

# **Archi-Porn**

## **Eroticism in Architectural Theory as it Relates to the Adult Film Genre**

*Steven Fleming*

*The paper examines discourse on the erotic among architectural theorists, as it relates to Andrew Blake's adult films. Without such an inquiry Blake's use of architecture could be seen as little more than an aesthetic cloak for an otherwise base medium.*

*But in no sense can Blake be accused of misusing architecture. That is because many architectural theorists themselves eroticise buildings. The Hypnerotomachia Poliphili, from 1499, takes the Renaissance metaphor between buildings and bodies to its ultimate conclusion, and depicts characters admiring and fondling buildings as though they were lovers. Already indigenous builders had viewed columns as phalluses, and doorways as vaginas, but it was the Renaissance metaphor that opened the way for the countless erotic analogies that theorists of architecture have espoused since. A selection of these are brought to bear in the analysis of Blake's work, to demonstrate: 1. that architectural history and theory can inform our understanding of the workings of adult films, and 2. that adult films, strange as it seems, are an especially suitable medium through which to articulate architecture's sexual dimension.*

### **Key Words:**

Architecture, Architectural Theory, Hypnerotomachia Poliphili, Pornography, Adult Film, Erotic, Andrew Blake.

Renewed interest in an architectural treatise from 1499, *The Hypnerotomachia Poliphili*,<sup>1</sup> has caused architectural scholars to reconsider the eroticism inherent in the way people interact with, and design buildings. To the extent that the Italian Renaissance tradition of thinking of buildings as bodies survives, and insofar as anything one might say of a body could metaphorically be said of a building, it is possible to think of buildings being like bodies that are in a state of arousal, or bodies that are arousing to look at, or bodies engaged in sexual acts. In the *Hypnerotomachia Poliphili*, this line of thinking leads to a phantasmagoria of antique building types and architectural elements, which as Liane Lefaivre<sup>2</sup> has stressed, become conflated with maidens, especially when they are the subjects of the protagonist, Poliphilo's, frotteuristic behavior.

Something similar occurs in Andrew Blake's film, *Blond & Brunettes* (2001). An extended scene shot from an upper storey hotel room overlooking the Piazza Della Rotunda in Rome, holds The Pantheon and a female actress in the one frame. The Pantheon in effect looks over the actress's shoulder, as she masturbates for the camera. The Macuteo obelisk frequently appears in the scene too, as though it were The Pantheon's penis.

A recognition that buildings often *participate* in the onscreen sex in Blake's films and are not always mere backdrops,<sup>3</sup> in the same way that buildings are participants and not mere settings for sex in *The Hypnerotomachia Poliphili*, is the inspiration for the following inquiry. The aim is to consider Blake's work through an architectural lens, as a way of considering the purpose of architecture in adult films, and ways in which adult film might in return, contribute to the theory of architecture.

An Andrew Blake film typically has two stars: a woman, and a mansion. This is a formula Blake established with his first major work, *Night Trips*, from 1989 (the film for which he received an award from the WorldFest-Houston International Film Festival, making him the first adult film maker to be recognized at such a mainstream event). *Night Trips* stars Tori Welles, plus a white walled house with vast areas of glass blocks, as made fashionable by architects such as Gwathmey and Siegel with their de Menil Residence in East Hampton (1983), for example. In all but the last of the film's six main sequences, sexual acts are filmed with a glass block feature-wall as the backdrop. The best indication that glass blocks were in fashion when *Night Trips* was filmed, is that glass blocks now render the film dated: it is unmistakably a film from the eighties. Architecture underscores the air of high fashion that is central to the appeal of the film, and, according to an argument that will be developed below, those white walls and glass blocks convey deeper cultural messages also.

Were architecture not integral to Blake's erotic vision, it could be done away with in scenes shot outdoors - after all, it is not a matter of necessity that outdoor scenes feature walls in the background. Yet covetable

houses are ever-present backdrops in outdoor scenes in nearly all of Blake's films. Such scenes in *Unleashed* (1996), for example, purposefully frame that film's architectural costar, an aluminium clad post-modern mansion. A French Second Empire style mansion is the backdrop to poolside, equestrian and garden scenes in *Sensual Exposure* (2003). The choice of a black painted fire escape for the final scene in *Justine* (2002), suggests this particular film is as much about the hip urban loft it was filmed in, as it is about sex.

Blake got his first break with a film he directed for *Playboy*, and it is true, mansions in his subsequent films play a similar role to the one Hugh Hefner's home plays when it is used as a backdrop in soft-core productions. Male viewers' fantasies of being able to gorge themselves sexually, if only they were rich and owned mansions, are clearly a reason for showcasing mansions in porn made for men.

However, it is the high degree of design literacy evident in Blake's films, that sets them apart from mainstream productions. This goes beyond the clichéd close-ups of skin brushing Barcelona and Bertioia chairs - something Blake does, for example, in *Pin-Ups* (1994) - to far more poignant examples, like the film *Girlfriends* (2002), shot (possibly) in Pierre Koenig's Bailey House of 1958. One scene shows a woman gyrating, with her breasts pressed against a painted brick pillar. The bare bones style of Koenig, and the numerous other California Modernists featured in Blake's films, are only chic to those in the know, but even then not in a way that connotes money or power of Hugh Hefner proportions. *Playthings* (1999) has - to quote the film's narrator - a "tough chic industrial setting", that likewise speaks of its owner's sophistication, not wealth. A sparsely furnished rooftop apartment in Manhattan, with a vista view of The Chrysler Building, while clearly not a cheap piece of real estate, would not appeal to heartland American notions of a rich man's abode.

Blake has made more than fifty films, and at least fifty houses of appeal to the architecturally literate could be added those mentioned above. A further point could be made that actresses are recycled more often in Blake's films than are settings - Dahlia Grey features in many. It is therefore possible to imagine Blake spending as much time locating hip settings, as he spends casting, and to further speculate that Blake is as obsessed with architecture as he plainly is about women.

But even if it could be proven that Blake was more interested in architecture, his films would be no less erotic; they could not be dismissed as pornographic ruses for the indulgence of a highbrow but flaccid fascination with buildings. That is because buildings, although they are inanimate, can have human qualities attributed to them. This potential of architecture allows buildings to be used in Blake's films - together with costumes, fetish implements, makeup, hairstyles, narration, music, and of course sex acts - to create an erotic space on the screen.

The architectural theorist Aaron Betsky coined the term “queer space” to classify a type of space that is fundamentally geared toward (homosexual) orgasm.<sup>4</sup> “The goal of queer space is orgasm,” Betsky writes.

It is the space in which your body dissolves into the world and your senses smooth all reality into continuous waves of pleasure. [...] It is an unreal space with no endurance, and yet is very real.<sup>5</sup>

The space of Blake’s films, since it is geared toward the heterosexual male’s orgasm, might simply be called “orgasmic space”. Regardless of nomenclature though, Betsky’s notion provides a tool for thinking about a class of architectural spaces that have the orgasm as their ultimate goal.

In the present context, the most pertinent thing to come out of the various conferences and texts since Betsky’s book *Queer Space*, is the general consensus that queerness is a quality that is projected upon certain spaces. It is not there to begin with. The projection is done first by those who use those spaces for sex, then by others as they learn what those formerly neutral spaces now stand for. For example, a secluded park where men meet to have sex, cannot be thought to have been designed as a queer space. The state of queerness came later. Queerness wasn’t built in by the planners. “There is no queer space,” George Chauncey argues, “there are only spaces used by queers or put to queer use.”<sup>6</sup>

Likewise, there is nothing about the design of the mansions that appear in Blake’s films, that would compel their occupants to have sex with every available body. It is primarily in the context of the films that those buildings are geared toward orgasm. Before Hugh Hefner bought The Playboy Mansion West from an engineer named Louis Statham in 1971, nothing about its entrance on Charing Cross Road, would have caused participants on tours of Hollywood mansions to be as titillated as they are these days, by its very run-of-the-mill gates.

Buildings have always been ready sponges for meanings their designers would not have intended. It would be absurd to imagine the first Ionic column being fashioned by an Ionian builder with it in his mind to create a feminine order to answer the masculine order of preceding Doric style temples. A lag of centuries existed between the creation of the Doric and Ionic orders and them acquiring their genders, ostensibly via Vitruvius’s writings. Likewise, the Latin Cross church plan was already well established before Francesco di Giorgio demonstrated its likeness to the shape of the body. Jacques Lacan makes a similar point with his famous illustration depicting a pair of toilet doors that are identical in every respect, except for their labels, “ladies” and “gentlemen”. Gender is a cultural construct that our

imaginings project upon toilets, just as we project the image of Christ's body upon the plan of a church, or penis-like attributes onto an obelisk when it is filmed alongside a masturbating woman in an Andrew Blake film.

To many viewers of adult films, the phallic symbolism inherent in an obelisk, or any kind of tower for that matter, is something they could potentially become conscious of while they are watching. More intriguing are the symbolic messages Blake conveys using architecture, and the question this raises: is he using architectural imagery in the manner of a literate artist?

The remainder of this paper assumes that he is. Primarily, this is because Blake himself claims artworld status, for example by reminding interviewers that he is a former painting major, and by citing artworld figures such as photographer Helmut Newton, painter Francis Bacon, and various avant-garde film makers as his primary influences.<sup>7</sup> A much longer paper could ask if, in Blake's case, pornography can double as art. In the parallel case of Robert Mapplethorpe's photography, philosopher Arthur Danto has argued that some works can belong to the category of pornography, and be at once instances of what we call art.<sup>8</sup> For the purposes of this paper, Danto's finding with regards to Mapplethorpe's work, will be taken as sufficient grounds for giving Blake the benefit of the doubt, by treating his films as art, then applying an art historical approach to their interpretation.

When considered in terms of art history, the aforementioned white walls with glass blocks, which define the aesthetic of Blake's first independent film *Night Trips*, echo the early Modernists' belief that white walls and sunlight promote moral and biological hygiene. Le Corbusier wrote in *The Radiant City* that such an architecture "cultivate[s] body and spirit".<sup>9</sup> Before him Adolf Loos had argued in his essay "Ornament and Crime" that only a degenerate or criminal would ornament their bodies with tattoos, or their buildings with applied decoration.<sup>10</sup> Meanwhile, insofar as allusions to canonical works of architecture are concerned, it is difficult to look at expanses of glass blocks without being reminded of Pierre Chareau's and Bernard Bijvoet's *Maison de Verre* of 1932. Designed for a prominent Parisian gynecologist to embody contemporary thinking about hygiene, *Maison de Verre* is built almost entirely from glass blocks.

Associations with Modernist ideology generally, and *Maison de Verre* in particular, support the premise of *Night Trips*, in which most of the scenes are the dreams of a female patient, dreams that are being recorded using futuristic cerebral probes, which have been attached to the patient's temples and inner thighs by a male doctor and female nurse, both wearing white lab coats. All but the last of the film's scenes belong to the controlled and sterile environment of something like a gynecologist's surgery. The architecture creates a biologically, and morally hygienic space. Considering the film was made at a time when users of pornography could expect to be ostracized for degeneracy should their habits become known, that space

seems intended to assuage viewers' fears - while they are masturbating - that they could be morally contaminated by what they are watching. Borrowing from Adolf Loos's argument, it could be said there are no degenerate actors (meaning none have tattoos) or degenerate walls (meaning none have applied decoration), in *Night Trips*. Architectural symbolism works with soft light and unblemished actors to convince viewers they are not degenerate either.

Since the late nineteen-eighties, wider sectors of society have come to accept the consumption of pornography, meaning the need for it to be whitewashed with convoluted plots imbibing doctors and brain probes isn't as strong. In line with attitudinal shifts, Blake's later films have replaced an architecture of hygienic pretensions with buildings that are as fetishistic as the sex-acts depicted within and around them.

Baroque and Rococo style buildings are synonymous with exuberance. Art history has traditionally treated each as a debasement of Classicism. It is thus noteworthy that buildings in these styles are commonly used for fetishistic and sadomasochistic scenes in Blake's films. *Paris Chic* (1997) marks Blake's turn away from straight sex scenes, to a dreamlike style marrying fetishistic and repetitive sequences to lavish costumes and Baroque/Rococo style settings, including, in the case of *Paris Chic*, scenes shot in front of The Louvre. *The Villa* (2002), a film that is characteristic of Blake's mature style in its cutting back and forth between slow motion replays and close-ups on vulvas, is shot in a Baroque Style Italian villa; internally that villa is extensively decorated with false perspective fresco work, like that which Palladio developed for the Teatro Olimpico. A slightly later film, *Hard Edge* (2003), matches S&M themes to a Baroque revival French mansion - virtually all of Blake's films of the past decade do similar. His most perverse and sadistic film, *Valentina* (2006), bombards the viewer with period furniture and opulent drapery, in architectural interiors that, in true Baroque style, show no regard for the orthodoxies which attend to the classical motifs on their architects' pallets. Seen in art history terms, a style of architecture that is regarded as utterly permissive, helps create an orgasmic space on the screen that is devoid of all morals, and is arguably pitched to a generation of adult film viewers who have lost all compunctions.

Architecture can seem like a puritanical field, populated by wowsers, serving equally worserish patrons. If that were exclusively true, then the literate use of architecture to pornographic ends, would be plainly blasphemous. However, if we disregard for a moment the profession's practitioners - who, in fairness, are usually pressured into conservatism because of the public nature of their art, and by the fact that even more conservative lenders are usually involved in its financing - and look solely at the discipline's theorists, we find a number of individuals who are far less restrained.

According to one, Catherine Ingraham, "it is precisely the absence

of sexuality in traditional conceptions of architectural space that gives us the first clue to its presence.”<sup>11</sup> Architects have pretended, she argues, that their art form is purely concerned with technological and economical matters, when all the while things that are taken for granted, like the placement of doorknobs at roughly the height of the genitals, betray a sexual dimension to the way humans design and interact with their buildings. In this sense, Blake’s films do not blaspheme architecture, but serve it. By casting an erotic artist’s eye over his architectural settings, Blake brings to the fore architecture’s repressed sexual underbelly.

Consideration of an extended scene in *Teasers* (2004), shows how this is so. The scene incorporates an unusually placed doorknob, set low down and nearer the door’s centre than one would normally expect, as if to invite the kind of sex play which the two women in the scene are engaged in. The doorknob is carefully included, like a stout and ever present erection, in virtually every frame. To be sure, architects with puritanical, or pseudo technical pretensions, might feel their art is blasphemed here. However, Catherine Ingraham’s observations are vindicated. In *Teasers* numerous columns are used like pole-dancing poles, while in one scene diagonal wind-bracing elements are transformed into bondage equipment. Any sexual dimension to our society’s fetish for gourmet kitchens is held up for consideration in a scene where an oven door opens to receive the head of a woman, whose vagina is receiving a salad fork handle. Ovens, wind braces, poles and door handles are all viewed in the Freudian manner of Ingraham’s essay.

Two more architectural theorists whose thinking is vindicated by Blake, are Michael Ostwald and Michael Chapman, co-authors of a paper about the architect John Lautner’s quest to design the quintessential bachelor pad.<sup>12</sup> They note the publication of Lautner’s houses in *Playboy* and those buildings’ use as locations in numerous films of appeal to heterosexual men, for example *Charlie’s Angels* and *Diamonds Are Forever*. In each case, they argue, Lautner’s seamlessly flowing entertainment spaces and adaptable furniture are designed “to accommodate a range of sexual pastimes.”

Blake’s films *Captured Beauty* (1995), *Unleashed* (1996) and *Possessions* (1997), were all filmed on location in Lautner’s *Sheats/Goldstein residence* (1963). By treating the house as a broad stage for a broad range of sex acts, Blake makes explicit what the magazine *Playboy* and mainstream films could only imply. It leads us to ask, for example, why Lautner would have designed such long built-in sofas, if *not* to host the kind of four-way lesbian orgies that Blake arranges upon them! Any subliminal association in the architect’s mind between soft orange leather upholstery - a particular penchant of Lautner’s - and a woman’s skin, is held up for consideration by Blake’s tightly cropped shots of the two.

Blake has not shot a film in Lautner’s most famous, copied and

archetypal bachelor pad, *Chemosphere*. However, he has used houses with the same kind of prospect that *Chemosphere* has over Los Angeles. For architectural theorists with an interest in men's sexuality, the facet of *Chemosphere* to which many return, is the sense in which it is designed to give its male occupant the opportunity to spy, with a telescope, into every woman's window in the San Fernando Valley. Joel Sanders places this type of house alongside panoptic prisons and pornographic theatres, types which, "endow men with visual authority while relegating disempowered subjects - especially women - to the position of scopophilic objects."<sup>13</sup>

It is the case with many of Blake's films that male viewers are endowed with precisely this kind of authority, though via the point of view of a bi-sexual female, whose interest in what she is spying on just happens to match that of most men. From the balcony of her Beverly Hills home, a woman in *Secrets* (1990) spies on four women engaged in an orgy with one man; shots of the orgy are cropped by a circular ring to remind us the scene is being viewed through a telescope. A mezzanine in *Night Trips* (1989) provides the female protagonist a commanding view over activities in the double height living room below where she is standing. Films shot in the *Sheats/Goldstein residence*, naturally showcase that house's commanding view over the city and, by extension, all of its women.

A long list could be made of architectural theorists with an interest in their discipline's latent eroticism, and illustrations for many of their claims might be found in Blake's films and further discussed. However, within the limited space of the present paper, two general observations regarding the significance of Blake's work to architectural theory warrant greater attention.

The first concerns the way ornate settings belonging to the Classical tradition merge in Blake's later films with unclothed and copulating bodies (earlier works had juxtaposed actors' forms beside white Modernist buildings). Should our interest in pornography be contained to the formal visual relationships it presents between bodies and their surroundings, then the objectification of human subjects, rather than being a cause for derision, would become one of the genre's most valuable attributes. In our quotidian experience, and in film genres that mirror real life, people are complex. In erotic films, actors are reduced to their bodies. Depending on one's interest though, the genre's lack of narrative content and character development could actually be advantageous.

Consider Blake's early film *House of Dreams* (1990), for example, where relatively little is presented to divert viewers' attention from the two dimensional images Blake provides of the lead actress. Her name, Zara Whites, is almost inconsequential. We are primarily concerned with her body, presented to be admired in complete isolation, the flawless tanned skin contrasting white bedding and white walls, and curves juxtaposing the rectilinear planes of the late 1970s High-Modernist house in which *House of*

*Dreams* has been filmed. Compare that film with an indicative work of Blake's mature style, *Paris Chic*. Here the background is as busy as the bodies.

Moreover, it could be argued that the background is not a background at all, but a sort of corporeal presence. The various trappings of the film's Neo Classical interiors - fluted pilasters, pedestals, mouldings, etcetera - belong to a design tradition that sought to emulate, in buildings, the same ratios of detailed to non-articulated zones as can be found in the body. Where a period drama set in the same building would ask viewers to follow a plot, pornography only asks us to gaze and admire, and in so doing appreciate buildings and bodies the way Renaissance architects did. They saw two kinds of objects, bodies and buildings, harmonising with the same universal proportions.

Today, talk of the body being the measure of all things, or of buildings being bodies, can seem strangely arcane, and in some respects pompous - more the stuff of Renaissance studies programs than to our everyday apprehension of actual buildings around us. It would seem absurd therefore to find films belonging to a contemporary and very unpretentious genre, pornography, being so in the grain of Renaissance architects' thinking, as those of Blake's mature phase. Especially when compared to his earlier Modernist settings, the body-like buildings of Blake's later films remind us how Renaissance, then Baroque architects, imagined their buildings being welded, as Rudolph Wittkower describes the effect,<sup>14</sup> to the proportions of the body. A drawing by Francesco di Giorgio, superimposing the lines of an entablature across a face drawn in profile, provides a particularly vivid and apt illustration. The proportions of nose to forehead, then forehead to chin, etcetera, define those of the cornice to the frieze, then the frieze to the architrave, plus the cornice mouldings' more intricate ratios.

The body in di Giorgio's illustration is like Da Vinci's Vitruvian Man, in which we do not expect to see a sentient being beyond the anatomical perfection. These and similar drawings mesh two kinds of objects, buildings and objectified bodies, and it is this aspect of the corporeal analogy in Classical architecture - how objectified bodies are closer to the state of being templates, than are bodies that are encumbered by an owner's humanity - which can help us understand how an erotic novel from 1499 could also be regarded as one of the period's most important architectural treatises.

The *Hypnerotomachia Poliphili* tells of Poliphilo's journey through dreamscapes to find his unrequited love Polia, for whom he is lusting. Though the text is notoriously hard to follow, it is plainly driven by erotic desire, ultimately for Polia, but before she is found, for beautiful nymphs and spectacular buildings, both of which Poliphilo waxes over, as though each can arouse him in a similar way. In fact Poliphilo's enthusiastic disposition

toward women and buildings is remarkably like Andrew Blake's, as is the narrative thrust of *The Hypnerotomachia Poliphili* like that of Blake's films, where a lead character's longing is only partly satiated by sexual interludes foreshadowing the one they truly desire.

The other general observation, therefore, that can be made regarding Blake's significance to architectural theory, is that his films have much in common with this famous Renaissance architectural treatise. In addition to commonalities of purpose, it could be said that Blake's films and the novel embody the highest of production values, Blake being a rare pornographer to shoot exclusively on film, and *The Hypnerotomachia Poliphili* being famous still for its state of the art typesetting and prints. The novel and Blake's films both transgress contemporary mores. Both have a dream-like rhythmic meter, and predictable, almost inconsequential story arc. Both embrace hedonism.

In the case of the novel, a complex premise imbibing dreams within dreams and subterranean settings, creates an utterly permissive environment, where anything goes and thus architectural orthodoxies of the period could be transgressed, in a way that would not happen in built form until the Mannerist period that followed a few decades later. Thus we read in the novel of eclectic combinations of antique architectural elements, highly imaginative and high-tech details such as doors hovering between opposing magnetic poles instead of mechanical hinges, and in one passage an inhabitable colossus - the first of that precise kind in architectural literature. One wonders if such unfettered speculation about architecture would have been possible in another kind of text, or if such imaginative leaps could only have happened in an erotic novel, which, because of its nature, was outside mainstream discourse and therefore inherently free from convention?

This raises the spectre of a contemporary version of, or counterpart to, the *Hypnerotomachia Poliphili*, shot on film using porn stars, and featuring a cornucopia of architectural musings that might be unthinkable to today's theorists, who we might imagine being stymied by socially acceptable discursive modes. The suggestion is in some sense absurd, akin to Kilgore Trout slipping political satire into erotic stories he wrote for cheap porn rags - a running gag in Kurt Vonnegut's novels.<sup>15</sup> However, the enduring cult status of the *Hypnerotomachia Poliphili* is no less absurd. Despite the immaculate typesetting and woodcut illustrations, it is still just a novel by an anonymous author who - if an acrostic in the text can be trusted - was a monk of no historical consequence.<sup>16</sup> It was written in a mix of Latin and Italian that no reader at the time could have comfortably read. It is undeniably boring! Yet the novel continues to inspire imitation,<sup>17</sup> scholarship, popular novels,<sup>18</sup> and one-upmanship by architectural theorists competing to air their greater knowledge of its every esoteric detail, or simply their perfect pronunciation of its unwieldy title. A contemporary architectural treatise in the form of a porn film could be no more bizarre.



## Notes

- Francesco Colonna, *Hypnerotomachia Poliphili*, trans. Robert Dallington, New York: Da Capo Press, 1969
- <sup>2</sup> Liane Lefaivre, *Leon Battista Alberti's Hypnerotomachia Poliphili: recognizing the architectural body in the early Italian Renaissance*, Cambridge, Massachusetts: MIT Press, 1997
- <sup>3</sup> Blake's 1998 film *High Heels* uses iconic backdrops in Rome, such as the Trevi Fountain, The Roman Forum, The Coliseum and Constantine's arch. There is no sense in these instances that architecture is part of the on screen sex action. Rather, a common pornographic device is at play, whereby viewers are invited to contemplate having been at The Trevi Fountain, for example, at the right time to have seen a woman open her trench-coat.
- <sup>4</sup> Aaron Betsky, *Queer Space: Architecture and Same-Sex Desire*, New York: William Morrow and Company Inc., 1997.
- <sup>5</sup> Betsky, *Queer Space*, p. 25.
- <sup>6</sup> George Chauncey, "Privacy could only be had in public: Gay uses of the streets," in Joel Sanders (ed.), *Stud: Architectures of Masculinity*, New York: Princeton Architectural Press, 1996, p. 224.
- <sup>7</sup> <http://www.sfgate.com/cgi-bin/article.cgi?f=/g/a/2008/12/18/violetblue.DTL> (Accessed 29 August 2009)
- <sup>8</sup> Arthur C. Danto, *Playing with the Edge: The Photographic Achievement of Robert Mapplethorpe*, University of California Press, 1995.
- <sup>9</sup> Le Corbusier, *The Radiant City: elements of a doctrine of urbanism to be used as the basis of our machine age civilization*, trans. Pamela Knight, Eleanor Levieux and Derek Coltman, Gouda: N.V. Drukkerij Koch en Knuttel, 1967.
- <sup>10</sup> Adolf Loos, *Ornament and Crime*, Innsbruck, reprint Vienna, 1908.
- <sup>11</sup> Catherine Ingraham, "Initial proprieties: Architecture and the space of the line," in Beatriz Colomina (ed.), *Sexuality and Space*, New York: Princeton Architectural Press, 1992, pp. 261–267.
- <sup>12</sup> Michael J. Ostwald and Michael Chapman, Cinematic views: John Lautner's architecture and masculine spatial types, in *Limits: Proceedings of the 21st Annual Conference of the Society of Architectural Historians Australia & New Zealand; Melbourne, 2004*, Vol. 2, Melbourne 27-29 September, 2004. p. 365-370.
- <sup>13</sup> Joel Sanders, "Introduction", in Joel Sanders (ed.) *Stud: Architectures of Masculinity*, New York: Princeton Architectural Press, 1996, pp. 11-12.
- <sup>14</sup> Rudolf Wittkower, *Architectural Principles in the Age of Humanism*, 2nd. edn., London: Tiranti, 1952.
- <sup>15</sup> Kilgore Trout is the literary creation of the novelist Kurt Vonnegut, Jr..
- <sup>16</sup> The *Hypnerotomachia Poliphili* is the only major work Francesco Colonna is known to have published while he was alive. Speculation that Alberti was the actual author has been widely refuted.
- <sup>17</sup> The influential architectural historian Alberto Pérez-Gómez has written a modern day reinterpretation of the novel. See: Alberto Pérez-Gómez, *Polyphilo, or, The dark forest revisited: an erotic epiphany of architecture*, Cambridge, Massachusetts: MIT Press, 1992.
- <sup>18</sup> Ian Caldwell and Dustin Thomason, *The Rule of Four*, London: Century, 2004.

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## Author Affiliation.

Dr. Steven Fleming lectures in architectural history, theory and design at The University of Newcastle, Australia. Before entering academia he practiced architecture in Australia and in Singapore.