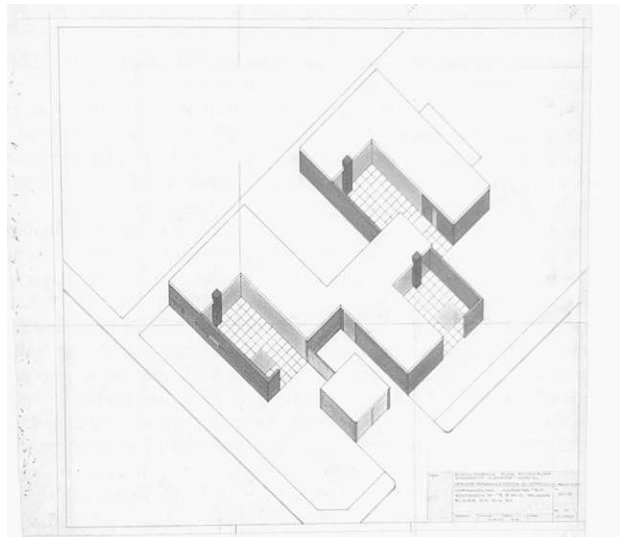
Greiner's partner, who still lives there, talks of lively parties with friends and how the house is also a very private space, so that you can walk naked without fear of any of the neighbours looking in. Indeed, the house is hidden from the street rather than facing it, which is quite uncommon in the Netherlands. The spatial layout of this private home enables multiple ways of moving through the different spaces. Much like Eileen Gray's 1027, analysed by Katarina Bonnevier, Greiner's patio dwelling with its hidden cupboards and closets is a house filled with secrets ... [which] hides and reveals simultaneously', and thus creates both a certain specificity and ambiguity in terms of the spatial relationships." 134

Ibid.

Fig.38 Patio garden of the private home of Onno Greiner, which he built for himself. Greiner sits on the right. The garden design is by Mien Ruys. (Collection Het Nieuwe Instituut, GREO\_61018f1-54a.)



Fig.37 Onno Greiner, cluster of patio houses, Amstelveen, 1961-72, Axonometric drawing. (Collection Het Nieuwe Instituut, GREO\_61018t7-2.)





This notion of masculinity and the gender identities of a space made me think again of Judith Butler. If we are to look more closely at gender identity and the role played by society, Judith Butler's Theory of gender performativity needs to be examined.<sup>135</sup> Butler pointed out that gender is culturally shaped and that the feminine and masculine patterns of behaviour that are associated with it are concepts that are created by society. She goes on to argue that nobody is born with a particular gender.

However, as a child grows up, they are strongly influenced by their family environment and society and unconsciously adopt gendered behaviours. For this reason, a boy will have to adhere to the norms of behaviour that are common to the male sex, and vice versa. For instance, emotional, friendly and caring attitudes are associated as feminine, while rational, dominant and independent attitudes are associated as masculine. Children of each gender grow up with this concept and absorb these gendered patterns of conduct that society demands. Contrary behaviour to these social norms and stigmatisation by society, such as a boy displaying more 'feminine' behaviour instead of 'masculine' behaviour, would be considered 'out of ordinary' and therefore wrong behaviour.<sup>136</sup>

135

Judith Butler, "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory," *Theatre Journal* 40, no. 4 (December 1, 1988): 519, <https://doi.org/10.2307/3207893>.

136

Butler, "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory"

137

...des, *Out of the Shadows: The Psychology of Gay Men's Lives*, p.38-39

138

Similarly, psychologist Walt Odets explains in his book that the developmental gender split typically emerges around the age of two or three and becomes firmly established by the age of four or five. This split shapes how children learn to process and express their emotional lives, creating distinctly different paths for boys and girls.<sup>137</sup>

Girls are generally encouraged to maintain a conscious relationship with their feelings. Society permits and often encourages their emotional sensitivity, allowing them to openly express vulnerability and maintain emotional relationships, particularly with men. This approved emotional expressiveness becomes deeply integrated into their developing sense of femininity.<sup>138</sup>

Boys, on the other hand, are under pressure to disassociate themselves from feelings of vulnerability and dependence. This process begins with active suppression of "inappropriate behaviour" and typically evolves into internal denial or repression of these emotions altogether. The aim is to construct an artificial masculine sensibility characterised by physical and emotional invulnerability. The common phrase "only sissies cry" illustrates how shame is deliberately used to impose behaviour. As boys internalise this shame, they gradually lose touch with their inner emotional landscape,



become storage places for emotional needs, while men present themselves as emotionally self-sufficient but emotionally unavailable. Women inhabit their emotional world, while men retreat into intellect and external achievement. Women express, men contain. Women repair, men destroy. Women take passive roles, men control. Women process through depression, men through anger. Women verbalise, men act defensively. The dynamic even extends to physical intimacy: women receive, men penetrate.<sup>141</sup>

Society takes on the role of enforcer and punishes those who do not live up to their role. Moreover, the question of whether there is anything outside the male and female gender spectrum is not even asked. For all these reasons, people perform the particular gender role expected of them from childhood. Thus people speak, walk and act in ways that give the impression of being female or male, behaving as if the division of the sexes into exclusively male and female is an eternal truth, deeply rooted in us and unchangeable. Butler's point is that the concept of gender is only a phenomenon that is constantly in the process of being created by society. Butler goes on to distinguish between gender as performing and gender as performativity. In general terms, gender as performance means taking on a role and acting the part, but the actor has little control



**ibliotheke**  
your knowledge hub

**ibliotheke**  
your knowledge hub

**Bibliothek**  
Your knowledge hub

perform

Butler

Cruis.

Espino

subject to change. The LGBTQIA+ community should be empowered to create safe spaces where these outdated gender norms, which are ingrained in society, can be dismantled. However, the creation of these spaces is also a question of freedom, because anyone who challenges these gender norms will be met with a lot of resistance.<sup>144</sup> The persistent need to design queer spaces as private interiors, hidden from public view, raises critical questions about urban design and social progress: Why do our cities continue to reflect outdated gender binaries in their architecture, maintaining the distinction between masculine exteriors and feminine interiors? Why must authentic expression still hide behind masks of conformity?

The time has come to move beyond the paradigm of private queer spaces. Today's society demands a more radical approach - the queering of entire cities to promote transparency and visibility. Like the inclusive vision presented in the Paris 2024 Olympic Games opening ceremony, we should strive for a future where queer presence is not confined to private spaces but is integrated into the public sphere. The LGBTQIA+ community, as vital members of society, should no longer need to compromise or conceal. Rather than maintaining opaqueness, we should work toward making our cities more transparent, visible, and truly public.

**The one person  
who will never  
leave us, whom  
we will never  
lose, is ourself.  
Learning to love  
our female selves  
is where our  
search for love  
must begin.”<sup>145</sup>**

145

Bell Hooks, *Communion: The Female Search for Love* (William Morrow, 2002), p.104

**“But many of us seek community solely to escape the fear of being alone. Knowing how to be solitary is central to the art of loving. When we can be alone, we can be with others without using them as a means of escape.”<sup>146</sup>**





I woke up on a hot summer day in Vienna on the Twenty-seventh of July 2024. I was already in a sweat, even in the early hours of the morning. In order to motivate myself for another day of research on queering, I followed my usual ritual: I brewed a strong cup of coffee, placed it on my bright red metal coffee table, and settled down on my beige mid-century modern sofa. From there, I could look out onto my small balcony, a green oasis tucked away in the city where I could escape from the daily stress of the city.

As I took my first sip of coffee, its rich aroma spreading throughout my apartment, I decided to check X (formerly known as Twitter) on my phone. What I saw made me wonder if I was still asleep and dreaming. My feed was filled with images that seemed more related to my research than social media: drag queens reenacting The Last Supper, Lady Gaga in a burlesque-style performance and Celine Dion singing on top of the Eiffel Tower, surrounded by a laser light show.

For a moment, I thought I had accidentally opened a search site instead of X. But as I continued to scroll,

147

Becker (@kylena-becker), "The 2024 Paris Olympics has gone full Woke dystopian. The opening ceremony was filled with transgend\*r mockery of the Last Supper, the Golden Calf idol, and even the Pale Horse from the Book of Revelation. The Olympics has made it clear that Christian viewers aren't welcome." (Formerly Twitter), July 27, 2024, <https://x.com/elenabecker/status/18169286085416353?s=46&t=DFjd-2KV9kLHGGr4vtqB-tg>.

148

Spiked (@spikedonline), "The Olympics opening ceremony was a nauseating spectacle of wokeness. Twerking drag queens, naked men painted blue, open mockery of Christianity – is this really what counts as culture in modern Europe? If so, God help us, says Brendan O'Neill," X (Formerly Twitter), July 28, 2024, <https://x.com/spikedonline/status/181735188676603521?s=46&t=DFjd-2KV9kLHGGr4vtqB-tg>.

149

Katherine Deves Morgan (@kath\_deves\_katherine), "Olympic opening ceremony no longer 'family-friendly' The desperate campaign to groom the world into normalising men performing their hypersexualised cross-dressing fetish continues," X (Formerly Twitter), July 27, 2024, [https://x.com/deves\\_katherine/status/18169618619181867?s=46&t=QFjd-2KV9kLHGGr4vtqB-tg](https://x.com/deves_katherine/status/18169618619181867?s=46&t=QFjd-2KV9kLHGGr4vtqB-tg).

reality slowly hit me. These were not random images related to my work; they were stills from the opening ceremony of the Paris Olympics. Thousands of comments with conflicting opinions. Most of the posts on my feed criticized the French organizers, calling the ceremony disrespectful and inappropriate.

*"The 2024 Paris Olympics has gone full Woke dystopian. The opening ceremony was filled with transgend\*r mockery of the Last Supper, the Golden Calf idol, and even the Pale Horse from the Book of Revelation. The Olympics has made it clear that Christian viewers aren't welcome."* <sup>147</sup>

*"The Olympics opening ceremony was a nauseating spectacle of wokeness. Twerking drag queens, naked men painted blue, open mockery of Christianity – is this really what counts as culture in modern Europe? If so, God help us, says Brendan O'Neill"* <sup>148</sup>

*"Olympic opening ceremony no longer 'family-friendly' The desperate campaign to groom the world into normalising men performing their hypersexualised cross-dressing fetish continues"* <sup>149</sup>

The Paris #Olympics Opening Ceremony celebrated inclusion in every way: diversity, representation, solidarity, and love. The creativity was beyond amazing. Spectacular.” 150

Watching the streaming ceremony on YouTube, I was immediately struck by its transformative power. The organizers had reimagined Paris in a way that, in my opinion, perfectly embodied the concept of queering architecture and urban spaces.

**Your knowledge hub**

Billie Jean King (@Billie-JeanKing), "The Paris #Olympics Opening Ceremony celebrated inclusion in every way: diversity, representation, solidarity, and love. The creativity was beyond amazing. Spectacular." *X (Formerly Twitter)*, July 27, 2024, <https://x.com/billiejeanking/status/1816960661693620484?s=46&t=QfID-2KV9KLHGrtvB-tg>.

Brendan O'Neill, "Paris Olympics: A Smug Spectacle of Wokeness," *Spiked* (spiked Ltd, July 27, 2024), <https://www.spiked-online.com/2024/07/27/paris-olympics-a-smug-spectacle-of-wneness/>.

when public spaces are queered - when they are freed from traditional social and architectural norms. The organizers' vision for Paris transcended mere decoration, effectively challenging how urban spaces can function and who they should serve. This duality of reception - celebration from some and resistance from others - underscores both the transformative potential and ongoing challenges of reimagining public spaces in more inclusive ways.

As I watched, I found myself trying to imagine what it would be like to walk through the streets of Paris at that very moment. (For visual reference, see Figs.39-59 from page 155 onwards) In my mind, I walked along the Seine and saw dancers performing in front of a building dressed in shimmering gold fabric. The structure seemed to come alive, explaining something that lay beneath it, a building for what I would call a drag building. As my imaginary journey continued, I saw construction workers at Notre-Dame. But they were not ordinary builders. Dressed in gold-detailed jumpsuits, they danced artistically as they worked on the iconic cathedral. It was a joyful reimagining of labor, bringing beauty and grace to the often-overlooked act of construction.

My brain took me to a golden, glittering staircase where Lady Gaga and her dancers were performing.



I imagined climbing those stairs, surrounded by pink feathers, each step filling me with a growing sense of pride and empowerment. As I continued to walk through this transformed Paris, I crossed bridges where members of the queer community, dressed in vibrant rainbow costumes, were openly celebrating. Dancers floating above me, through their aerial performances which for me meant as a powerful symbol of freedom and visibility.

The ceremony did not stop from being more provocative while I was wandering in my mind through watching on YouTube. In one scene, a library became a space for free expression of sexual orientation, with people using books to signal and connect. Going together to one of their home for having threesome sexual intercourse. In a château, a headless Marie Antoinette sang and musicians played metal music from the windows, a surreal coexistence of historical reference and modern rebellion. Outside the château, I felt my own anxieties float away as pink clouds rose from the windows, mixing with smoke from carefully choreographed fires as they slowly disappeared into the sky. Everyone was embracing the ceremony, even when it started to rain, instead of running to hide, the performers embraced raindrops, dancing and celebrating in the streets much as the audience.

On another bridge, drag queens reenacted The Last Supper, in my opinion, turning the iconic image into a statement about the birth of something new and the death of old norms. The runway performances and voguing continued in spite of the rain, with the performers refusing to let the weather dampen their spirits. The entire ceremony felt like a new French Revolution, but instead of violence and chaos, it brought openness and celebration. The whole city seemed to adapt to this new reality and even the Eiffel Tower joined in with its spectacular laser shows.

As the hot air balloon cauldron ascended above Paris, carrying the Olympic flame into the night sky, it symbolized more than just the Games' beginning - it represented a momentary transformation of urban space itself, like the crowning moment of this new utopian world. Artistic director Thomas Jolly had indeed captured the essence of France-a living, breathing, constantly rewriting history.<sup>152</sup> When Celine Dion, a gay icon, sang from the Eiffel Tower, I could not help but think, "This is it. Paris has become the newly queered city of Europe."

When the ceremony ended, I sat back, my coffee long since cold, thinking at what I had just witnessed. It was then that I realized the true power of media in queering

spaces. The organizers had, perhaps unintentionally, brought the concept of queering architecture and urban spaces to a global audience by broadcasting this reimagining of Paris to the world.

The Paris 2024 Olympic Games Opening Ceremony was different from previous years in that it revolutionized both Olympic tradition and the use of urban space, transforming a six-kilometre stretch of the Seine into a fluid, inclusive venue.<sup>153</sup> Not only that, but this radical reimagining went beyond a simple change of location; it queered the very concept of public celebration by breaking down traditional barriers between performers and spectators, between official space and public space. The ceremony turned Paris itself into a living, breathing stage, with 6,800 athletes from 205 delegations traveling on eighty five boats past iconic landmarks like the Louvre, Notre Dame, and the Eiffel Tower.<sup>154</sup> This transformation liberated the ceremony from the confined, hierarchical space of a stadium, democratizing access for over 100,000 spectators along the riverbanks<sup>155</sup> - creating what could be seen as one of the largest temporary queered spaces in recent history.

153

Angelique Chrisafis,  
"Paris Olympic Games  
Opening Ceremony: A  
High-kitsch, Riverside  
Spectacle," *The Guardian*,  
July 28, 2024, [https://  
www.theguardian.com/  
sport/article/2024/jul/26/  
paris-olympic-games-  
opening-ceremony-a-high-  
kitsch-riverside-spectacle](https://www.theguardian.com/sport/article/2024/jul/26/paris-olympic-games-opening-ceremony-a-high-kitsch-riverside-spectacle).

154

Sonia Oxley, "Paris 2024 Olympic Opening Ceremony Kicks off Games in Unique Style," *BBC Sport*, July 26, 2024, <https://www.bbc.com/sport/olympics/articles/cw4yepmknkpo>.

155

Chrisafis, "Paris Olympic Games Opening Ceremony: A High-kitsch, Riverside Spectacle."



Fig.39 Building in drag, dressed in shimmering gold fabric



Fig.40 Dancers performing in front of the drag building



Fig.41 Construction workers artistically rebuilding Notre-Dame







Fig.47 A pink heart-shaped cloud appears over the city of Paris.



Fig.46 Beginning of a, threesome, sexual intercourse



Fig.45 Library is becoming a place for the free expression of sexual orientation.







Fig.53 Queered supper



Fig.52 Drag queens reenact the Last Supper



Fig.51 Pianist playing the piano in spite of the rain





Fig.56 Dancing



Fig.58 The crowning moment of this newly queered utopian world; a hot air balloon rises above the city, carrying the Olympic flame.

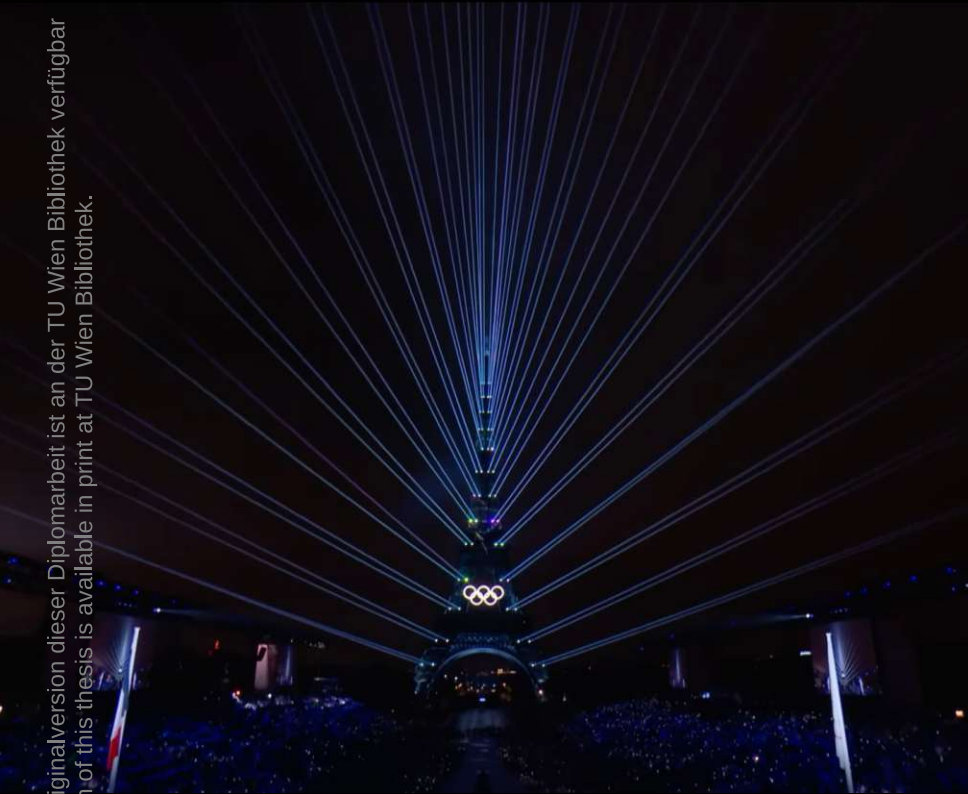


Fig.57 Eiffel Towers laser show joins the celebrations



159

Yafis, "Paris Olympic Games Opening Ceremony: High-kitsch, Riverside spectacle."

into public space challenged traditional notions of monument and celebration, creating a temporary yet powerful symbol visible throughout the city. Even the weather - torrential rain - and security challenges became part of the performance, demonstrating how queered spaces can adapt and thrive despite obstacles.<sup>159</sup> The ceremony's success in reimagining both Olympic tradition and urban space usage offers a powerful example of how cities can be temporarily transformed into more inclusive, accessible, and fluid environments that challenge traditional spatial hierarchies and social norms.

This radical departure from tradition not only showcased French creativity but also demonstrated how large-scale public events can create temporary queer spaces that challenge our understanding of how cities can function. By turning the entire city into a celebration space, the ceremony created a model for how urban spaces can be reimagined to foster inclusion, challenge traditional spatial hierarchies, and create moments of collective joy that transcend traditional social and architectural boundaries.

Over the last decade, streaming platforms like Netflix and Amazon Prime have been using their influence to show that being queer is normal and a part of everyday



Some people call this a “Woke virus,”<sup>160</sup> claiming that the new world is trying to corrupt younger generations and open their eyes in a harmful way. It has been argued that the influence of these streaming platforms is negative, with the potential to brainwash viewers by encouraging non-conformity to social norms and promoting themes like queer, racial, and feminist ideologies. This argument is supported by the fact that these platforms now offer a global perspective on a wide range of socio-political issues.<sup>161</sup>

However, others, especially within the queer community, see this as natural progression. What some people label as “normalizing” or a “woke virus” is actually the representation of existing realities that have not yet gained full societal acceptance. This parallels my earlier discussion about queer spaces<sup>162</sup> - it’s fundamentally about visibility and navigating the complex balance between public and private life, publicity and censorship.

Streaming platforms like Netflix require paid subscriptions, creating a self-selected audience for their content. I believe the Olympic Games generated such significant discussion and controversy precisely because it was freely accessible. As public media, it reached a global audience, unlike private streaming platforms. This discourse was further amplified through social

#### 160

Mina Marschall, “Schuld Sei Das „Woke-Virus“: So Spricht Elon Musk Über Seine Trans-Tochter,” *FAZ.NET*, July 23, 2024, <https://www.faz.net/aktuell/gesellschaft/menschen/schuld-sei-das-woke-virus-so-spricht-elon-musk-ueber-seine-trans-tochter-19874722.html>.

#### 161

Johanna Chisholm, “Elon Musk Attacks Netflix and Says ‘Woke Virus’ to Blame for Drop in Subscribers,” *The Independent*, May 9, 2022, <https://www.independent.co.uk/tech/elon-musk-netflix-woke-virus-subscribers-b2061542.html>.

#### 162

For a more detailed discussion of this topic, please refer to chapter two, section one to two.

163

Harper, "Gender Justice and Social Movements – Processes of Change for Adolescent Girls: Towards a Conceptual Framework." See also page 145

164

Duncan Green, "Radical Thinking Reveals the Secrets of Making Change Happen," *The Guardian*, October 31, 2016, <https://www.theguardian.com/global-development-professionals-network/2016/oct/31/radical-thinking-reveals-the-secrets-of-making-change-happen>.

media, where I observed both hostile and supportive commentary. This major public event and its broadcast had a profound impact on viewers worldwide, regardless of their stance, as it presented an alternative perspective on contemporary life.

As previously discussed, the process of queering existing architecture, cities, and mindsets will inevitably face resistance and create friction.<sup>163</sup> As Duncan Green wrote in his book "How Change Happens," "Radical thinking reveals the secrets of making change happen," which underscores that radical approaches sometimes become necessary to achieve meaningful change.<sup>164</sup> While challenging, such actions ensure recognition, as demonstrated by the French approach to the Paris Olympics opening ceremony.

This is perhaps why it evoked parallels to a French Revolution 2.0 for me. In retrospect, that day felt more like an inauguration of a new global era characterized by tolerance, respect, and harmony - a celebration of authentic identity. I consider it a prime example of queering urban space. The event powerfully demonstrated media's capacity to disseminate ideas about queering spaces. By presenting this reimagined version of Paris to the world, the organizers introduced the concept of queering architecture and urban spaces to



the theories into the physical spaces and from there into the realm of the media and public perception, and just maybe reshape the cities and the architecture, and therefore the society and the people in it.



# **EPILOGUE**

## **Freedom to architects, way to liberation...**



# Queering . . . = Occ. (?)

- Challenging norms
- visibility



Queering Cities → transparent urban spaces  
Queering Architecture → inclusive highlighting issues

Creating Queered Spaces

Queering Media

Netflix

Paris Olympics

Liberated spaces

↳ public vs private  
↳ accessibility

- ornament
- color
- material

reshape society

SOLUTIONS

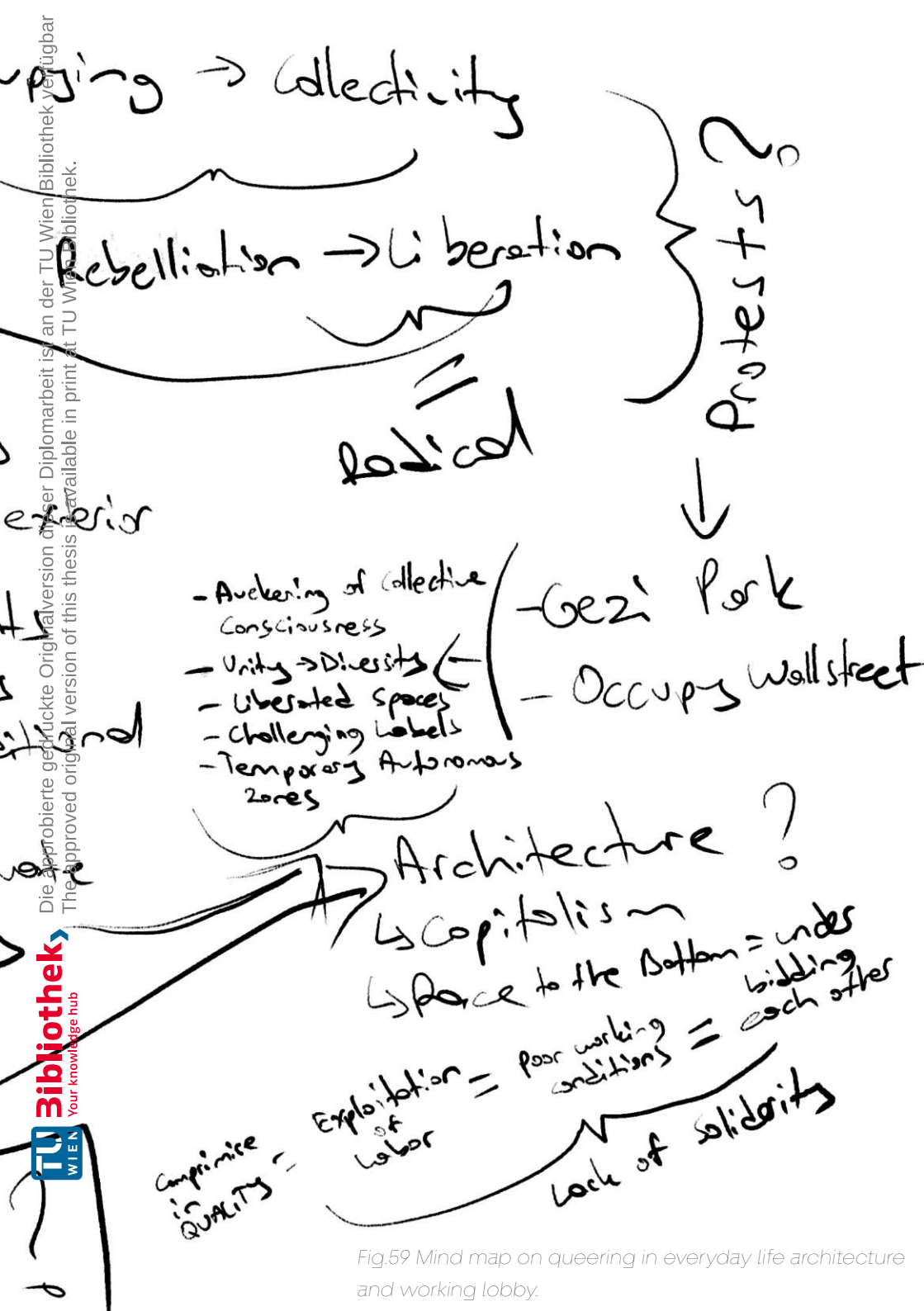


Fig.59 Mind map on queering in everyday life architecture and working lobby.

Solutions

Education

Queering

- Occupying Universities = Students
- Reviving Communal Workspaces
  - ↳ Zeichensäle
- Reforming Professional Organizations
  - ↳ Architecture Chamber
  - ↳ right for extraordinary membership

Building collective power

- ↳ solidarity
- ↳ connection

upgrades

### Challenging Norms

Questioning and reimagining traditional architectural processes, aesthetics and power structures

### Creating spaces

↳ Designing diversity and inclusion

- in mind
- in physical space
- and within the space itself



Collectivity

That will <sup>cause</sup> ~~liberated~~ <sup>better</sup> ~~working~~ <sup>life</sup> ~~and~~ <sup>Architecture</sup>

Queering Architectural Practice

→ Fostering Collectivity

- ↳ Encouraging collaboration and mutual support among architects rather than cutthroat competition

→ Advocating for Change

- ↳ Using collective power to push for reforms in education, professional practice, and building regulations

→ Embracing Radical Imagination

- ↳ Allowing ourselves to envision and work towards alternative futures for architecture and urban space

Queering is a transformative lens through which we can reimagine not just spaces, but entire systems of thought and practice. When we talk about queering cities and architecture, we are really talking about making visible what has been deliberately hidden - not just queer identities, but all forms of authentic human expression that have been suppressed by normative systems. As explored throughout this thesis, queer spaces and queered spaces serve distinct but complementary purposes in urban environments.

Queer spaces, as demonstrated in places like the vibrant clubs of Seville or Athens' welcoming queer square, provide safe havens for LGBTQIA+ communities to express themselves freely. These spaces have historically served as crucial sites of community building and resistance. However, queered spaces aim for something broader - they are liberated spaces designed to foster understanding, learning, and authentic expression for everyone, regardless of their identity. The Paris 2024 Olympic Games opening ceremony offered a powerful example of how queering can transform an entire city into a celebration of diversity and authentic expression, challenging traditional boundaries between public and private space.

The visibility that queering promotes is not just about aesthetic changes - it is about fundamentally restructuring how we think about space, community, and human connection. Whether in Athens' ground-floor queer venues that proudly face the street or Seville's

seamlessly integrated queer spaces, we see how architectural choices can either challenge or reinforce social hierarchies. These examples show us that queering is not just about inclusion; it is about transformation.

The power of queering lies in its ability to create spaces that simultaneously serve public and private needs while fostering genuine human connection. When we queer a space, we are not just making it more inclusive - we are liberating it from restrictive norms and creating opportunities for authentic expression and meaningful interaction. We see this happening not just in physical architecture but across various platforms and media. Streaming services are queering media through diverse storytelling, while social spaces are being transformed through inclusive design practices. Each of these acts of queering contributes to a broader reshaping of society, pushing us toward a more empathetic and understanding world.

But creating lasting change is not easy. People naturally resist what challenges their established worldview. We cling to societal norms like security blankets, finding comfort in the familiar even when it limits us. As we saw in the reactions to the 2024 Paris Olympics opening ceremony, efforts to queer public spaces often face significant pushback. Some critics labeled the



ceremony's inclusive representation as a "woke virus," echoing similar reactions to streaming platforms' efforts to normalize diverse identities and experiences. These responses reveal how queering - whether of physical spaces or media - is often perceived as a threat to established social orders.

Yet what some view as dangerous "normalization" or social engineering is simply the representation of existing realities that have not yet gained full societal acceptance. The path to change takes many forms - from persistent visibility to direct action. The Gezi Park protests in Türkiye and Occupy Wall Street movements showed how collective action can transform public spaces into sites of resistance and community building.<sup>165</sup>

While these might have appeared as rebellion to outside observers, they were actually demonstrations of how people can come together to create queered spaces. These were not just political demonstrations; they were acts of queering space - creating temporary autonomous zones where traditional hierarchies dissolved and new forms of community emerged. When protesters established People's Kitchen, libraries, and health centers, they were not just meeting basic needs; they were demonstrating alternative ways of organizing society based on empathy and collective care rather than profit and control.

Peter Mörttenböck and Helge Mooshammer "Tent cities, people's kitchens, free universities: the global villages of occupation movements," in *The Social (Re) Production of Architecture: Politics, Values and Actions in Contemporary Practice*, ed. Doina Petrescu and Kim Trogal (Routledge, Taylor & Francis Group, 2017) p.257-270.

Today's architecture often prioritizes profit over human well-being, treating buildings as financial assets rather than spaces for living. This capitalist approach has transformed architects from creative professionals into what we might call "architectural labor workers," trapped in a system that values efficiency over quality and human experience. The problem is not just with capitalist market feeder investors or regulations - it is with how we as architects have failed to maintain solidarity with each other. When one firm refuses exploitative conditions, another accepts them; when one architect demands fair compensation, another underbids them.

This erosion of solidarity begins even before we enter the profession. The competitive mindset has thoroughly infected architectural education, fundamentally changing how we learn and interact as students. Most notably, we have lost the physical spaces that once fostered community and collective learning. Universities once had communal spaces like Zeichensäle (drawing rooms) where students shared knowledge and built community through communication and active exchange. These were not just practical workspaces; they were sites of solidarity where future architects learned to trust and support each other. Today, that communal spirit has been replaced by isolation. We study or do our projects at homes, in cafés, or wherever we can



These historical examples show us queering architectural education - transforming it from a competitive, individualistic system into a collaborative, supportive community of learning. This means more than just bringing back physical spaces like Zeichensäle; it means fundamentally rethinking how we learn and work together. We need to create spaces where students can freely share their struggles with burnout, experiences of workplace bullying, academic challenges, and professional frustrations. Only by recognizing these shared experiences can we begin to understand that our problems are systemic rather than personal.

These communal learning spaces would serve multiple purposes. First, they would provide practical support - places where students can help each other, share knowledge and collaborate. More importantly, they would become sites of solidarity-building, where students can discuss working conditions, share strategies for dealing with difficult situations, and develop collective responses to systemic problems. By learning together in these queered spaces, students would develop not just professional skills but also the trust and mutual understanding necessary for collective action. When we know and trust our colleagues - when we have studied together, helped each other through difficult projects, and shared our struggles and successes - we are



much more likely to stand together against exploitative working conditions. This solidarity becomes crucial when we enter the profession and face pressure to accept unfair compensation or unreasonable demands. Through such transformative educational spaces, we could create a new generation of architects who understand that their strength lies in collective action rather than individual competition. Instead of undercutting each other for jobs or accepting exploitative conditions out of isolation and fear, they would have the networks and solidarity necessary to demand better working conditions and fair compensation. By learning to trust and support each other during their education, they would be better prepared to fight together against capitalist exploitation rather than fighting each other for scraps from market feeder investors' tables.

Queering architecture is not just about designing buildings differently - it is about reimagining the entire system of how we learn, work, and create as architects. It means challenging competitive individualism with collective solidarity, replacing profit-driven development with human-centered design, and creating spaces that foster authentic expression and community connection. This transformation will not be easy, but it is essential if we want to create architecture that truly serves humanity rather than just serving capital.

By queering our educational spaces, professional organizations, and design practices, we can work toward a more inclusive, ethical, and empathetic approach to shaping the built environment. This is not just about making space for marginalized identities - though that is certainly part of it. It is about creating a new architectural paradigm based on collectivity, mutual support, and genuine human connection. The future of architecture lies not in individual genius or corporate profit, but in our ability to come together, support each other, and create spaces that foster authentic human flourishing.



## BIBLIOGRAPHY

- Alberti, Leon Battista. *The Architecture of Leon Battista Alberti in Ten Books*. Translated by James Leoni. Printed by Edward Owen, 1755.
- "Artistic Director on Reimagining Paris for Olympics Opening Ceremony." *Euronews*. July 24, 2024. <https://www.euronews.com/video/2024/07/24/paris-olympics-artistic-director-thomas-jolly-on-reimagining-opening-ceremony>.
- Baldwin, Eric. "The Architecture of Labor: Working Conditions and the New Normal." *ArchDaily*, July 23, 2024. <https://www.archdaily.com/933115/the-architecture-of-labor-working-conditions-and-the-new-normal>.
- BBC Bitesize. "The Fabulous History of Drag." *BBC*, May 2019. <https://www.bbc.co.uk/bitesize/articles/zbkmkmn>.
- Beachy, Robert. *Gay Berlin: Birthplace of a Modern Identity*. Knopf, 2014.
- Betsky, Aaron. "Aaron Betsky: Queer Space." Virtual lecture, March 22, 1995. Posted, September 18, 2017 by SCI-Arc Media Archive. YouTube, 1:02:38. <https://www.youtube.com/watch?v=zE4VTOCaJ7A>.
- . *Building Sex: Men, Women, Architecture, and the Construction of Sexuality*. William Morrow & Co, 1995.
- . *Queer Space : Architecture and Same-Sex Desire*. William Morrow & Co, 1997.
- Bhattacharya, Tithi. *Social Reproduction Theory: Remapping Class, Recentering Oppression*. Pluto Press (UK), 2017.



- Buitelaar, Edwin, and Frans Schilder. "The Economics of Style: Measuring the Price Effect of Neo-Traditional Architecture in Housing." *Real Estate Economics* 45, no. 1 (February 1, 2016): 7–27. <https://doi.org/10.1111/1540-6229.12137>.
- Bloomer, Jennifer. "D'OR (For Donnie)". In *Sexuality and Space*, edited by Beatriz Colomina. Princeton Architectural Presse, 1992.
- Bloomer, Kent. "The Language of Ornament." Virtual lecture. Posted May 10, 2021, by Yale School of Architecture. YouTube, 1:36:00. <https://www.youtube.com/watch?v=l1rCOJXa-1E>.
- Bonnevier, Katarina. *Behind Straight Curtains : Towards a Queer Feminist Theory of Architecture*. Axl Books, 2007.
- Bresan, Uwe, and Voigt, Wolfgang. *Gay Architects: Silent Biographies: From 18th to 20th Century*. Wasmuth, 2022.
- Britannica Dictionary. "Marginalize Definition & Meaning." Accessed February 6, 2025. <https://www.britannica.com/dictionary/marginalize>.
- Brownlow, Mark. "The Loos House," Last modified, December 8, 2024. <https://www.visitingvienna.com/sights/winter-palace/loos-house/>.
- Burgos, Alexandra. "Marsha P. Johnson & Sylvia Rivera". *National Park Service*, November 10, 2020. <https://www.nps.gov/articles/000/marsha-p-johnson-sylvia-rivera.htm>.

- Butler, Judith. *Giving an Account of Oneself*. New Fordham University Press, 2005.
- . "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory." *Theatre Journal* 40, no. 4 (December 1, 1988): 519-31. <https://doi.org/10.2307/3207893>.
- Butt, Gavin. *Between You and Me Queer Disclosures in the New York Art World, 1948–1963*. Duke University Press, 2005.
- Campkin, Ben, and Marshall, Lo. "Fabulous façades." In *Queering Architecture*, edited by Marko Jobst and Naomi Stead. Bloomsbury Publishing, 2023.
- Castaneda, Kissa. "Paris Olympic Torch and Cauldron: The Story Behind the Unique Design." *Forbes*. July 27, 2024. <https://www.forbes.com/sites/kissacastaneda/2024/07/27/paris-olympic-torch-and-cauldron-the-story-behind-the-unique-design/>.
- Cheng, Linda. "How Money Shapes Architecture: Oliver Wainwright." *Architecture Now*, April 2, 2019. <https://architecturenow.co.nz/articles/how-money-shapes-architecture-oliver-wainwright/>.
- Chisholm, Johanna. "Elon Musk Attacks Netflix and Says 'Woke Virus' to Blame for Drop in Subscribers." *The Independent*, May 9, 2022. <https://www.independent.co.uk/tech/elon-musk-netflix-woke-virus-subscribers-b2061542.html>.
- Chrisafis, Angelique. "Paris Olympic Games Opening Ceremony: A High-kitsch, Riverside Spectacle." *The Guardian*, July 28, 2024. <https://www.theguardian.com/sport/article/2024/jul/26/paris-olympic-games-opening-ceremony-a-high-kitch-riverside-spectacle>.

- Chtatou, Mohamed. "Al-Andalus: Multiculturalism, Tolerance and Convivencia." *FUNCI - Fundación De Cultura Islámica*, May 10, 2021. <https://funci.org/al-andalus-multiculturalism-tolerance-and-convivencia/?lang=en>.
- Colomina, Beatriz. *Privacy and Publicity : Modern Architecture as Mass Media*. MIT Press, 1996.
- Cupers, Kenny. *Use Matters: An Alternative History of Architecture*. Routledge, 2013.
- Deamer, Peggy. *Architecture and Labor*. Routledge, 2020.
- Delany, Samuel R. *Times Square Red, Times Square Blue*. New York University Press, 2001.
- D'Emilio, John. *Sexual Politics, Sexual Communities: The Making of a Homosexual Minority in the United States, 1940-1970*. The University Of Chicago Press, 1998.
- DiBenedetto, Chase. "Olympic Opening Ceremony Stirs Palestinian Support — and Protest." *Mashable*, July 26, 2024. <https://mashable.com/article/olympics-2024-opening-ceremony-palestine-israel-protest>.
- Die Presse. "Hohe Decken, Hohe Türen Und Wirklich Hohe Nachfrage." *Die Presse*, January 16, 2019. <https://www.diepresse.com/1578412/hohe-decken-hohe-tueren-und-wirklich-hohe-nachfrage>.
- Easterling, Keller. *Enduring Innocence: Global Architecture and Its Political Masquerades*. MIT Press, 2007.
- . *Extrastatecraft: The Power of Infrastructure Space*. Verso Books, 2014.
- Espinoza, Alex. *Cruising : An Intimate History of a Radical Pastime*. The Unnamed Press, 2019.

- Farrell, Terry, and Furman, Adam Nathaniel. *Revisiting Postmodernism*. Riba Publishing, 2019.
- Federici, Silvia. "Wages Against Housework," 1974. <https://warwick.ac.uk/fac/arts/english/currentstudents/postgraduate/masters/modules/femlit/04-federici.pdf>.
- Ferrari, Roberto C. "Subjects in the Visual Arts: Dionysus." In *Glbtc: An Encyclopedia of Gay, Lesbian, Bisexual, Transgender, and Queer Culture*, edited by Claude J. Summers, September 19, 2002. Accessed January 16, 2025. [https://web.archive.org/web/20090712090224/http://www.glbtc.com/arts/subjects\\_dionysus.html](https://web.archive.org/web/20090712090224/http://www.glbtc.com/arts/subjects_dionysus.html).
- Finch, Paul. "Architects Are Tremendous Gossips." *The Architects' Journal*, August 6, 2020. <https://www.architectsjournal.co.uk/news/opinion/architects-are-tremendous-gossips>.
- Fitzgerald, Tom and Marquez, Lorenzo. *Legendary Children : The First Decade of RuPaul's Drag Race and the Last Century of Queer Life*. Penguin Books, 2020.
- Foucault, Michel. "Of Other Spaces: Utopias and Heterotopias." Journal-article. Translated by Jay Miskowiec. *Architecture /Mouvement/ Continuité*, October 1984. <https://web.mit.edu/allanmc/www/foucault1.pdf>.  
 ———. *The Order of Things*. Routledge, 2005.
- Freud, Sigmund. *Das Unbehagen in der Kultur*. Reclam Verlag. 2016.  
 ———. *Das Unbewusste*. Reclam Verlag. 2016.  
 ———. "Die Abwehr-Neuropsychosen". In *Gesammelte Werke I. Studien über Hysterie Und andere Werke aus den Jahren 1892-1899*. S.Fischer, 1999.



- García, Sergio Galaz. "Caminito Verde". In *Queer Spaces : An Atlas of LGBTQIA+ Places and Stories*, edited by Adam Nathaniel Furman and Joshua Mardell. RIBA Publishing, 2022.
- Green, Duncan. "Radical Thinking Reveals the Secrets of Making Change Happen." *The Guardian*, October 31, 2016. <https://www.theguardian.com/global-development-professionals-network/2016/oct/31/radical-thinking-reveals-the-secrets-of-making-change-happen>.
- Haraway, Donna. *A Cyborg Manifesto*. Camas Books, 1985.
- Harvey, David. "The Right to the City," 2008. <https://davidharvey.org/media/righttothecity.pdf>.
- Hooks, Bell. *All About Love: New Visions*. William Morrow, 1999.
- . *Communion: The Female Search for Love*. William Morrow, 2002.
- Krasny, Elke. "Architecture and Care." In *Critical Care: Architecture and Urbanism for a Broken Planet*, edited by Angelika Fitz and Elke Krasny. Architekturzentrum Wien and MIT Press. 2019.
- Jordan, Dearbail. "Why RuPaul's Drag Race Is Big Business." *BBC News*, June 1, 2018. <https://www.bbc.com/news/business-44335007>.
- Livingston, Jennie, director. *Paris Is Burning*. 1990; Off White Productions Inc. Amazon Prime Video.
- Loos, Adolf. 1908. *Ornament and Crime*. [https://www2.gwu.edu/~art/Temporary\\_SL/177/pdfs/Loos.pdf](https://www2.gwu.edu/~art/Temporary_SL/177/pdfs/Loos.pdf).

- Maasberg, Ute. "Nachdenken Über Investorenarchitektur," *Goethe-Institut e. V., Internet-Redaktion*, January, 2015, <https://www.goethe.de/ins/ph/de/m/kul/mag/20466271.html>.
- Marcus, Rachel, and Caroline, Harper. "Gender Justice and Social Norms – Processes of Change for Adolescent Girls: Towards a Conceptual Framework." *Overseas Development Institute*, January 14, 2014. Accessed January 18, 2025. <https://gbvaor.net/sites/default/files/2019-07/Gender%20Justice%20and%20Social%20Norms%2C%20Processes%20of%20Change%20for%20Adolescent%20Girls%20ODI%202014.pdf>.
- Marschall, Mina. "Schuld Sei Das „Woke-Virus“: So Spricht Elon Musk Über Seine Trans-Tochter." *FAZ.NET*, July 23, 2024. <https://www.faz.net/aktuell/gesellschaft/menschen/schuld-sei-das-woke-virus-so-spricht-elon-musk-ueber-seine-trans-tochter-19874722.html>.
- Martin, Emily. "From Police Raids to Pop Culture: The Early History of Modern Drag." *National Geographic*, June 2, 2023. <https://www.nationalgeographic.com/history/article/drag-queen-drag-balls-early-history-pop-culture>.
- Matlock, Jann. "Masquerading women, pathologized men: Cross-dressing, fetishism, and the theory of perversion, 1882–1935." In *Fetishism as cultural discourse*, edited by Emily Apter and William Pietz. Cornell University Press, 1993.
- Mooshammer, Helge. *Cruising*. Böhlau Verlag Wien, 2005.

- Mörtlenböck, Peter, & Mooshammer, Helge. "Tent cities, people's kitchens, free universities: the global villages of occupation movements." In *The Social (Re) Production of Architecture : Politics, Values and Actions in Contemporary Practice*, edited by Doina Petrescu and Kim Trogal. Routledge, Taylor & Francis Group, 2017.
- National Museum of African American History and Culture. "A Brief History of Voguing," May 25, 2021. <https://nmaahc.si.edu/explore/stories/brief-history-voguing>.
- Nietzsche, Friedrich. *On the Genealogy of Morals*. Penguin UK, 2013.
- Odets, Walt. *Out of the Shadows : The Psychology of Gay Men's Lives*. Penguin Books, 2019.
- O'Neill, Brendan. "Paris Olympics: A Smug Spectacle of Wokeness." *Spiked*. spiked Ltd, July 27, 2024. <https://www.spiked-online.com/2024/07/27/paris-olympics-a-smug-spectacle-of-woke-ness/>.
- Oosterhuis, Harry. "Sexual Modernity in the Works of Richard Von Krafft-Ebing and Albert Moll." *Medical History* 56, no. 2 (April 1, 2012): 133–55. <https://doi.org/10.1017/mdh.2011.30>.
- Oxley, Sonia. "Paris 2024 Olympic Opening Ceremony Kicks off Games in Unique Style." *BBC Sport*, July 26, 2024. <https://www.bbc.com/sport/olympics/articles/cw4yepmknkpo>.
- Österreichisches Institut für Bautechnik. "OIB-Richtlinie 3," April 2007. [https://www.oib.or.at/sites/default/files/rl3\\_250407.pdf](https://www.oib.or.at/sites/default/files/rl3_250407.pdf).

- Petrescu, Doina, and Trogal, Kim. *The Social (Re) Production of Architecture : Politics, Values and Actions in Contemporary Practice*. Routledge, Taylor & Francis Group, 2017.
- Plato. *Allegory of the Cave*. Createspace Independent Publishing Platform, 2017.
- Ramsey, Nick. "Drag's 'Power of Rebellion' Is Keeping Stonewall Legacy Alive." *NBC News*, June 26, 2019, <https://www.nbcnews.com/feature/nbc-out/drag-s-power-rebellion-keeping-stonewall-legacy-alive-n1021751>.
- Reed, Christopher. "Imminent Domain: Queer Space in the Built Environment." *Art Journal* 55, no. 4 (January 1, 1996): 64. <https://doi.org/10.2307/777657>.
- Rendell, Jane. *The Architecture of Psychoanalysis*. Bloomsbury Publishing, 2017.
- Rice, Eugene. "Rome: Ancient". *glbtq Inc*, 2004. [www.glbtqarchive.com/ssh/rome\\_ancient\\_S.pdf](http://www.glbtqarchive.com/ssh/rome_ancient_S.pdf).
- Rimalower, Ben. "From Ancient Greece to Angry Inch, Take a Look at the History of Drag in Theatre." *Playbill*, August 15, 2015. <https://playbill.com/article/from-ancient-greece-to-angry-inch-take-a-look-at-the-history-of-drag-in-theatre-com-357650>.
- Schulman, Michael. "In Drag, It Turns Out, There Are Second Acts". *The New York Times*, February 21, 2014, sec. Fashion. <https://www.nytimes.com/2014/02/23/fashion/RuPaul-Drag-Race-television.html>.
- Selladurai, Shivani. "Legends of the Ballroom: Tracing New York's Queer History in Haute Couture". *CR Fashion Book*, June 30, 2024. <https://crfashionbook.com/new-york-drag-queer-history-haute-couture/>.



- Sim, Bernardo. "'RuPaul's Drag Race' Stars Who Have Makeup & Beauty Brands." *Out Magazine*, September 5, 2023. <https://www.out.com/drag/rupauls-drag-race-stars-who-have-makeup-beauty-brands#rebellitem1>.
- Simon, Anne-Catherine. "Loos, Der Pädophile Straftäter: Was Die Protokolle Verraten." *Die Presse*, April 15, 2015. <https://www.diepresse.com/4655244/loos-der-paedophile-straftaeter-was-die-protokolle-verraten>.
- Sonntag, Susan. "Notes on 'Camp.'" *Partisan Rewiev*, no. 31 (1964). [https://monoskop.org/images/5/59/Sontag\\_Susan\\_1964\\_Notes\\_on\\_Camp.pdf](https://monoskop.org/images/5/59/Sontag_Susan_1964_Notes_on_Camp.pdf).
- Spencer, Douglas. *The Architecture of Neoliberalism: How Contemporary Architecture Became an Instrument of Control and Compliance*. Bloomsbury Publishing, 2016.
- Spencer, Samuel. "How Drag Influenced Fashion – and Fashion Influenced Drag." *BBC Three*, November 3, 2023. <https://www.bbc.com/bbcthree/article/9ffccf67-fb94-45a8-9ead-92dd075bd10e>.
- Steemers, Koen. "Architecture for well-being and health" *Daylight and Architecture*, May 7 , 2021, <https://www.daylightandarchitecture.com/architecture-for-well-being-and-health/?consent=none&ref-original=https%3A%2F%2Fwww.google.com%2F>.
- Stolyarova, Elena G., and Andrey Ev. Berezin. "Aesthetic Principles of Expressionism in Modern Architecture." *Urban Construction and Architecture* 14, no. 1 (2024): 150–56. <https://doi.org/10.17673/vestnik.2024.01.17>.

- Summers, Andy. "Architecture Fringe." In *Queer Spaces : An Atlas of LGBTQIA+ Places and Stories*, edited by Adam Nathaniel Furman and Joshua Mardell. RIBA Publishing, 2022.
- Symonds, Matt. "How to Detect Rainbow Washing Versus Genuine LGBTQ+ Support." *Forbes*, June 27, 2024. <https://www.forbes.com/sites/mattsymonds/2024/06/26/how-to-detect-rainbow-washing-versus-genuine-lgbtq-support/>.
- Tseëlon, Efrat. *Masquerade and Identities : Essays on Gender, Sexuality and Marginality*. Routledge, 2001.
- Twombly, Robert C. *Louis Sullivan: His Life and Work*. Viking Press, 1986.
- Vallerand, Oliver. "On the use of queer space thinking." In *Queering Architecture*, edited by Marko Jobst and Naomi Stead. Bloomsbury Publishing, 2023.
- Van den Heuvel, Dirk and van Wijk, Martin. "Queer encounters in the archive: Misplaced love letters and autobiographical homes." In *Queering Architecture*, edited by Marko Jobst and Naomi Stead. Bloomsbury Publishing, 2023.
- Vidler, Anthony. *The Architectural Uncanny : Essays in the Modern Unhomely*. MIT Press, 1992.
- Wiener Stadtentwicklungs-, Stadtplanungs- und Baugesetzbuch (Bauordnung für Wien – BO für Wien) and Wiener Landtag. "Bauordnung Für Wien." Legal. Landesrecht Wien, February 4, 2025. <https://www.ris.bka.gv.at>.
- Wigley, Mark. *White Walls, Designer Dresses : The Fashioning of Modern Architecture*. MIT Press, 2001

Willis, Carol. *Form Follows Finance: Skyscrapers and  
Villages in New York and Chicago*. Princeton Architec-  
tural Press, 1995.

Wingert, Paul S. "Mask | Definition, History, Uses, &  
Facts." Encyclopedia Britannica, July 20, 1998. [https://  
www.britannica.com/art/mask-face-covering](https://www.britannica.com/art/mask-face-covering).

## FIGURES

- Fig.1: Pichler, Victoria. Images from the architecture office in Vienna, Austria. 2025
- Fig.2: Pichler, Victoria. Images from the architecture office in Vienna, Austria. 2025
- Fig.3: lumierefl. *Gage Brothers and Company Building (1898), 18 South Michigan Avenue, Chicago, Illinois.* Accessed February 4, 2025. <https://flic.kr/p/9UjHWO>
- Fig.4: Fuse Architects. Accessed February 4, 2025. [https://www.fusearchitects.co.uk/site/assets/files/1157/thumbnail\\_drawing\\_board.jpg](https://www.fusearchitects.co.uk/site/assets/files/1157/thumbnail_drawing_board.jpg)
- Fig.5: Bundesarchiv. *Bild 183-70282-0001.* Haundorf. January 21, 1960. Accessed February 4, 2025. [https://upload.wikimedia.org/wikipedia/commons/a/ab/Bundesarchiv\\_Bild\\_183-70282-0001%2C\\_Ingenieure\\_an\\_Reissbrettern.jpg](https://upload.wikimedia.org/wikipedia/commons/a/ab/Bundesarchiv_Bild_183-70282-0001%2C_Ingenieure_an_Reissbrettern.jpg)
- Fig.6: MAK. *Matratze, Rekonstruktion des Schlafzimmers von Lina & Adolf Loos, Adolf Loos, MAK Inv. nr. H 3910-55* Accessed December 10, 2024. [https://sammlung.mak.at/de/collect/rekonstruktion-des-schlafzimmers-von-lina-adolf-loos\\_274445](https://sammlung.mak.at/de/collect/rekonstruktion-des-schlafzimmers-von-lina-adolf-loos_274445)
- Fig.7: Schäfer, HP. *Villa-Mueller-Prag.* Reserv-Art.de. Accessed July 31, 2024. <https://commons.wikimedia.org/w/index.php?curid=10150905>
- Fig.8: Lucarelli, Fosco. Fabrizi, Mariabruna. Socks-Studio.com. Accessed July 31, 2024. <https://socksstudio.com/img/blog/loos-muller-07.jpg>
- Fig.9: Polak, Martin. *Learning to Dwell.* ArchitectureAu. Accessed July 31, 2024. <https://architectureau.com/articles/exhibition-learning-to-dwell/#img-0>

- Fig.10: Polak, Martin. *THE LEGENDARY ADOLF LOOS DESIGNED THIS MODERN PRAGUE VILLA*. Accessed January 17, 2025. [https://s30965.pcdn.co/blogs/the-study/wp-content/uploads/JPG-039\\_LR.jpg](https://s30965.pcdn.co/blogs/the-study/wp-content/uploads/JPG-039_LR.jpg). optimal.jpg
- Fig.11: Museum of Prague. Villa Müller. Accessed January 17, 2025. <https://www.muzeumprahy.cz/image/1347/25>
- Fig.12: The Prague City Museum. Prague City Tourism. Villa Müller. Accessed January 17, 2025. <https://cdn.praguecitytourism.city/2024/03/13060023/jpg-029-1.jpg>
- Fig.13: The Prague City Museum. Prague City Tourism. Villa Müller. Accessed January 17, 2025. <https://cdn.praguecitytourism.city/2024/03/13060027/jpg-031-1.jpg>
- Fig.14: The British Museum. Antrum Platonicum.britishmuseum.org. Accessed July 31, 2024. [https://www.britishmuseum.org/collection/object/P\\_1852-1211-120](https://www.britishmuseum.org/collection/object/P_1852-1211-120)
- Fig.15: IMDb. *Paris Is Burning* (1990). IMDb.com. Accessed July 31, 2024. [https://www.imdb.com/title/tt0100332/mediaviewer/rm3929902849/?ref\\_=tt\\_md\\_12](https://www.imdb.com/title/tt0100332/mediaviewer/rm3929902849/?ref_=tt_md_12)
- Fig.16: IMDb. *Paris Is Burning* (1990). IMDb.com. Accessed July 31, 2024. [https://www.imdb.com/title/tt0100332/mediaviewer/rm2683018241/?ref\\_=ext\\_shr\\_lnk](https://www.imdb.com/title/tt0100332/mediaviewer/rm2683018241/?ref_=ext_shr_lnk)
- Fig.17: Dündar,Batu. *Loos House*. January, 2025.
- Fig.18: Dragged around London. *drag-queen-london-walking-tour*. draggedaroundlondon.com. Accessed July 31, 2024.<https://www.draggedaroundlondon.com/wp-content/uploads/2020/01/drag-queen-london-walking-tour-main-min.jpg>



- Fig.19: Fink, Leonard. *Marsha P. Johnson & Sylvia Rivera*. www.nps.gov. Accessed July 31, 2024. <https://www.nps.gov/articles/images/Sylvia-and-Marsha.JPG?maxwidth=1300&maxheight=1300&autorotate=false>
- Fig.20: CR Fashionbook. *VIVIENNE WESTWOOD*. crfashionbook.com. Accessed July 31, 2024. <https://crfashionbook.com/wp-content/uploads/2024/06/Getty-Images-465495890-scaled.jpg>
- Fig.21: CR Fashionbook. *DIOR: THE GALLIANO YEARS*. crfashionbook.com. Accessed July 31, 2024. <https://crfashionbook.com/wp-content/uploads/2024/06/GettyImages-74991394-scaled.jpg>
- Fig.22: CR Fashionbook. *DIOR: THE GALLIANO YEARS*. crfashionbook.com. Accessed July 31, 2024. <https://crfashionbook.com/wp-content/uploads/2024/06/GettyImages-535836074-1-scaled.jpg>
- Fig.23: Images from, Campkin, Ben, & Marshall, Lo. *Fabulous façades*. In *Queering Architecture*, edited by Jobst, Marko, & Stead, Naomi. Bloomsbury Publishing. 2023. P.129
- Fig.24: Dündar, Batu. *Queenie Battique*.
- Fig.25: Dündar, Batu. Collage: *Dragged up Villa Müller*.
- Fig.26: Dündar, Batu. Cathedral of Seville, Seville Spain. 2024
- Fig.27: Dündar, Batu. Images from the club in Seville, Spain.
- Fig.28: Dündar, Batu. Images from the streets of Seville, Spain.
- Fig.29: Dündar, Batu. Sketch of the queer square in Athens, Greece.

- Fig.30: Dündar, Batu. Sketch of the bars from the street in Athens, Greece.
- Fig.31: Dündar, Batu. Interior sketch of the club in Athens, Greece.
- Fig.32: Image from, Summers, Andy. *Architecture Fringe*. In *Queer Spaces : An Atlas of LGBTQIA+ Places and Stories*, edited by Furman, Adam Nathaniel, & Mardell, Joshua. London: RIBA Publishing. 2022. P.81
- Fig.33: Image from, García, Sergio Galaz. *Caminito Verde*. In *Queer Spaces : An Atlas of LGBTQIA+ Places and Stories*, edited by Furman, Adam Nathaniel, & Mardell, Joshua. London: RIBA Publishing. 2022. P.168
- Fig.34: Image from, García, Sergio Galaz. *Caminito Verde*. In *Queer Spaces : An Atlas of LGBTQIA+ Places and Stories*, edited by Furman, Adam Nathaniel, & Mardell, Joshua. London: RIBA Publishing. 2022. P.169
- Fig.35: Image from, García, Sergio Galaz. *Caminito Verde*. In *Queer Spaces : An Atlas of LGBTQIA+ Places and Stories*, edited by Furman, Adam Nathaniel, & Mardell, Joshua. London: RIBA Publishing. 2022. P.170
- Fig.36: Image from, Bresan, Uwe, & Voigt, Wolfgang. *Gay Architects: Silent Biographies*. Wasmuth. 2022. P.40
- Fig.37: Image from Van den Heuvel, Dirk, & van Wijk, Martin. *Queer encounters in the archive: Misplaced love letters and autobiographical homes*. In *Queering Architecture*, edited by Jobst, Marko, & Stead, Naomi. Bloomsbury Publishing. 2023. P.39
- Fig.38: Image from Van den Heuvel, Dirk, & van Wijk, Martin. *Queer encounters in the archive: Misplaced love letters and autobiographical homes*. In *Queering Architecture*, edited by Jobst, Marko, & Stead, Naomi. Bloomsbury Publishing. 2023. P.38

- Fig.39-58: Stills from Olympics. *Full Opening Ceremony | Full Replay | Paris Replays*. youtube.com. Accessed August 22, 2024. <https://youtu.be/onP5-DKSbl4?si=ebbFdkriou0allw8>
- Fig.59: Dündar, Batu. Mind map on queering in everyday life architecture and working lobby.
- Fig.60: Dündar, Batu. Mind map on queering solutions in everyday life architecture and working lobby.

All photographs, images, illustrations, and ornaments contained within this thesis are the intellectual property of Batu Dündar and are protected by copyright law, unless explicitly attributed to other sources.

© 2025 Batu Dündar. All rights reserved.











