QUEERING COMMUNITY: Collective Housing in Los Angeles

BY JULIANNA D. SASSAMAN

Bachelor of Arts
Brown University, 2000

Submitted to the Department of Architecture in partial fulfillment of the requirements for the degree of MASTER OF ARCHITECTURE at the MASSACHUSETTS INSTITUTE OF TECHNOLOGY.

June 2012

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QUEERING COMMUNITY: Collective Housing in Los Angeles

BY JULIANNA D. SASSAMAN

ABSTRACT

What is queer architecture? What are the spatial implications of this identity, community, and history? And how can queerness in architecture generate new modes of living?

Queer spaces are often marginal spaces: overlooked, under lit, and co-opted spaces. However, they were also the political, gender bending cabarets of Wiemar Germany, the Parisian salons of the early 1920s, the scenic highway stops of the 1950s, and the bathhouses of the 1970s. They are spaces that have been elaborately developed in literature and yet have rarely been built.

Throughout the Twentieth Century, an enduring narrative of resistance has developed within queer identities, one with historical ties to socialism, feminism, prison abolition, environmentalism and anti-racism. Similarly, a queer identity has emerged that challenges gender and sex norms, as well as assimilative gay, lesbian and bi-sexual identities.

This thesis identifies a typological history of queer space and proposes a design for collective housing in Los Angeles that embodies that history. This project operates on a definition of queer space as the the temporal appropriation of marginal spaces, bartering in a language of objectification, seclusion and the mapping of the body onto objects and the landscape. Here, it is conceptualized as a valuable mode of rupturing the normative through subverting forms, co-opting spaces, dissolving categorical assumptions, and exhibiting attitudes and behaviors that express new freedoms of identity.

Submitted to the Department of Architecture on May 24th, 2012 in partial fulfillment of the requirements for the degree of MASTER OF ARCHITECTURE.

Thesis Supervisor: Filip Tejchman
Lecturer in the Department of Architecture
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Thank you to Filip Tejchman, for guiding me through this endeavor and for believing that the personal can be radical, the absurd can be insightful, and critiques can be both challenging and humorous. You have been an inspiring mentor.

Thank you to my advisory committee: Andrew Scott, Joel Lamere, and Sarah Hirschman for asking tough questions and seeing great potential in the project at every stage.

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Thank you to everybody in QuBE. I hope that you continue to build and support a queer community within SA&P.

Thank you to my family and friends for keeping me afloat even through the roughest waters. To Julie for taking this journey with me and for believing. And to my Dad, whose joy for life is carried on.
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THE COCKETTES, SAN FRANCISCO, 1970s
QUEERING COMMUNITY:
Collective Housing in Los Angeles
An enduring narrative of resistance has developed within queer identities, one with historical ties to socialism, feminism, prison abolition, environmentalism and anti-racism. Similarly, a queer identity has emerged that challenges gender and sex norms, as well as assimilative gay, lesbian and bi-sexual identities. Queer architecture seeks to respect these interrelations and to rupture with normative forms that limit the development of a queer community and queer thinking. Queer architecture has the power to redefine the composition of family networks, social interconnections, homes, and communities. It offers the opportunity to quickly adapt the tools and technology of an architectural practice to the emerging cultural consensus, to re-imagine our modes of living and socializing and to design for a new freedom of identity.

While substantial literary and theoretical traditions have been established in relation to LGBTQ identity politics, little has been written as a history of queer space. These were the political, gender bending cabarets of Weimar Germany, the Parisian salons of the early 1920s, the scenic highway stops of the 50s, the bathhouses of the 70s, modernist homes of the 80s, and many more that remain barely visible.

Theorizing a history of queer architecture and queer space promises to reveal new methods of design thinking that operate from this historical trajectory, this literary-theoretical framework, and lead to the radical transformation of normative space.
Within our lifetimes, the riots at Stonewall and the Harvey Milk White Nights have become canonized and legitimate historical events. In what future will we celebrate the decrepit piers, sites of cruising in the 70s that ultimately developed the social networks now being legitimized through the gay marriage movement? How must we re-read history to accommodate the sexualization of rest-stop bathrooms, suburban malls, and city infrastructure?

These timelines present a history of spatial typologies of queer space beginning in the Twentieth Century, as the terms gay, lesbian, and queer began to identify a population, one that quickly developed into a social and cultural community. Proposing this multilayered history prompts a re-reading of recognizable spaces and typologies into an emerging canon of queer space.
INTERIOR FORTRESS

SUPER GENDER SPACE

LITERARY
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
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<tbody>
<tr>
<td>1950</td>
<td>State Department declares homosexuals a security risk</td>
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<td>1953</td>
<td>Kinsey Report</td>
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<td>1957</td>
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<td>1959</td>
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<td>1973</td>
<td>Homosexuality removed from the DSM</td>
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<tr>
<td>1979</td>
<td>March on Washington</td>
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<tr>
<td>1979</td>
<td>Gay Men's Health Crisis Form</td>
</tr>
<tr>
<td>1983</td>
<td>ACT UP</td>
</tr>
<tr>
<td>2003</td>
<td>US Sodomy laws repealed</td>
</tr>
<tr>
<td>2004</td>
<td>Same-sex marriage</td>
</tr>
</tbody>
</table>

Queering Community: Collective Housing in Los Angeles

BUILDING HISTORY - QUEER SPACE
MOBILE QUEER SPACE

LABYRINTH

CABARET

PUBLIC PROMENADES
State Department declares homosexuals a security risk
1950
CIVIL RIGHTS MOVEMENT
1950-1968
Gay Liberation Movement Begins
1969
Stonewall Riot
1969
Hoover files on homosexuals removed from the DSM
1973
Gay Mans Health Crisis forms
1973
March on Washington
1978
ACT UP
1987
Matthew Shepard Murdered
1998
US Sodomy Laws Repealed
2003
Same-Sex Marriage
Massachusetts
2004
SODOMY LAWS REPEALED
1986-1992
Homosexuality removed from the DSM
1973
SODOMY LAWS REPEALED
2003
Same-Sex Marriage
Massachusetts
2004

Queering Community: Collective Housing in Los Angeles BUILDING HISTORY - QUEER SPACE 15
THREE CASE STUDIES

ANDREA ZITTEL
Jack Kerouac wrote *On the Road* while travelling in a 1949 Hudson. This model had a lush interior, upholstered ceilings, interior theater lights, bench seats and in some cases curtains. Everything was designed for plush comfort and leisure so that no change in the social norms was required for car travel.

The Beats subverted this instigation for continuous behaviour. They harnessed this emerging technology to wildly expand their sphere of experience, hooking up with anonymous young men in far flung places, following drugs, running out of gas, hitch hiking and undermining the prescribed use of the plush interiors.

In this way, the Beats pioneered a new, queer, domestic space- the mobile interior.

![Kerouac's Cross Country Route](image)
THE BEATS AND THE MOBILE DOMESTIC

In my writing I am acting as a map maker, an explorer of psychic areas, a cosmonaut of inner space, and I see no point in exploring areas that have already been thoroughly surveyed.

- William Burroughs

Through their cross country road trips, The Beats built networks that changed the concept of domestic space from one that is static, to dynamic, from anchored to mobile. Living in their cars, they turned the interior of the automobile into the living room, bedroom, smoking porch and bar. By making the domestic realm mobile, this use of vehicles then connected roadside stops and scenic overlooks to sex-space, queering the understanding and potentials of the open road.
Following the legacy of the Beats, Ant Farm pushed mobile agency beyond the realm of the vehicle itself, and made the automobile both a futuristic, technoladen interior and a base for the deployment of a grander queerspace, the *Happening*.

Using lightweight, translucent materials, they were able to create a deployable queerspace. The inflated spaces were temporal, instable, and disorienting. They were new spaces with new rules, and contained the potential for the formation of new identities and new communities.

Ant Farm pushed the notion of queerspace beyond individual freedoms towards re-identifying whole congregations of people. Their work connects to the ideas of ‘continuity’ in Kieseler’s Endless House, Samuel Delaneys Mobius setting, and the queerspace of Proust and Stein where any one perspective is constantly shifting and referencing itself. Likewise, Ant Farm created *Happenings*, prioritizing events over static structures, capitalizing on quick assembly methods and simple instigations.

The van itself was lush in an entirely different way from the Beat’s 1949 Hudson. The media van was equipped with every technological surveillance device, as well as couches, observation bubbles and capitalized on voyeurism. The Ant Farm’s queerspace was mobile, deployable and temporal.
ANT FARM AND THE HAPPENING

Why to build inflatables becomes obvious as soon as you get people inside. The freedom and instability of an environment where the walls are constantly becoming the ceilings and the ceiling the floor and the door is rolling around the ceiling somewheer releases a lot of energy tht is usually confined by the xyz planes of the normal box-room.

- Inflatocookbook
Ant Farm, 1973

To unfold, inflate and see each other in a black white red purple cloudballoon can help to break down people's category walls about each other and their own abilities.

- Inflatocookbook
Ant Farm, 1973
VOLUMETRIC COLONIZATION

PLANAR COLONIZATION

DENSE DOMESTIC

A-Z LIVING UNIT
ANDREA ZITTEL'S LIVING UNITS

Andrea Zittel's work studies the domestic space by stripping the superfluous, and compacting the essential domestic elements into a box. The A-Z box functions as a pollinator of domestic space, unfolding as either a bedroom, a kitchen, or dressing area. Each enactment colonizes space through a different formal language, and capitalizes on variation of the surfaces, plush/hard, opaque/mirror, plastic/wood, to denote the different typologies of space.

Zittel is able to pervert traditional domestic space through the absurd condensation of elements and the rapid-deployment, unfolding box strategy. She conflates floor/ceiling, compacts hard/soft surfaces, and uses a furniture scale strategy to create home-scale implications.

Zittel is able to create a queering of space using this shape-shifting strategy, making the domestic a public performance.
FREIDRICH KIESELER EXHIBITION 1943
DOROTHY LAWRENCE 1896-1964
GLADYS BENTLEY 1907-1960
EDWARD CARPENTER

Edward Carpenter is a Godfather of the modern Gay-Rights Movement and with his work, The Intermediate Sex, written in 1906, he lays the philosophical groundwork for contemporary Gay and Queer Identities. He describes gayness as a desirable and valued state, not to be constricted but celebrated.

His writing drew connections between socialism, homosexuality and the specific nature of living between two socially defined categories of gender. He did not essentialize the homosexual but instead celebrated the unique contributions these individuals might make to society. He wrote his doctrine at a time when the terms 'homosexual' and 'gay' were just emerging, and the Women's Rights Movement was working to evolve strict gender notions.

His work is a profound celebration of living between genders. Carpenter defined those of the 'Intermediate Sex' as having both male and female temperaments and insights (such as Lawrence and Bentley). He contributed a powerfully positive conception of homosexuals and described these individuals as important, unique, but without any imperative for normalization.

THE BEATS AND FREDERICK KIESELER

Allen Ginsberg's conflation of time, sex, industrial spaces, anger and drugs in HOWL, 1956, was such an affront to social norms that he was arrested. William Burroughs contributed stories of heroin, road trips, gay sex and automobiles. The Beats together re-drew a picture of American masculinity that unhinged traditional assumptions and created new freedoms through a constantly changing context.

The Beat Poets and architect Frederick Kieseler both explore queerness through motion, as a mode of moving the body through space, understanding space in relation to the body, and resisting normatives and codification through this perpetual movement.

Kieseler sought to dissolve the visual, real, image and environment into a free-flowing space. With the Endless House in 1960, he pursued his theoretical concept of 'correalism' or 'continuity', which concerned the relationships amoge people, objects and concepts. He made 'polydimensional' drawings and experimented with ergonomic, biomorphic furniture.

Both the Beats and Kieseler explored surface as a means to accommodate the body and disorient the context.
GILES DELEUZE

Gilles Deleuze, in *Anti-Oedipus* (1972), contributed a metaphysics in which the concept of multiplicity replaces that of substance, and event replaces essence. He subordinated ‘difference’ to ‘identity’, thereby opening a freedom of identity by making it a secondary principle to the relationship of differences.

As a temporal state, queerness is not fixed and is not a stable identity. It is a performance to be continually re-invented.

JUDITH BUTLER

The work of Judith Butler significantly ties back to Edward Carpenter and underpins the contemporary framework for the formation of a queer-identity. In *Gender Trouble, Feminism and the Subversion of Identity* (1990) she philosophizes that the perceived coherence of the categories: sex, gender, sexuality- are constructed through the the repetition of stylized acts, over time. As an alternative to these sedimented, aggregated definitions, Butler conceives of gender, sex and sexuality as performance. Thus, defining queerness or any assertion of gender/sexuality as a temporal act, a transitory identity and thereby one free to be continually reinvented.

The cabaret has historically been a place of rule breaking for gender and sexual norms. From the cabarets of Weimar Germany in the early 1900's to the club shows during the Harlem Renaissance of the 1920's-30's to the performances of Cockettes in San Francisco in the 1970's to the underground raves in Southern California in the 1990's... these spaces have attracted a mix of classes, inverting the daily social rules and celebrating the ‘uranians’, the intermediate sexes, the defiant, flamboyant, and provocative.
ROSIE RIVETERS, SHAPE SHIFTERS, 1940s
MARCEL PROUST

Proust’s writing and his elaboration of detail and observation describe a deeply interior space. His world continually slips through time, pulling the reader deeper and deeper into reminiscence before moving the plot. He creates a rich, non-linear world of tactile experience where a memory is as valid as an action.

Similarly, the architect Paul Rudolphe’s designs are so elaborately conceived that they cannot be understood through any one plan, or section. With multiple stairs, atriums and walkways, he demonstrates every intention of drawing the visitor into an elaborate and Piranesi-esque experience, one that promotes voyeurism and exhibitionism, lost time and spatial slippage much like Proust’s interior realm.

Both Proust and Rudolphe author a kind of space that is seamless and also constantly shifting. They have constructed queer spaces that reflect an essential instability and temporality.

GERTRUDE STEIN

Gertrude Stein explored queerness through the slippage of time and perspective within her writing. In Tender Buttons (1914), her prose is introspective, associating and philosophizing around a string of objects for an unknown audience. Her approach is cubist in its constant re-framing of the objects, an approach that was similarly reflected in Stein’s Salon in Paris in which she curated contemporary works and connected an emerging society of artists, that were experimenting with perception, identity and means of expression.

Her work suggests a queer space that is achieved by continually de-stabilizing normative space through experimentation.
To understand Los Angeles as a site, it must be situated in relation to the Urban Centers and Population Density across California. LA anchors the urban concentration in Southern California, but also supports the corridor of settlement that reaches through the middle of the state and connects with the San Francisco Bay Area. The Central Valley is an important extension of the LA Basin as more satellite communities develop, relying on LA's job resources.
Mapping the commuting times in the Los Angeles five county area reveals a city halo of extreme commuters. According to the U.S. Census Bureau’s 2004 report, *Journey To Work*, trips of 90 minutes or more are the fastest growing category of commute since 1990. Together this gives rise to a new population of mobile workers, those who spend more than 400 hours a year in their cars, where the average commuter spends 100hrs/year.

Based on the data collected in the 2000 Census, these maps indicate that affordable housing only exists as a standard condition by reach of extreme commuting from central Los Angeles. A ring of ‘commute cities’ has developed, housing a community that is marginalized by extreme working conditions and high costs of living.

These maps highlight data from the Los Angeles Basin, consisting of five counties: Kern County, San Bernardino County, Ventura County, Orange County, and Los Angeles County.
HOUSING COSTS WITHIN THE 5 COUNTIES
For the Majority of Housing within each Tract

COMMUTING TIMES
For the Majority within each Tract
POPULATION GROWTH
Over 17 Million People Currently Living in the Five County Region

NUMBER OF PEOPLE
- OVER 1200
- 7500-12000
- 5000-7500
- 2500-5000
- 0-2500
COMPOSITE MAPPING
Relationships between Extreme Commuting, Affordable Housing and Foreclosure sites.
Extreme commute zones highlight heavily traveled freeway routes and intersections with the central tracts of affordable housing.

Job subcenters create a field condition throughout the LA basin. However, their locations rarely correlate to affordable housing tracts.
The Wilshire Corridor connects five of the thirty-two job subcenters in Los Angeles. Together, these five contain more than half of all jobs located in the subcenters (Subcenters in the Los Angeles Region, Guilano and Small, 1991). This corridor connects to one of the central commuter funnels into the city, Highway 101, in the East Hollywood neighborhood, a route that reaches the expanding community of extreme commuters North of Los Angeles.

This neighborhood also hosts Los Angeles City College and is accessible to multiple other universities. While current housing prices are average here, it is not considered affordable, making it an ideal site for an affordable housing development for students, commuters, and families.
NEIGHBORHOOD RELATIONS
freeway access, schools, downtown and the Wilshire Corridor
EAST HOLLYWOOD SITE
The fabric of this neighborhood is typical for Los Angeles, with shotgun lots and low density. The houses are primarily one story, with twenty houses per block and three to five cars per lot. As studied extensively in, RE: American Dream: Six Urban Housing Prototypes for Los Angeles (1995), the houses typically occupy only 30% of the lot, surrounded by yard or parking space.

Here, the public space is the sidewalk, interrupted by curb cuts for driveways and parking. The private outdoor spaces are divided by driveway, fence and garage. My housing proposal inverts these relationships, creating a large continuous public space, and smaller individual private spaces for the benefit of a larger population.
The specific site lot was chosen for its immediate freeway access, North and South on Hwy 101, for its connection to the existing retail corridor on Melrose Avenue, and its proximity to Los Angeles City College.

According to the Los Angeles Times' 'Mapping LA' project, this neighborhood is among the highest densities in the city of Los Angeles. It is nearly 60% Latino and the median household income is close to $30,000 a year. The average household size is three people. It is a mix of students and small families in the surrounding area.
EAST HOLLYWOOD NEIGHBORHOOD
MOBILE
EMERGENT
DISLOCATED
MARGINAL
ANNUAL COST OF COMMUTE - National Averages
Fuel $2000
Mileage 15,000 miles/yr national average
Hours 100hrs/yr national average

ANNUAL COST OF COMMUTE - 90min Commute (extreme)
Fuel $4000
Mileage 30,000 m/yr
Hours 750 hrs

Vehicle Investment $9250
Social Connection
Rush Hours

LIVING COSTS
Average LA Hotel Rate = $120/night
= $3600/mo per room
Added Cost of Commute = $4000/yr
= $333.33/mo

70% COMMUTE TO WORK ALONE IN CAR
There are an estimated 3.4 million extreme commuters in the United States, and they represent the fastest growing category of commuters since 1990 (Journey to Work, US Census Bureau, 2004). This population is becoming increasingly marginalized as the locations of home and work grow further apart, more time is spent in the car, and less with family and friends. It is estimated that for every 10 minutes of commuting time, one's social connections are cut by 10% (Bowling Alone: The Collapse and Revival of American Community, Robert Putnam, 2000). By creating a centralized work-week home for this population, new community connections and support can be developed.
85% RECENT COLLEGE GRADS MOVE HOME

54% UNEMPLOYMENT RATE // 18-24YRS OLD

LIVING COSTS

Typical Dorm Rent = $3400/semester
  = $850/mo per room

Suite Total Rent  = $4250/mo
1,030 sq ft Suite = $4.13/sq ft per month
Student living spaces have rapidly evolved over the last 50 years, reflecting changing social structures and identity, from the curfews of the 60’s, to mixed sex residence halls in the 70’s, to the advent of personal computers in the 80’s. Today, dorms have become a revenue source for universities and offer increasingly elaborate amenities. Students, however, are emerging into a national economic crisis with colossal loan payments, few job opportunities, and little hope of financial independence. This population is emerging into the margins of society, seeking new avenues for independence and opportunities for developing community.
FORECLOSURE CRISES

100 ZIPCODES WITH HIGHEST FORECLOSURE RATES - 2010

LIVING COSTS
Median Rent - 2BR = $2500/mo
1,000 sq ft Apartment = $2.50/sq ft per month

27% NATIONAL FORECLOSURE HOTSPOTS IN LA
27 of the 100 zipcodes with the highest foreclosure rates in the US are in the Los Angeles Basin (CNN Money, January 23, 2012). This crisis is primarily affecting small, working families, shifting the image of homelessness away from the previous model of the single man. This population can benefit both by being relocated in the vicinity of job resources, and by developing expanded community networks. By connecting dislocated ‘families’ with both students and commuters, symbiotic relationships of support can develop.
SYMBOITIC RELATIONSHIPS

daily timing of client activities creates opportunities for continual appropriation of
shared spaces

500 sq ft SHARED OFFICE
250 sq ft OUTDOOR THEATER/WORKSHOP
250 ppl

2000 sq ft OUTDOOR POOL

3000 sq ft PROMENADE - 100 ppl

350 sq ft BASKETBALL COURT

-100 ppl
These three populations: mobile, emergent, and dislocated, are brought together as a larger marginalized group. Each has specific spatial needs, but the use of space among these groups can be seen as symbiotic throughout the day, week and month. This provides an opportunity for shared spaces to be continually re-appropriated, temporally identified with specific activities, and continually available for re-identification.

The term queer is applied to these populations not in terms of sexual identity, but as agents of appropriation and invention. With shared spaces, these three groups will find lives that are co-dependent in ways that are not typical among existing housing configurations. Because of these functional terms, users will be forced into cooperative models that upend typical notions of private ownership, nuclear family units, and demarcated spaces.

Marginal INTO THE MARGINS
Street Elevation at the Corner of Melrose and North Alexandria Avenues
This housing proposal is structured by a typical parking slab core. Retail spaces line Melrose Avenue and connect to the retail corridor of Los Angeles City College. These two elements form a base on which the more radical elements intervene.

The housing is created from eleven 'blocks' or smaller community units that dissolve the parking slabs at the edges of the slab and surround the central feature, the Commons.

Through the middle of the project, a promenade runs East and West, linking the large outdoor programs: pool, basketball court, and playground.

The Commons is accessed through a 'pinch point' in the center of the promenade as a social condenser on the largest scale.

The edges of the Commons slab are pulled up and away from the horizontal plane, creating occupiable space that is perforated and contributes to the interior focus and containment strategy on the Commons.

The facade follows the perimeter of the slabs, reinforcing the interiority of the grand domestic plane, the shared Commons.

Finally, palm trees line the promenade and connect the elevated landscape to the surrounding context, framing views of the Hollywood Hills and downtown Los Angeles.
The Commons is formally structured through a pixelization strategy. The dimensions of each pixel are related to typical domestic program: bed, seat, bathroom, office, garden, etc. However, normative notions of the domestic are upended by making these private spaces part of the public common.

Each pixel has a material relationship of surface to program. Hard edges define spaces and enclosure. Soft surfaces suggest potentials for occupation and use. Certain aggregations of pixels form the outdoor theater area, and two outdoor offices. The commons offers continuous variety through combination of the pixels.
Each housing block contains spaces for four 'suite' rooms (bedroom and bathroom), four 'satellite' rooms (bedroom only), and two typical apartments (three bedroom, two bathroom). The blocks are intended to function as smaller communities within the larger housing development. Each block shares a Common floor with kitchen, multiple-dining, den, offices, hot tub/sauna, and outdoor sunken livingroom. The circulation creates specific relationships between the users related to their shared access.
Hot tub to Den, looking south to Downtown Los Angeles
The floors below the Commons mix the typical apartment units with the 'suite' rooms. The circulation paths force the users to negotiate terms of privacy and interdependence. Here, the 'suite' may be used as a rental unit by a family in the apartment, or as a stand-alone dwelling unrelated. The 'suites' share a lateral connection through a shared bathroom that suggests multiple connection types within this arrangement of living spaces.
The floors above the Commons mix two ‘suites’ with four ‘satellite’ rooms. Circulation paths are shared yet the spatial arrangement divides the ‘suites’ substantially in character from the ‘satellites’. On the fourth floor, the Office space is a semi-private zone accessible by the entire housing block and offers an outdoor venue for viewing/objectifying the activity on the Commons.
The Common floor functions as the social condenser for the housing block. All program spaces are shared by all users. The atriums continue the pixelization strategy used on the central Commons at a smaller scale, dissolving the barriers between indoor and outdoor, mixing public and private domestic activities with both material and visual connection.
Communal Kitchen onto sunken outdoor livingroom and Commons
As a temporal state, queerness is not fixed in place or personal orientation. It is a performance to be continually reinvented where multiple identities seamlessly overlap and intersect.

Queer space, is the temporal appropriation of marginal spaces, bartering in a language of objectification, seclusion and the mapping of the body onto objects and the landscape. Here it is conceptualized as a valuable mode of rupturing the normative through subverting forms, co-opting spaces, dissolving categorical assumptions, and exhibiting attitudes and behaviors that express new freedoms of identity.
CASTRO, SAN FRANCISCO, 1970S
Documentation of the Final Presentation on Friday, May 18th, 2012: presentation boards, physical models, and a spoken presentation.

Critics in attendance included:

Rudolphe el-Khoury
Principal, Khoury Levit Fong

Filip Tejchman
Lecturer, MIT Architecture
Principal, Untitled Office

Michael Kubo
PhD Candidate, History theory Criticism, MIT Architecture

Marc Goultherpe
Associate Professor, MIT Architecture

Christina Parreno
Lecturer, MIT Architecture

Brandon Clifford
Principal, Matter Design

Janette Kim
Principal, All if the Above
Regional Demographics

Housing Costs

Commuting Times

Population Growth

Slow Features

*RoadVRES

Affordable Housing

Population Proportions

Required Space - 40,000 sq ft

Amenity Space - 30,000 sq ft

Syndrome Space
ARTICULATION OF THE SINGLE HOUSING BLOCK

Housing Plans / Single Community Block

GUEST ROOMS, SOCIAL AND KITCHEN

KITCHEN TO OUTDOOR PATIO / MOTEL

APPENDIX

Queering Community: Collective Housing in Los Angeles
1:500 MODEL
basswood, foam, acrylic
10"x4"
1:1000 MODEL
basswood, mesh, foam, plywood
5”x2”
THESIS REVIEW
Friday May 18th, 2012
Building 7, 4th Floor Presentation Space
Massachusetts Institution of Technology


