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## Intimacy Exposed: Toilet, Bathroom, Restroom

Javier Fernandez Contreras, Roberto Zancan

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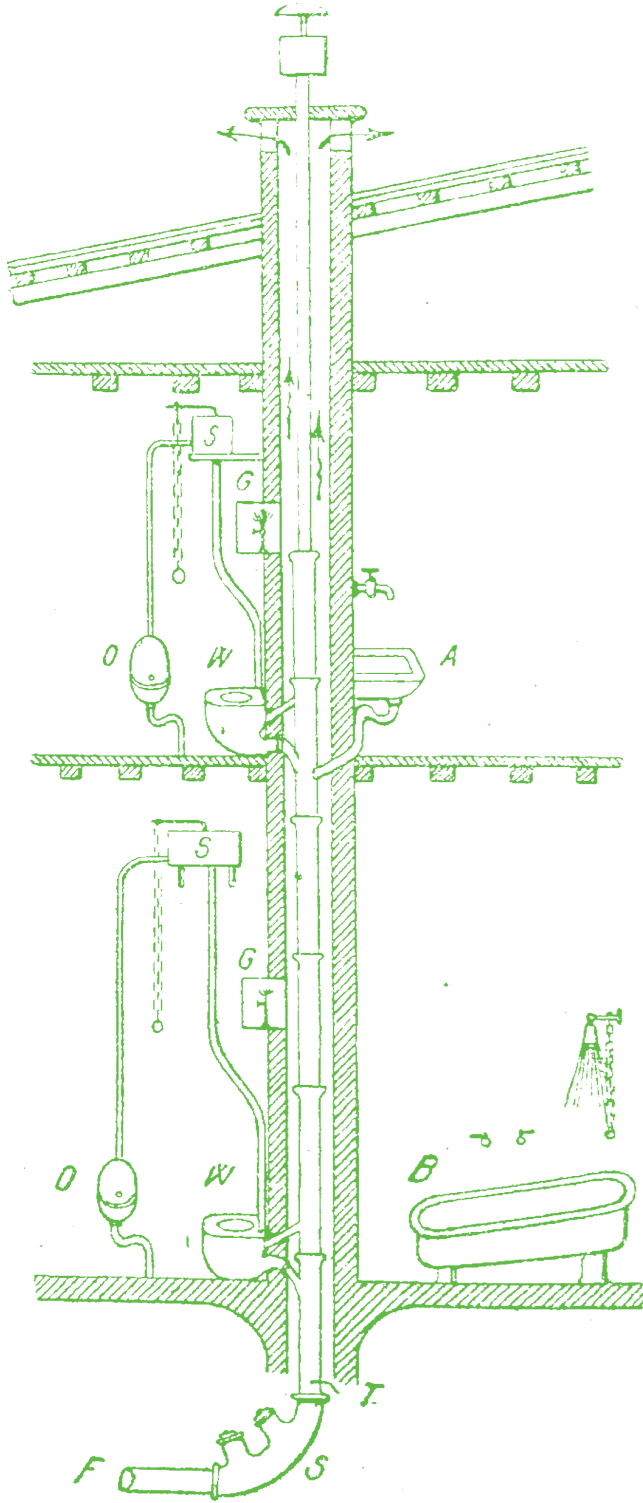
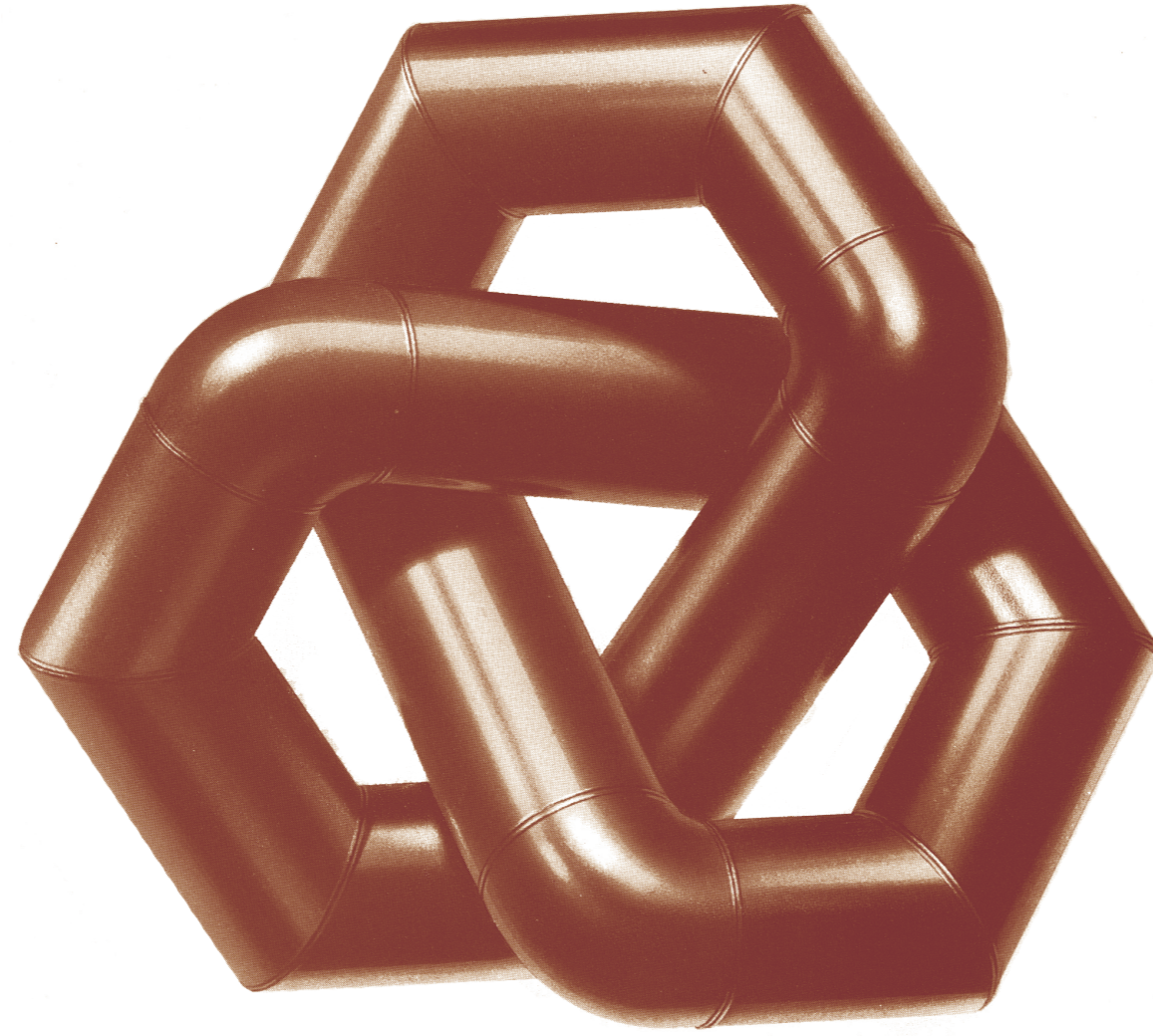
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INTIMACY EXPOSED Toilet, Bathroom, Restroom Edited by Javier Fernández Contreras and Roberto Zancan

COLUMN ISSUE 1

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**INTIMACY EXPOSED**

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Edited by Javier Fernández Contreras and Roberto Zancan

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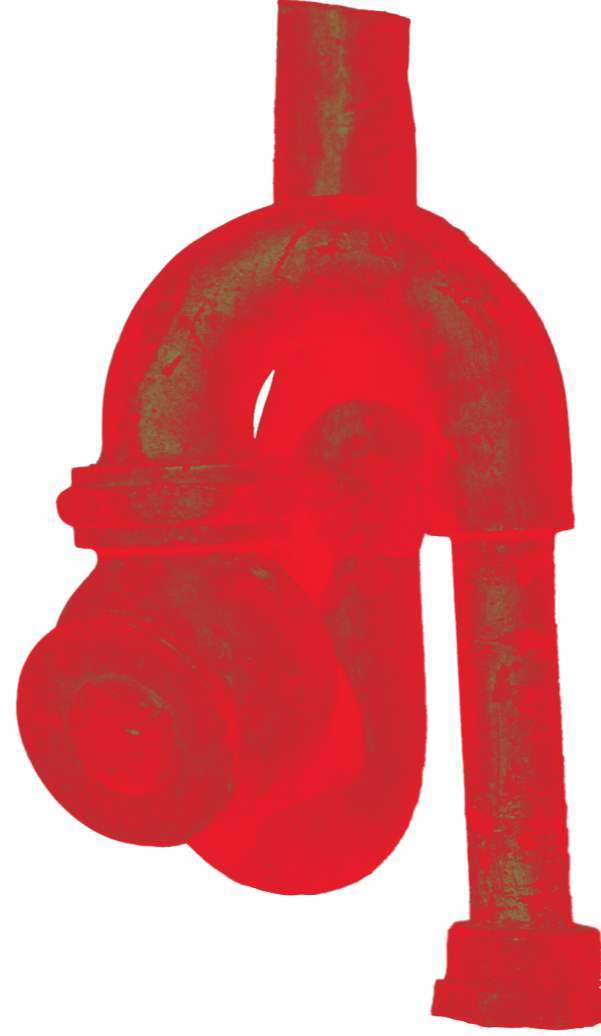


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INTIMACY EXPOSED Toilet, Bathroom, Restroom Edited by Javier Fernández Contreras and Roberto Zancan

COLUMN ISSUE 1



Où sont les toilettes, s'il vous plaît ?



noun: **COLUMN**; plural noun: **COLUMNS**

1. an upright pillar, typically cylindrical, supporting an arch, entablature, or other structure or standing alone as a monument.
2. a vertical division of a page or text.  
a regular section of a newspaper or magazine devoted to a particular subject or written by a particular person.
3. a magazine on architecture, exploring the role of interior spaces in the construction of contemporaneity. Column is a project by the Interior Architecture Department. HEAD - Genève



Dr Javier Fernández Contreras Associate Professor. Head of the Interior Architecture Department HEAD – Genève (HES-GO)

Javier Fernández Contreras is an architect, design critic, and the dean of the Department of Interior Architecture at HEAD – Genève. His work explores the relationship between architecture, representation and media, with a specific focus on the role of interiors in the construction of contemporary architectural theory, aesthetics, the history of writing, contemporary theories of perception and on the poetics of architecture. He is the founder and head of COMPAR (2015), an International Journal of Comparative Literature, and the chief editor of “di monte in monte”, a series of books on mountain culture (Edizioni Tararà, Verbania), and the GSD (Harvard). His teaching and research focus on contemporary architectural theory, aesthetics, the history of writing, contemporary theories of perception and on the poetics of architecture. He is the founder and head of COMPAR (2015), an International Journal of Comparative Literature, and the chief editor of “di monte in monte”, a series of books on mountain culture (Edizioni Tararà, Verbania). He produced several documentary films for TV and has a number of books. *Frangente* (2014), *Il Banchi in Espaces* (2018), *Le Micalles Projection* (2020), *Manifesta of Architecture: Thinking in the Expanded Media* (2021), *aspi:Architecteure du paysage*, Infolio (2012); *Mirel Shigemori e il nuovo linguaggio del giardino giapponese*, Tararà (2012); *The Swiss Touch In Landscape Architecture*, Tararà (2013)/ *Hengspace*, Tianjin 2015; *La pratique du banc*, Macula (2014)/ *Sulci*, Shanghai, 2014; *The Bench in the Garden*, India Mahdavi, *Perspectives In Metropolitan Research*, 306090, *Drawing Matter*, *Bitàcora*, and *RADDAR*. His work has earned him prizes in various international competitions, including Concentrico Design Festival 2020, Far Lausanne 2019, and several editions of European With HEAD – Genève, distinctions include an invitation to the 2021 Seoul Architecture Biennale for the *Circi Diem* project (in collaboration with EPFL), the Brands and Communication Red Dot Award 2020 and the Innovation Fame Award 2020 for the *Space Duality* project, as well as a *Design Prize Switzerland* 2019 nomination for the #Looslab project.

Catherine Ince

Senior Curator Victoria and Albert Museum

Catherine Ince is a Senior Curator at the Victoria and Albert Museum where she is developing the curatorial program of V&A East, a new institution planned for the Queen Elizabeth Olympic Park, London. She received a Bachelor of Arts in History of Art, Design, Film at Sheffield Hallam University before completing a Master of Arts in Curating Contemporary Design at Kingston University. Until November 2015 she was a Curator at the Barbican Centre and produced major survey exhibitions and publications including *The World of Charles and Ray Eames* (2015), *Bauhaus: Art as Life* (2012), and *Future Beauty: 30 Years of Japanese Fashion* (2011). Prior to joining the Barbican Catherine was Co-Director of the British Council’s Architecture, Design and Footprint program where she organized international touring exhibitions and collaborative projects about contemporary design and architecture and commissioned the British Pavilion at the Venice Biennale of Architecture (Co-Commissioner and Producer of *Home/Away: Five architect’s build housing British Pavilion*, Venice Architecture Biennale, 2008, and creative design of the interior of the Echo City British Prato Hospital; team head and member of the Landworks Sardinia scientific committee; curator of *Urbs Oblivionalis* with Elena Pirazzoli, a research project on terrorism in Italy presented at the Monditalia Section of the Biennale di Architettura di Venezia 2014; and, with Francisco Sopena, the Italian International Architecture Forum in Natal, under the Instituto de Arquitetos do Brasil, Rio Grande do Norte State. His projects have been presented at the Biennial of Design in Ljubljana, Lisbon Architecture Triennale, Manifesta.

Dr Alexandra Midal, Professor in design at HEAD – Genève, film essays and independent curator combines a practice based & theory-based research in design theory and visual culture with exhibitions, films, and books. She has published several books: *La Manufacture du mourte* (Zones); *Design by Accident: For a New History of Design* (Sternberg Press); *Antidesign, Petite histoire de la capsule d’habitation en images. Introduction à l’histoire du design* (Press Pocket), and catalogues (*Games & Hollywood; Politique-Fiction; Tomorrow Now, When Design Meets Science Fiction; ...*) as well as essays in international journals and museum catalogues (MoMA, MOCA, Centre Pompidou, Transbordeur; Studies in Visual Arts and Communication, etc.). Former Director of the Regional Funds of Contemporary Arts in Haute-Normandie (FRAC), and former assistant of Jan Graham for his public commissions, Midal has curated numerous shows in international museums such as MAMVP, MAMC, Mudam, Wolfsonian, Musée d’art Moderne de Saint-Etienne, Artists Space etc. Including *Popcorn Art, Art, Design & the Cinema*, *Supersuicio, Surface Redscale, Carlo Molino’s Directives*, *New Nations* Siracusa, an Argentinian school based in Milano, is the founder and curator of Spazio, an architectural gallery that encourages critical reflection and research on all disciplines that deal with spatial practices.

Dr Marilena Siracusa, Founder and Curator of SPAZIO gallery

Mariana Siracusa studied interior design and has a PhD in Interior Architecture and Exhibition Design from Politecnico di Milano (Dissertation title: *AA.VV., Antologia dell’Abruzzo nelle sue Varietà Verbali*, Dissertation advisor: Giampiero Bosoni, Year: 2010). She previously collaborated as a researcher and assistant curator to exhibition like *Magnificenza e Progetto: Cinquecento anni di grandi mobili italiani a confronto* (Milano, 2009), *Olivetti: una bella società* (Torino, 2008) and *Camera con vista: Arte di interni in Italia 1500-2010*, (Milano, 2007). Her writings have been published in journals such as AA Files, *Domus* and *Inventario*. She was a curatorial researcher at the Canadian Centre for Architecture in Montreal (2010-2014) where she contributed to exhibitions such as *Imperfect Health: The Medicalization of Architecture and Archaeology of the Digital*, and co-curated the exhibition *Directives*, *New Nations* Siracusa, an Argentinian school based in Milano, is the founder and curator of Spazio, an architectural gallery that encourages critical reflection and research on all disciplines that deal with spatial practices.

Joel Sanders

Principal at JSA Professor, Yale School of Architecture

Ila Beka &amp; Louise Lemoine

Ila Beka and Louise Lemoine are two architectural filmmakers, producers and publishers. Their work explores new narrative and cinematographic forms in relation to contemporary architecture and urban environment. Focusing their interest mainly on what the built environment shapes and influences our daily life, they have developed a very unique and personal approach to architecture, design and publishing. In 2014, writer Georges Perec, as an anthropology of the ordinary. Presented by The New-York Times as the ‘cult figures in European architecture’, Beka & Lemoine’s work has been widely acclaimed as “a new form of criticism” (Mark) which “has deeply changed the way of looking at architecture” (Domus). Their films have been widely presented in major biennial and international cultural events such as The Venice Architecture Biennale (2008, 2010, 2014), The Oslo Architecture Triennale 2016, the Seoul Biennial of Architecture and Urbanism 2017, Performa 17 in New-York, among many others. Their films are also frequently exhibited in some of the most prestigious museums and international cultural institutions, such as the Metropolitan Museum of Art in New-York, the Louisiana Museum of Modern Art in Copenhagen, the Victoria & Albert Museum in London, the CAPC museum of contemporary art in Bordeaux, the Museum of Modern and Contemporary Art (MCMCA) in Seoul, or the Canadian Center for Architecture in Montreal. Beka & Lemoine’s films have also been awarded by some major film festivals such as CPH:DOX (Copenhagen), DocAviv (Tel Aviv), Chicago International Film Festival (Chicago), Torino Film Festival (Turin), among many others. Selected as one of the 100 most talented personalities of 2017 by Icon Design, presented by the Metropolitan Museum of Art (New York) as one of the “most exciting and critical design project of the year 2016”.

Andrés García Prufonosa Architect, Valencia

Andrés García Prufonosa obtained a degree of architecture for the University Polytechnic of Valencia in 2018, after having had an academic year at the Complutense University of Madrid. Nowadays, he is living in Valencia and studying qualifying master at the Polytechnic University and collaborating in the architecture studio, Tambon Arquitectes. During his bachelor, he achieved different academic honors, having the possibility of being published. We can find some of his projects in the School of Architecture’s yearbook and in different exhibitions of academic projects that have taken place. Besides, these achievements have become because of his honors registrations on different projects. His first interest in this topic came during the investigation on his final degree project, “Down the hall, to the right? A glimpse into Le Corbusier’s bathrooms”, supervised by the professor and architect, Raúl Castellanos Gómez.

Dr. Philippe Rahm Principal at Philippe Rahm Architects Associate Professor, HEAD – Genève (HES-GO)

Philippe Rahm is a swiss architect, principal at Philippe Rahm architects, and associate professor at the Department of Interior Architecture at HEAD – Genève. His work, which extends the field of architecture from the physiological to the meteorological, has received an international audience in the context of sustainability. He has taught architecture design at the GSD, Harvard University, USA, from 2014 to 2016. In 2002, Rahm was chosen to represent Switzerland at the 8th Architecture Biennale in Venice, and was one of the 25 Manifesto’s Architects of Aaron Betsky’s 2008 Architectural Venice Biennale. He participated in 2017 at the Architecture Biennales of Chicago and Seoul. His recent work includes the First Prize in 2011 for the 70 hectares Taichung Gateway Park (Jade Eco Park/Central Park) in Taiwan, completed in 2018, the First Prize for the 1800 m² Agora of the French National Radio in Paris, a 2700 m² Exhibition architecture for the Luma Foundation in Arles, France. Monographic books include *Physiological architecture* published by Birkhäuser (2002), *Distortions*, published by HYX (2005), *Environ(ne)ment: Approches for Tomorrow*, published by Skira (2006), *Architecture météorologique* published by Archibooks (2009) and *Constructed atmospheres* published by Postmedia (2014). He was nominated in 2009 for the Orosi Prize in China and in 2010 and 2008 for the International Chernikov Prize in Moscow. He has participated in a number of exhibitions worldwide (Archlab, Orléans, France 2000; SF-MoMA 2001; Centre Pompidou, Paris, 2003–2006 and 2007; Louisiana museum, Denmark, 2009; Guggenheim Museum, New-York 2010; Maxi, Rome 2014). In 2007, he had a personal exhibition at the Canadian Centre for Architecture in Montreal and in 2018 at the San Carlos Art Institute. Philippe Rahm was a resident at the Villa Medici in Rome (2000).

Jérôme Nager

Architect, Fribourg

Jérôme Nager attended the Lycée Blaise Cendrars there before joining the University of Neuchâtel, where he studied German and English language and literature, as well as the sciences of education. From 2009 to 2016, he was a teacher at CPJ (secondary 11) and CEMFA (adult education), both in Neuchâtel. From 2015 to 2016, he was employed in a general renovation company and familiarized himself, in particular, with carpentry and carpentry. Coming late to interior design, he finally entered HEAD in 2016 and graduated with honors in 2019. He works as an architect in the Atelier Pulver Architects. His architectural work is deeply impregnated with this course all in crossroads. From his university studies, he retained a penchant for theory and analysis. His years of teaching have given him sensitivity for pedagogy. His passage through the construction trades, finally, gave him a taste for practice and dirty hands.

Renaud Haerlingen

Founder of Rotor Deconstruction

Renaud Haerlingen studied architecture at the Saint-Étienne, Georges, Giovanni De Feo, Franz Fardin, Aldo Luc Institute, the TU Delft and the Sint-Lucas School of Architecture. In 2005 and 2006 he lived in Beirut and Dubai where he worked on the design/development of architectural projects and in 2008 he followed a postgraduate program in international politics. Renaud joined Rotor in 2010 and is now a co-founder of Rotor Deconstruction. Prior to his involvement at Rotor, as a member of the Brussels collective Boups, Renaud organized public happenings such as ‘Le Gazou’ and was involved in the creation of Plan B, a shared space in Brussels downtown. Rotor is a collective of people with a common interest in the material flows in industry and construction. On a practical level, Rotor handles the conception and realization of design biennial and international cultural events such as The Venice Architecture Biennale (2008, 2010, 2014), The Oslo Architecture Triennale 2016, the Seoul Biennial of Architecture and Urbanism 2017, Performa 17 in New-York, among many others. Their films are also frequently exhibited in some of the most prestigious museums and international cultural institutions, such as the Metropolitan Museum of Art in New-York, the Louisiana Museum of Modern Art in Copenhagen, the Victoria & Albert Museum in London, the CAPC museum of contemporary art in Bordeaux, the Museum of Modern and Contemporary Art (MCMCA) in Seoul, or the Canadian Center for Architecture in Montreal. Beka & Lemoine’s films have also been awarded by some major film festivals such as CPH:DOX (Copenhagen), DocAviv (Tel Aviv), Chicago International Film Festival (Chicago), Torino Film Festival (Turin), among many others. Selected as one of the 100 most talented personalities of 2017 by Icon Design, presented by the Metropolitan Museum of Art (New York) as one of the “most exciting and critical design project of the year 2016”.

Dr Eva Gil Lopezino

Principal at all architecture

Assistant Professor, ETSA Madrid

Eva Gil Lopezino is a Madrid based scholar and architect,

co-founder and principal of eili [architecture office] with the architects Uriel Fagua Herberos and Carlos Palacios Rodriguez, all of whom have previously worked in architectural firms of international renown. She studied Architecture at ETSA Madrid and TU Delft. She graduated with Honors from the MPAA (Master in Advanced Architecture) program at ETSAM-UPM, and received a PhD in Advanced Architectural Design Program. She is working in the research group “PratLab” ETSAM-UPM, in the research line “Megrowth and shrink”. She is also a member of the Educational Innovation Group Dispositivos Aglutinadores de Proyecto ETSAM-UPM. Gil has taught studies, workshops and seminars at Universidad Pontificia de Salamanca, Campus de Madrid, Universidad Francisco de Vitoria, Universidad Internacional de La Rioja, Aarhus School of Architecture, Politecnico de Milano, Soongsil University Seoul, Feng Chia University Taichung – Taiwan, Escola da Cidade de Sao Paulo, eili is an architecture office founded in 2006. Their work and articles have appeared in specialized publications and exhibitions, having obtained recognition and awards for outstanding performance. Their work has been nominated for European Union Prize For Contemporary Architecture Mies Van Der Rohe Award twice (2019 and 2015) and a selected work to be part of the Spanish Pavilion in the 15th International Architecture of Venice, winner of the Golden Lion (2016). She had won the first COAM Award (2018, 2017, 2016, 2013, 2011 and 2005), XIII Bienal Española de Arquitectura y Urbanismo Award (2016, 2015, 2013), Arquia Próxima Award Interior Design and Rehabilitation (2014), JustMad Award of Emergent Creativity (2013), FAD Award–Option– (2005).

Josiane Imhasly

Freelance curator, Zurich

Josiane Imhasly is a curator and cultural producer living and working in Switzerland. From 2018 to 2020 she worked as a curator for Gebert Foundation for Culture/Alte Fabrik in Rapperswil, before joining the Swiss Arts Council Pro Shannon, Tan, Tracy, Buster, and the artist’s studio and publishing a series of monographs by upcoming Swiss artists. Since the beginning of 2022, she is responsible for the exhibition program at Lemme, an art space in Sion. In 2014, she initiated the exhibition project *Zur/Innen* Aussicht in Ermen, a mountain village located in Upper Valais. She has lectured also in the School of Art and Design, Zurich, writes essays and participates regularly in juries. She studied sociology, communication sciences and cultural studies as well as cultural management at the Universities of Lucerne, Basel and Berlin, and is currently pursuing a master’s degree in cultural analysis and art history at the University of Zurich. She is interested in art and design as questions of trans and gender, identity, transformation, liminality, and the collective unconscious, seeks exchange with other disciplines, and advocates for art in rural and public spaces.

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Chapter 1 Modern Plumbing Alexandra Midal

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Chapter 11 ROTOR: Seven tales about toilets Renaud Haerlingen

Chapter 2 On displacement. Toilets are very special places Michael Jakob

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Chapter 3 A bathroom for a dancer Catherine Ince

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Chapter 11 ROTOR: Seven tales about toilets Renaud Haerlingen

# QJMN

**INTIMACY EXPOSED** Toilet, Bathroom, Restroom Edited by Javier Fernández Contreras and Roberto Zancan

ISSUE I

**INTIMACY EXPOSED**

## INTRODUCTION

### Intimacy Exposed

#### An Introduction to the Study of Toilets, Bathrooms, Restrooms

Javier Fernández Contreras and Roberto Zancan

#### INTIMACY EXPOSED

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“Toilet” is a euphemism, the fruit of a figure of speech more than a metonymy. In contemporary Western societies, this ultimate area of privacy received its name in a process of extension and social exchange. Our social need for polite, indirect expressions to designate a place dedicated to evacuation in a public context (e.g. trains, buildings, and urban parks) transformed what was initially a piece of fabric into an item of furniture, then into a room, and finally into a place filled with other things. It was only once the facility was placed in a room that the “*petite toile*”—the lace-lined linen resting on a shelf where vases, brushes, and any other items required for personal hygiene were placed—became a “toilet”.

Because of this transition from a two-dimensional item to an object, then a room, and finally an environment—which often acts as a meeting place—the toilet is a formidable tool to reflect on the current circumstances of interior architecture. It is useful in describing the private and collective features of past and present health, sexual, clinical, and hygienic appliances. It is also a place where we can understand the exchanges between individuals and communities, subjects and behavior, and even between bacterial-plant-animal organisms and humankind.

In its varied shapes and sizes, the toilet addresses the obscurity of the relationship between body and space. The persistence of the French term, even in distant cultural contexts, reflects its connection with the process of affirmation of personal hygiene imposed by modernization. As a portmanteau word, the toilet has traveled the world. Occasionally, it returns and shows both proximity and distance from its aristocratic-bourgeois origin. This

1 A paraphrase of the famous "Yet Another Effort, Frenchmen, If You Would Become Republicans", from the fifth dialogue of Marquis de Sade, *La philosophie dans le boudoir*, 1795.

journey through manners, meanings, and locations has also gradually produced an extension of the toilet to incorporate various objects, places, and spaces. *Antibagno* (Italian), *boudoir* (French) and closet (English) are just three examples of the many environments where the toilet has extended its domain over time.

The closer we look at the toilet, the more it looks at us from afar. The more we sit on it, the more we think of the world. It was in the boudoir that the Marquis de Sade drafted his most radical manifesto and his philosophical discourse on freedom, morals, and revolutionary religion: "Yet Another *Push*, Frenchmen, If You Would Become Republicans." (1) Architectural space is not indifferent to this. Manfredo Tafuri evoked the Sadian pamphlet to entitle his famous article on the radicalization of the political interpretation of architecture, *L'Architecture dans le boudoir*.

An analysis of sanitary and others spaces dedicated to personal care, a privacy observatory as it were, helps to assess social changes in depth and decide how we can intervene to directly improve the everyday lives of today's users, how to tackle and resolve conflicts of use between individuals of different sexes and ages in public places, how to raise the quality of public and private health and increase the comfort of housing, work, and leisure. Observing these issues, we are prompted to explore the forms and meanings of bathrooms and private spaces in relation to their different functions, including their use as transgressive and informal meeting places and places of inevitable, forced social coexistence, with a view to transforming these issues into crucial aspects in the disciplines of design and interior architecture. Recently

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2 Tala Burki, "Dirt: The Filthy Reality of Everyday Life," *The Lancet Infectious Diseases*, vol. 11, no. 6, 2011. 3 Irma Boom et al., *Elements of Architecture: Toilet*, vol. 11 (Venice: Marsilio Editori, 2014). 4 Museum of London, "Fatberg! Exhibiting the 'Monster of Whitechapel'," <https://www.museumoflondon.org.uk/discover/exhibiting-fatberg-monster-whitechapel>, accessed June 5, 2018. 5 Charlotte Jones, Jen Slater, *Around the Toilet: a research project report about what makes a safe and accessible toilet space* (Sheffield: Sheffield Hallam University, 2018). 6 Francesca Davis Di Piazza, *Remaking the John: the Invention and Reinvention of the Toilet* (Minneapolis: Lerner Publishing Group, 2014).

they have been the focus of several scientific contributions and exhibitions such as *Dirt: The Filthy Reality of Everyday Life* at the Wellcome London Collection in 2011, (2) the *Toilet* display section in *Elements of Architecture* at the Biennale di Architettura di Venezia 2014 curated by Rem Koolhaas, (3) *Fatberg* at the Museum of London in 2018, (4) the Sheffield Hallam University's study, *About the toilet: a research project report about what makes a safe and accessible toilet space (2015–2018)*, (5) books like *Remaking the John: The Invention and Reinvention of the Toilet* by Francesca Davis Di Piazza, (6) and many others listed in the annotated bibliography at the end of this volume.

This book takes a new step in this field of research with a series of scientific and artistic interventions, starting with an evaluation of the diversion of uses of "wet areas" in social life, contemplating the evolution of the use of furniture, in order to understand the forms and meanings of details and objects in domestic bathrooms and public toilets. The buildings, environments, events, stories, artistic expressions, and case studies presented here show how necessary it still is to highlight the nature of certain daily needs, still hidden despite their crucial role in our lives. They show that looking at society's evolution in the most intimate aspects of human life is not only a way to comprehend our needs better, but also a way to protect them from misunderstanding and control. In this sense, the hypothesis presented herein is that the analysis of places of intimacy reveals architectural postures as well as unexpected uses, and facilitates the development of new proposals which can generate relevant working

suggestions for better solutions for the needs of an increasingly complex and multi-ethnic future society.

This consideration of studies and projects on the subject aims to resume an adjourned “state of the art” on the issues concerning the use and design of spaces for personal hygiene and to relaunch a specific area of expertise in which the Department of Interior Architecture at the Higher School of Art and Design (HEAD) in Geneva could be a center for discussions about these arguments.

The texts in this volume, largely written for the December 2018 seminar entitled “Intimacy Exposed: Toilet, Bathroom, Restroom” (organized by the Department of Interior Architecture at HEAD – Genève to cover a diversity of fields) present a practice-based study of the recent past of modernist technologies and a vision of the future of personal and collective practices regarding the realm of the toilet. (7) Multiple forms of knowledge are gathered here in an applied type of research that uses design, projects, creativity, and artistic expression as tools to investigate and interpret social and functional problems and produce concrete, “liveable”, three-dimensional, tangible solutions for these problems. In this context, an international scientific meeting was a methodological choice as a first step to address the research topic. The seminar brought various perspectives on the theme to the fore and produced a critical discussion in a dynamic social event. Divided into separate sections, it brought together those who have conducted research on the subject or have played a consolidated role in the production of knowledge in the fields of physical intimacy and health with less consolidated or emerging experts—selected on the

7 Jean-Pierre Greff, Lysianne Léchoit Hirt and Anne-Catherine Sutermeister, “Les défis de la recherche en art et en design en Suisse. Un cas d’école: la HEAD – Genève,” *Hermès, La Revue* 72, no. 2 (Paris: C.N.R.S. Editions, 2015): 75–84, <https://doi.org/10.3917/herm.072.0075>, accessed June 5, 2018.

basis of an open call for contributions—including young researchers, PhD students, and emerging artists, all of whom were interested in questioning the space of health and personal care and had already published research on the topic. The seminar was funded on the basis of equal gender participation.

This book reflects the diversity and complementarity of the seminar participants: museum curators, mass media journalists, art gallery owners, filmmakers, design researchers specializing in resolving gender and health problems, historians, architects, and builders. The research presented at the seminar was an opportunity to share fundamental data about new and little-explored scientific experiments, crossing different disciplinary and epistemological perspectives. From the design perspective, with discussion centered on interior architecture, the seminar produced critical debates about the need to develop spatial situations that cancel the problems of sexual segregation, responses to new needs for intimate places in collective buildings, and new functions to make the toilet space safe and accessible to all in terms of age, social conditions, etc.

For an overview of what is discussed in the book, Alexandra Midal, professor of design history and theory at HEAD – Genève, questions the symbolism of plumbing. Starting with a comparison between Marcel Duchamp’s urinal bought in a shop and Le Corbusier’s bidet, taken from a catalog of industrial sanitary ware, she goes so far as to demonstrate how sexual manipulations of aesthetic objects and furniture in 20th century art could explain the eradication of women by modernists in the history



of design and architecture. Philippe Rahm, an architect patiently involved in environmental thinking, presents the case of the construction of an avant-garde system of public services as the conception of gradation of intimacy. He looks at the construction of nine toilets in Taichung's Central Park in Taiwan, which proceeds from a dissociation of layers of protection and perception, each one shifting from outside to inside, creating a concentric circle of boundaries from the most public to the most private that define limits relating to the ground, the light, the sound, taking shelter from the rain, and views. Michael Jakob, professor of history of architecture at HEAD–Genève, analyzes some historical examples of 20th century art and architecture to highlight the ambiguities of toilets, considered as social constructions. He describes the processes that relate to what happens on the inside in a dialectical system that regulates the relationship between the inside and the outside, the pure and the impure, in toilet interiors.

In "From Stud to Stalled! Social Equity and Public Restrooms", Joel Sanders, adjunct professor at Yale University, New Haven, traces the evolution of two decades of work on gender, identity, and design since the publication of his book, *STUD: Architectures of Masculinity*. (8) His essay looks at shifting cultural conceptions about masculinity, femininity, and LGBTQ rights over the past 20 years. Sanders presents "Stalled!", a design research project that takes American controversies about transgender access to public restrooms as a departure point to create inclusive public restrooms that meet the needs of people of different ages, genders, religions, and di-

sabilities. Sanders treats the public restroom as a case study: one example of the way designers can make a difference by exploring the design consequences of urgent social justice issues when human rights are in peril in the United States and around the world. Musing on the many meanings and themes associated with the highly intimate and domestic places that are toilets, bathrooms, and restrooms, the famous and multi-award winning filmmakers Louise Lemoine and Ila Bêka address the various ways their own work explores and translates physical, and by extension psychological, intimacy into images. Renaud Haerlingen addresses recent toilet-related work by Rotor as well as Rotor Deconstruction's current research, which focuses on up-scaling the refurbishment of re-use toilets. The field reports range from toilets stripped from an office building, a toilet project with a sort of Japanese culture around bathing attitude for a community center, toilets from the decommissioned IOC headquarters, toilets from a luxury residence in Gland, and toilets from the hospital in Prato. Catherine Ince, Chief Curator at the Victoria and Albert Museum of London, presents the intriguing history of one of the most extraordinary objects in the V&A's collection: an avant-garde glass bathroom designed in 1932 by the artist Paul Nash, commissioned by surrealist art patron Edward James for his wife Tilly Losch, an Austrian dancer and film star. Her reflection shows how this complex object exemplifies the pursuit of a Gesamtkunstwerk attitude and the progressive spirit of architectural and interior design ideas at play in the thirties, and questions the conservation and exhibition criteria of contemporary museum.

In *"Hygiène populaire"*, Mariana Siracusa, founder and curator of SPAZIO Gallery in Milan, wonders about the way in which toilets can be transformed into subjects to create very appealing exhibitions. The toilet is certainly a successful subject: although it is linked to the naked sexualized body and its associated social conventions, we have all gotten used to peeping into the private lives of others. Curators take advantage of the public's voyeuristic inclinations to stretch the topic, include historically-relevant material, and develop a reflection on contemporary design. Should a possible exhibition actually take place in an architecture gallery in Milan, the curator might start the narrative in the 1970s by showing plans of a *"casa a ballatoio"* (public housing) and a Gabriele Basilico photograph of a latrine in the same building. This somewhat disturbing yet familiar picture (for the Italian public) would provide a good starting point for the exhibition to show how much things have changed, in architectural and social terms, to get to the white free-standing bathtubs advertised in so many contemporary magazines.

Eva Gil Lopesino, founder of the Elii architecture office in Madrid, Spain, analyzes some of her projects, and their development of the idea that our everyday lives are like a soap opera. Consequently, spaces like toilets and bathrooms have been designed like a transformable stage, enabled for the choreography, rehearsal, action, and fiction of daily life. These spaces are equipped to intensify the performing experience of the users' bodies, to probe and question their social roles and limits, rehearse their shared imagery, test their subjectivity and explore the potential of the ordinary.

In *"Dawn the hall to the right? A glimpse into Le Corbusier's bathrooms"*, Andrés García Prufionosa, an architect graduate from the Universitat Politècnica de València, conducts an in-depth analysis of the elements of bathrooms in a series of 20th century homes from a transversal perspective on the architectural work of Le Corbusier and other relevant modernist architects, focusing on their spatial impact on the overall layout of the home. He shows how domestic devices, seemingly restricted to their functional scope, are actually crucial in the organization of the domestic layout.

In the context of society's incipient comprehension of hygienic objectives as a necessity, the bathroom not only emerged as a space for experimentation, but probably also appears as the main contribution to the domestic program of the avant-garde. In addition to these texts, the main contributions to the seminar, this book adds a couple of others essays written for the *Spot on. Toiletten-geschichten* exhibition at the Kulturzentrum Alte Fabrik, Gebert Stiftung für Kultur Foundation in Rapperswil, from 24 August to 13 October 2019. Although this event was completely independent of the seminar, the connection between the two events is instrumental and not accidental. The small extraordinary exhibition curated by Josiane Imhasly is probably the most interesting recent interpretation of contemporary artistic production around the theme of toilets, as confirmed by her essays. So somehow, precisely due to the fact that initially there was no relationship between the two events, this has been an indirect confirmation of the interest in the research theme, further confirmed when the curator asked HEAD – Genève

to participate in the exhibition with a new specific installation. It is this experience that the practice-based approach of the seminar has expressed its full potential. The *Stoned in the Bathroom* installation, presented here in essay form, is inspired by a laboratory product of the bachelor of interior architecture course during the Spring semester of 2019, entirely dedicated to the theoretical and scientific issues raised by the “Intimacy Exposed” seminar. It confirms not only the value of the approach but also the fertility of a research field that is only just beginning.

The buildings, environments, and artistic expressions presented in this volume highlight the rich past of domestic technology and the ambiguous future of personal and collective practices in the dense realm of toilets. Partial and fragmentary tales of an ideal, semantic, physical space about which much remains to be told. From this perspective, this book presents a beginning. Its authors are aware that there are more absences than presences and there are many issues which, within the permitted time and space limits, it has not been possible to cover. One of them is our interest in the production of more precise, appropriate and far-sighted knowledge in the design of sanitary facilities and “wet areas”. We must bear in mind that social problems linked to public and private health are largely yet to be addressed in developing countries, i.e., precisely where these issues are most pressing and many projects are underway. The exploration of past and contemporary habits in the use of sanitary spaces and body care is limited to a very few cases that can only shed limited light on the galaxies of

interiors, furniture, objects, and constructions provided by toilets, bathrooms and restrooms. Our hope is that this volume, and all that is not in it, provides inspiration for readers to study these galaxies and draw new stimulating, *bathiful* constellations in them.