

Architecture and Hermaphroditism: gender ambiguity and the forbidden antecedents of architectural form

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ABSTRACT

In the second book of Vitruvius's *On Architecture* is a reference to the myth of Hermaphroditus which he describes as a "mistaken rumour" that, through its almost nonchalant dismissal, provides a starting point for an investigation into architectural ambiguity. While the hermaphrodite was a popular subject in the sculpture of the Late Hellenic Period and, through replication, Rome, it was a theme that Vitruvius, as the surviving spokesman on architecture from the period, was unable to assimilate into his broader discourse on architecture. Despite Vitruvius's reluctance, there has been a long history of hermaphroditism in architecture that has run parallel to, and in opposition with, the broader themes of Classicism. Responding to the theme of "queer space", this paper will look at the complex lineage that connects architecture and hermaphroditism, focusing in particular on the subversive taxonomies of Jean-Jacques Lequeu. Using Vitruvius as a starting point, the paper will demonstrate the role of the hermaphrodite in Greek and Roman mythology, its relationship to broader attitudes of gender and space (particularly in the work of Lequeu) and its relationship, while deeply contested, to the foundational principles of architectural form.

ARCHITECTURE AND HERMAPHRODITISM

The middle road is the only one that does not lead to Rome.

—Arnold Schoenberg¹

To begin to examine the relationship that exists historically between architecture and hermaphroditism is to pose a forbidden question. Unlike art, where hermaphroditism has featured prominently and centrally over time, architecture has main-

tained a careful distance to the problems posed by hermaphroditism and its evidence is rarely, if at all, explicit. The historical moments when the themes of hermaphroditism and architecture have intersected most concisely are generally contained within the works of isolated and marginalised individuals, rather than at the centre of architectural or historical epochs. Where the study of gender and sexuality has been an important and celebrated framework for architectural interpretation throughout the 1990s until the present, the ambiguities implied by the hermaphrodite have been buried deeply in the darkest chasms of architectural history and theory. This marginalisation of a discourse

of hermaphroditism is entrenched in the critical models through which the history of architecture has been firmly contained.

The origin of this repression begins with Vitruvius who, in a short passage, acknowledges and dismisses the historical foundation of hermaphroditism and its relevance for his discussion of the principles of Classical architecture. The best surviving account of the myth of Hermaphroditus comes from Vitruvius's near contemporary—the love poet Ovid—who records in detail the famous story of Greek mythology.² Hermaphroditus, like the other sexually oriented members of the Greek pantheon such as Pan, Eros and Priapus, was the son of Hermes and Aphrodite. As a youth he had wandered into the forest of the nymph Salmacis who, failing to seduce him, had concealed herself in the trees as he went swimming naked. Overcome with lust Salmacis threw herself at the youth, entangling him in a tight and erotic embrace. Salmacis successfully prayed for the couple to be joined for eternity and the two merged into a single, united body, forever retaining the characteristics of both genders. Ovid writes:

As when a gardener grafts a branch on to a tree, and sees the two unite as they grow, and come to maturity together, so when their limbs met in that clinging embrace the nymph and the boy were no longer two, but a single form, possessed of a dual nature, which could not be called male or female, but seemed to be at once, both and neither.³

The distraught Hermaphroditus, ashamed at the loss of his masculinity, then prays to his parents, in response:

O my father, and my mother, grant this prayer to your son, who owes his name to you both: if any man enter this pool, may he depart hence no more than half a man, may he suddenly grow weak and effeminate at the touch of these waters.⁴

As a result the pool where the encounter takes place becomes a mythical fountain and those who drink from it are said to become either more effeminate or more masculine. This fountain, located adjacent to the temples of Venus (Aphrodite) and Mercury (Hermes), exists up until the present (now a ruin) in the Greek city of Halicarnassus.

Despite his poetic account of this simple love story, Ovid, who faced his own political expulsion from Rome before the publication of his work, also faced an intellectual excision at the hands of Vitruvius. In the second book of *On Architecture* Vitruvius demonstrates not only his awareness of Ovid's tale, but his insistence on its spurious nature. While elsewhere eager to embrace the Classical myths of antiquity as a basis for architecture, Vitruvius, in the case of Hermaphroditus, is entirely sceptical and dismissive. Referring to the mythic fountain of Hermaphroditus, Vitruvius remarks,

This fountain, [...] by a mistaken opinion, is thought to afflict with an aphrodisiac disease those who drink of it. And why this opinion has wandered over the world through mistaken rumour it will not be inconvenient to set forth. For this cannot be because, as it is said, people are made effeminate and shameless by that water; the virtue of the spring is clearness and its flavour is excellent.⁵

Vitruvius, associating effeminacy in the male body with dirtiness and poison, resists not only the romantic encounter told by

Ovid, but the philosophical themes of subversion, unification and the collapse of definable categories that the myth represents (and Vitruvius's understanding of architecture ostensibly refutes). Attributing the tainted water's reputation to the presence of barbarians at a near by inn, Vitruvius maintains that the "water obtained such a reputation, not by the plague of an immodest disease, but through the softening of savage breasts by the delights of civilisation."⁶ For Vitruvius, the brutish male inhabitants of the inn were exposed to the civilising forces of Classical Greek culture and they became, in this manner, more effeminate thus disarming Ovid's myth of the sensual hermaphrodite and the radical implications that accompany it.

Vitruvius's impulse to avoid the issue of the embodied hermaphrodite and its preservation through the fountain is perhaps typical of attitudes in Augustan Rome towards issues of trans-gendering. Vitruvius's dismissal of hermaphroditism as merely an "immodest disease" is comparatively mild when compared to other contemporary attitudes towards hermaphrodites in Augustan Rome where they were assigned the qualities of monsters, humiliated, exiled and, as Pliny records, nailed into boxes and floated out to sea.⁷ In several passages Didorus Siculus describes the violent and dangerous sex-change operations that were undertaken in order to resolve the problem. At the heart of this fear of the hermaphrodite was a legal and social dilemma whereby the ambiguities inscribed in the transsexual body provided a direct threat to the laws and conventions that structured Roman society. The Romans assigned categories and models of social behaviour (from marriage to funerary rites) based on the certainties of gender and, through the hermaphrodite, these were dramatically and unintentionally drawn into question. Michel Foucault has touched on this quandary in Western law where the hermaphrodite becomes an unsuspecting enemy of the historical and legal impulse to assign categories and as a result is unfairly and brutally victimised.⁸ This repression of the hermaphrodite is, as a result, a regrettable, if perhaps understandable, response to the prejudice and irrational fear associated with the challenge it posed to Classical notions of order and social demarcation.

This was less of a problem in Greece where mythology had provided the framework for the kind of human metamorphoses that were embodied in Hellenic notions of sexual identity. In Greece the hermaphrodite was probably one of the less bizarre marriages of form, when compared with figures such as Pan (a human head and torso with the hind quarters of a goat) with whom he shared the same parentage. In fact the hermaphrodite, rather than being feared, was revered in Greek culture, at least at the level of intellectual hypothesis. Plato at the height of Classical Athens, in a famous but bizarre passage from *The Symposium*, records the speech of Aristophanes that argues for the hermaphrodite as the primordial state of humanity and one that, through love and sexual unification, the gendered human continually seeks to return.⁹ However while the Romans may have transplanted much of Greek mythology into their own culture they didn't necessarily possess the values and social mores of the Greeks which had supported some of the more esoteric dimensions of that mythology. As a result the hermaphrodite had a troubled transition into Roman culture, tolerated as the subject of a sculpture but beneath the surface bitterly detested and misunderstood.¹⁰

It is within this context that Vitruvius should be read. The model of the hermaphrodite, as well as challenging the legal foundations of Rome, equally challenged, at least for Vitruvius

the laws through which architects should construct buildings. Vitruvius's dismissal of the myth of hermaphroditus and its legacy in the fountain is significant given the models of classification and categorisation that are conspicuous throughout his writing on the orders of architecture and building typologies. While Vitruvius represents the most prominent and significant dismissal of the relationship between hermaphroditism and architecture, it is a theme that has run through architectural classicism historically and has only recently been recast. Diana Agrest has argued that a "transsexual" operation takes place in the Renaissance readings of Vitruvius whereby architecture is grafted upon the firmly male body, but at the same time rendered female and given the powers of birth in the popular analogy of architects being the parents of their buildings. (Foremost amongst these readings was Filarete.)¹¹ At the same time Renaissance authors begin to associate the Corinthian order with androgyny and gender ambiguity, as well as the more traditional values of virginal purity and feminine youth that are recorded in Vitruvius hinting at a changing awareness towards the complexities of gendered form.

Given the often inflexible categorisations that the hermaphrodite exposes in civic law as well as its conspicuous suppression in the Classical account of architecture, it is perhaps not surprising that architects anxious to challenge both the social and architectural conventions of a society have used the hermaphrodite as a symbol of this transgression. Foremost amongst these is the radical French Enlightenment architect Jean Jaques Lequeu who, despite relative obscurity in his own lifetime, has left a body of work that problematises concisely the relationship between hermaphroditism and the Classical and Cartesian systems of ordering space (particularly those inscribed by Vitruvius). While using the architectural drawing as a model of institutional critique, Lequeu's work presents itself not only as an attack on systems of architectural convention, but social conformity in general.

Evidence of this is a well-known drawing by Lequeu which he gives the ambiguous title "...He is Free". The title is ambiguous not because of its description—the drawing clearly shows a naked youth scrambling from an arch—but because of its male categorisation which seems at odds with the clearly female body that is enthroned in the picture. One explanation of the title comes from Helen Rosenau who, writing in 1950, argues that the "he" in the title refers not to the woman in the arch, but the man who has escaped her clutches and is now safely out of view.¹² The innocent and unencumbered male bachelor escapes the tyrannical and possessive female embodied in chauvinistic notions of wife and mother.¹³ The small bird flying across the top of the frame could equally be implicated in this reading of the picture.

However, in the context of Lequeu's work, a more explicit notion of the "freedom" referred to in the title is likely, referring probably to the freedom to transcend social conventions as well as gender identity. Lequeu delighted in portraying himself as a woman, or as a hermaphrodite, completing a seemingly endless array of "self-portraits" where his own gender is deliberately rendered ambiguous. On no less than six occasions in his work, Lequeu portrayed himself with a conventional male head attached to a clearly female body. Throughout his work he renders his figures with ambiguous sexual characteristics either through their depiction in his drawings, or the ambiguous titles ascribed to his works. When he ascribes the title "He is Free" to

this drawing it would appear a very direct tactic to subvert the narrowing confines of masculinity and the male body which is the theme of so much of his work. Rather than a male escaping the grasps of female bondage, the drawing depicts a male embracing, and even adopting the female form as the ultimate gesture of social transgression.

While known as a sexual libertine and living in the era of the Marquis de Sade, Lequeu was also aware of the limitations of Enlightenment thinking and the values that it still inscribed upon society. While tolerance towards sexuality was increasing, the social taboos and stigmas attached to the hermaphrodite were still deeply repressed. Just fifty years earlier when French archaeologists had begun digging up the previously unknown statues of hermaphrodites and other hybrids (as well as their Roman copies) in the colonies of Turkey they, trapped by a considerable moral dilemma, decided to keep them in a locked cupboard in the recesses of the Palace in order to contain them from public eyes while they decided whether or not they should be exhibited.¹⁴ This process was not overly different to the Roman treatment of hermaphrodites where, unable to come to terms with the situation, it was ruthlessly concealed from view. Winckelmann, the famous Enlightenment scholar and connoisseur of ancient sculpture (as well as overt homosexual), recounted at the time that he was curious as to the contents of the forbidden cupboard but too afraid to ask for the key.¹⁵

For Lequeu, the representation of the hermaphrodite was not just related to sexual identity, but to deeper notions of social convention and the techniques through which individuals might transgress them. However an alternate reading of the title of the drawing is also possible, where the notion of "freedom" refers not to the social conventions of gender, but to the overwriting schema of Classical architecture from which the hermaphrodite escapes. The arch, which is central to the composition of the image, is a clearly defined symbol of Classical architecture, and central to Roman achievement. Fleeing the arch is not only fleeing a tyranny of social and sexual convention, but architectural convention as well.

Lequeu's work, in this sense, provides an important and conscious counterpoint to Vitruvius, challenging not only the formal systems of making architecture but, beyond this, the ways in which they are indexed, recorded, organised and contained. Lequeu's encyclopaedic account of architecture was unique in its own time (and since) for its apparently random system of ordering information as well as the introduction of Eastern models of architecture such as Chinese and Indian. As a near contemporary of Denis Diderot, the epic *Encyclopedie* published over several decades from 1770 provided a direct reference point both stylistically and intellectually for Lequeu. The same kind of syntactic rigour is also embodied in Vitruvius's architectural taxonomy which divides buildings clearly along programmatic lines and provides hermetic accounts of each typology. The trenchant inflexibility of these categories is conspicuous beside the unconstrained flexibility of Lequeu's where Classical fortresses appear alongside Chinese temples with little or no syntactic rationale. Philippe Duboy, who links this method to the famous taxonomy of Borges (popularised by Foucault in *The Order of Things*)¹⁶ describes Lequeu's method as a "polysemantic system of classification" where a number of languages are operating simultaneously and without differentiation.¹⁷

This system of ordering is related to hermaphroditism, particularly in the context of Lequeu's work where the categories of gender are always conflated. Hermaphroditism can be seen as a condition distinct from androgyny, embodying at once two distinct opposites in fusion rather than the androgyne condition which amounts simply to an averaging of the two. For this reason it has strong affiliations with much recent architectural theorising and in particular the work of Jacques Derrida and can be seen as central to the themes of deconstruction which set out to dismantle binary opposites and celebrate, what Derrida terms the "undecidable". This intellectual position, conspicuous in the work of both Tschumi and Eisenman, arose in opposition to Classicism and was assimilated into broader architectural culture in the 1960s through Venturi who had argued in *Complexity and Contradiction* for an architectural culture built on "both-and" rather than "either-or".¹⁸ If Vitruvius represents the "either-or" model of architectural categorisation, Lequeu positions himself as the advocate of the "both-and". The figure clambering out of the arch is potentially escaping the narrowly conventional language of Classical architecture as well as its frigid systems of organization and exclusion.

Lequeu's arch, (more so than the escaping subject), has since become a powerful symbol for subversives representing not only hermaphroditism, but the idyllic escape from order and convention. In a famous Man Ray photograph of Marcel Duchamp (himself a notorious hermaphrodite) given the title *Portrait with Glider*, the arch becomes a framework with which Duchamp struggles to escape. His own fascination with the themes of hermaphroditism had caused him to deface an image of the *Mona Lisa* with a moustache (L.H.O.O.Q.)¹⁹ — at the same time referencing the sometimes held view that the *Mona Lisa* is actually grafted onto a self-portrait of the artist²⁰ — as well as assuming a feminine alter ego (Rrose Sélavy) that he used to sign his later works. Duchamp struggled throughout his life with the increasing institutionalisation of art using hermaphroditism as a theme to dismantle the inflexible categories of bourgeois convention. The arch in *Portrait of a Glider*, as well as a reference to Lequeu, is symbolic of this struggle. More recently the American architect Douglas Darden rotates Lequeu's arch, grafting a clever parody of three of Lequeu's drawings into a bizarre self-portrait as the *Frontispiece* to his own 1994 publication *Condemned Buildings*. Similar to Duchamp, Darden appears imprisoned by the arch, rather than escaping. Clearly directed at Lequeu, the bottom corner of the frame asks, in graffiti scribbled on the wall, "Is he free" as the lonely figure stares blankly out of the frame.²¹ These works read Lequeu's drawing as an escape from architectural and social convention as well as the inscribed transgression of physical gender, where his work represents, symbolically, a crisis in categorisation and the ordering systems of Classicism.

The crisis embodied in the hermaphroditism of Lequeu is a reaction against the narrowly conventional models of architectural and social conformity, existing in opposition (even at war with) the internal trajectories of Classicism while at the same time feeding off them. This dualism is at the heart of Greek mythology itself which oscillates between a faith in mathematical order and the seamless, pulsating rhythms of Dionysus that run just below the surface of Greek culture and are periodically managed, albeit imperfectly, through the clearly defined expulsions of the orgiastic festivals. These two competing yet complementary forces were first exposed by Friedrich Nietzsche in his first work *The Birth of Tragedy*, written in 1872 when Nietzsche was only 28. Here Nietzsche posits a way of under-

standing Ancient Greek culture as the emergence of two concurrent and oppositional forces: the Apolline and the Dionysian. Apollo as the god of light is representative, in Nietzsche's work of the forces of individuation and, as well as sculpture, the architectural objectification of form that can be found in the austere monuments of the Acropolis. The inner-sanctum of a Greek temple, which, through its location commands not only its own site but the broader geography of the area, is an outward looking space, dark at its centre but all-pervasive in its visual territory. The exterior of the temple, in a similar manner, attracts the visual gaze, without allowing it to penetrate the centre (cella), where the statue is housed. The Apolline is the model of Vitruvian aesthetics and, by implication, Western Classicism. The Dionysian, on the other hand, is a mode of thinking which, rather than "individuating" is based on connection and continuity, connecting individuals and transforming them, through space and music, into a seamless crowd. The archetype of the Dionysian mode of seeing is the theatre, which, when occupied, creates a temporal venue for transgression as individuals are released from the burdens of individuation and immerse themselves in collective solidarity. Dionysus has strong affiliations with Hermaphroditus and is often seen as an androgyne god, associated with the fusion of opposites as well as their continual regeneration.

Central to the dialogue that exists between Dionysus and Apollo is the confluence of two competing forces of vision; in the first case a vision directed at an ideal form radiating outwards from a fixed point, and in the second case a vision of the collective; concentric and democratic extending from the circumference to the centre (as in the Dionysian theatre). Barthes labelled these poles in his essay on the Eiffel Tower as the two "sexes of sight" (the male emits and the feminine receives), already pointing to the possibility of a hermaphroditism of vision.²² If the first model of vision is central to the Vitruvian tradition of architectural objectification, then the Dionysian model is familiar to the work of Lequeu and in particular the themes of hermaphroditism that are inscribed within it.

Lequeu was well aware of Greek mythology and its Roman incarnation and in particular with Dionysus. His hermaphroditism are not narrowly internalised juvenile fantasies but cleverly constructed meditations on these tensions embodied at the heart of Greek culture. His *Figures Lascives* portrayed "Bacchante" — the female disciples of Dionysus — in various ecstatic states and sexual rituals which, his notes make clear, are religious as well as erotic. Embodied in these images is also the framing of architecture where arches, windows, walls and other architectonic elements provide the platform for which the illegitimate activities of sexual emancipation take place. While explicit in the drawing "He is Free" this tension between architectural logic and Dionysian transcendence is recurrent throughout his catalogue of drawings. These are figures which are trapped, not only by the confines of their own bodies but by the architectural elements that encase them, the social conventions which locate them, the ordering principles which demarcate them and, most subtly of all, the picture plane which frames them.

This last point presents a final possible reading of the notion of "free" inscribed when Lequeu pronounces that he is "free" — the freedom from an all-pervasive and inward circulating gaze that freezes the picture plane in a complex relationship of masculine voyeurism and aesthetic judgement. The image can be read in the context of a Lacanian notion of the picture plane, which is the visual bridge that connects (or separates) the viewer with

reality.²³ The tendency of masculine schemas of vision to position women as objects of desire, enframed in the fantasy of the picture plane has been well documented in the history of art, and reaches its cathartic moment in the photography of surrealism where female forms either passively receive the masculine gaze or aggressively return it (the model for this is the frightful Medusa, linked intrinsically to Dionysus and sometimes depicted as androgynous, and who freezes objects in her sight.)²⁴ The picture plane, as the psychological landscape where this transaction is mediated is central to the exchange between representation and reality and is hinged on the location of the viewer, intellectually and physically, to the work of art.

While in Hellenic Greek sculpture the transaction between subject and object was straightforward and conventional, the emergence of a more abstract visual consciousness can be read in the later Hellenistic sculpture that is central to the myth of Hermaphroditus. Following the defeat of the Greeks the Hellenistic period is characterised by a collective loss of confidence, a flowering of the Dionysian cult across the outer islands and the dramatic and unprecedented introduction of emotion into facial expressions and posture. The existing representations of hermaphrodites in sculpture, dating almost exclusively from this period, see an inversion of the centralised model of Apolline beauty where heroic figures stand centrally in a circular space; appreciated as idealised beauty from every angle. The figures from the Dionysian period are represented in states of pain, discomfort, ecstasy and restless sleep. The viewer is no longer allowed to circulate freely but is implicated as part of a theatrical three-dimensional composition where information is revealed and concealed. The famous Sleeping Hermaphrodite is one example of the way that this direct relationship between a viewer and the object of its gaze is problematised. The hermaphrodite presents itself seductively to the viewer with the effeminate back hips and legs nestling graciously against the mattress (an edition by Bernini from the Sixteenth Century) upon which it rests. It is only as the viewer moves around the sculpture enticingly that the figure's secret is revealed: a semi-erect penis on an otherwise naked female body. Originally designed to sit in nature with its back to the wilderness,²⁵ the ancient sculptor took meticulous and unprecedented aesthetic measures to maximise the drama of the "discovery". These visual games call into question the sculpture as object and necessitate a reappraisal of the work from simultaneously competing points of view (subjectivity). Perhaps significantly, the two most famous copies of the sculpture in the Louvre and the Prado now sit centrally in circular rooms where the drama of discovery is undermined by an all pervasive and perpetual Apolline gaze.

The complexities of vision operating in Hellenistic sculpture are related to the tactics that Lequeu uses to disrupt conventional notions of vision and viewing in his images of hermaphrodites. They were also central to Duchamp's work who, as well as his hermaphroditic tendencies, maintained a deep interest in vision (throughout the 1920s he carried a business card with the words "Marcel Duchamp—Precision Oculist").²⁶ In his *Large Glass* (*The Bride Stripped Bare by Her Bachelors, Even*) he interweaved themes of gender demarcation with visual transparency to disrupt the invasive forces of Apolline vision while in his final work *Etant Donnés* (discovered after his death) he connects Renaissance perspective with erotic desire providing an inconspicuous peep hole in the wall which focussed on an el-

aborate mechanical construction locating an image of the naked female body at the narrow point of the optical gaze. The viewer, by definition, is male and his controlling gaze both locates and imprisons the female body.²⁷ While both of these complex and ambiguous works appear to stratify rather than fuse genders they are central to the spatial relationship that links vision and hermaphroditism animating the viewer and object in the former, and fixing them rigidly in the latter.

If hermaphroditism is understood alternatively in this context, as a construct where competing gazes of "both sexes of sight" are kept in play, then Lequeu's image of the figure fleeing the Classical arch is one final escape from an all encompassing and Apollinian construct of vision. By escaping the picture the figure is no longer an isolated and hermetic "object" of masculinist vision but equally a "subject" enabled to see and be seen, possessing both "sexes of site" and no longer trapped or positioned by the visual hegemony of conventional aesthetics. In every sense "he is free", assuming a male form in order to flee the all consuming voyeurism of the picture plane. Where Vitruvius focussed meticulously on the architectural object, and its organization and categorisation, Lequeu celebrates the "architectural subject" questioning the mechanisms through which objects are arranged and represented. His own hermaphrodite fantasies can be read as deeper meditations on these systems of ordering and classification that are conspicuous in architectural epistemology. By unearthing the hermaphrodite as a tactic of representation, organization and seeing he establishes the framework for a repressed and forbidden architectural dialogue to emerge: the dialogue that runs both in opposition to, and in parallel with the accepted and respectable canons of Vitruvian Classicism.

¹ Arnold Schoenberg quoted in Theodor W. Adorno, *Philosophy of Modern Music*, trans. Anne G. Mitchell and Wesley V. Bloomster, London: Sheed and Ward, 1973.

² Ovid, *Metamorphosis*, trans. Mary M. Innes, London: Penguin, 1955, p. 104 [orig. c.AD 8]. Like Vitruvius's *On Architecture* the work was dedicated to the Emperor Augustus. Following Ovid's untimely expulsion from Rome he threw the incomplete manuscript heroically into the fire so the surviving texts are earlier copies of his original.

³ Ovid, *Metamorphosis*, p. 104. Winckelmann uses similar prose in his account of beauty in Greek Sculpture where he argues that the "ancients, acted as a skilful gardener does, who ingrafts different shoots of excellent sorts upon the same stock; and, as a bee gathers from many flowers, so were their ideas of beauty not limited to the beautiful in a single individual [...] but they sought to unite the beautiful parts of many beautiful bodies." While for the homosexual Winckelmann this implied the use of various "male" bodies, the

relationship to the Hermaphroditus myth is clear. Johannes Winckelmann, "History of Ancient Art" in Winckelmann: Writings on Art, ed. David Irwin, London: Phaidon, 1972, p.120.

⁴ Ovid, *Metamorphosis*, p. 104.

⁵ Vitruvius, *On Architecture: Books I-V*, ed. Frank Granger, Cambridge, Massachusetts: Harvard University Press, 1998, p. 121 [Book 2: Chapter 8: 11].

⁶ Vitruvius, *On Architecture: Books I-V*, pp. 121-123 [Book 2: Chapter 8: 12].

⁷ For an account of the treatment of hermaphrodites in Ancient Rome and the social stigma attached to them see: Luc Brisson, *Sexual Ambivalence: Androgyny and Hermaphroditism in Graeco-Roman Antiquity*, trans. Janet Lloyd, Berkeley: University of California, 2002.

⁸ In Volume 1 of his *History of Sexuality* Foucault writes: "For a long time hermaphrodites were criminals, or crime's offspring, since their anatomical disposition, their very being, confounded the law that distinguished the sexes and prescribed their union." Michel Foucault, *The Will to Knowledge: The History of Sexuality (Volume 1)*, trans. Robert Hurley, London: Penguin, 1998, p. 38.

⁹ See Plato, *The Symposium*, trans. Christopher Gill, London: Penguin, 1999, p. 22. Some author's have also used the foundational myth in Plato as a way of interpreting the Christian account of Adam and Eve as an equally androgynous origin where two genders are taken from one original form. This view has been officially heretical since the Thirteenth Century. See: Linda Woodbridge, *Women and the English Renaissance: Literature and the Nature of Woman-kind, 1540-1620*, Urbana: University of Illinois Press, 1984, p. 140; A. R Cirillo, "The Fair Hermaphrodite: Love-Union in the Poetry of Donne and Spenser," *Studies in English Literature* 9, 1 (1969): 81; Arturo Schwarz, "Alchemy, Androgyny and Visual Artists," *Leonardo* 13, 1 (1980): 57-58.

¹⁰ Two important accounts of the ritual and ceremonial relationship between hermaphroditism and Greek and Roman culture are: Marie Delcourt, *Hermaphrodite: Myths and Rites of the Bisexual Figure in Classical Antiquity*, trans. Jennifer Nicholson, London: Studio Books, 1961; Brisson. *Sexual Ambivalence*.

¹¹ Diana I. Agrest, *Architecture From Without: Theoretical Framings for a Critical Practice*, Cambridge, Massachusetts: The MIT Press, 1991.

¹² Helen Rosenau, "Postscript on Lequeu." *Architectural Review* 108 (October 1950): 265.

¹³ There is an established correlation between chauvinistic attitudes towards women and hermaphroditism throughout the Nineteenth and early Twentieth centuries which culminates in the work of Marcel Duchamp and the Surrealists. Themes of chauvinism (male-female disparity) and hermaphroditism (male-female fusion) exist for example in Duchamp's large glass where the male bodies are curiously connected and divided from the female form. Man Ray's photographs equally transformed the feminine body into sexualised objects where the male gaze is either passively received or aggressively returned.

¹⁴ See: Alex Potts, *Flesh and the Ideal: Winckelmann and the Origins of Art History*, New Haven: Yale University Press, 1994: 166; Winckelmann, "History of Ancient Art", p.120.

¹⁵ Winckelmann is an important source of thinking on gender in ancient sculpture, arguing for an idealised form of beauty in the slightly androgynous male youth. Winckelmann argued that an appreciation of the male form (as opposed to the female) was a prerequisite for understanding Greek art. See: Potts, *Flesh and the Ideal*, p. 166; Winckelmann, "History of Ancient Art", p.120.

¹⁶ Borges describes a "certain Encyclopedia" where: "animals are divided into: (a) belonging to the Emperor, (b) embalmed, (c) tame, (d) sucking pigs, (e) sirens, (f) fabulous, (g) stray dogs, (h) included in the present classification, (i) frenzied, (j) innumerable, (k) drawn with a very fine camel-hair brush, (l) et cetera, (m) having just broken the water pitcher, (n) that from a long way off look like flies."—Borges, quoted in Michel Foucault, *The Order of Things: An Archaeology of the Human Sciences*, London: Routledge. 2000, p. xv.

¹⁷ Philippe Duboy, *Lequeu: An Architectural Enigma*, London: Thames and Hudson, 1986, p 15.

¹⁸ Venturi had argued that the kind of "articulation and clarity" that is a characteristic of the presentation of architecture (particularly modern architecture) through polarities such as inside and outside and open or closed is antithetical to a broader cultural need for an "architecture of complexity and contradiction, which tends to include 'both-and' rather than 'either-or.'" Robert Venturi, *Complexity and Contradiction in Architecture*, New York: Museum of Modern Art, 1966, 23.

¹⁹ Duchamp, as revealed in Calvin Tomkin's biography, had a complete aversion to female body hair. L.H.O.O.Q, when articulated aloud reads something like "she has a hot ass" which, is typical of the themes of Duchamp's work, hinged on linguistic ambiguity and erotic desire. Duchamp's *Mona Lisa*, which existed in several versions, was an image that

feminist artists in the 1970s such as Ana Mendieta used to draw attention to gender imbalance and sexual identity. See: Tony Godfrey, *Conceptual Art*, London: Phaidon, 1998, pp. 280-282.

²⁰ Scientific proof was offered for this in the 1980s through a revolutionary use of x-ray which seemed to support the position implied by Duchamp more than fifty years earlier. See: Antoinette LaFarge, "The Bearded Lady and the Shaven Man: Mona Lisa, Meet Mona/Leo," *Leonardo* 29, 5 (1996): 379-83; Roy McMullen, *Mona Lisa: The Picture and the Myth*, London: Macmillan, 1976: p. 82-83.

²¹ For a more detailed account of the specific connections between Darden's frontispiece and the work of Lequeu see: Michael Chapman and Michael Ostwald. "The Underbelly of an Architect: Discursive Practices in the Architecture of Douglas Darden," In *Limits: Proceedings from the 21st Annual Conference of the Society of Architectural Historians, Australia and New Zealand*, ed. Harriet Edquist and H el ene Frichot, Melbourne: Society of Architectural Historians Australia and New Zealand, 2004: 93-98.

²² Barthes writes "[t]he Tower (and this is one of its mythic powers) transgresses this separation, this habitual divorce of seeing and being seen; it achieves a sovereign circulation between the two functions; it is a complete object which has, if one may say so, both sexes of sight." Roland Barthes, *The Eiffel Tower and Other Mythologies*, New York: Hill and Wang, 1979, p. 4.

²³ The picture plane is central to an important essay from 1996 by the American art theorist Hal Foster entitled "Obscene, Abject, Traumatic". Throughout the essay Foster interweaves notions of Greek mythology (read in part through Nietzsche's Apolline/Dionysian dualism), Lacan's model of the picture screen and a general schema of the sexuality of sight. Structured on the myth of Medusa, Foster argues that gaze is related to the labyrinthine model of Dionysus as a hostile radiating force which destroys or in Medusa's case, freezes objects in its sight. This radicalised notion of vision exists in opposition to the more traditional model of aesthetic beauty and was embodied and celebrated in the androgyne symbols of Surrealist photography such as those presented by Man Ray and Boiffard. Hal Foster, "Obscene, Abject, Traumatic." *October* 78 (Autumn 1996): 106-24; The essay was later published in an extended form as "Torn Screens" in Hal Foster, *Prosthetic Gods* Cambridge, Massachusetts: The MIT Press, 2004.

²⁴ This argument is explored in Foster, *Prosthetic Gods*, 201.

²⁵ See: Brunilde Sismondo Ridgway, *Hellenistic Sculpture I: The Styles of Ca. 331-200 BC*, Wisconsin: The University of Wisconsin Press, 1990: 329.

²⁶ See Rosalind E. Krauss, *The Optical Unconscious*, Cambridge, Massachusetts: The MIT Press, 1994, p.181.

²⁷ A title can be only be read as a male viewer observing a female body ("he who looks is a cunt"). See: Foster, *Prosthetic Gods*, 201.