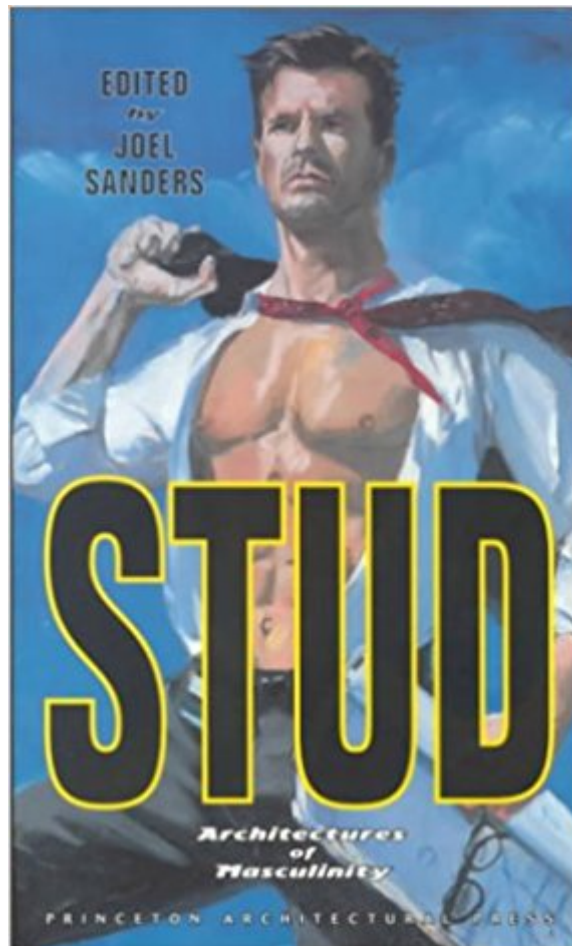




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Stud: Architectures Of Masculinity



Synopsis

Stud is an interdisciplinary exploration of the active role architecture plays in the construction of male identity. Architects, artists, and theorists investigate how sexuality is constituted through the organization of materials, objects, and human subjects in actual space. This collection of essays and visual projects critically analyzes the spaces that we habitually take for granted but that quietly participates in the manufacturing of "maleness." Employing a variety of critical perspectives (feminism, "queer theory," deconstruction, and psychoanalysis), Stud's contributors reveal how masculinity, always an unstable construct, is coded in our environment. Stud also addresses the relationship between architecture and gay male sexuality, illustrating the resourceful ways that gay men have appropriated and reordered everyday public domains, from streets to sex clubs, in the formation of gay social space. Essays include Steven Cohan on the bachelor pad, Ellen Lupton on the electric carving knife, Diana Fuss and Joel Sanders on the psychoanalytic office, Lee Edelman on the urinal, Marcia Ian on the gym, D.A. Miller on the piano bar, and George Chauncey on the street. Visual projects include work by architects Rem Koolhaas, Mark Robbins, Violich and Kennedy, and Interim Office of Architecture, and artists Matthew Barney, Renee Green, Vito Acconci, and Flex-Torres.

Book Information

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Customer Reviews

It's the disparate range of material that gets stuffed into Stud... that makes it a worthy if a weird read. Ernest Pascucci, Bookforum What makes this book such a compelling read is the subject matter which informs its essays. Architecture Design

Great! It was so fast!

This excellent book offers a variety of perspectives on not only the psychology of space but also the ways that these spaces are masculinized and created to promote the ideals of heterosexual masculinity. Of particular note in this anthology are "Rock Hudson's Bachelor Apartment in Pillow Talk", an analysis of the bachelor pad and its overt design with the intention of accentuating the heterosexual and "closeting" the homosexual in the partitioning of male desire; and the sometimes humorous "Electric Carving Knife", a device marketed toward men as a means of perpetuating the male tradition of the meat carver. I also very much enjoyed the essay on "Gay use of the streets", concerning the appropriation of public spaces as a means of forming a cultural network in the cities of the 1920's. This is a very interesting examination of masculinity, and anyone interested in this topic should enjoy this multi-dimensional analysis of masculinity and its architectures. It comes with my heartiest recommendation (and, for any men out there, you probably will never again look at the electric carving knife in quite the same way!)

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