

CRUISING PAVILION

ARKITEKTUR, GAYSEX OCH CRUISINGKULTUR

ARCHITECTURE, GAY SEX AND CRUISING CULTURE

ArkDes

FÖRORD

CRUISING PAVILION är ett projekt som gjorde ett enormt intryck på publiken vid Arkitekturbiennalen i Venedig år 2018 och på Ludlow38 i New York. Vi är stolta över att kunna presentera denna utökade och sammanfattande upplaga i Stockholm. Denna utställning är en djupdykning i en specifik kultur – ett projekt som samlar glimtar, intryck, associationer och föreställningar av cruising som upplevelse. Det är ingen berättelse eller dokumentär, utan ett försök att läsa staden med en kulturs blick, genom begären och drivkrafterna hos homosexuella män. Genom att förstå cruising i tid och rum kan vi tänka i nya banor kring vad en inkluderande stad innebär.

Cruising Pavilion: Arkitektur, gaysex och cruisingkultur är en av flera utställningar, evenemang och interventioner på ArkDes som syftar till att sätta fokus på sällan uppmärksammade praktiker inom arkitekturen. År 2017 visade ArkDes utställningen *Norm Form*, som bestod av kritiska design- och arkitekturprojekt som gav uttryck för olika sociala, sexuella, etniska och andra identiteter. I *Public Luxury* år 2018 visade vi upp föremål från en rad ofta underrepresenterade aktörer i det offentliga samtalet om arkitektur (kebab- och korkiosker, immigranter, kändisar som kampanjat mot olika projekt, memeskapare och många fler) och placerade deras verk vid sidan av mer konventionella verk inom arkitektur, konst och design. Alla dessa projekt syftar till att visa att en stad är resultatet av mångas skaparkraft, inte bara arkitekternas.

Som kuratorerna för *Cruising Pavilion* uppmärksammar genomgår många städer i västvärlden i dag en ”hygienisering” – en uppstädning som framför allt syftar till att skapa de perfekta förutsättningarna för handel och turism. Dessa processer, från ”broken windows”-teorin i New York (polisarbete baserad på teorin att synliga spår av brott och anti-sociala beteenden trigger ytterligare kriminella handlingar) till gentrifieringen städer som London, kan verka som förbättringar vilket de är för somliga men de innebär alltid att någon förlorar något. En hemlös mister en plats att

FOREWORD

CRUISING PAVILION is a project that made a huge impact on audiences at the 2018 Venice Architecture Biennale and at Ludlow38 in New York, and we are proud to host this expanded and concluding edition in Stockholm. This exhibition is a deep dive into a particular culture. It is not a history or a documentary, but an attempt to read the city through the eyes of a culture; a project that gathers hints, impressions, suggestions and evocations of cruising as an experience through the desires and motivations of gay men. By understanding the history and spatiality of cruising, we can think in new ways about what a just and inclusive city might be.

Cruising Pavilion: Architecture, Gay Sex and Cruising Culture is one of a number of exhibitions, events and interventions at ArkDes that attempt to bring a range of spatial practices to the centre of the stage. In 2017 ArkDes showed the exhibition *Norm Form*, which gathered critical projects of design and architecture that expressed a variety of social, sexual, ethnic and other identities. In *Public Luxury* in 2018, we displayed objects from a range of normally under represented actors in the public conversation about architecture (kebab shop owners, immigrants, sausage sellers, celebrities campaigning against development, meme makers, and so on) and put their works alongside orthodox works of architecture, art, and design. All these projects are intended to show that a city is made by many different kinds of imagination, not just the professional.

As the *Cruising Pavilion* curators observe, in many cities across the western world today there has been a ‘hygienisation’ of the city; a cleaning up that is mostly intended to create the ideal conditions for commerce and tourism. From broken windows policing in New York (policing based on the theory that visible signs of crime and anti-social behaviour in a city incites further crime) to the gentrification of London, to take one example, these processes can appear to be improvements. For some, they are. But they always involve someone losing something – a homeless person loses a place to sleep or beg; a newly arrived immigrant a place to meet others; a street drinker a place to sit, and so on.

sova eller titta, en nyanländ immigrant blir av med ett ställe att träffa andra, en a-lagare en plats att sitta på, och så vidare.

Stockholms offentliga rum är unikt ”hygieniska”, särskilt i de centrala delarna. De är rena och trygga med mängder av synliga poliser – optimerat för familjer och turister. Under en tillställning på ArkDes år 2017 berättande dåvarande miljöminister Karolina Skog om arkitekturpolicyn som hon och hennes kollegor i regeringen skulle lägga fram. När ministern skulle beskriva sina ambitioner för svenska städer sade hon att ”en stad som är bra för barn är bra för alla”. En kommentar som tillsynes är neutral och förnuftig och som tilltalar en bred och normativ allmänhet. Ett sådant synsätt utvidgar vissa delar av det offentliga rummet men begränsar i gengäld andra.

Mycket av den aktivitet som städas bort genom den så kallade ”förbättringen” av innerstaden kan av beslutsfattare praktiskt nog klassas som kriminell och därmed oönskad. Cruising är däremot en aktivitet som utmanar de här instinkterna. Grundlagen förbjuder diskriminering av homosexuella i Sverige. Deras kulturella och sexuella vanor bör skyddas och underlättas, deras rättigheter bör tillgodoses och utökas.

Cruising Pavilion är en reaktion på denna hygienens logik. Utställningen hyllar och väcker fantasiförmågan hos dem som har ett annat sätt att läsa det offentliga rummet och vars möten ser ut på ett helt annat sätt än vad de som befinner sig utanför den här kulturen är vana vid. En offentlig toalett, en bar, en gata och en park kommer att te sig helt annorlunda efter att du har fått uppleva verken i den här utställningen. *Cruising Pavilion* kräver att vi verkligen ser de rumsliga innovationer som uppmuntrar sexuell njutning och tillåter olika former av sexualiteter.

Kieran Long
Överintendent

Stockholm has a uniquely ‘hygienic’ public realm, especially in its central districts. It is clean and safe with lots of visible policing; it is optimised for families and tourists. At an event at ArkDes in 2017 the former Minister for the Environment, Karolina Skog, spoke about the architecture policy that she and her government colleagues were then about to publish. Describing her ambitions for Swedish cities, the Minister said that “a city that is good for children is good for everyone”. This comment has an apparently neutral, common sense tone that appeals to a broad and normative public. A comment like this works to expand some parts of the public realm but, by definition, restricts others.

Many of the practices that are removed by the so-called ‘improvement’ of inner cities can be conveniently labelled by authority as criminal and therefore undesirable. Cruising, however, is a practice that challenges those instincts. Discrimination against people based on sexual orientation is forbidden by the Constitution of Sweden. The cultural and sexual practices of people who identify as homosexual should be protected, their rights accommodated and expanded.

Cruising Pavilion is a retort to hygienic logic, celebrating and evoking the imaginations of those who have a different way of reading the public realm and whose encounters have very different outcomes to the ones that those outside the culture experience. A public toilet, a bar, a street, and a park will all look different to you after you have experienced the works in this exhibition. *Cruising Pavilion* demands that we look carefully at the spatial inventions that encourage sexual pleasure and allow for different sexualities.

Director, ArkDes

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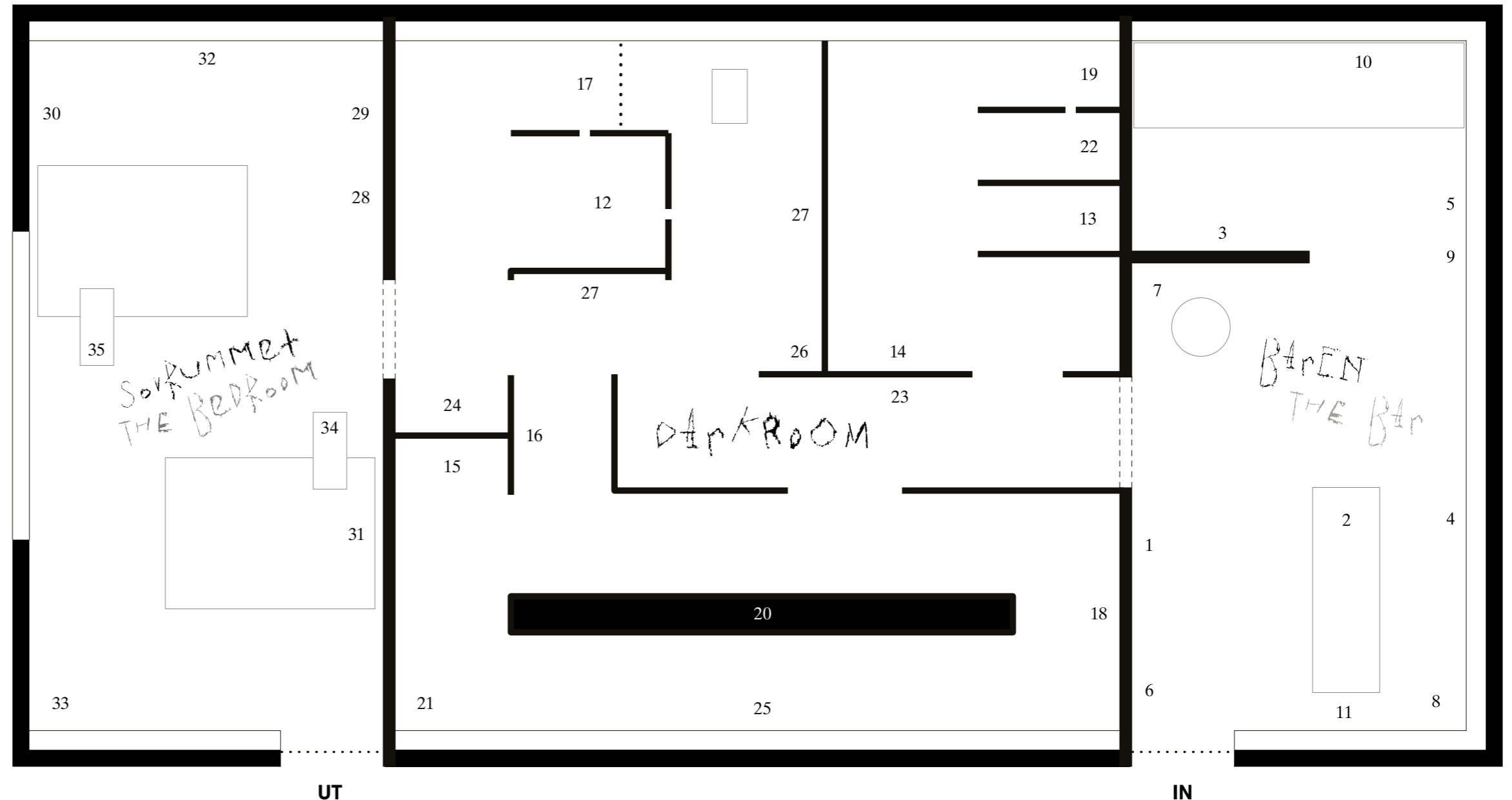
RAMPEN THE RAMP

Cruising Pavilion (Rasmus Myrup)

TITTHÅL PEEPHOLE

RAMPEN THE RAMP

TITTHÅL PEEPHOLE



Utställningen innehåller starka bilder och filmer med sex och rekommenderas ej för personer under 15 år.
The exhibition contains explicit works depicting sex and is not recommended for people under the age of 15.

Det här är en utställning som utforskar den homosexuella cruisingkulturens arkitektoniska och rumsliga betydelse.

Cruising kan användas för att beskriva homosexuella mäns sökande efter sex på allmänna platser. Det har varit en urban aktivitet som ägt rum i staden – i parkerna, på offentliga toaletter och parkeringsplatser men även i lokaler avsedda för ändamålet som sex- och bastuklubbar. Sexuella möten – ofta mellan främlingar – sker men är inte alltid synliga. Cruising är emellertid mer än så och den omfattar fler än män och homosexuella.

Genom att fokusera på arkitekturen och staden visar utställningen hur rikt på nyanser fenomenet cruising är. En kombination av appar, stadsutveckling och kommersialiseringen av HBTQ+-kulturen har lett till en fortsatt anpassning av de traditionella platserna för cruising. Till följd av ny teknik har en psykologisk, sexuell geografi skapats som sprids till hemmet genom digitala profiler.

Cruising Pavilion låter besökaren ta del av en serie miljöer: Baren, Darkroom och Sovrummet. I dessa rum finns verk av internationella konstnärer, arkitekter och formgivare. Deras verk är en samling av tolkningar, ställningstaganden och oväntade vinklar som tillsammans kartlägger cruisingkulturerna och utforskar det sensuella skapandet av rum. Men utställningen är inte en historieskrivning eller en dokumentär framställning. Genom exempelvis data- och tv-spel, ritningar, filmer och möbler framträder cruising som en aktiv motståndshandling, ett *avant-garde* med relevans för både HBTQ+-kretsar och samhället i stort.

Cruisingen är inte död. Sex på allmän plats är fortfarande ett laboratorium för politik och arkitektur som är centralt för att förstå nya sätt att tänka, leva, älska, mötas och känna tillhörighet.

This is an exhibition exploring the architecture and spatial significance of homosexual cruising culture.

Cruising is the quest for sex by homosexual men in public spaces. It takes place in parks, public toilets, and car parks, as well as in dedicated establishments such as sex clubs and bath houses. Sexual encounters—often between strangers—can disappear in plain sight. But cruising cannot be limited to any one location, nor can it be reduced to neither men nor gays.

Through the lens of architecture and the city, this exhibition explores some of the ways in which the traditional model of cruising is evolving. The combination of digital hook up apps, urban development, and the commodification of LGBTQ+ cultures means that traditional cruising grounds are continually adapting. Today, technologies have generated a psychosexual geography that spreads across homes and profiles.

Cruising Pavilion invites you into a sequence of environments: the Bar, the Darkroom, and the Bedroom. These rooms make space for the work of international artists, architects and designers. Their works build a collection of interpretative stances and sideways glances that, together, map cruising cultures and explore the sensual production of space. This is not a history, nor is it a documentary. From videogames and drawings to films and furniture, cruising is presented as a form of resistance, an *avant-garde*, and a vernacular – with an active relevance in and beyond LGBTQ+ circles.

Cruising is not obsolete. Public sex remains a laboratory for political futures and spaces, and is central to understanding new ways of thinking, living, loving, meeting, and belonging.

1. ADEPTOS
IMAGINATIONES
OF DESKET

BAREN

CRUISING HANDLAR om sökandet efter likasinnade personer. Även om cruising kan ske i stort sett överallt finns det vissa miljöer där det är mer sannolikt att dessa möten äger rum, till exempel klubbar, barer, badhus eller bokhandlar. Dessa platser går inte att reducera till en enda typ av arkitektur, men här finns ofta sociala utrymmen, så som en lounge eller en bar. De kan antingen marknadsföra sig öppet som gay- eller queerställen eller smälta in i stadens brus som platser som bara medlemmarna i en viss grupp känner till.

Sociala rum har varit en del av gaysamhället och dess kultur i decennier. De fungerar som konventionella mötesplatser, som trygga rum och gemensamma platser där människor kan dela sina upplevelser, kunskaper, åsikter och annat. Medan vissa av dessa platser är allmänt kända kamouflerar andra sin identitet för att skydda besökarna från homofobisk diskriminering, eller för att tillgodose en önskan om att ha homosexuellt sex utan att definiera sig som gay.

Trots sina många olikheter delar dessa miljöer ofta vissa distinkta designdetaljer och estetiska uttryck, såväl invändigt som exteriört. Dessa utmärkande drag har utvecklats till vad som skulle kunna ses som ett globalt arkitektoniskt formspråk. Även om vissa låter regnbågsflaggan vaja ovanför entrén använder de flesta mer subtila signaler som nedsläckta fönster, dörrklocka för att bli insläppt, draperier eller insynsskydd och dämpad färgbelysning. Bilder av ”gay folklore” och diverse attiraljer hämtade ur gaykulturen ingår ofta i dekoren. De anspelar på gayikoner, exempelvis Madonna eller Tom of Finland, som på samma gång tillägnar sig och undergräver vanligt förekommande arketyper (som soldaten, sjömannen, polisen, fabriksarbetaren).

Gaybarer och -klubbar har alltid utsatts för förföljelse och homofobisk aggression. Ett av de mest kända exemplen är Stonewall Inn i New York, där upploppen och demonstrationerna som följde på upprepade polisrazzior blev en milstolpe i HTBQ+-rörelsens historia. Stonewall-upproren,

THE BAR

TO CRUISE IS TO SEARCH FOR like-minded people. Although it is possible to cruise practically anywhere, there are specific environments in which encounters are more likely to take place such as clubs, bars, bathhouses, and bookstores. Although such places cannot be reduced to a single type of architecture, they often feature rooms for socialising (i.e. a lounge or a bar). They can openly advertise as gay or queer venues, and they can also blend into the background of the city as places known only to members of a specific community.

Spaces of sociability, like bars, have been part of the gay community and its culture for decades. They function as regular meeting spaces, as safe spaces against repression, and as community spaces in which to share experiences, knowledge, discuss politics and culture, and so on. While some are openly branded as gay meeting spaces, others cultivate a more camouflaged presence in the city. In so doing, they can protect against homophobic discrimination or be able to tailor to a clientele that is seeking homosexual encounters but who does not identify as gay.

These environments, although varied, often share distinctive design features and aesthetics both outside and in. Certain characteristics have grown into what could be considered to be a global architectural vernacular. While some display the Rainbow Flag above their entrance, for instance, most employ quieter interventions such as blacked-out façades, doorbells-to-enter, curtains or filters, and dimmed coloured lights. The use of ‘gay folklore’ imagery and similar paraphernalia is part of their *décor*. These quick-reference gay icons, such as Madonna or Tom of Finland, at once appropriate and subvert common archetypes (such as that of the soldier, the sailor, the police, or the factory worker).

Gay bars and clubs have always been subject to repression and targeted acts of homophobic aggression. Among the most famous example is the Stonewall Inn (New York City) which, five decades ago this year, took on unprecedented historical importance as the site of riots and demonstrations from its community following a police raid. The

som började den 28 juni 1969, ses ofta som startskottet för många HTBQ+-aktivistiska projekt runt om i världen, bland annat några av de första Prideparaderna. Trots en generellt sett högre nivå av tolerans och erkännande i dagens samhälle är gaybarer och -klubbar fortfarande mål för hatbrott. Vid massakern på nattklubben Pulse i Orlando, Florida den 12 juni 2016 dödades 49 personer och 53 skadades.

Trots att dessa barer och klubbar är viktiga tillflyktsorter har dess ömtålighet och varierande inriktning även avslöjat inneboende konflikter och diskriminering inom HTBQ+-samhället, framför allt gällande kvinnor, transpersoner, rasifierade och icke-binära.

Urban gentrifiering är en mindre synlig, strukturell form av våld, som har lett till nedstängningen av mängder av HTBQ+-inrättningar i såväl stora som små städer runt om i världen. Kommersialiseringen av barer och klubbar genom ”pinkwashing” (politiska eller kommersiella strategier för att uppfattas som progressiv och tolerant) och skapandet av specifika ”gaybourhoods” (”gaykvarter”) har stor påverkan på dessa miljöer.

Monica Bonvicini

Warning! Failure Is to Follow, 2015

BDSM omfattar en grupp erotiska begär som inkluderar (men inte begränsas till) bondage, disciplin, sadomasochism samt dominans och underkastelse. *Warning, Failure Is to Follow*, en dikt nedtecknad på en tapet, ingår i en serie med titeln *Warning!*. Den utgår från språket i en bruksanvisning och flätar samman formatet med instruktioner för olika BDSM-aktiviteter. Verket är en påminnelse om det maktspel som förekommer i alla sexuella situationer, liksom på arbetsplatser och institutioner. I likhet med John Lindells *Butt Shelf* eller Henrik Olesens essä (VISAS OCKSÅ I UTSTÄLLNINGEN) kan även detta verk tolkas som ett försök att skapa en queerkritisk syn på museet som institution genom att belysa hur det bekräftar vissa sexuella narrativ och beteenden samtidigt som andra förbises.

Tom Burr

Anthology Writings 1991–2015, 2015

Denna antologi innehåller texter av den amerikanske postminimalistiske konstnären Tom Burr. Det dominerande temat är New Yorks cruisingkultur och

Stonewall Uprising that began on June 28, 1969 is often credited for launching many LGBTQ+ activist projects around the world, including some of the first Gay Pride marches. In spite of generally having a greater level of recognition and tolerance today, gay bars and clubs remain a target for hate crime. The Pulse nightclub massacre in Orlando, Florida on June 12, 2016 left forty-nine dead and fifty-three injured.

Although bars and clubs are essential havens, the commercial and cultural fragility of these locations have also exposed certain venues as sites for conflictual politics and discrimination within the LGBTQ+ community. This centres primarily around women, trans-people, people of colour, and those who identify as non-binary.

Urban gentrification is a less visible structural form of violence, and has led to the closure *en masse* of many LGBTQ+ establishments in cities large and small across the globe. Commodification of bars and clubs by way of ‘pinkwashing’ (the use of political or commercial strategies to appear to be progressive and tolerant), or through their ‘ghettoisation’ in ‘gaybourhoods’, is having a significant impact on these types of spaces.

Monica Bonvicini

Warning! Failure Is to Follow, 2015

BDSM describes a variety of erotic desires played out through (but not limited to) bondage, discipline, sadomasochism, and dominance and submission. *Warning, Failure Is to Follow*, a poem printed on wallpaper, is part of a larger series entitled *Warning!*. It takes the language of operating instructions as its point of departure and intertwines the format with instructions for engaging in BDSM practices. It is a reminder of the powerplay at stake in all sexual situations, as well as in places of work and institutional contexts. Like John Lindell’s *Butt Shelf*, or Henrik Olesen’s essay (ALSO IN THE EXHIBITION), this work could be read as an attempt to develop a queer institutional critique of the museum by highlighting the ways in which they valorise certain sexual narratives and behaviors, while neglecting others.

Tom Burr

Anthology Writings 1991-2015, 2015

This anthology collects the writings of American Post-Minimalist artist Tom Burr. Its dominant theme is New York City’s cruising culture and its influence on his

dess betydelse för hans konstnärliga arbete. Denna banbrytande bok skildrar cruisingens urbana poesi genom personliga minnen som kombineras med en historisk analys av förföljelsen av homosexuella som haft sex på offentliga platser i USA. Den kan ses som en queer, psykogeografisk motsats till Madelon Vriesendorps och Rem Koolhaas *Delirious New York* från 1978 (VISAS OCKSÅ I UTSTÄLLNINGEN).

DYKE_ON

Olika modeaccessorier, 2019

Under 1960- och 1970-talet utvecklade cruisingkulturen en så kallad ”näsdukskod”, ett färgkodssystem som framför allt användes av homosexuella män på offentliga platser för att bland annat visa sina sexuella preferenser och fetischer för potentiella partners. De klädesplagg som DYKE_ON visar upp här är en fortsättning på ett projekt som Rain Laurent och Maud Escudié påbörjade 2017 i en tidning med samma namn och som syftade till att ge kvinnor en serie estetiska koder för att uttrycka lesbisk kultur. Dessa koder utesluter medvetet det feministiska teoretiska begreppet om den manliga blicken (en skildring av kvinnan och världen utifrån ett manligt heterosexuellt perspektiv), som normalt sett dominerar modets bildspråk. Med sin nytolkning av huliganmodet utmanar verken den traditionella synen på manlighet och könsidentitet.

Robert Getso

NYC Go Go (Postcard from the Edge), 2014

Gogo-dansare är dansare som underhåller gäster på klubbar eller konsertlokaler. *NYC Go Go (Postcard from the Edge)* är ett fotocollage som ingår i en större serie där Robert Getso liknar New Yorks skyline vid en strippklubb genom att infoga en förstorad bild av en gogo-dansare bredvid en hög ikonisk byggnad. Parallellt med att många fenomen inom gaysubkulturen, bland annat cruising, i stort sett har utraderats till följd av aids-krisen på 1980-talet, och därmed blivit osynliga för den breda allmänheten, utmanar detta verk den heteropatriarkala föreställningen om skyskrapan genom att omvandla den resliga byggnaden till en symbol för sexuella begär. Liksom omtolkningen av Madelon Vriesendorps *Reproduction of Flagrant Délit* (VISAS OCKSÅ I UTSTÄLLNINGEN) uppmanar Getsos verk till en sexualiserad omtolkning av storstadens arkitektur som ett Babylon för lustar.

Puppies Puppies (Jade Kuriki Olivo)

Untitled (Purell), 2019

I linje med traditionen att ifrågasätta gränsen mellan konst och vardagsföremål som den amerikansk-franske

artistic practice. Addressing the subject through personal memories alongside a historical analysis of the persecution of gay public sex in the United States, this seminal book explores the urban poetry of cruising. It could be read as the gay psycho-geographical counterpart to Madelon Vriesendorp and Rem Koolhaas’s 1978 *Delirious New York: A Retroactive Manifesto for Manhattan* (ALSO IN THE EXHIBITION).

DYKE_ON

Various Fashion Accessories, 2019

In the 1960s and 1970s, cruising culture saw the development of the so-called ‘handkerchief code’, a colour-coded system predominantly used by gay men in public spaces to indicate, among other things, their sexual preferences or fetishes to prospective partners. The articles of clothing presented here by DYKE_ON continues an investigation started by Rain Laurent and Maud Escudié in 2017 with an eponymous magazine, intended to offer all women a series of aesthetic codes that articulate lesbian culture. These codes are intended to specifically exclude the Feminist theoretical concept of the Male Gaze (the act of depicting women and the world from the perspective of a masculine, heterosexual perspective), which normally dominates imagery in fashion. In appropriating the grammar of hooligan fashion, these works tamper with the gendered vision of masculinity.

Robert Getso

NYC Go Go (Postcard from the Edge), 2014

Go-go dancers are dancers employed to entertain customers at clubs or music venues. *NYC Go Go (Postcard from the Edge)* is a photographic collage that is part of a larger series in which Robert Getso likens the skyline of New York City to a lap dancing bar by inserting a scaled image of a go-go dancer next to a tall, iconic building. While many gay sexual subcultures such as cruising were largely eradicated following the crisis of the AIDS epidemic of the 1980s, and therefore rendered invisible in the eye of the broader public, this work challenges the hetero-patriarchal notion of a skyscraper by transforming the high-rise building or skyscraper into a totem for sexual desire. Alongside the rereading of Madelon Vriesendorp’s *Reproduction of Flagrant Délit* (ALSO IN THE EXHIBITION), Getso’s work advocates for a sexualised rereading of the architecture of the city as a Babylon for desire.

Puppies Puppies (Jade Kuriki Olivo)

Untitled (Purell), 2019

Affiliated with the ready-made tradition spearheaded by the American-French artist Marcel Duchamp in 1917

konstnären Marcel Duchamp initierade år 1917 med sin *Fontaine* (en porslinsurinoar) är *Untitled (Purell)* en handdesinfektion av den typ som ofta finns på restauranger och offentliga toaletter. Verket, som visas i Boxen, syftar på stigmatiseringen av sexklubbar under 1980-talets aids-epidemi, och den heteronormaliserade HBTQ+-sexkultur som uppstod parallellt med den. *Untitled (Purell)* är en påminnelse om att offentliga satsningar som rättfärdigas av hygieniska skäl i själva verket kan ha bakomliggande moraliska eller ideologiska drivkrafter.

Hannah Quinlan + Rosie Hastings

Family #1, 2019 + *Family #2*, 2019

Hannah Quinlans och Rosie Hastings illustrationer skildrar mytiska scener där queerpersoner umgås på ställen som barer och restauranger. Efter att tidigare ha dokumenterat hur mötesplatser för HBTQ+-personer försvunnit som ett direkt resultat av gentrifieringen i städer runt om i Storbritannien bryter de i dessa verk med stråket av social forskning i sin verksamhet för att i stället utforska queergestaltning. Banaliteten i de scener de skildrar visar på en utopisk tillvaro där även homosexuella, icke-binära och transpersoner blir accepterade av hela samhället.

Jaanus Samma + Alo Paistik

“AAFAGC”, *Applied Art for a Gay Club*, 2011

“AAFAGC” är ett videoprojekt bestående av sex korta sekvenser som filmats på de estniska öarna Moon och Ösel. Sekvenserna visar män som utför olika traditionella lantliga sysslor som att plöja, fiska, mjölka och jaga. Projektet, som har skapats för att visas på gayklubbar, anspelar på homoerotiska stereotyper, exempelvis skogshuggaren, samtidigt som det vägrar att anpassa sig efter de råa pornografiska skildringar som ofta är dominerande i darkrooms på klubbar och barer runt om i världen. Genom att koppla samman manlig erotik med praktiska göromål är *“AAFAGC”* dessutom en replik till den vanligt förekommande anklagelsen om att gaysexualitet inte är ”produktiv”.

Nguyen Tan Hoang

look_im_azn, 2011

look_im_azn är ett videocollage bestående av selfies som män med asiatiskt ursprung har använt i gaydejtingappar. Tillsammans med konstnärens bok *A View from the Bottom* (Duke University Press, 2014), som utgör en kritisk omprövning av manlig feminisering och dess rasifiering i den visuella kulturen, ingår även det här verket i Nguyen Tan Hoangs pågående forskning som undersöker hur asiatiska homosexuella

with *Fontaine* (a porcelain urinal), *Untitled (Purell)* is a hand sanitiser commonly found in public spaces such as restaurants or bathrooms. In the context of Boxen, this work references the stigmatisation of sex clubs during the crisis of the AIDS epidemic in the 1980s, and the simultaneous birth of a heteronormalised LGBTQ+ sexual culture. In this way, *Untitled (Purell)* is a reminder that public agendas justified by allegedly hygienist grounds might instead disclose hidden moral or ideological motivations.

Hannah Quinlan + Rosie Hastings

Family #1, 2019 + *Family #2*, 2019

Hannah Quinlan and Rosie Hastings’ drawings represent mythical scenes of queer people socialising in architectural environments, such as bars or diners. Having previously documented the disappearance of LGBTQ+ venues as a direct result of the gentrification of cities in the United Kingdom, these works shift away from the social research vein of their practice in order to explore the field of queer figuration. The banality of the scenes they depict imagine a dream world in which being homosexual, non-binary or trans- would be accepted by society at large.

Jaanus Samma + Alo Paistik

“AAFAGC”, *Applied Art for a Gay Club*, 2011

“AAFAGC” is a video project comprising six short scenes shot on the Estonian Baltic islands of Muhu and Saaremaa. It depicts men carrying out different tasks common to the rural Estonian *milieu*, such as ploughing, fishing, milking animals, and hunting. Produced in order to be screened in the context of a gay club, this project references homoerotic stereotypes (such as that of the lumberjack) but refuses to comply with the aesthetics of hardcore pornographic imagery that usually monopolises darkrooms in clubs across the world. By connecting male eroticism to productive tasks, *“AAFAGC”* is also a nod to the traditional accusation that gay sexuality is ‘unproductive’.

Nguyen Tan Hoang

look_im_azn, 2011

look_im_azn is a video collage of photographic selfies used by men of Asian descent on gay dating and hook-up apps, like Grindr. Alongside the artist’s *A View from the Bottom* (Duke University Press, 2014), a book which offers a critical reassessment of male effeminacy and its racialisation in visual culture, this work is part of Nguyen Tan Hoang’s ongoing academic research investigating the representation of Asian gay

män skildras i pornografi och dejtingappar, och dess kulturella konsekvenser i USA.

Madelon Vriesendorp

Reproduction of Flagrant Délit, 1975

Reproduction of Flagrant Délit är en illustration av Madelon Vriesendorp för omslaget till *Delirious New York: A Retroactive Manifesto for Manhattan* (Rem Koolhaas, Oxford University Press, 1978). Boken, som utmålar New York som den västerländska civilisationens sista utpost, granskar staden ur ett psykosexuellt perspektiv. Vriesendorps illustration har traditionellt, eller kanske automatiskt, tolkats som en skildring av en heterosexuell trio – Empire State Building, Chrysler Building och Frihetsstatyns arm och fackla – i samma sovrum, medan stadens övriga skyskrapor tittar in genom fönstret. Men är det inte i själva verket en icke-normativ sexscen? Om den arkitektur som cruising har skapat till stor del har ignorerats i den dominerande diskussionen skulle ett viktigt första steg, för att korrigera en sådan partiskhet, vara att göra en sexuell nytolkning av de ikoniska verk som präglat arkitekturhistorien.

Charles Terrell + Bruce Mailman

Blueprints of The Saint

(invitation to the first event), 1980

The Saint var en toppmodern gayklubb inhytt i en före detta teater i New York. Det var ett multisensoriskt njutningscentrum vars 445 kvadratmeter stora cirkelformade dansgolv lystes upp av 1 500 spotlights. Ovanför dansgolvet fanns en avsats som var specifikt utformad för cruising. Klubben öppnades av Bruce Mailman och var designad av arkitekten Charles Terrel. Den pryddes av en enorm kupol och den totala byggkostnaden för projektet uppgick till motsvarande 125 miljoner kronor i dagens valuta. Arenan stängde sina dörrar för gott år 1988 som en direkt följd av aids-krisen. Än idag anses byggnaden vara en av de största investeringar inom gaysexunderhållning som någonsin gjorts.

Steven Warwick

Cruising Pavilion Fire Island Mix, 2019

Ljudmixen som spelas i Baren i Boxen utforskar musikgenrer som på olika sätt är kopplade till HBTQ+ och platser ägnade åt sexuell njutning. Musiken är bland annat hämtad från porrfilmer, dirty disco och deep house. Den skapades ursprungligen för Cruising Pavilions vistelse på BOFFO på Fire Island i USA 2019.

men in pornography and dating apps, and its cultural implications in the context of the United States.

Madelon Vriesendorp

Reproduction of Flagrant Délit, 1975

Reproduction of Flagrant Délit is a drawing by Madelon Vriesendorp for the cover of *Delirious New York: A Retroactive Manifesto for Manhattan* (Rem Koolhaas, Oxford University Press, 1978). The book, which positions New York City as the arena for the terminal stage of western civilisation, looks at the city through a psychosexual lens. It is commonly, or perhaps automatically, believed that Vriesendorp's drawing renders a scene depicting a heterosexual trio—the Empire State Building, the Chrysler Building, and the arm and torch of the Statue of Liberty—in a bedroom, while the other skyscrapers of Manhattan voyeuristically look on. But is this not a non-normative sex scene? If the architecture generated by cruising has been largely neglected by the dominant discourse, an important first step in rectifying such biases would be to sexually reinterpret canonic texts in the history of architecture.

Charles Terrell + Bruce Mailman

Blueprints of The Saint

(invitation to the first event), 1980

The Saint was a state-of-the-art gay club located in a former theatre in New York City. It was a multi-sensory pleasure palace whose circular, 445 square metre dance floor was illuminated by 1,500 spotlights. The dance floor was overlooked by a terrace that was specifically designed and used for cruising. Opened by Bruce Mailman and designed by the architect Charles Terrell, the space featured an enormous dome and the total construction cost of the project amounted to thirteen million USD in today's currency. This club closed its doors for the final time in 1988 as a direct result of the crisis of the AIDS epidemic. To this day it is still considered to be one of the biggest gay sexual entertainment investments ever realised.

Steven Warwick

Cruising Pavilion Fire Island Mix, 2019

The sound mix playing in The Bar of Boxen is an exploration of several musical genres affiliated with LGBTQ+ history and places devoted to sexual pleasure. The music is assembled from multiple sources, including porn movies, dirty disco and deep house. It was originally created for Cruising Pavilion's residency at BOFFO on Fire Island, USA, in 2019.





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DARKROOM

CRUISING PÅ offentliga platser sker framförallt under natten. Mörkret ger ett skydd från polisen och döljer utövarnas identitet. Ett darkroom är ett rum med dämpad eller ingen belysning som ligger längst in i en bar, klubb eller sexbutik och som är specifikt ämnat – men bara inofficiellt – för sex. Detta är något som ofta sker anonymt mellan främlingar.

Den rumsliga utformningen av designade darkrooms, såväl som materialval, atmosfär och utsmyckning, har sitt ursprung i offentliga platser. I nästan samtliga fall står ingen arkitekt eller formgivare formellt bakom designen. Darkrooms – laddade med tanken på potentiella sexuella möten utan att behöva klä av sig, är ett vanligt förekommande arkitektoniskt inslag i gaymiljöer.

Även om utformningen av darkrooms inte följer några exakta designregler består de ofta av labyrintliknande utrymmen med dämpad belysning där kroppar kan mötas. Ett darkroom kan utgöras av allt från ett enkelt hörn eller en smal korridor till en fullt utrustad labyrint med en mängd olika rum, alkover och inredningsstilar. Detaljer som gloryholes, titthål, BDSM-bänkar, fängelsegaller, lädergungor, sexleksaker, glidmedel och kondombehållare kan ingå i de här miljöerna. Här kan BDSM (bondage, disciplin, sadomasochism samt dominans och underkastelse) övergå i en ”dragking”-estetik genom att låna olika detaljer som associeras med det hypermaskulina och heterosexuella patriarkatet. Dessa detaljer inkluderar, men begränsas inte till, element förknippade med poliser, lastbilschaufförer, byggarbetare, fängelser och kedjor.

Arkitekturen i dessa darkrooms tillämpar samma formspråk som offentliga cruisingställen, exempelvis parker, offentliga toaletter och parkeringsplatser. Tack vare sina smala stigar och lummiga buskage, som skapar naturliga rum där intimitet med begränsad insyn, äger cruising rum i allmänna parker. Både The Rambles i New York och den centrala parken Bloomsbury Square i London har varit omtyckta miljöer för cruising på grund av sina höga buskar. Tuilerierna i Paris, en park som är

THE DARKROOM

PUBLIC CRUISING sites become most sexually active during the night. Darkness offers a layer of protection from law enforcement and disguises identities. A darkroom, also known as a backroom, is a dimly lit or darkened space located in the back of a bar, a club, or a sexshop that is specifically dedicated—although unofficially—to sex. In these spaces, sex often takes place between strangers.

The spatial layout of designed darkrooms, as well as their materiality, atmosphere and ornaments, have their origins in public spaces. Although in almost every case no architect or designer is formally behind their design, the darkroom, charged by the potential of sexual interaction without the need to undress, is a common architectural feature of gay venues across the world.

While darkrooms do not adhere to a concrete set of design rules, they commonly take the form of a labyrinthine space that makes room for bodies to encounter one another. A darkroom can range from a simple corner or a narrow corridor to a fully-designed maze complete with a variety of spaces, alcoves, and atmospheres. Devices such as gloryholes, peepholes, fuck benches, steel bars (referencing the aesthetic of a prison cell), leather swings, sex toys, lube and condom dispensers can all be integrated into these environments. Here, BDSM (bondage, discipline, sadomasochism, dominance and submission roleplay) can be transformed into a ‘drag king’ design aesthetic, with various elements borrowed from the codes of hyper-masculinity and the heterosexual patriarchy. These elements include but are not limited to that of the police, truckers and builders, alongside prisons and chains).

The architecture of the darkroom also applies the design logic of public cruising sites such as parks, public toilets, and car parks. A public park is usually appropriated for cruising because of its pathways and thick shrubbery. These organically create ‘rooms’ that allow for intimacy while, at the same time, masking sexual activity in plain sight. Both The Rambles in New York City and the inner-city park of Bloomsbury Square in London, for instance,

öppen för allmänheten, är en populär cruisingplats tack vare sin labyrintliknande utformning. Offentliga toaletter med sina urinoarer och båsbåsar fungerar också som miljöer för cruising. Idag har flygplatser och gallerior i många fall tagit över rollen som cruisingplatser från militärbaracker och pissoarer (kända som ”vespasiennes”).

Sökandet efter anonymt sex med främlingar i stadsmiljöer har traditionellt ansetts vara ett ”maskulint” beteende. Spänningen i de mörka labyrinterna påminner om spänningen vid jakt – precis den typ av upplevelse som kvinnor ofta har undvikit på grund av de hot som vissa typer av offentliga miljöer kan rymma. Detta är en av förklaringarna till att kvinnlig cruising inte varit lika framträdande som sin manliga motsvarighet – ett faktum som idag gör den jämförelsevisa bristen på historieforskning om kvinnlig homosexualitet och cruising till ett viktigt område för samtida HBTQ+-aktivism.

Andreas Angelidakis

Cruising Labyrinth, 2011-2019

Cruising Labyrinth är en sorts manual för att bygga en sexuell labyrint. Den beställdes ursprungligen till en fest som anordnades år 2011 av *BUTT* magazine, ett inflytelserikt kvartalsmagasin för homosexuella män. Väggen med gloryholes har trappsteg så att besökarna kan suga kuk eller slicka röv utan att behöva stå på knä. Verket kan enkelt arrangeras om för att skapa flera olika typer av rum för cruising, alla mer eller mindre inspirerade av spelmiljöer. Labyrinten, som är skapad med glimten i ögat och samtidigt praktiskt byggbar, beställdes av Cruising Pavilion inför 2018 års upplaga av FIAC-mässan för samtida konst i Paris. Labyrinten installerades framför Grand Palais i mässans avdelning för utomhusskulpturer.

TA GÄRNA EN *Cruising Labyrinth* MANUAL

Victoria Colmegna

Proposals by Pablo Castoldi for Estado Real, a project that looks for investors to re-buy Colmegna Spa in Buenos Aires, 2019

Estado Real består av arkitekturmodeller, visas i utställningen genom skisser, som skapats i samarbete med arkitekten Pablo Castoldi. Modellerna föreställer Colmegnas 130 år gamla före detta familjeägda företag – ett spa i centrala Buenos Aires. Framtiden

were appreciated as cruising sites due to the quality of their high bushes. The Tuileries in Paris, a typical French pleasure garden, serves as a site for cruising due to its labyrinthine design. Public toilets, with their urinals and booths, also operate as sites for cruising. Today, the likes of airport terminals and shopping centres have generally taken over more traditional cruising environments, such as military barracks and *vespasiennes* (also known as *pissoirs*).

The quest for anonymous sex in the city has historically been considered a ‘masculine’ pursuit. The thrill of the dark maze is akin to the thrill of the hunt – precisely the types of experiences that women have often been forced to avoid due to the threats present in some types of public space. This remains one of the reasons why non-male homosexual cruising has been comparatively less visible than its male counterpart – a reality that positions the comparative lack of research into the history of female homosexuality and cruising as an important frontier of contemporary LGBTQ+ activism today.

Andreas Angelidakis

Cruising Labyrinth, 2011-2019

Cruising Labyrinth is a guide to building a sexual labyrinth. This handbook was initially commissioned in 2011 for a party organised by *BUTT* magazine, an influential quarterly publication for gay men. Using a single gloryhole panel, it includes steps that allow visitors to suck dick or lick ass without having to be on their knees. It can be easily rearranged to provide multiple types of cruising spaces, all more or less inspired by gaming environments. Both witty and entirely functional, this labyrinth was commissioned by Cruising Pavilion for the 2018 edition of the Parisian contemporary art fair FIAC in their outdoor sculpture section, and was installed in front of the Grand Palais.

PLEASE TAKE A *Cruising Labyrinth* GUIDE

Victoria Colmegna

Proposals by Pablo Castoldi for Estado Real, a project that looks for investors to re-buy Colmegna Spa in Buenos Aires, 2019

Estado Real comprises architectural scale models (shown in the exhibition as conceptual drawings) that have been created in collaboration with the architect Pablo Castoldi. The models present Colmegna’s 130-year-old former family business – a spa in central Buenos Aires.

för Colmegna Spa, som nu är till försäljning, är oviss, och konstnären söker investerare för att kunna återta äganderätten till fastigheten och omvandla den till ett ”politisk-sexuellt laboratorium”. Hon planerar att upplåta lokaler för kvinnliga sexarbetare att organisera sig fackligt, behålla anläggningens ursprungliga cruisingfunktion och expandera lokalerna så att de även kan rymma en konstsamling och en klubb. Rent estetiskt är modellerna närmast fantasmatiska visioner av nya byggnadstypologier.

Earl Combs + Steve Ostrow

Continental Baths, 1968

Continental Baths, som grundades år 1968 av Steve Orlow och designades av arkitekten Earl Combs, låg i källarplanet till Ansonia Hotel i New York. Här fanns ett dansgolv, en kabarésalong, olika rum med ångbastu och ett romerskt bad, en lyxrestaurang, en frisörsalong, 400 singelrum, två stora orgiekammare och en mottagning för sexuellt överförbara sjukdomar. I denna ”sexuella kraftanläggning” korsbefruktades den franska discotheque-modellen med ambitionerna hos sovjetiska arbetarklubbar i en strävan att bryta sociala hierarkier för att på så vis skapa oplanerade möten mellan kroppar i en kaskad av svett, sperma och saliv. I likhet med The Saint (VISAS OCKSÅ I UTSTÄLLNINGEN) är även Continental Baths ett exempel på hur arkitektonisk innovation kan tillämpas för att skapa mikropolitiska och sexuella experiment.

Etienne Descloux

DR 01 Bar / Kino / Piss / Basel / Broken Hearts / Panopticum, 2008-2018

Under det senaste decenniet har den Berlinbaserade arkitekten Etienne Descloux tagit fram en serie darkrooms specifikt designade för att användas av hans nära vänner. Innan han börjar skissa på ett darkroom ber han om idéer till ett tema och inleder först därefter processen med att färglägga och trycka för hand. Som kontrast till tanken om att darkrooms är maskiner för anonym och mekanisk sexuell njutning förespråkar projektet istället idén om att porträttering av en annan människas begär och personlighet kan anta formen av en imaginär cruisinglabyrint.

Diller Scofidio + Renfro

Blur & Blush, 2002

The Blur Building, en tillfällig struktur som skapades för Swiss Expo år 2002, är en atmosfärisk arkitektur. En dimskulptur skapad av både natur och människa uppfördes på stranden till sjön Neuchâtel i schweiziska Yverdon-les-Bains. Strukturen var först tänkt att inhysa

The future of the Colmegna Spa, which is currently in the process of being sold, is now in question. Colmegna is seeking investors in order to regain ownership of the property and transform it into a ‘politico-sexual laboratory’. Here, she plans to make space for female sex-workers to unionise, keep the gay cruising function of the spa, and expand the space in order to feature an art collection and a club. Aesthetically, her models are no less than phantasmagorical visions of new architectural typologies.

Earl Combs + Steve Ostrow

Continental Baths, 1968

Founded in 1968 by Steve Orlow and designed by the architect Earl Combs, the Continental Baths was located in the basement of the Ansonia Hotel in New York City. It featured a dancefloor, a cabaret lounge, sauna rooms, steam rooms, a Roman swimming pool, an upscale restaurant, a hair salon, four hundred individual bedrooms, two large orgy chambers, and an STD clinic. This ‘sexual power plant’ hybridised the French discotheque model with the ambitions of Soviet workers’ clubs, which aimed at breaking social hierarchies in order to generate unplanned collisions between bodies to release a critical dose of sweat, sperm, and saliva. Along with The Saint (ALSO IN THE EXHIBITION), the Continental Baths is an example of how architectural innovation can be applied to create micro-political and sexual experiments.

Etienne Descloux

DR 01 Bar / Kino / Piss / Basel / Broken Hearts / Panopticum, 2008-2018

Over the last decade, the Berlin-based architect Etienne Descloux has produced a series of darkrooms specifically designed for use by his closest friends. Before starting a design, he asks them for a theme and only then begins the process of colouring and printing by hand. Standing against the notion that darkrooms are machines for anonymous and mechanised sexual pleasure, this project advocates for the idea that the portrayal of another person’s individual desires and personality can take the spatial form of an imaginary cruising maze.

Diller Scofidio + Renfro

Blur & Blush, 2002

The Blur Building, a temporary structure built for the 2002 Swiss Expo, is an architecture of atmosphere. A mass of fog, resulting from natural forces and manmade devices, was constructed on the shore of Lake Neuchâtel in Yverdon-les-Bains. The space was first intended

Blush – ett tidsbaserat konstverk som fungerade som en geosocial cruisingmekanism där åskådarna samtidigt var deltagare. I projektet, som aldrig genomfördes fullt ut, skulle deltagarna befinna sig inuti ett dimmoln iklädda regnjackor med inbyggda sensorer som skulle tändas upp för att signalera en algoritmatchning. Projektet är ett av ett fåtal exempel på cybernetisk arkitektur med den här typen av integrerad geosocial feedback. Intressant nog började projektet planeras några år innan de första geosociala mobila dejtingapparna lanserades.

Pol Esteve + Marc Navarro

Atlas of Plans: Barcelona Dark Rooms, 2007

Atlas of Plans: Barcelona Dark Rooms är resultatet av den forskning som arkitekterna Pol Esteve och Marc Navarro bedrev i Barcelona 2007. Vid den här tiden hade staden ett omfattande nätverk av utrymmen som var vigda åt anonyma sexuella möten mellan män. Denna atlas syftar till att synliggöra de rumsliga strategier som sexklubbsentreprenörer ofta tillämpar och som å ena sidan innebär mycket funktionella och optimerade rumsliga förutsättningar för sex en som å andra sidan skapar komplexa rumsliga narrativ (som förklaras i introduktionen till *Darkroom*). Verket är ett av de första försöken att utarbeta en typologi för sexklubbar.

General Idea

AIDS (Wallpaper), 1990

AIDS (Wallpaper) är en installation av det kanadensiska konstnärskollektivet General Idea, grundat av AA Bronson, Jorge Zontal och Felix Partz. Verket anspelar på Robert Indianas kända *Love*-skulpturer genom att ersätta ordet ”LOVE” med ”AIDS”. Som Bronson själv beskriver det: ”Vår tanke med den här logotypen var att den skulle [...] fungera som själva viruset. Att den skulle spridas inom kulturen och skapa en [...] synlighet för ordet ’AIDS.’” I Boxen visas *AIDS (Wallpaper)* i ett darkroom – en miljö som ofta var måltavla för polisgripanden under 1980-talet när aids-epidemin härjade, eftersom den sågs som själva roten till hela epidemin.

Horace Gifford

The Roeder House, 1969

Roeder House är ett av de många strandhus som Horace Gifford uppfört på Fire Island, en känd bilfri ö utanför Long Island, en timmes bilfärd från New York. Ön har en lång historia som en viktig mötesplats för homosexuella män i USA. Giffords

to accommodate *Blush* – a time-based participatory artwork that served as a geosocial cruising mechanism. In this largely unrealised project, the presence of participants would be signalled in the middle of a cloud of fog by way of sensors embedded in raincoats, lighting up when there was an algorithmic match. This project is among the very few examples of cybernetic architecture with integrated this type of geosocial feedback embedded in its function. The project was conceived some years before the advent of geosocial smartphone dating apps.

Pol Esteve + Marc Navarro

Atlas of Plans: Barcelona Dark Rooms, 2007

Atlas of Plans: Barcelona Dark Rooms is the result of research conducted in Barcelona during 2007 by the architects Pol Esteve and Marc Navarro. At this time, the city had an extensive network of spaces that were devoted to anonymous sexual encounters between men. The atlas aims to make visible the common spatial strategies used by sex club entrepreneurs which on one hand feature highly functional and optimised spatial arrangements for sex while, on the other, provide intricate spatial narratives (i.e. rooms for bodies to encounter one another). This work is one of the first attempts to develop an architectural typology of the sex club.

General Idea

AIDS (Wallpaper), 1990

AIDS (Wallpaper) is an installation by the Canadian artist collective General Idea, founded by AA Bronson, Jorge Zontal, and Felix Partz. The work plays with the artist Robert Indiana’s famous *Love* sculptures by replacing the word ‘LOVE’ with the word ‘AIDS’. In Bronson’s own words: “Our intention with this logo was that it would [...] play the part of a virus itself. That it would spread within the culture and create a [...] visibility for the word ‘AIDS.’” In the context of Boxen, *AIDS (Wallpaper)* is contextualised inside the Darkroom – an environment that was highly policed during the crisis of the AIDS epidemic of the 1980s. Darkrooms were commonly persecuted for being the crucible of the epidemic.

Horace Gifford

The Roeder House, 1969

The Roeder House stands among the many ‘beach house’ style dwellings that Horace Gifford realised on Fire Island, a notorious car-free sandy enclave located on the Atlantic shore of Long Island, one hour’s drive from New York City. The island has a long history as

arkitektoniska stil tillämpade modernistiska lösningar som hyllade sensualitet och exhibitionism genom att exponera den nakna kroppen med hjälp av glasväggar och utomhusduschar. Det här huset, liksom hans många andra projekt på Fire Island, kan betraktas som ett urbant experiment utökat till en hel ö där motsatsförhållanden som offentligt/privat och interiört/exteriört omkullkastades för att ge plats åt nya former av homosexuellt umgänge.

Studio Karhard

Boiler Club Extension, 2015

Arkitektkontoret Studio Karhard grundades år 2003 av Thomas Karsten och Alexandra Erhard och har designat Boiler Berlin Sauna – en av de mest omtalade sexmötesplatserna i Berlin. Med sina råa material och sin industriella estetik är projektet ett tydligt exempel på hur utformningen av vissa sexklubbar påminner om den cruising som sker i hemlighet i offentliga rum. Intrycket uppnås genom en imitation av de platser där cruising normalt sker, som parkeringsplatser, offentliga toaletter, övergivna fabriker och lagerlokaler. Projektet – liksom Berghain och dess sexklubb Laboratory, som Studio Karhard också har designat – visar tydligt att Berlin är en av 2000-talets främsta huvudstäder för innovationer inom ”sexual design”.

John Lindell

Social Sculpture 9, Butt Shelf, 1998/2019

Social Sculpture 9, Butt Shelf, en arkitektonisk intervention skapad av arkitekten John Lindell, ingick i en serie projekt designade för att användas på sexklubbar. *Butt Shelf* visas i Boxen och syftar till att sudda ut rummets institutionella inramning genom att möjliggöra beteenden som traditionellt sett inte tillåts förekomma. I analogi med den ryska konstruktivismens arkitektur- och konströrelse uppmanar verket även till mer vidsträckt tankegångar kring arkitektens betydelse för att skapa radikala typer av relationer med hjälp av designlösningar.

DET HÄR VERKET VISAS I BOXEN SOM EN FULLSKALIG INSTALLATION.

Henrik Olesen

Pre-Post: Speaking Backwards, 2006

Pre-Post: Speaking Backwards är ett gratishäfte som samlar utdrag från ett antal källor, inklusive studier av hur homosexualitet har kriminaliserats genom historien, glömda eller okända berättelser om homosexuella

an important gay meeting place in the United States. Gifford’s architectural style applied modernist solutions that celebrated sensuality and exhibitionism by putting the body on display in open spaces featuring glass walls and outdoor showers. This house, as well as his many other projects on Fire Island, represent an urban experiment on the scale of an entire island in which dialectics such as public/private, and interior/exterior were recast in order to generate new modes of gay sexual sociability.

Studio Karhard

Boiler Club Extension, 2015

Founded in 2003 by Thomas Karsten and Alexandra Erhard, the architecture practice Studio Karhard designed the Boiler Berlin Sauna – among the most renowned and infamous sex venues in Berlin. Emphasising rough materials and an industrial aesthetic, the project is a telling example of how the design of some sex-clubs are reminiscent of clandestine public cruising. It does this by mimicking the sites in which cruising traditionally takes place, such as parking lots, public bathrooms, and abandoned factories or warehouses. This architectural project—as well as the Berghain nightclub and its more sexually-charged wing, known as the Laboratory, which Studio Karhard have also designed for—marks the advent of Berlin as one of the 21st Century’s capitals for sexual design innovation.

John Lindell

Social Sculpture 9, Butt Shelf, 1998/2019

Social Sculpture 9, Butt Shelf, an architectural intervention conceptualised by the architect John Lindell, was part of a series of projects designed to be used in sex clubs. In the context of Boxen, *Butt Shelf* seeks to blur the institutional framework of the space by encouraging behaviours that are traditionally excluded. If this work is viewed in the context of the art and architectural movement of the Russian Constructivists, it explores the role of the architect in fostering radical types of social and sexual relationships through design. In other words, an architecture without hierarchy.

THIS WORK IS INSTALLED IN BOXEN AS A FULL-SCALE ARCHITECTURAL INTERVENTION.

Henrik Olesen

Pre-Post: Speaking Backwards, 2006

Pre-Post: Speaking Backwards is a free booklet that compiles and collages excerpts from a number of sources, including studies of the historical criminalisation of homosexuality, hidden or unknown stories of gay

kvinnor och män inom konsthistorien, samt textbaserad konceptkonst. Det är ett försök att omformulera den moderna europeiska kulturhistorien för att uppmärksamma de berättelser om queerkonstnärer som tidigare gått obemärkta förbi i traditionellt historieberättande. Häftet fungerar som en utställning i utställningen och ger en homoerotisk tolkning av verk skapade av performancekonstnären Vito Acconci, performancekonstnären och skulptören Chris Burden och multimediekonstnären Bruce Nauman.

Carlos Reyes

Typsnittet *West Side Club*, 2018

Inom cruising innebär *sgraffiti* tekniken att etsa in ord eller symboler i trä – ofta på offentliga toaletter. I cruisingkulturen har detta system använts som en form av transnationell kommunikation för att, långt före internets tillkomst, bestämma datum och tid för möten, eller för att förmedla sexuella preferenser. Typsnittet *West Side Club* beställdes av kuratorskollektivet Cruising Pavilion inför den första versionen av projektet i Venedig år 2018. I det här verket har Reyes på digital väg extraherat *sgraffiti* från bänkar på West Side Club, en bastuklubb i New York som nyligen stängdes ned.

TYPSNITTET KAN LADDAS NED PÅ [arkdes.se](#)

Prem Sahib

Chariots Shoreditch, 2016

Fotoserien *Chariots Shoreditch*, som utförts av Prem Sahib i samarbete med fotografen Mark Blow, skildrar ett badhus i London som öppnade år 1997. Badhuset var stadens största bastuklubb tills den stängdes år 2016 för att ge plats åt ett lyxhotell. Verket ingår i ett större projekt som även omfattar en serie om den nyligen nedstängda bastuklubben Chariots Waterloo, och syftar till att dokumentera den gradvisa reduceringen av antalet sexuella mötesplatser (och andra sociala arenor för HBTQ+-personer) som ett drastiskt resultat av stadskärnans gentrifiering. Prem Sahib – liksom Hannah Quinlan och Rosie Hastings samt André Jaque (VISAS OCKSÅ I UTSTÄLLNINGEN) – har på nära håll följt den förändrade sexuella zonindelningen i västerländska städer till följd av gentrifiering och dejtingappar.

Jon Wang + Sean Roland

S H U I, 2019-

S H U I är ett queerbadhus och konstspa skapat av Jon Wang. Anläggningen planeras öppna i Chinatown på Manhattan i New York inom en snar framtid. Jon Wang and Sean Roland arbetar med projektet,

and lesbian artists within art history, and text-based conceptual artwork. It is an attempt to rewrite the history of modern European culture, bringing certain stories of queer artists that have largely gone unnoticed by ‘master’ historical narratives to the surface. In Boxen it functions as an exhibition within this exhibition, producing a homoerotic reading of the works of the performance artist Vito Acconci, the performance artist and sculptor Chris Burden, and the multimedia artist Bruce Nauman.

Carlos Reyes

West Side Club typeface, 2018

In the context of cruising, *sgraffiti* is the technique of etching words or symbols into wood – commonly in public bathrooms. In cruising culture, they have been used as a form of transnational and pre-Internet communication in order to set a time and date for cruising people to meet, for example, or to convey sexual preferences. The *West Side Club* typeface was commissioned by the curatorial collective Cruising Pavilion for the first edition of the project in Venice in 2018. In this work, Reyes has digitally extracted the *sgraffiti* from the benches of the West Side Club, a gay bathhouse in New York City that has recently closed.

YOU CAN DOWNLOAD THE TYPEFACE FROM [arkdes.se](#)

Prem Sahib

Chariots Shoreditch, 2016

The photographic series *Chariots Shoreditch*, created by Prem Sahib in collaboration with the photographer Mark Blow, depicts a defunct bathhouse in London that first opened in 1997. This bathhouse was the city’s largest gay sauna until it closed in 2016 to make way for a luxury hotel development. This work is part of a larger project that also includes a series on the recently closed gay sauna Chariots Waterloo, and which aims to document the progressive decline of sexual (as well as LGBTQ+) social venues as a violent result of the gentrification of the city centre. Prem Sahib—along with Hannah Quinlan and Rosie Hastings, and André Jaque (ALSO IN THE EXHIBITION)—has been closely following the mutation of sexual zoning in western cities in reaction to gentrification and the advent and proliferation of dating apps.

Jon Wang + Sean Roland

S H U I, 2019-

S H U I is a queer bathhouse and art spa conceptualised by Jon Wang. The venue is slated to open in the district of Chinatown in Manhattan, New York City, in the near future. Currently in the design, development

som just nu befinner sig i design-, utvecklings- och finansieringsstadiet och som syftar till att inkludera alla typer av människor, i synnerhet de som historiskt sett har exkluderats från könsindelade wellnessanläggningar (till exempel personer som identifierar sig som queera, icke-binära eller trans). I likhet med projektet *Lesbian Xanadu* (VISAS OCKSÅ I UTSTÄLLNINGEN) är även *S H U I* ett projekt som vill spekulera kring hur arkitekturen kan tillmötesgå nya typer av begär och kroppar.

Max Sohl + Paul Morris

Treasure Island Media
Dawson's 20 Load Weekend, 2004

Denna porrfilm, som är producerad av den kontroversielle filmproducenten Paul Morris och regisserad av Max Sohl, är det första exemplet på ”bareback”-porr (anal penetration utan kondom) som hyllats av kritiker och fått allmän spridning sedan 1980-talets aids-epidemi. Verket tydliggör gaypornografins betydelse för att återta gaysexculturen, i synnerhet för hiv-positiva män vars sexualitet har stigmatiserats såväl i mainstream- som i gaymedia. Filmen belyser den politiska aspekten av porrens roll för att antingen homosexualisera arkitektoniska rum och miljöer som ofta bevakas hårt eller skildra icke-heteronormativa livsstilar.

Nguyen Tan Hoang

K.I.P., 2002

I denna film reflekteras konstnären Nguyen Tan Hoangs spegelbild i en tv-skärm som visar William Higgins *Kip Noll Superstar, Part I* (1981) – en välkänd homosexuell porrfilm. Under 1980-talets aids-kris, när sex stigmatiserades och oskyddade samlag mellan män innebar en risk att smittas, spelade pornografi en viktig roll för att hålla sexuella fantasier vid liv. I det här verket avslöjar den slitna kvaliteten på bandet – som blir tydlig genom repor och vita prickar – att filmen har hyrts och visats om och om igen. På så sätt kan *K.I.P.* tolkas som ett vittnesmål om den sexuella kamp som utkämpades på 1980- och 1990-talet och som innebar en konflikt mellan längtan efter att hålla den sexuella kulturen vid liv och rädslan för att smittas av hiv.

Trevor Yeung

Dark Sun (Twins), 2018

Dark Sun (Twins) är en dubbel infraröd värmelampa av den typ som ofta används för att styra temperaturen inom växtodling och akvakultur. I Boxen placeras

and fundraising phase, the project—which is being worked on by Jon Wang and Sean Roland—aims to accommodate all types of people, and especially those who have historically been excluded from gendered wellness spaces (such as those who belong to queer, non-binary, and transgender communities). Along with *Lesbian Xanadu* (ALSO IN THE EXHIBITION), *S H U I* is a project that attempts to speculate on the ways that architecture can accommodate new types of desires and bodies.

Max Sohl + Paul Morris

Treasure Island Media
Dawson's 20 Load Weekend, 2004

Produced by the controversial film producer Paul Morris and directed by Max Sohl, this film is recognised as the first critically acclaimed and widely distributed example of bareback (anal sex without the use of condoms) porn after the crisis of the AIDS epidemic of the 1980s. This work highlights the role of gay pornography in reclaiming gay male sexual culture, and especially so for seropositive individuals (in this context, those who have been tested positive for AIDS) whose sexuality was stigmatised by both the mainstream and gay media. As a film, it tackles the political aspect of pornography in either homosexualising architectural spaces and environments that are heavily policed or that represent non-heteronormative lifestyles.

Nguyen Tan Hoang

K.I.P., 2002

This film presents the reflection of the artist, Nguyen Tan Hoang, on the screen of a television monitor that is playing William Higgins's *Kip Noll Superstar, Part I* (1981) – a well-known gay pornographic film. During the crisis of the AIDS epidemic of the 1980s, in which sex was stigmatised and unprotected sex between men ran the risk of infection, pornography played a key role in keeping sexual fantasies alive. In this work, the worn quality of the tape—shown through glitches and visual drop-outs—reflects the fact that the tape in question has been rented over and over again. In this way, *K.I.P.* could be read as a testimony of the sexual struggle of the 1980s and 1990s that placed the desire to maintain gay sexual culture and the fear of contamination face to face.

Trevor Yeung

Dark Sun (Twins), 2018

Dark Sun (Twins) is a double infrared heat lamp, typically used to regulate temperature in the fields of botanic ecology and aquaculture. In the context

lampan i stället i ett darkroom – en vanlig miljö inom cruisingskulturen. Genom att ifrågasätta vår syn på artificialitet kan verket även tolkas som en ironisk blinkning till den traditionella anklagelsen om att samkönat sex inte är ”naturligt”.

Trevor Yeung

The Helping Hand, 2018

The Helping Hand består av en dimfontän som ofta används för att hålla terrarier fuktiga. I det här verket innehåller dimfontänen eukalyptusolja i stället för vatten för att återskapa de dofter som används i bastuklubbar för att dölja lukten av kroppsvätskor som sperma, svett och avföring. Precis som i *Dark Sun (Twins)* förändrar Yeung den ursprungliga funktionen hos en mekanism som vanligen används för att upprätthålla ett visst ekosystem och låter den i stället styra ett annat – i det här fallet ett system som maximerar homosexuell åtrå. Precis som *Dark Sun (Twins)* (VISAS OCKSÅ I UTSTÄLLNINGEN) ifrågasätter detta verk vår syn på artificialitet då det även kan tolkas som en ironisk blinkning till den traditionella anklagelsen om att samkönat sex inte är ”naturligt”.

of Boxen, this object has been contextualised within, or conflated with, another regulatory environment of cruising culture: the Darkroom. By blurring our understanding of artificiality, this work might also be read as an ironic nod to the traditional accusation that same-sex desire is not ‘natural’.

Trevor Yeung

The Helping Hand, 2018

The Helping Hand uses a misting machine commonly used to keep reptile tanks moist. In this work, however, the misting machine is filled with eucalyptus oil rather than water in order to recreate the scents used in gay bathhouses to mask the odour of bodily fluids such as sperm, sweat, and excrement. As with *Dark Sun (Twins)*, Yeung alters the original function of a regulatory mechanism used to maintain a specific ecosystem in order for it to manage another system – in this case, one that maximises homosexual desires. By blurring our understanding of artificiality, and in the same way as *Dark Sun (Twins)* (ALSO IN THE EXHIBITION), this work might also be read as an ironic nod to the traditional accusation that same-sex desire is not ‘natural’.





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SOVRUMMET

ÄVEN OM cruising ofta äger rum på offentliga platser måste inte själva sexet göra det. Intimiteten i sovrummet, och i hemmet i allmänhet, är en stor anledning till att cruising skett i urbana miljöer. Men de senaste decennierna har inneburit en betydande förändring av cruisings geografi, bort från offentliga platser och in i den privata sfären. Internet, mobiltelefoner och ständig uppkoppling har haft en revolutionerande betydelse för HBTQ+-kulturen, och i synnerhet för cruisingkulturen. Från oberoende press och telefonkataloger på 1970-talet har digitalt sammankopplade plattformar och nätforum blivit egna aktiva cruisingplatser. Minitel, ett populärt franskt *videotex*-system som var en föregångare till internet, banade väg för vår tids ekosystem av geosociala appar och tjänster som är populära idag (exempelvis Grindr).

Vissa anser att utbredningen av kommunikationstekniken har utrotat traditionella former av cruising. Plattformar som har utformats specifikt för att likasinnade queerpersoner ska kunna flirta, träffas, ha sex, dela sina upplevelser, få information eller hitta rumskompisar har därför fått fysiska mötesplatser att verka mindre nödvändiga. Det tydligaste resultatet av detta är att cruisingutövarna har flyttat från parker och toaletter, barer, klubbar och badhus. Med apparna går det att träffas var som helst, till och med direkt i hemmet, utan att först behöva mötas på allmän plats. I århundraden har hemmets privata sovrum allmänt setts som det heterosexuella parets reproduktiva domän. I Grindr's tidsålder, när vissa delar av världen dessutom har blivit mer toleranta gentemot gaysex, har sovrummet blivit en plats där en mångfald av sexualiteter är möjlig.

Sovrummet har dessutom påverkats av utvecklingen av molekylär biopolitisk teknik som har medverkat till den här (åter)erövringen av hemmets mest intima rum. PrEP (preexpositionsprofylax), medicinen som begränsar risken för personer som är HIV-negativa att smittas av sjukdomen, har gjort oskyddat sex mellan främlingar möjligt (om än inte helt riskfritt) igen. Som ett resultat av detta har gaysexualiteten i

THE BEDROOM

ALTHOUGH CRUISING often takes place in public, sex doesn't necessarily have to. The intimacy of the bedroom, and of the home in general, is an integral part of the urbanism of cruising. Recent decades have witnessed a significant transformation in the geography of cruising practices away from public space and into the private realm. The combination of the Internet, smartphones, and hyper-connectivity have had a revolutionary impact on LGBTQ+ culture in general, and to cruising culture in particular. Beginning with the independent press and phone directories of the 1970s, digitally connected platforms and cyberforums became active cruising spaces in their own right. The Minitel, a French *videotex* service that predated the Internet, pioneered today's geosocial app ecosystem and paved the way for many services widely used today (such as Grindr).

Some argue that the spread of connected technologies has eradicated traditional forms of cruising. Platforms that are specifically designed to allow like-minded queers to flirt, meet, have sex, share experiences, find information, or find roommates have made dedicated physical environments appear to be less essential. The most direct result of this has been to shift clientele away from parks and toilets, bars, clubs and bathhouses. Apps make it possible to meet anywhere – even directly at home, without the need to meet in public. For centuries, the domestic private bedroom has represented the domain of the heterosexual reproductive couple. The age of Grindr, paired with a greater level of tolerance for gay coupling in certain parts of the world, has transformed the bedroom into a space in which many sexualities are possible.

The bedroom has also been shaped by the evolution of molecular biopolitical technologies, which have participated in this (re)conquest of domestic space. PrEP (Pre-Exposure Prophylaxis), the medicine that limits the chances of people who are HIV-negative from contracting the disease, has made unprotected sex between strangers possible once again (albeit not risk-free). As a result, gay sexuality today has

dag lyckats distansera sig något från det oerhörda trauma som aids-epidemin på 1980- och 1990-talet utgjorde. Något som, på många sätt, utgör en verklig sexuell hälsorevolution. Detta, kombinerat med en ny kultur av rekreationsdroger, musik och dans, har delvis lett till nya cruisingmetoder som då och då förvandlar vanliga lägenheter till platser för drogförstärkta, kondomlösa orgier (även kallade ”chemsex” eller ”party and play”).

Parallellt med aktiviteter som sker hud mot hud, omvandlar den nya tekniken även cruising i den virtuella världen. Tv- och dataspelskulturen har exempelvis blivit en ny frontlinje för homosexuell representation. Historiskt sett har dataspelen överskuggats av machokulturen och exkluderat alla utom heterosexuella män. I dag utnyttjar däremot pornografi och cyberidentiteter potentialen att separera begär från könsorgan. Den territoriella expansion som har gjorts möjlig genom den nya tekniken banar väg för en ny techno-queer kroppskultur, som möjliggör skapandet av nya identiteter, bortom de traditionella HBTQ+-spektrat.

Shu Lea Cheang

I.K.U., 2000

Shu Lea Cheang's cyberpornographic film *I.K.U.* har beskrivits som en lesbisk och punkig uppföljare till den kultförklarade science fiction-filmen *Blade Runner* (1982). Filmen handlar om hur ett företag i framtiden skickar cyborgs som kan ändra form till New Tokyo för att samla in ”orgasmdata” genom sexuellt umgänge. Med utgångspunkt i den cyberfeministiska *avant garde*-rörelsen, som såg internet som ett potentiellt verktyg för att befria sig från sociala konstruktioner – exempelvis sexuella skillnader, etnicitet och kön – leker verket med tanken att en teknologiskt förvirrad revolution präglad av begär skulle kunna äga rum. Filmen fokuserar även på teknikens ambivalenta roll i relation till cruising och sexuella subkulturer och belyser faktumet att den är både frigörande och samtidigt inskränkande.

Ann Krsul + Amy Cappellazzo + Alexis Roworth + Sarah Drake

Lesbian Xanadu, 1992

Lesbian Xanadu är ett utopiskt projekt för en lesbisk sexklubb som publicerades gemensamt av Ann Krsul, Amy Cappellazzo, Alexis Roworth och Sarah Drake i det första numret av *OUT* (en populär amerikansk HBTQ+-tidskrift) år 1992. Med utgångspunkt i tanken om vatten som ett arkitektoniskt element och samtidigt

been somewhat distanced from the incredible trauma of the AIDS epidemic of the 1980s and 1990s. This constitutes a true sexual health revolution. Combined with a new culture of recreational drugs, music and dance, it has been partly responsible for the emergence of new cruising practices that regularly turn apartments into stages for chemically-enhanced, condomless orgies (also known as ‘chemsex’ or ‘party and play’).

In parallel to skin-to-skin activities, new technologies are also reconfiguring cruising in the virtual realm. Videogame culture, for instance, is proving to be a new frontier for homosexual representation. Historically, videogames have tended to be overshadowed by macho culture, excluding all but heterosexual men. Today, however, pornography and cyber identities are harnessing the potential to dissociate desires and organs. The resulting expansion of territories made possible is making space for the rise of a new technoqueer body culture, further transcending traditional LGBTQ+ identities.

Shu Lea Cheang

I.K.U., 2000

Shu Lea Cheang's cyberpornographic film *I.K.U.* has been described as a lesbian and punk spin-off of the cult science fiction movie *Blade Runner* (1982). The film presents a futuristic corporation that sends shapeshifting cyborgs into New Tokyo to collect ‘orgasm data’ by way of sexual intercourse. In the lineage of the Cyber-Feminist *avant-garde*, which highlighted the Internet as a potential tool to free oneself from social constructions—such as sexual difference, race, and gender—this work foregrounds the possibility of a technologically confused revolution of desire. The film also addresses the ambivalent role of technology in relation to cruising and sexual subcultures, highlighting the fact that it is both emancipatory and, at the same time, restrictive.

Ann Krsul + Amy Cappellazzo + Alexis Roworth + Sarah Drake

Lesbian Xanadu, 1992

Published collectively by Ann Krsul, Amy Cappellazzo, Alexis Roworth, and Sarah Drake in the first issue of *OUT* magazine (a popular LGBTQ+ journal from the United States) in 1992, *Lesbian Xanadu* is a utopian project for a lesbian sex club. Shaped around the idea of water as both an architectural device and a metaphor for

en metafor för kvinnlig sexualitet står projektet för en visionär arkitektonisk utformning av icke-falliska begär. Om typologin för sexklubbar för icke heteronormativa begär kan sägas ha överskuggats av homosexuella män, utforskar detta projekt radikala arkitektoniska lösningar som kan skapa helt nya typer av sexuella miljöer för olika nyanser inom HBTQ+-spektrat.

Ann Krsul + Alexis Roworth

Lesbian Xanadu (uppdaterad version), 2019

Ann Krsul och Alexis Roworth har skapat en ny version av den ursprungliga *Lesbian Xanadu* (1992) som inte längre kan ses som specifikt ”lesbisk” utan snarare som ett icke-heteronormativt rum för sexuell utforskning som omfamnar det feminina. I ett försök att omstörta et påstådda paradigm för heteronormativa arkitektoniska element såsom väggar eller korridorer vill de erbjuda en annan modell för rumslighet som även omfattar kroppen. Detta står i skarp kontrast till exempelvis arkitekten Le Corbusiers idealiserade bild av en person, känd som Modulor-mannen. Projektet uppmanar till en nytolkning av maktrelationerna mellan kropp och arkitektur.

Sidsel Meineche Hansen

No Right Way 2 Cum, 2015

No Right Way 2 Cum är en feministisk ”cum shot”-animering föreställande EVA v3.0 – en verklighetstrogen digital modell av en naken kvinna. Verket skapades av Hansen som ett svar på British Board of Film Classifications nyligen utfärdade förbud mot kvinnlig ejakulation i pornografi producerad i Storbritannien, och har inspirerats av de sexaktivistiska workshops om kvinnlig ejakulation som hållits av sexpositiva feminister som Deborah Sundahl och Susie Bright. Hansens verk utgår från ett intresse för hur porrindustrin formar våra begär och knyter samman sociala och sexuella roller med könsidentitet, och beskrivs som ”ett försök att hacka den virtuella pornografiska kropp” som massproduceras i den framväxande virtuella sexindustrin.

Andrés Jaque

Intimate Strangers, 2017

Intimate Strangers ingår i en större multimedieinstallation som är resultatet av två års fältarbete på huvudkontoret för gaydejtingappen Grindr – en app som använder platstjänster i mobilen för att göra det möjligt för människor att träffas virtuellt och sedan även i verkligheten. Installationen, som visades för första gången på Design Museum i London, utforskar de nya typer av sexuella platser som har skapats av geosociala

female sexuality, it stands for a visionary architecture of non-phallogocentric desires. If the typologies of sex clubs for dissident desires has been dwarfed by gay men, this project explores radical new architectural solutions that are able to foster new types of sexual environments for different facets of the LGBTQ+ spectrum.

Ann Krsul + Alexis Roworth

Lesbian Xanadu (Updated Version), 2019

Ann Krsul and Alexis Roworth have created a new version of the original *Lesbian Xanadu* (1992) that would no longer be specifically ‘lesbian’ but rather be a non-heteronormative space for sexual exploration, which nonetheless emphasises the feminine. In attempting to disrupt the supposed paradigm of heteronormative architectural elements such as a wall or a corridor, they want to offer a different model for spatiality that is body inclusive. This stands in contrast to the architect Le Corbusier’s idealised image of a person, known as the Modulor Man, for example. More broadly, this project advocates for a renegotiation of the relationships of power between the body and architecture.

Sidsel Meineche Hansen

No Right Way 2 Cum, 2015

No Right Way 2 Cum is a Feminist ‘cum shot’ CGI animation featuring EVA v3.0 – a realistic digital model of a nude woman. This work was made by Hansen in response to the British Board of Film Classification’s recent ban on female ejaculation in pornography produced in the United Kingdom, and is inspired by the sex-activist workshops on female ejaculation run by pro-sex Feminists such as Deborah Sundahl and Susie Bright. Interested by the way that the pornographic industry shapes our desires and fixes social and sexual roles to gender identity, Hansen’s work is described as “an attempt at hacking the virtual pornographic body” which has been commodified by the emergent virtual sex industry.

Andrés Jaque

Intimate Strangers, 2017

Intimate Strangers is one part of a larger multimedia installation resulting from two years of fieldwork at the headquarters of the gay dating app Grindr – an app that uses location-based smartphone services to allow people to virtually meet, and then physically hook up. First presented at the Design Museum in London, it explores new types of sexual spaces that are fostered by geosocial media and investigates its impact on traditional forms

appar och analyserar deras påverkan på traditionella former av cruising. Samtidigt undersöker verket hur Grindr (och andra liknande geosociala appar) utnyttjas av auktoritära stater för att förfölja personer som använder sig av appen. Det är ett av de första försöken att förstå hur dejtingapparna har förändrat stadens sexuella zonindelning ur ett arkitektoniskt perspektiv, i synnerhet i relation till HBTQ+-samhället.

Tommy Ting

Club Baths, 2018

Club Baths är ett äventyrsspel som mixar genrer inom interaktiv fiktion, digital poesi och problemlösning där spelaren får ta sig in på en bastuklubb full av queerpoesi och ”campness”. Skildringen av HBTQ+-sexualitet inom data- och tv-spelskulturen har på senare år fått ökad dragkraft tack vare fler indiespeldesigners. I likhet med Robert Yangs *Tearoom* (VISAS OCKSÅ I UTSTÄLLNINGEN) visar verket på dataspelens frigörande potential genom att möjliggöra begär inom nya sexuella- och genuskonstruktioner som är befriade från dominerande sociala ramar.

Robert Yang

Tearoom, 2017

Tearoom är ett dataspel som anspelar på *Tearoom Trade* (1970), en betydelsefull undersökning om cruising på toaletter under 1900-talet utförd av den amerikanska sociologen Laud Humphreys. Titeln hänvisar även till filmen med samma namn av den amerikanska konstnären William E. Jones (2008). Spelaren står vid en urinoar på en offentlig toalett och ska försöka få ögonkontakt med en annan toalettbesökare tills en energistapel fylls och oralsex påbörjas. Målet med spelet är att undvika att bli tagen av polisen. Trots att verket belyser data- och tv-spelskulturens frigörande potential genom att göra det möjligt för användaren att förflytta sig till en specifik sexuell situation bannlystes det först från webbplattformar för dataspel eftersom det visade detaljerade sexhandlingar. Som svar har penisarna i spelet utformats som vapen. Till skillnad från explicit sexualitet censureras nämligen inte vapen lika hårt på spelplattformar.

of cruising. At the same time, it explores how Grindr (as well as other similar geosocial apps) are utilised by authoritarian states to persecute those who use the app. This work is one of the first attempts from the field of architecture to understand the ways in which dating apps have modified the sexual zoning of the city, especially in relation to the LGBTQ+ community.

Tommy Ting

Club Baths, 2018

Club Baths is a first-person exploration game that blends genres of interactive fiction, digital poetry, and puzzles in which the player is invited to wander into a gay bathhouse full of queer poetry and campness. The representation of LGBTQ+ sexualities in videogame culture has gained traction in recent years as a result of the rise of indie game designers. As with Robert Yang’s *Tearoom* (ALSO IN THE EXHIBITION), this work foregrounds the emancipatory potential of videogames by opening desire to new sexual and gender constructions that are freed from dominant social frameworks.

Robert Yang

Tearoom, 2017

Tearoom is a videogame that draws heavily from *Tearoom Trade* (1970), an influential study of cruising in toilets during the 20th Century by the American sociologist Laud Humphreys. It also references a film of the same name by the American artist William E. Jones (2008). In this game, the player must stand at a urinal in a public bathroom and seek to make eye contact with a neighbouring urinator until a power bar fills up and oral sex begins. The goal of the game is to avoid being ‘busted’ by the police. Despite the fact that this work highlights the emancipatory potential of videogame culture by enabling its users to project themselves into a specific sexual situation, it was originally banned from videogame platforms for showing explicit sexuality. As a result, CGI penises in the game are represented as firearms. Unlike explicit sexuality, firearms are not censored to the same degree on many platforms.





EFTERORD

Den moderna och samtida arkitekturen har en konfliktylld relation med homosexualitet och andra icke-normativa identiter. Arkitektritade byggnader – oavsett om det rör sig om bostäder, fängelser, sjukhus, fabriker, badhus och så vidare – inverkar på hur kroppar kan interagera i olika rum, enligt normaliserade föreställningar om produktivitet, umgänge och individualitet. Detta har gjort gaysex till en måltavla för kontroll.

'Queerhet' är på många sätt anti-arkitektoniskt därför att det som koncept *motsätter* sig form. Som praktik stämplas 'queerhet' som avvikande och har därför systematiskt uteslutits från den allmänna arkitekturdiskursen. Än i dag utformas offentliga parker för att motverka cruisingkultur, gaybarer tvingas ut till mindre centrala områden och bostäder ritas för heterosexuella par med barn.

Detta gör samtalet om cruisingarkitektur komplicerat. Å ena sidan kan en sådan diskussion bidra till en förståelse för icke-normativa platser. Det kan göras gällande att labyrinter och darkrooms (inklusive rumsliga element som gloryholes) skulle kunna ligga till grund för framtida kundskap och arkitektoniskt tänkande. Å andra sidan finns det en risk att cruisingen institutionaliseras genom att visas upp på ett museum för arkitektur och design, något som är oförenligt med cruisingens natur. Hade det inte funnits förtryck och ett behov av att gömma sig skulle denna sexuella subkultur antagligen inte ha utvecklat designstrategier präglade av hemlighållande och subversivitet. Att på en offentlig institution visa upp det som inte går att visa upp kan också innebära en fara för cruisingkultur. BOXEN är en vit kub och Darkroom kontrasterar med den vita kuben både bokstavligen och politiskt.

Trots det är det viktigt att försöka hitta kopplingar mellan HTBQ+-kultur och arkitektur. Som den moderna stadens B-sida är cruisingen en indikator på hur storstaden mår. Konst och teori har banat väg för arkitekturen att tillägna sig ämnet och bidra till design med en välbehövlig sensibilitet. *Cruising Pavilion* strävar efter att skapa öppningar, och att fylla en kunskapslucka i en historia skrivning som kommer att behöva en kollektiv insats för att motverka krafterna som vill utplåna den.

POSTSCRIPT

Homosexuality and other non-normative identities have a conflictual relationship with modern and contemporary architecture. Buildings designed by architects—whether they are houses, prisons, hospitals, factories, bathhouses, and so on—organise interactions between bodies in spaces according to normalised notions of productivity, sociability, and individuality. For these reasons, this history has made gay sex a target for control.

In many ways, 'queerness' is anti-architectural: as a concept, 'queerness' *resists* form; as a practice, 'queerness' is labelled deviant and therefore systematically excluded from mainstream architecture discourse. Today, public parks continue to be altered to make their bushes less suited to cruising culture; gaybars are pushed into what might be considered undesirable neighbourhoods; private houses are still designed for heterosexual couples.

To talk about the architecture of cruising is, therefore, a complex proposition. On one hand, discussion around this theme contributes to the understanding of non-normative spaces. It could be argued that labyrinths, darkrooms, and their spatial devices (such as gloryholes) could be the basis for future architectural intelligence. On the other hand, however, the very act of presenting cruising in a national museum of architecture and design, and in so doing risking its institutionalisation, is contradictory to the essence of cruising. Without repression, without hiding, this sexual subculture would probably not have developed design tactics that are governed by concealment and subversion. In one way, even the exhibition of the 'unexhibitable' in a public institution could be considered dangerous for the culture of cruising. The Darkroom intentionally contrasts the white cube (BOXEN) both literally and politically.

Nevertheless, it is important to search for connections between LGBTQ+ culture and architecture. As the B-side of the modern city, cruising is a thermometer for metropolitan health. Art and theory have paved the way for architecture to appropriate the topic and infuse design with a much needed sensibility. *Cruising Pavilion* seeks to open a crack, to bridge a gap in a historical narrative that will need a great deal of collective input to counter the forces of erasure that it has been subject to.

BIOGRAPHIES

Andreas Angelidakis's work emerges from the experience of being in place: in Greece, in climate change, in architecture, in psychoanalysis, in the Internet, in a body. His practice investigates the passing of time. Whether it's history or archaeology, or even an imagined future, his work blurs the boundaries between memory and hallucination, between fiction and reality. Trained as an architect, his practice has evolved to include that of artist, exhibition maker, and curator. Angelidakis was recently included with major installations at Documenta 14 in Athens and Kassel (2017), curated by Adam Szymczyk. Works by Angelidakis are included in the collections of The Art Institute of Chicago, the National Museum of Contemporary Art Athens, the Nouveau Musée National de Monaco, Schloß Freudenberg in Wiesbaden, Staatliche Kunstsammlungen Dresden, the Zabłudowicz Collection in London, and the Dakis Joannou Collection in Athens.

Monica Bonvicini is an Italian artist. In 2003, Bonvicini was appointed as the Professor of Sculpture and Performance at the Akademie der Bildenden Künste in Vienna. In 2017, she became Professor of Sculpture at the Universität der Künste Berlin. Her work investigates the relationship between power structures, gender, and space. Bonvicini works with installations, sculpture, video, photography, and drawing mediums. She has permanent artworks installed at the Queen Elizabeth II Olympic Park in London, the harbour at the Oslo Opera House, and the Istanbul Museum of Modern Art. In 2012, Bonvicini was appointed a Commander of the Order of Merit of the Italian Republic.

Tom Burr is an American artist whose photographs, drawings, sculptures, and installations revisit the formal vocabulary of the *avant-garde* and neo-*avant-garde*, with a particular focus on Minimalism and Post-Minimalism. His work mixes pop iconography, homosexual culture, underground aesthetics, musical, cinematographic, and literary influences, as well as contemporary architecture and design. It articulates problematic concerns linked to architecture and public space, questions of sociology, psychology, and gender politics. Burr's conceptual investigation questions the way in which identity, especially sexual identity,

is constructed or is, on the contrary, constrained by society and its physical spaces.

Shu Lea Cheang is an artist and filmmaker. She lived in New York during the 1980s and 1990s, and now resides in Paris. Cheang's work is concerned with feminist and queer politics, the body, and sex in the technological age. Her classic cyberporn film *I.K.U.* (2000) premiered at the Sundance Film Festival. Merging science fiction and pornography, this work can be described as both trans-genre as much as transgender. Technological invention has historically been in the service of pornography or military as well as male users. *I.K.U.* follows Cheang's Guggenheim Museum New York commission *BRANDON* (1998-1999), a one year web narrative project. Her third feature film *FLUIDØ* premiered at the Berlinale Berlin Film Festival in 2017. She is currently working on *3x3x6*, a solo exhibition representing Taiwan at the 2019 International Art Exhibition – *La Biennale di Venezia*.

Victoria Colmegna is an artist who graduated from Städelschule, Frankfurt, in 2015. Her work explores the norms and protocols observed by specific social groups and focuses on institutional spaces designed for nurturing, educating, training, and controlling humans (such as schools, churches, clubs, and cocktail parties). Colmegna has been exhibited at many galleries, including Park View (LA), Bonny Poon (Paris), and Freedman Fitzpatrick (LA).

Earl Burns Combs (b. 1931, d. 1991). A Cornell graduate and a Fulbright Fellow in Rome, Combs's work is distinguished by its highly formal geometries, including a series of elaborate octagonal homes across the Pines. The Virginia native's colourful client list included the artist Jim Dines, and the infamous Steve Ostrow, founder of the Continental Baths. Two of his Fire Island Pines homes, The Octagon House (1966) and the home of Paul Bernstein (1970), were featured as Playboy Pads. Combs died as a result of AIDS in 1991.

Etienne Descloux is an architect who studied at the EPFL Lausanne and at the UDK Berlin. His projects have included the design of new dwellings

in Neuchâtel and on Hiddensee, alongside numerous renovations of galleries, apartments, stores, and restaurants in both Germany and abroad. His work has been included in group exhibitions in the Kunsthalle Baden-Baden, the Kunsthall Bergen, and in the Kunstverein Bielefeld. Since 2000, Descloux has been working as an independent architect with Tobias Engelschall on a variety of architectural projects as well as exhibition designs across Europe. He collaborates regularly with artists such as Michael Beutler, Pablo Bronstein, and Danh Vo.

DYKE_ON is a fashion magazine that was founded by **Rain Laurent** and **Maud Escudié** in 2017. It aims to offer all women, straight and gay, a powerful, intellectual sense of style that celebrates the sensibilities and aesthetics of lesbian culture. *DYKE_ON* seeks to generate a new way of looking at women that excludes the normally dominant male gaze. Discussing the title of the magazine, Laurent and Escudié state: "Even though the word 'dyke' is quite offensive, when mixed with 'on' it can be ambiguous. [...] We're reclaiming it completely."

Pol Esteve is an architect who graduated from the Barcelona School of Architecture in 2009 and holds a Masters in History and Critical Thinking from the Architectural Association. He has previously collaborated with the Museum of Contemporary Art of Barcelona, Olga Subirós Studio and Cloud9 architects in Barcelona, and R&Sie(n) in Paris. He has designed for private clients and institutions like Documenta, *La Biennale di Venezia*, and CCCB. His research has been exhibited, published, and awarded in both architecture and art contexts. He is currently a Studio Master at the Architectural Association and a PhD candidate at The Bartlett (University College London).

General Idea was a collective of three Canadian artists—**Felix Partz**, **Jorge Zontal**, and **AA Bronson**—who were active between 1967 to 1994. As pioneers of early conceptual and media-based art, their collaboration became a model for artist-initiated activities and continues to be a prominent influence on subsequent generations. General Idea's work inhabited and subverted forms of popular and media culture,

including boutiques, television talk shows, trade fair pavilions, mass media, and beauty pageants. Their work was often presented in unconventional media forms such as postcards, prints, posters, wallpaper, balloons, crests and pins. Between 1987 and 1994 their work addressed the AIDS crisis, with work that included seventy five temporary public art projects. Their major installation, *One Year of AZT/One Day of AZT*, was featured as a project at MoMA and now resides in the collection of the National Gallery of Canada. After publishing *FILE* magazine for two years, General Idea founded Art Metropole in 1974 – a non-profit space dedicated to contemporary art in multiple formats. Both Partz and Zontal died as a result of AIDS in 1994. Bronson continues to work and exhibit as an independent artist, and was the director of Printed Matter, Inc. (New York) between 2006 and 2011. The General Idea Archive now resides at the Library of the National Gallery of Canada.

Robert Getso (b. 1962, d. 2014) was an artist, educator and activist whose interest in the politics of urban gay male desire is most evident in *NYC Go-Go (Postcards from the Edge)*, a takeover of the high-rise buildings of the metropolis by male strippers from marginalised gay sex and club scenes. His unique perspective was formed by time spent working in drag clubs and hustler bars in Texas before the AIDS epidemic and, during the epidemic, as a member of ACT UP New York, a direct action advocacy group, from 1987 through the early 1990s. Getso died of a heart attack on December 22, 2014.

Horace Gifford (b. 1932, d. 1992) was an architect best remembered for his house designs on Fire Island (Long Island, New York City). His architecture deployed Modernist principles to answer to the summery lifestyle of his largely gay clients, who often recall Horace's signature 'speedo and attaché case' look during their meetings. His houses celebrate sensuality and intimacy and put the body on display through an open architecture featuring glass walls and outdoor showers. If, in the words of Chris Rawlins, seduction was at the heart of his architecture, Gifford was also a pioneer of sustainable design. He died in 1992 as a result of HIV-related complications.

Nguyen Tan Hoang is Associate Professor of Literature and Cultural Studies at the University of San Diego, California. His research interests include Asian American visual culture, Southeast Asian cinema, queer cinema, experimental film, ethnic studies, and pornography and film programming. His is the author of *A View from the Bottom: Asian American Masculinity and Sexual Representation* (Duke University Press, 2014). His experimental videos have been screened at the Museum of Modern Art (New York), the Getty Center (Los Angeles), and the Pompidou Center (Paris). He has programmed film, video, and performance for *MIX NYC: New York Queer Experimental Film Festival* and the San Francisco International Asian American Film Festival.

Andrés Jaque is the author of award-winning architectural projects, including the Casa Sacerdotal Diocesana de Plasencia (2004), Teddy House (Vigo, 2003, 2005), Mousse City, (Stavanger, 2003), Peace Foam City (Ceuta, 2005), Skin Gardens (Barcelona 2006), the Museo Postal de Bogotá (Bogotá, 2007), Rolling House for the Rolling Society (Barcelona, 2009), The House in Never Never Land (Ibiza, 2009), the ESCARAVOX (Madrid, 2012), Hänsel and Gretel's Arenas (Madrid, 2013), Shading Devices and Gathering Space for Masdar in Abu Dhabi, Weizmann Square in Holon, and Cosmo PS1 in New York City. He has also developed a number of architectural experiments designed to interrogate the political agency of architecture. *IKEA Disobedients* (Madrid and New York, 2012) was the first architectural performance to be included in MoMA's collection. Jaque is the Director of the Advanced Architectural Design Program at Columbia University GSAPP (New York), and has previously been Visiting Professor at Princeton University School of Architecture and the Cooper Union (New York).

Studio Karhard is an architectural studio founded in 2003 by Thomas Karsten and Alexandra Erhard. Among their projects, they realised the design of two iconic sex clubs in Berlin: the Berghain and the Boiler Berlin Sauna. Their work is marked by industrial qualities that could be interpreted as having Drag King and masculine ornamental aesthetics. Emphasising rough materials, industrial ornaments, and street authenticity, Studio Karhard work with remnants of sexual clandestinity, the relegation of the street, and the complex relationship that both of these themes have with desire.

Ann Krsul holds a BA in Architecture and Mathematics from Middlebury College and a Masters in Architecture from Yale University. She has practiced architecture with Cesar Pelli, Bernard Tschumi, Zaha Hadid, and David Rockwell among others. Ann founded Ann Krsul Architecture in 1996 and has completed numerous residential projects as well as restaurants, retail and commercial spaces. Her residential work includes numerous apartments, lofts, townhouses, additions and new homes and has been featured in the *New York Times Magazine*, *Interior Design* and *Better Homes*.

John Lindell is an architect who, in both his practice and his research, tries to find a language for sex that resists heteronormative biopower and is beyond pornography and romanticism. He has held solo and group shows at numerous venues including Museum Ludwig (Cologne), Grey Art Gallery (New York), The Museum of Contemporary Art (London), Stedelijk Museum (Amsterdam), The Swiss Institute (New York), Neue Gesellschaft für bildende Kunst (Berlin), and Dia: Art Foundation (New York).

Bruce Mailman (b. 1939, d. 1994) was an East Village entrepreneur, Off-Broadway theatre owner, and founder of The Saint and New St. Marks Baths. He graduated from Temple University and received a Master's degree in dramatic literature from New York University. Following other projects, he bought the building that would become the New Saint Marks Baths at 6 St. Marks Place in 1979. In 1980 he bought the Fillmore East and converted it into The Saint. Both institutions suffered with the advent of the AIDS crisis. Mailman died of AIDS in 1994.

Sidsel Meineche Hansen is an artist whose practice manifests as exhibitions, cross-disciplinary seminar series, and publications. Meineche Hansen studied at the Royal Danish Academy of Fine Arts in Copenhagen, Städelschule in Frankfurt, and Goldsmiths, University of London. In 2009 she co-founded the research collective Model Court with Lawrence Abu Hamdan, Lorenzo Pezzani, and Oliver Rees. In 2015 she edited *Politics of Study* (London and Odense: Open Editions and Funen Art Academy) with Tom Vandeputte. She is an associate professor at the Funen Art Academy, Denmark, and has taught at Goldsmiths College, University of London, and Central St. Martins University of the Arts London. Her work has been exhibited widely.

Paul Morris is the owner of Treasure Island Media (TIM), a San Francisco-based gay pornography studio

that specialises in bareback pornography. He is a patron of independent filmmakers, and has supported the work of Vanessa Renwick, Bill Daniel, Todd Verow, Daniel Rabinowitz, Lee Krist, Ryan Sullivan, among others. In 2007, Treasure Island Media won the prize for Best US Studio at the DAVID Awards in Berlin. In 2008, Morris received a Best Director Golden Dickie Award for *What I Can't See 2*.

Marc Navarro is a curator and writer. He has published widely and his texts have been included in catalogues such as *Lubricán de Julia Spínola* (CA2M, Móstoles, 2018), *Generación 2018* (La Casa Encendida, Madrid, 2018), *I can only tell you a few things about what happened* by David Mutiloa (La Capella, Barcelona, 2018), and *Talk Trouble* by Claudia Pagès (La Capella, Barcelona, 2018). In 2014 he curated the exhibition *El martell sense mestre* (*The Hammer Without a Teacher*) at the C.C. Can Felipa (Barcelona), and is the curator in charge of the programming of Espai 13 of the Fundació Joan Miró (Barcelona) during the 2019/2020 season.

Henrik Olesen is an artist whose deals with the human body. In the western world, this theme is subject to the familial, cultural and social norms of an ideologically heterosexual community, fearful of diversity. His installations—made of found and assembled objects, texts, collages and posters—make reference to legislative code, natural sciences and the history of art, and examine the structure of power and the transmittal of knowledge and thereby reveal the sanctions on which they are founded. He has had monographic exhibitions at Malmö Konsthall, Kunstmuseum in Basel, and Museum Ludwig in Cologne. In 2011 MoMA presented *Projects 1994: Henrik Olesen*. In 2014, Olesen curated *Abandon the Parents* at Statens Museum for Kunst in Copenhagen with Daniel Buchholz and Christopher Mueller.

Steve Ostrow was the sexual revolutionary who founded the Continental Baths in 1968 after a career in finance. In the basement of the grand Ansonia Hotel, on Manhattan's Upper West Side, Ostrow created a rare safe space where gay men could express themselves sexually. Ostrow has been involved with both men and women; he remained married to his wife until she died. Now eighty-one and living in Australia—where he pursued a lifelong dream of a professional opera career—Ostrow remains as restless as ever. In Sydney, where he settled, he founded Mature Age Gays, now the world's largest organisation for senior-age gay men.

Puppies Puppies is the pseudonym of the American post-conceptual artist **Jade Kuriki Olivo**, born on Easter Island in 1989. Using the language of *avant-garde* movements such as Dadaism and the ready-made practice of the artist Marcel Duchamp, her work blurs the distinction between high and low art by appropriating pop references and conceptual strategies. She has exhibited at various institutions and galleries, such as Balice Hertling (Paris), the Whitney Museum (New York), and the 9th Berlin Biennale.

Hannah Quinlan and **Rosie Hastings** graduated from Goldsmiths, University of London, in 2014. Their work centres on themes of queerness and resistance, and includes an ongoing project, @Gaybar, in which artists rematerialise the historic gay bar as a container for queer practice. Alongside many group exhibitions, selected solo/duo exhibitions include *Fuck Me On The Middle Walk, Truth and Consequences*, Geneva (2017); *GENTRIFICATION*, presented by Daata Editions and Zuecca Projects at the 15. International Architecture Exhibition – *La Biennale di Venezia* (2016); *How to survive a flood*, @Gaybar, DRAF Studio, London (2016); and *Cruising Extinction*, @Gaybar, Oslo 10, Basel (2015). Their video archive of the gay bars of major UK cities (*The U.K. Gaybar Directory*) has recently been acquired by The Walker Art Gallery in Liverpool.

Diller Scofidio + Renfro is an American interdisciplinary design studio that integrates architecture, the visual arts, and the performing arts. Based in New York City, Diller Scofidio + Renfro is led by four partners—**Elizabeth Diller**, **Ricardo Scofidio**, **Charles Renfro**, and **Benjamin Gilmartin**—who work with a staff of architects, artists, designers, and researchers.

Carlos Reyes lives and works in New York City, where he received his MFA from New York University in 2011. In his work he blends and disrupts multiple locations and temporalities and the relationships between environments, objects, and bodies that derive from both mental and physical conditions. He has held solo and two-person exhibitions at Bodega (New York), White Flag Projects (St. Louis), Galerie Joseph Tang (Paris), Jan Kaps (Cologne), Arcadia Missa (London), and Tomorrow (New York), among others. His work has been shown in group exhibitions at venues including Luxembourg & Daya (New York), Futura Center for Contemporary Art (Prague), Bortolami (New York), Croy Nielsen (Berlin), What Pipeline (Detroit), and Tanya Leighton (Berlin).

Prem Sahib is an artist whose sculptures and installations explore both Formalism and autobiographical themes. Sahib's practice is informed by a "sexed-up minimal aesthetic". In the simple geometries of his sculptural work is revealed an exploration of forms and affinities to Minimalism. Sahib has an interest in using ubiquitous materials, such as ceramic bathroom tiles. At first his work might appear abstract and minimal, or formally clean and precise, but in fact stem from questions around intimacy, sexuality, relationships, and desire.

Jaanus Samma is a visual artist who studied at the Estonian Academy of the Arts in Tallinn. His works include photography, installations and videos that centre around the study of urban space and our subjective experience of it. Over the years, Samma's interests and research have become focused on gender studies and representation of male sexuality. Investigating how these issues can be discussed and portrayed in art, Samma combines fieldwork (interviews and archival research) with a subjective artistic practice based on his findings. Since 2008 Samma's work has been exhibited widely.

S H U I is a project by **Jon Wang** and **Sean Roland**. It is a queer utilitarian bathhouse planned to open in Chinatown, Manhattan (New York) in the near future. Currently at the level of design, development and fundraising, the project aims to accommodate everyone, especially those who have historically been excluded from gendered wellness spaces (queer, non-binary, and transgender +).

Max Sohl is an independent gay porn film director who has collaborated regularly with the production company Treasure Island Media (TIM). Among his filmography includes *Sperm Bank* (2007), *UK Beef Bangers* (2008), *Meat Rack* (2005) and *Dawson's 20-Load Weekend* (2004). Sohl has been recognised for organising his films around 'amateur' fantasies and desires, lending some of his films an intensity and texture that could not be faked by professional actors.

Charles Terrell (b. 1944, d. 1989) played an important role in Manhattan's gay nightlife as the architect who planned and co-owned the legendary gay club The Saint. The lavish club, which opened in 1980 and was a zenith of gay nightlife for mostly young, mostly white, mostly middle-class men for eight years, was located in a three-level former theatre between the East Village and Bowery. First only accessible by membership, it later opened up towards a broader public. The club closed in 1988 as a result of the economic situation largely brought about by the AIDS epidemic.

Tommy Ting is an artist, independent videogame maker, and researcher. Ting's practice explores the ways in which videogames and the digital realm interact with the history of architecture, gender, and sexuality in order to foster queer narratives.

Madelon Vriesendorp studied at the Rietveld Academy in Amsterdam and at Central St. Martins School of Art in London. After moving to New York in 1972, Vriesendorp co-founded OMA (Office for Metropolitan Architecture) with Rem Koolhaas, Zoe Zenghelis, and Elia Zenghelis. Her images most notoriously illustrated Koolhaas' *Delirious New York: A Retroactive Manifesto for Manhattan*. Vriesendorp's work has been exhibited at the Guggenheim (New York), the Centre Pompidou (Paris), the Stedelijk (Amsterdam), Gallery Ma (Tokyo), both the Venice Biennales of Art and Architecture, MoMA PS1 (New York), and the Istanbul Design Biennale.

Steven Warwick is an artist, musician and writer living and working in Berlin. His work is disseminated on a multitude of platforms, including records, galleries, nightclubs, publications and the Internet. Across these contexts, Warwick creates assemblages of performance, image, sound and language that speak to the ways in which ideologies construct and inhabit spaces, online and offline – from co-working spaces to clubs, television shows, and online chat rooms. In its pluralistic live forms, Warwick's work redefines the expectations and conventions that accompany events such as performance and public exhibitions. Warwick's work has been exhibited widely.

Robert Yang is an artist and arts professor at New York University Game Center who makes videogames about gay subculture and intimacy. He is known for *Tearoom*, a historical bathroom sex simulator; *Rinse and Repeat*, a male shower simulator; and the gay sex triptych *Radiator 2*. His work references different aspects of contemporary (media) culture, including selfies, the prohibition of public sex, sex in the media, and the dual omnipresence of policing and violence.

Trevor Yeung graduated from the Academy of Visual Arts at Hong Kong Baptist University in 2010. His practice employs different biological means, such as horticulture and botanics, in order to reflect human relationships and emotions. In a recent corpus of works he has references olfactive, heating, and light features of gay bathhouses.



CRUISING PAVILION

CRUISING PAVILION is a curatorial collective founded in Paris in 2018 comprising curators Pierre-Alexandre Mateos and Charles Teyssou, artist and curator Rasmus Myrup, and architect and curator Octave Perrault.

Rasmus Myrup (b. 1991) is an artist and curator living and working between Paris and Copenhagen. Working primarily with sculpture and drawing, his work is a synthesis of the big and the small and investigates the natural roots of humanity in the context of personal human emotions and relations. Recent solo exhibitions include *Re-member me* at Jack Barrett, NYC (United States of America), *Homo Homo* at Tranen, Hellerup (Denmark) and *Loving those we lost but never knew* at Balice Hertling, Paris (France). Since 2014 he has run the exhibition platform *Weekends*, organising shows in Paris, Copenhagen, and London.

Pierre-Alexandre Mateos (b. 1989) and **Charles Teyssou** (b. 1988) are a duo of curators based in Paris. They recently curated Schengen Baroque Pasolini at Converso, Milan, a group show freely adapted from an unrealised project about the conversion of Saint Paul by Pasolini. In 2018 they had a research residency at the LUMA Arles Foundation. They have been the editors-in-chief of *L'Officiel Art* and are regular contributors to *Flash Art*, *Spike*, *Mousse* and *Cura*. They are currently working on a survey of the artist Darja Bajagić at Le Confort Moderne (Poitiers), as well as an exhibition devoted to Jacques de Bascher.

Octave Perrault (b. 1988) is an architect and curator based in Paris. He is currently developing DPA-X, the research and consulting unit of Dominique Perrault Architecture. He was previously active as a founding member of åyr (2014-2018), an art collective that addressed architecture and domesticity after the Internet through exhibitions and residencies in various institutions including the Stedelijk Museum (Amsterdam), the Museum Ludwig (Köln), the MAK Centre (Los Angeles), the Berlin Biennale, and the International Architecture Exhibition – *La Biennale di Venezia*. His writing, both collective and independent, has been published in *Perspecta*, *Harvard Design Magazine*, *e-flux* and *Vogue L'Uomo* among others. This autumn he will begin a PhD at the Architectural Association in London.



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CRUISING PAVILION

ARKITEKTUR, GAYSEX OCH CRUISINGKULTUR

ARCHITECTURE, GAY SEX AND CRUISING CULTURE

20 SEP–10 NOV 2019

BOXEN

Utställningen är producerad av ArkDes, Sveriges nationella centrum för arkitektur och design, med Cruising Pavilion.

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INSTALLATION: **Markus Eberle, Stefan Mossfeldt**

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Med stöd av Institut Français de Suède.
Tack till Sexperterna, RSFL Stockholm.

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