



# Architecture LGBT+ Scotland

*zine volume one*



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# HELLO

Architecture LGBT+ is a not for profit grassroots organisation operating across the UK. We aim to provide a safe, inclusive & prejudice free environment for LGBT+ Architects and those working and studying within the profession through networking events, learning, mentoring and role models.

Since its inception in 2016, Architecture LGBT+ has run a wide platform of events such as seminars, networking events, and panel discussions, amongst others, and collaborated with a variety of speakers, writers, activists, agitators, and performers. Its most notable event has been the annual Pride Float competition, which was launched in 2018 and runs in collaboration with a number of Pride events across the UK. The organisation currently comprises over twenty volunteers across a variety of roles and has organising centres in London, Manchester, the North East and South West of England.

Following an initial period of research and online discussion undertaken earlier in 2021, we are delighted and excited to launch ArchitectureLGBT+ Scotland this summer!

The free publication of this zine forms an important part of our launch in Scotland and celebrates the work, both imagined and realised, of the LGBT+ architecture community in Scotland. The zine consists of a collation of content gathered during our Pride Month open call in June and a series of invited submissions from intersectional equality and diversity champions advocating for the LGBT+ community across Scotland. Thank you to everyone who participated and provided a submission.

If you would like to find out more about ArchitectureLGBT+ and our plans for a 2022 programme of events across Scotland, please visit [www.architecturelgbt.com/scotland](http://www.architecturelgbt.com/scotland) or contact [scotland@architecturelgbt.com](mailto:scotland@architecturelgbt.com).

Thank you!

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♥ Pavel Pavlov  
♥ Amy Peacock  
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♥ Bek Ziola

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## ROOTED **ہتسویپ (PAIVASTA)** GLASGOW

MANAGING DIRECTOR, NEW PRACTICE **marc carins (he / him)**

Rooted / **ہتسویپ** is a public art project sited within Bagh-e-Jinnah, Lahore and delivered through a unique international collaboration. Building upon strong diasporic links and historical connections between Lahore and Glasgow, Marc Cairns - on behalf of New Practice - worked with Lahori based artists, Unum Babar & Matt Kushan, to create a permanent programme of public artwork for Bagh-e-Jinnah, drawing on shared histories and local heritage to engage the people of Lahore in new and unexpected ways.



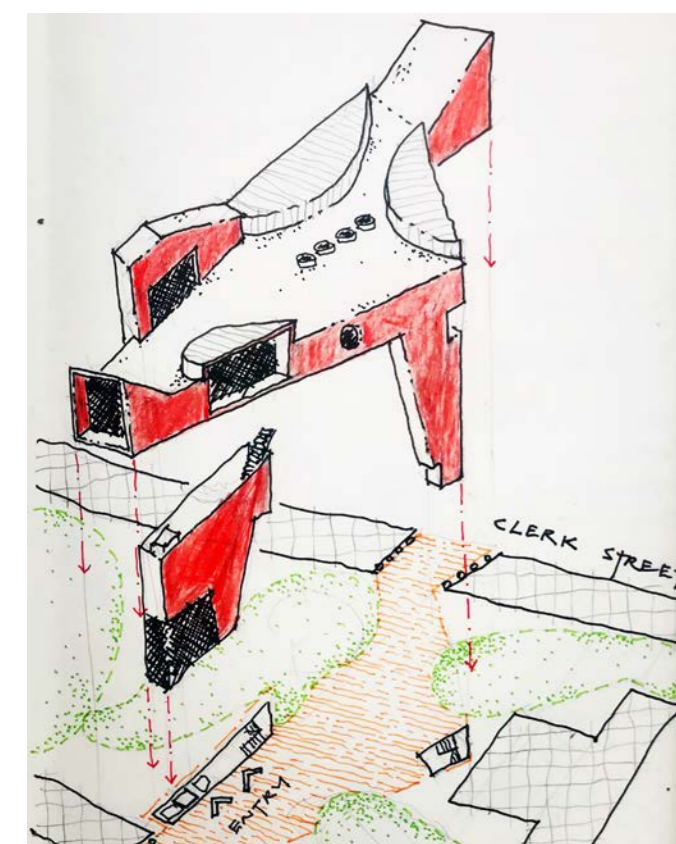
Rooted / **ہتسویپ** embedded eight new permanent artworks within the grounds of Bagh-e-Jinnah. The artworks directly referenced the history and heritage of the park through a considered & contemporary exploration of aesthetic and material.

The focus of the project was to critically engage with Bagh-e-Jinnah as a site to devise a conceptual framework for the programme of public artworks and engage a wide variety of stakeholders and contractors to support, fabricate and install the suite of significant new artworks; and encourage participation from local people and organisations. This included a programme of schools workshop with Pakistani social enterprise Rabtt, in the process of delivering Rooted / **ہتسویپ**.

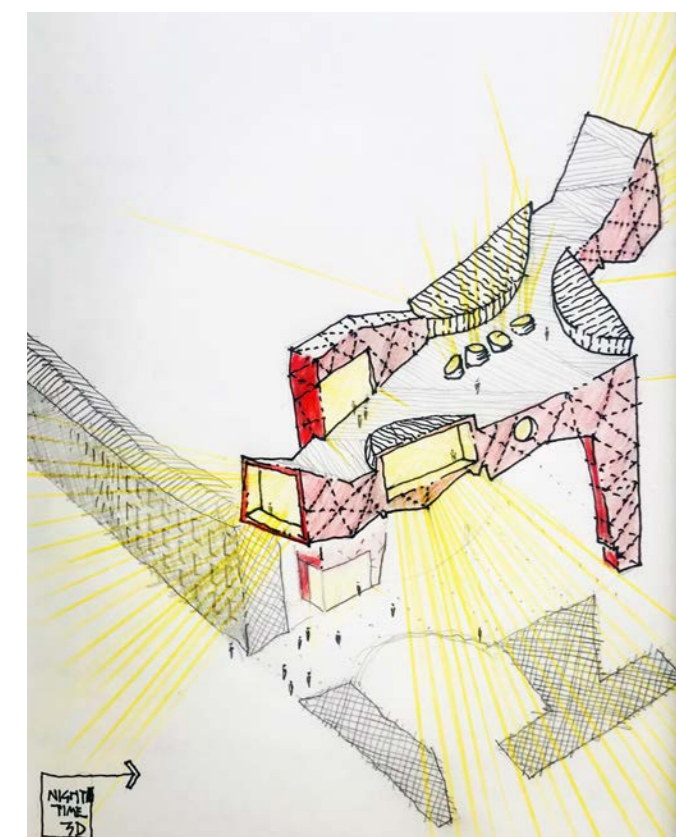
Rooted / **ہتسویپ** was publicly launched during a special evening of performance, festival and collective making at Bagh-e-Jinnah that was jointly curated and facilitated by Marc Cairns and Unum Babar and Matt Kushan with Olomopolo Media, a queer theatre company based in Lahore working across community and disciplines.

The performance by Olomopolo Media was an emotional conclusion to a difficult project both in terms of engaging with identity and the context of working in a country where lesbian, gay, bisexual, and transgender (LGBT+) people do not have equal rights and face social difficulties. This project has informed much of the approach of New Practice today where we always work hard to bring the position of those outside of decision-making into public discussion and promote diverse, intersectional and intercultural conversations about public space and the built environment.

**Marc Cairns has over a decade of experience working across a wide range of projects in the built environment. He is recognised for his contributions across the UK towards shaping places that have embedded quality design, strong community values and a broad sense of culture at their heart. Marc is Managing Director of New Practice.**



Exploded 3D view.



Night time 3D view.

## UNTITLED PROVOCATION EDINBURGH

TEACHING FELLOW (ESALA), MA(hons), DIPARCH, MA(design), ARB, RIAS **mark cousins**

These drawings were intended as a provocation to my architecture students; in the first semester of their 2nd Year at ESALA they are presented with the (not inconsiderable) challenge of designing a new School of Architecture on a given site in Edinburgh. However, given that they were all working remotely, many were struggling to come up with an initial proposition.

All of the studios at Edinburgh College of Art were mothballed due to COVID, so tutorials were conducted via *Teams* with students uploading their work to *Miro* boards but several students appeared quite daunted at the scale and complexity of the project's brief. It is never easy get students to commit early on to a guiding idea in order to take things forward but usually the studio acts as a supportive environment and catalyst to help spark these formative ideas. I decided to take the initiative and sat at the kitchen table (with my sketchbook, pencils and pen) and conjured up a quick sketch design to help generate some debate.

Following an open call by 'Drawing Matter', an influential organisation that focuses on the role of drawing in architectural thought and practice, to all architects and students, one of my speculative drawings was selected as part of their *Pan Scroll Zoom* initiative. The organisers requested a drawing undertaken during the pandemic which might address some of the issues impacting on teaching in such unprecedented times. The two 3D drawings (illustrated) were augmented by plans and a section to test the viability of the design *parti*.

**Mark Cousins has over 30 years' experience in the architectural profession with a career combining practice (Germany and the UK), academia (Scotland and Australia) and publishing. Last year he was presented with the RIAS Scottish Design Tutor Award. He met his partner in 1st Year at university and they were civilly partnered before being formally married in 2015.**

## THE WEIR'D NEW CLYDE GLASGOW

**liam davies (he / him / they / them) PART II**

Many Post-industrial cities have taken it upon themselves to revive their once key industrial rivers. However, Glasgow has yet to do this effectively despite the river Clyde being an integral part of its history. Once, one of the most important riverways in the world, it is now left forgotten and unconsidered, taken away from the city and human scale. By looking at the potential the river holds for a modern city, Glasgow could successfully take back a huge part of its landscape.

This can be framed in the view of the ethical city, which can then be further defined into four categories.

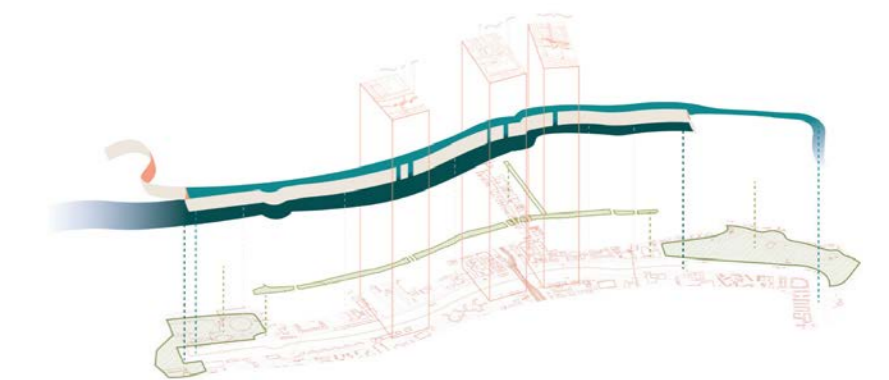
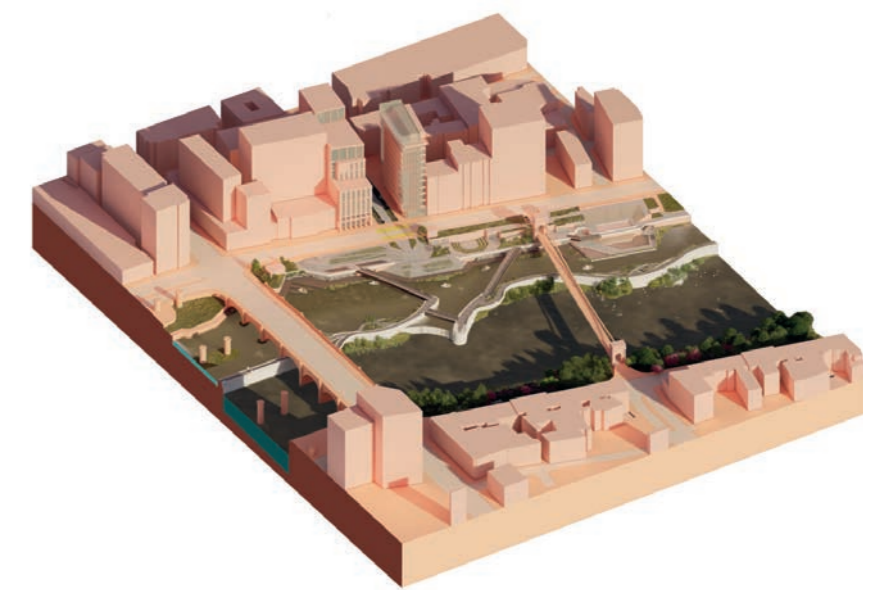
Looking at its social interaction with the city and how to use it to connect the different sides, East, West, North and South will help bring the city closer together around a key piece of infrastructure.

The ecological possibilities are also important in modern cities and questioning what can be done to bring life back into what has become a barren man-made expanse of water. Where can ecology and the human realm overlap to create a beneficial experience for both, without hindering one another?

Exploring how the technical implications of the river's natural resources could allow for it to not only be recreational but also a functional power generation which could help Glasgow feedback into making it a more self-sufficient city that can get closer to the goals of being carbon neutral.

Finally, how can the river be effectively regenerated? Not simply by stripping away the riverside for expanses of flat concrete but by using educated typology to create an engaging landscape rather than just a patchwork of unconnected interventions.

**Mackintosh School of Architecture Diploma in Architecture graduate with a BSc in Architecture from Robert Gordon University. Passionate about sustainability, ecological architecture, and technically driven interventions. Avid illustrator, crafter, queer advocate and plant propagator outside the office.**



## CITY BENCHES EDINBURGH

**nick green (he / him) ARCHITECT**

How do you experience the City? Do you take stock of your surroundings or do you barrel down the pavement on a quest from A to B? Do you notice the litter around you as you wolf down your meal deal? Do you care about the state of your streets and public spaces?

The pre-pandemic City, the land of capital and take away coffee shops... the realm of the disposable is built on a forest floor of the disposed. *'That London streets are paved with gold'* may be... but aren't they also gilded with the riches of the lunch break?

*'Do you care about your city?'* is one of nine winning designs selected for the City Benches series at this summer's London Festival of Architecture. The bench was installed on Cheapside in the City of London in May and will be donated to a local primary school at the end of August.

Constructed from off-white concrete with a clear resin coating and incorporating visible fragments of plastic bottles, disposable cutlery, single-use coffee cups, and free newspapers, the bench elevates litter strewn surfaces into terrazzo. The design repurposes the detritus of the transient city into a new material of permanence and status. It is a reminder that litter is not temporary, that much of what is scattered on our streets - particularly in the heart of a commercial district - is single-use and non-biodegradable.

The bench's form references the classical language of St Paul's Cathedral nearby, as well as the podiums and plinths of grand statues found in squares and gardens across London, literally putting the mundane issue of waste on a pedestal.

The bench was designed by Nick Green, and manufactured by Smith & Goat.

**Motivated by 'design through making', I enjoy exploring the innovative use of materials, colour and craft. I joined Helen Lucas Architects in November 2020, having previously worked for practices in Edinburgh and Copenhagen on a variety of finely-detailed domestic, public, and community-focused projects.**



Credit: Greig Pirrie.



Credit: Agnese Sanvito.



## SITOPIA GLASGOW

PART II **cody hay (he / him)**

*"Sitopia" – meaning 'food place' – recognises that food is central in our cities and in our lives.*

Looking toward increasing the social value of food in Glasgow; how can the adaptive reuse of post-industrial railway infrastructure serve as a site for growing food and be indicative of a sustainable future which combats deprivation and engages communities with local food production?

Amidst the developing global climate crisis and rapidly increasing urbanisation, initiating local and sustainable food production has never been more fundamental. Increased urbanisation has prompted increased demand for food, ironically resulting in decreased cultivatable land to produce enough food. Adaptive reuse can alleviate pressure within urban landscapes by integrating agriculture into existing urban fabric to strive for self-sufficiency in food demands.

Glasgow is a city of perpetual change. The transition from intense industry to the post-industrial era has left a significant imprint and has plagued the city with inter-generational poverty and deprivation. In this thesis, the City Union railway – previously a key link in Glasgow's industrial rail network – will be re-activated to become a vehicle for urban agriculture, offering infrastructure for sustainable food production in the city. This will engage with numerous sites along its route; empowering local communities, initiating food distribution networks, and generating circular commerce within the City. Moreover, this thesis will strive to increase the social value of food in the city by cultivating destinations for accessibility, engagement and education.

Food – now integral within the everyday cultural fabric, as well as the urban fabric – will prompt Glasgow's metamorphosis from the industrial city to the "Sitopian" city.



Exterior visual of the food production route, manifesting itself as a linear greenhouse atop the former City Union Railway line.



Exterior visual of the adaptive reuse of the City Union Railway viaducts.

## ST ANDREWS SAILING CLUB EDINBURGH

UNDERGRADUATE STUDENT **johanna hedenskog (she / her)**

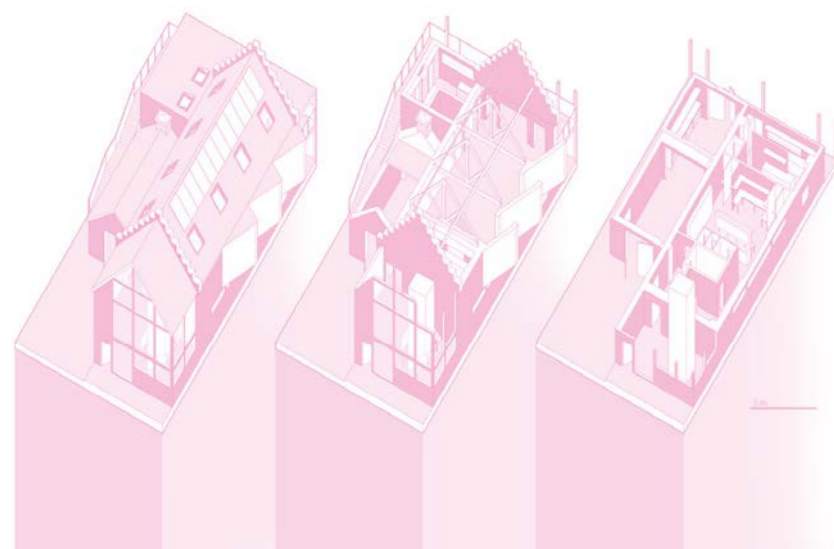
Accessibility was the key word guiding this sailing club's refurbishment proposal, an entry in the competition Sailing at the East Sands organised by the architecture society at Strathclyde. We worked as a group of four over the course of a couple week to define accessibility for us.

To a scholar, accessible means 'reachable' - 'available' - 'approachable'. To a developer, it means an added ramp, a lift and a large WC on each floor, a necessity and a cost. But to a person it means a right to exist within the space. So we made accessibility the centrepiece of the sailing club, a place that in its present state is crowded and excluding, with a female changing room half the size of the male one. Our proposal opens up the ground floor, and removes walls in more than one way. It enables a kind of privacy that separate changing rooms cannot afford, gives hiding places and mixing places. There is also a lift, but rather than sitting away in a corner, it is out in the open, in the middle, visible from the outside inviting you in. The stair wraps around it, it equalises the entrance sequence and gives room to accessibility.

The project gave me time to reflect over what is most important to me as a young architect who's also a member of the LGBTQ+ community. As an architect, you can't please everyone, but the aim should always be to do more good than harm. Thinking a step further about accessibility is a decent place to start.



Collage of the Members' Hall, in pink.



Axonometric drawing of the refurbished sailing club in St Andrews.

**A happy 22 year old going into my fourth and final year at ESALA, wondering what comes next? I keep myself busy in the EAA and the Scottish chapter of ArchitectureLGBT+, and I'm looking forward to seeing what we can accomplish.**

## TO ESCAPE GLASGOW

**mark shaw (he / him)** POSTGRADUATE STUDENT

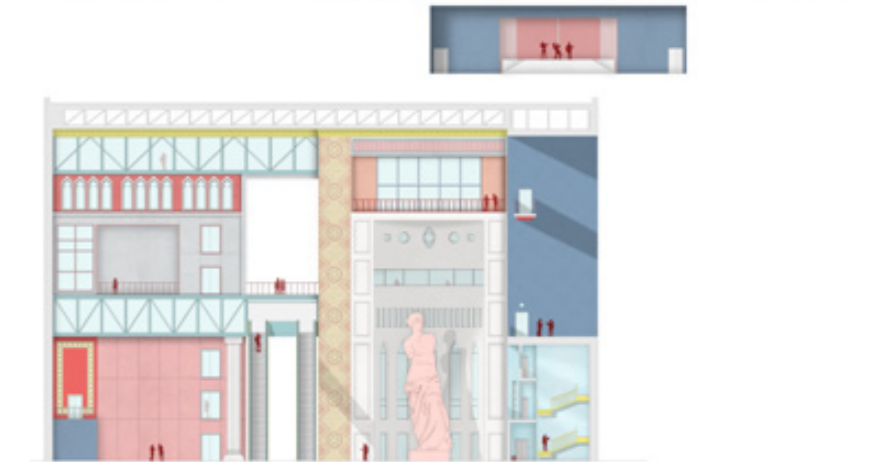
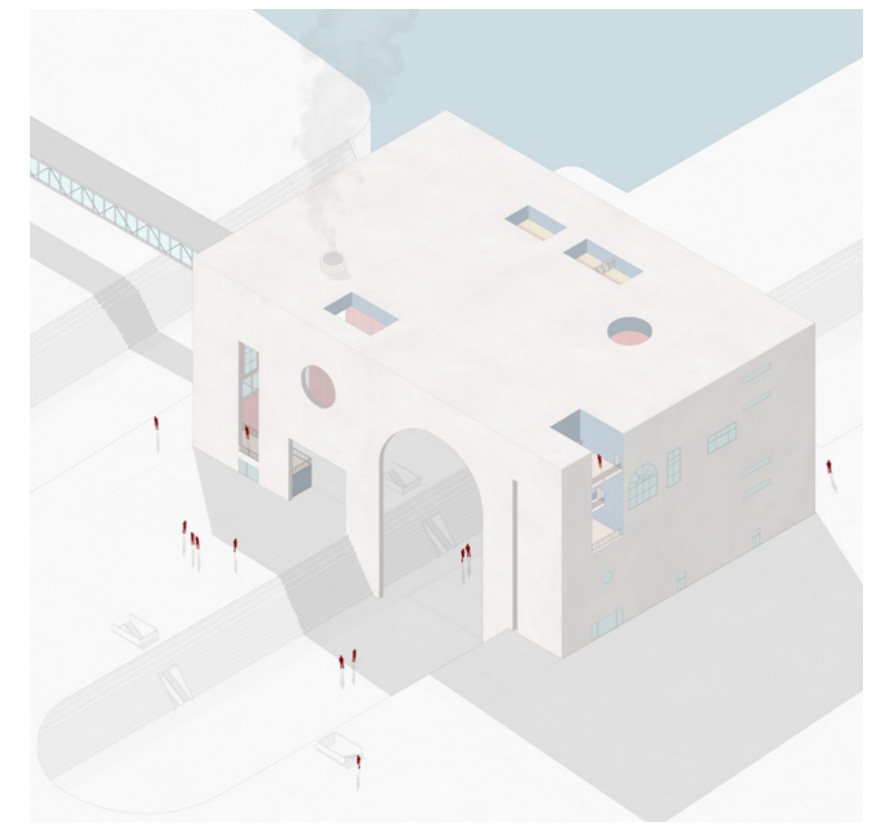
Rarely are Architecture and Fun associated with one another. However, in 1961 Joan Littlewood and Cedric Price designed, quite literally a "Fun Palace". This Fun Palace or 'Laboratory of Fun' linked technology to space and made them accessible to all those who may not normally engage with the arts or educational hubs. Sadly, the Fun Palace plans never came to fruition and its design remains unrealised. The following design aimed to take this original concept of combining architecture with art to drive positive and practical learning by means of enlightenment and conviviality, executed in a manner such that provides a method of escapism from the day to day world.

Whilst the Fun Palace was an unconventional building which offered fun and learning, this proposal looks to expand on that idea and present an environment of escape for those who need it.

A crucial factor in this is the combination of narrative and story into the proposed new town. As with almost all escape destinations the environment seeks to tell a story - in this case, Alice's experience beyond The Looking Glass. The result of which is an internalised cube presented as an escape destination at which inhabitants can discover refuge from daily life, delivered by means of a series of internal postmodern façadism which seek to invoke fun, happiness and cultivate learning in an aesthetically designed, immersive environment.

The intention behind using Glasgow's historical and famous architecture (alongside exaggerated colours) for the concealed internal façades is to produce a psychological, abstract immersion into the narrative, whereby the inhabitant takes on the role of a character and enters an alternative world, one in which they are no longer bound to the monotony of the city or life and instead, can escape reality, again drawing parallels with Alice's time in Wonderland.

**A 24 year old, ex-Disney World Theme Park employee with a love for Postmodern and Themed architecture. Found an escape in the Disney parks in Orlando, so spent my Masters year trying to design an escape for people with the same mind set in Glasgow.**



## ARCHITECTURE OF ACTIVE NIHILISM GLASGOW

**samuel stair (he / him)** PART II

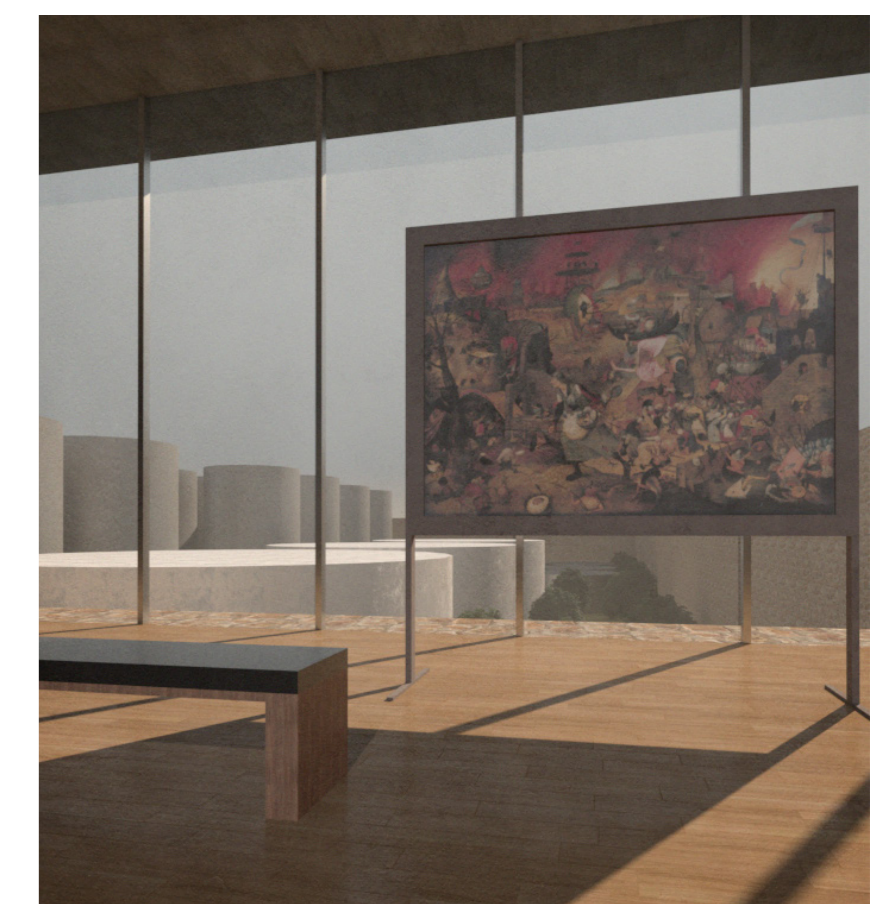
Just 100 companies are responsible for 71% off all greenhouse gas emissions, while actively ensuring the pestilent undermining of real climate progress. Within the realms of technology, we are within the grips of private interest, our virtual presence bought, sold, exploited and entrenched socio-psycho-culturally. Yet, technology's ability for good is always an arm-length away, behind an ever receding horizon of exponential advancement.

*Is the endeavour meaningless? Are we so nihilistic?* Nietzsche and Becker, alongside modern existentialist philosophers, argue that humans innately struggle with the abstract concept, finality and reality of death: us, the planet, the universe will all cease to exist, inevitably and infinitely. All society to date has built up foundations of soothing to avoid the abstract but certain truth; this societal denial of death has lead to passive nihilism running deep within it. Our passive nihilism reinforces the behaviour which self-soothes itself, further entrenching the conditions for a hastened extinction in an ouroboric to-and-fro. To avoid death, we must face it head on: active nihilism, or all efforts to curb contemporary nihilism are for naught.

To tread the waters of active nihilism is to accept life as inherently meaningless; ergo, so is meaninglessness itself, dissolving this initially morose awakening into a liberating and absurd ambivalence. To navigate this sea of active nihilism in the embrace of absurdity, we can begin to curb our passive nihilism, and face our dysphoria head-on, to grapple with our contemporary nihilistic predicaments, a glass of champagne in hand.

The scheme, within a polluted and declining petrochemical precinct in Antwerp, offers memento mori via a secular crematorium, furthered by a monumental repository for data post-death (or 'virtual corpses'), to ensure a truly nihilistic and final end to life. An expository museum explores ambivalence and passive nihilism, relating to its location through displays of Bruegel artworks and De Beers diamonds. Employing waste heat from crematorium and data servicing, thermal baths offer the sensuous and carnal elation of our absurd and newfound awakening; we bathe, now liberated in a positive nihilism.

**Samuel is a Part II architectural designer and an aspiring writer-thinker-visualiser-person in Scotland. He has studied in Australia and Scotland, and won the 2019 Dissertation Prize at the Mackintosh School of Architecture for his thesis 'The Ambivalent Sublime.' He is co-founder of Chez Etym., a body of work exploring architectural place and time through exhibition, discussion and a written wide lens.**





# CELEBRATION REAL LIFE <3 GLASGOW

PART II *bek ziola (they / them)*

Bek Ziola was invited to design the set for Daemon Clelland's latest work Celebration Real Life <3 commissioned by Glasgow Buzzcut, a Live Art Festival based in Glasgow. The brief was to design a crucifix which would host the performer throughout a durational performance. Ziola began exploring solutions to design a structure which would be large enough to create a visually impacting performance whilst being able to withstand wind loads within the Scottish landscape.

The final production was an immersive 360 video world where the viewer maintains a choice of navigation and gaze throughout a blood-letting performance and crucifixion, filmed by a moving waterfall in Scottish landscape. The world hosts 4 bodies, each with their own roles and limitations unscripted in movement, led by intuition.

For the Lead Artist, this work was an investigation to alternative modes of healing through a meditation of pain. The work followed the loss of a loved one and family member of devout Catholic faith and acted as a cathartic and dramatic therapeutic exercise in the experience of grief.

This work references ideologies of queer and trans\* theory, post-humanism, utopia, wildness and spirituality presented through a benevolent confrontation of images. Utilising technology and collaboration to enhance worlds and visions are key to this project. The work was a collaborative piece with other trans\* and queer Artists from multidisciplinary backgrounds.

Full Production Team  
Lead Artist, Creative Direction, Prosthetics, Latex design, Styling, Set Building  
Assistance & Lead Performer- *Daemon Clelland/SHREK666 (he/him)*  
*Piercer - N (they/them)*

Performer & Creative Consultant - *Pussy Whispers (she/her)*  
360 Film & Edit - *Leonie Rae Gasson (she/her)*  
Camera Assistant - *Lloyd Darko (he/him)*  
Set Design - *Bek Ziola (they/them)*  
Sound & Performer - *Donna Stewart (she/her)*  
Promotional Photography - *Tiu Makkonen (she/her)*  
Photography - *Bea Daniel (they/them)*  
Jewellery - *Bonnie Bakeneko (he/him/they/them)*



**Bek Ziola is a trans masculine identifying person who is passionate about increasing diversity and inclusion within the Architecture industry; they have been working towards creating visibility for trans and non-binary individuals within their practice.**



# DECONSTRUCTING THE BINARY NARRATIVE OF FEMINISM AND GENDER STUDIES IN ARCHITECTURE (EXCERPT) GLASGOW

*amy peacock (she / they) PART II*

## Introduction

Architecture is made, taught, and understood within a context: site, surroundings, history, politics, culture. For my Master's thesis, I chose to analyse architecture within the context of gender. Through architectural practice, representations of design, written theory, and in the urban fabric, the male body is presented as the default human, the male opinion is elevated as universal truth, and standards of masculinity are dominant over femininity. Feminist critique on architecture has examined how architecture has enforced and reiterated patriarchal standards and the effect it has had on women, however, few examples recognise the effects on genders outside of the man-woman gender binary. Therefore, my thesis, titled '*Deconstructing the binary narrative of feminism and gender studies in Architecture*', seeks to remedy this.

The nature of feminism and gender is that it is ever changing. Their definitions have changed throughout history as they have been responding to the social norms of the period. The study of feminism and gender inevitably pulls resources from different periods of history, therefore it is important to understand the social context in which the standards and definitions of gender and feminism exist. Historical sources can be looked at to understand how constructs of gender have come to be. Instead of critiquing them through a modern lens, they should be analysed to reveal the impact they had on society at the time. In some cases, notions from the past are still valued today, or at least have gone unquestioned in wider society. These notions should be interrogated, not to hold past eras to the standard of modern-day understandings, but to reveal what validity they have in the present day.

The existing body of work exploring queer genders and architecture is very limited. As wider western society is trending towards greater awareness of genders outside of the binary, the architecture profession is slowly catching on and LGBTQ+ voices are being elevated, mainly online. However, as there is minimal work specifically related to queer genders and architecture, my research examines literature studying gender in a wider context to firstly, set the background of gender as a social construct and the concept of genders outside of the binary, secondly, to study queer gender critique of feminism and its inclusivity; thirdly, to relate this back to the feminist critique on architecture to understand if, how, or why other genders have been absent from the dialogue around sexism in the built environment.

## Deconstructing the Binary Narrative of Feminism and Gender Studies in Architecture

The gender binary is the categorisation of people into two separate and opposite genders: men and women. Under such binary, gender is based on biological sex (also another binary - male or female) and under the patriarchal enforcement of the gender binary, men are expected to adhere to expectations of masculinity, just as women are expected to adhere to expectations of femininity. The gender binary not only forces people to fit within two categories of gender, but this dualistic obsession also assumes that they are in opposition to each other and subsequently, that one is superior to the other. When gender is a form of social organisation there is a dominant gender (male) and an 'other'. This invites a gaze of differentiation, of navigating the world by categorising people based on their perceived gender. In the Western world, society is becoming more aware of LGBTQ+ genders, including trans, non-binary, genderqueer, and genderfluid people. However, the concept of multiple gender identities is not a new phenomenon. There are many cultures worldwide that have different understandings of gender. In the full-text version of my thesis, I study the Native American concept of Two-Spirit and the Hijras of India as examples of gender variance, as well as the Yoruba people in West Africa, whose culture does not use gender as a form of social categorisation. The alternative understandings of gender are reflected in their social structures and in how they use space. The destruction caused by European colonisation almost erased these non-Western cultures from history, and the consequences are still felt in a postcolonial world as gender-variant people are still discriminated against.

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Architecture exists in the built environment as three-dimensional objects, but it also exists as drawings and written texts. Much of Western architectural practise that exists today was established in the Renaissance, and it is here that male-centric architecture largely stems from. The Renaissance built upon Vitruvian texts which were inherently anthropocentric. The problem with anthropocentrism is that although it relates to humans in general, the default human is always male, therefore an anthropocentric view becomes androcentric. This 'others' non-male genders and degrades them to lesser. In the article 'Architecture from without: Body, Logic, and Sex', Diana Agrest argues that the representation of the male body at the centre of Renaissance architecture represses and replaces women, not only on a societal level but also to the extent of the body's relation to architecture. This is evident in the Renaissance value of man's connection to nature and the perfect natural proportions of the male body, which was adopted from Vitruvius' *De Architectura*. It is Vitruvius that first defined the human, or male, body as a model for architecture in a significant way.

*"For without modularity and proportion no temple can be designed rationally, that is, unless its elements have precisely calculated relationships like those of a well-proportioned man."*

Vitruvius uses the male body and his limbs - the head, the hand, the chest, the foot, the forearm - as units of measurements for architecture, putting man as the most perfect specimen in nature. Renaissance architect Filarete took Vitruvian teachings and further by not only explicitly stating that a building is derived from man and his limbs, but also that a building itself is a living man that needs to be fed and nourished to survive. With this, Filarete likened the architect as being a mother to a building, from conception through to giving birth, which is when the mother/architect shows the building to the father/client. Agrest calls Filarete's analogy 'architectural transsexuality', in that a man has taken the female attributes necessary for conception. This adoption of femininity when it is beneficial to a man, while also excluding women by never representing them alongside men or within humanity is inherently sexist. Agrest identifies how motherhood has always been presented as synonymous with womanhood, and Renaissance architects like Filarete

have taken motherhood to place man at the centre of creation. However, Agrest still lays into the gender binary by discussing how men oppress women exclusively and trivialises trans identities by using 'transsexuality' to describe the sexist act of a man repressing and replacing women. Essentially, what Filarete's analogy has done is exemplified the perception that a woman's main useful gender role is birth-giving. This is represented throughout history and still exists today. Filarete takes a typically female gender role and puts it into a male context, which has the potential to be gender-bending and outside of the gender binary, but his insistence on both architect and the built environment being male puts the male gender as superior and excludes other genders. Therefore, any consideration of non-binary gender is exclusively for the male benefit. When male and female roles and sexual organs are interchangeable to suit man when he likes, what is the purpose of the gender binary other than to uphold a patriarchal society? Agrest's feminist critique correctly identifies how women have been suppressed, repressed and replaced, but more can be done to include the oppression of genders other than male and female and elaborate feminist analysis outside of gendered roles.

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The attitudes towards social structures such as marriage, family and work-life change as feminist activism challenge a woman's place in them. The industrial revolution in the second half of the 19th century separated home and work, generated slum housing, and saw a demand for female suffrage; all of which undermined existing notions of family life among the working and middle classes. It is suggested that this crisis over the family unit was resolved by re-organising the urban landscape into a city of 'separate spheres', where new suburban neighbourhoods provided the framework necessary for a sustainable family life<sup>3</sup>. In feminist analyses, it has been identified that the built environment is separated into polarising dichotomies between home and work, private and public, and that men and women are mapped separately onto these dichotomies. This binary theory of gender stereotypes coupled with the built environment can be interpreted as both the product of patriarchal ideals being inscribed onto the urban landscape by male-dominated professions, as well as a method of making it increasingly difficult for women to negotiate a built environment that is based on false assumptions, enforcing female subordination and 'keeping women in their place', so to speak.

Today, heteropatriarchal household forms are rapidly diminishing as the norm for people's lives, and certainly for large chunks of people's lives. In *Feminist City*<sup>4</sup>, Leslie Kern examines this increasing trend of women choosing to opt-out of marriage and heterosexual monogamy as a radical act against the patriarchy. She also highlights how women rely on each other in friendships not just emotionally, but also in material ways such as shared childcare, elder care, transportation, housing, health care and many other necessary things. Therefore, she asks, shouldn't our cities provide the infrastructure to support this? Although straight women are increasingly choosing to opt-out of marriage, exclusion from marriage has been systematically enforced as a method of oppression onto queer and gender non-conforming people for a long time. For the LGBTQ+ community, it is not a life choice. It is also true that women rely on friendships for the necessary things Kern listed, and this reliance is magnified for women of colour, poor women and queer people who are systematically discriminated against by the state. Kern invites us to imagine a city life outside of the tenets of heteronormativity (or homonormativity, for that matter). Challenging these social norms is radical, and a relatively new concept for straight white women, but LGBTQ+ individuals have historically been forced outside of these tenets. Only recently has homosexuality been accepted under 'homonormativity', where queer people are expected to want the same social structures, such as marriage, monogamy and children, as hetero people. The answers to feminist design that Kern is searching for may already exist in queer world-making.

In many cases, feminism focuses on the difference between men and women, which is necessary for a patriarchal society where men use their social ranking to dominate and suppress women. However, queer theory focuses on a general questioning of the binary categories of sex and gender with the goal of deconstructing it. Queer communities reject gender stereotypes and the heteronormative patriarchal social framework by living life outside of it and building their own networks of support that challenge it.

## Conclusion

The research I am conducting is still ongoing. As I grow my analysis of gender theory and compare it to feminist text on architecture, it becomes clear that there is a need for the intersection of both. I find that in many cases, the narrative of feminist architecture can be limiting because it contains itself within the gender binary, and in worse cases can be exclusionary of non-binary people. As the nature of feminism in wider society becomes more intersectional and LGBTQ+ activists are spreading awareness of trans and non-binary identities, there is an opportunity for architects to be active in the discussion and to reflect on the architectural context of gender. Which architectural theories and descriptions are rooted in outdated gender stereotypes? How do architects represent a diversity of people in their design? How does gender difference affect how you navigate the built environment? A more holistic approach to gender, as practised by the LGBTQ+ community and some examples of non-Western societies, could be used as a framework in which to analyse architecture, and this would ultimately be of benefit to all gender identities.

## References

1. Diana I. Agrest, "Architecture from without: Body, Logic, and Sex" *Assemblage*, no. 7, (1988), pp. 29-41.
2. Marcus Vitruvius Pollio, *On Architecture* (London: Penguin Classics, 2009), p.66.
3. Liz Bondi, "Gender Symbols and Urban Landscapes" *Progress in Human Geography*, no. 16:2, (1992), pp.157-170.
4. Leslie Kern, *Feminist City* (London: Verso, 2020).



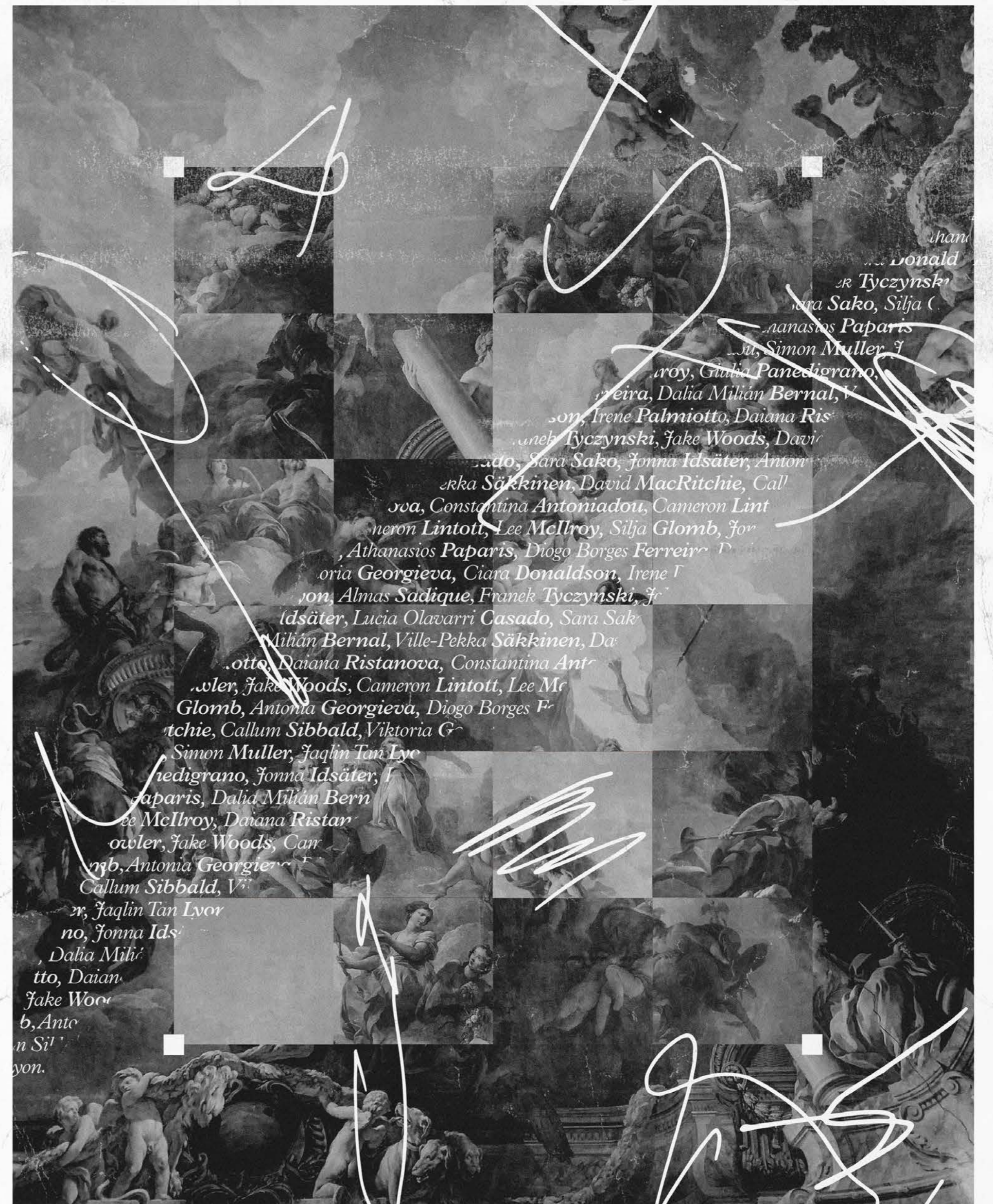


*“A ‘queering’ of architecture—a resistance to architecture as a tool of oppression and a re-appropriation of space as a tool of transformation—is thus necessary for its transformative potential to be unleashed.”*

Éloise Choquette



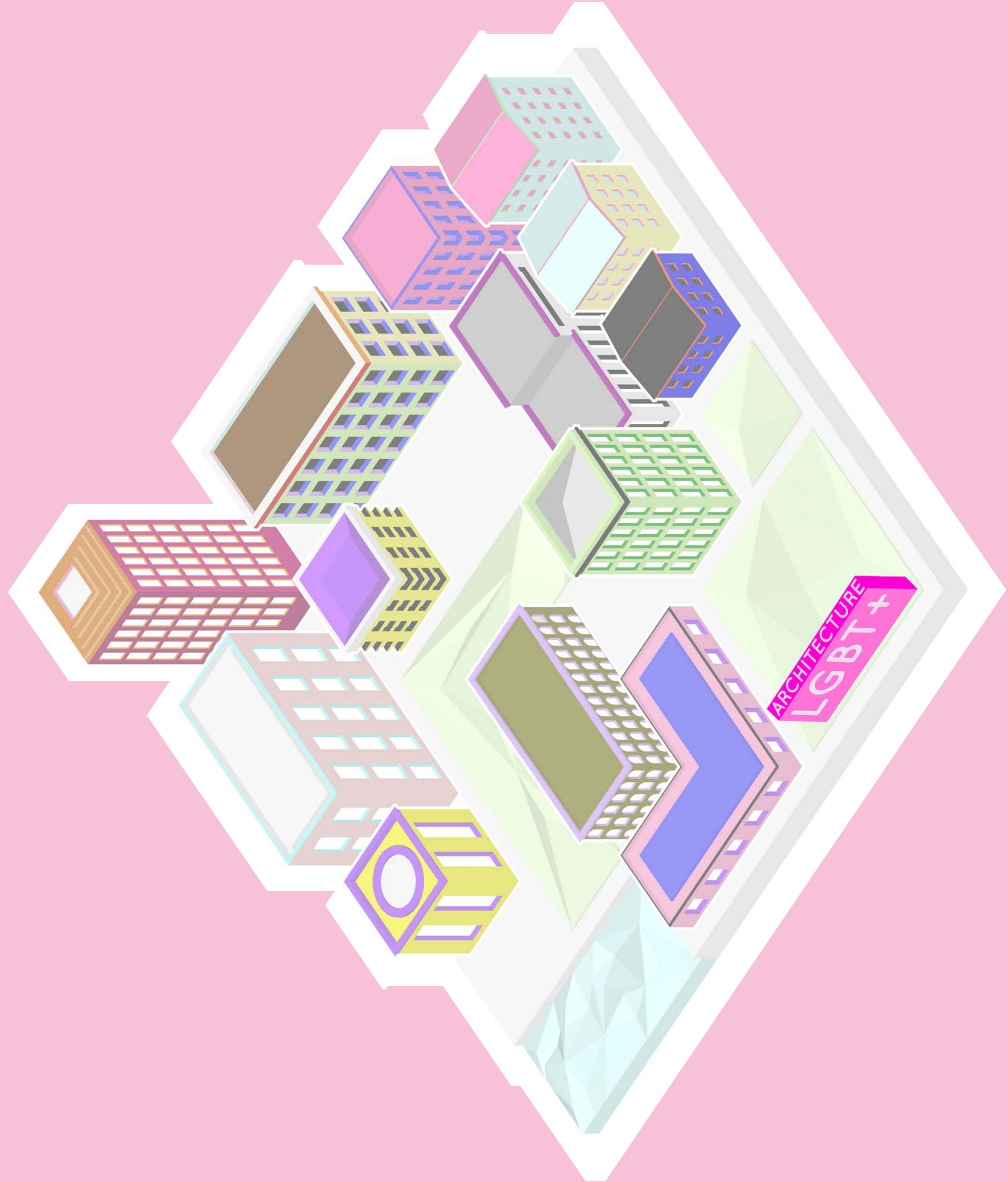
# Who are we designing for?\*



identity

-ism issue 03  
out now







*'the young woman architect will have no doubt that she stands on the shoulders of many giants, is following a path already trodden, and in which she can make further inroads.'*

Extract from essay 'On being not seen' by Elizabeth Darling for Voices of Experience 'Mementos of a Working Life' Architecture Fringe 2019



[www.voices-architecture.com](http://www.voices-architecture.com)

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**ARCHITECTURAL WORK  
IS NO PLACE FOR:**

***PAY-GAPS***

***BULLYING***

***HARASSMENT***

***UNPAID OVERTIME***

***DISCRIMINATION***

***SPATIAL EXCLUSION***

***GENTRIFICATION***



**United Voices of the World - Section of Architectural Workers**

is a member-led trade union for architectural workers in the U.K, formed in 2019. We take action against the negative impacts of architectural work on workers, communities and the environment. From tackling discriminatory pay-gaps and workplace bullying to opposing the proposed changes to the Building Regulations which mandate gender-segregated toilet facilities: we believe that liberation and worker empowerment are fundamentally connected.



# ArchitectureLGBT+ Scotland

## Launch Survey Results

### What was the survey?

In celebration of LGBT History Month and the launch of its nascent Scottish Chapter, ArchitectureLGBT+ hosted a survey to understand the expectations, experiences and voices of the LGBT+ architectural community in Scotland. The survey was open for the length of LGBT+ History Month, and encouraged the perspectives of the entire LGBT+ working or studying within architecture across the breadth of Scotland.

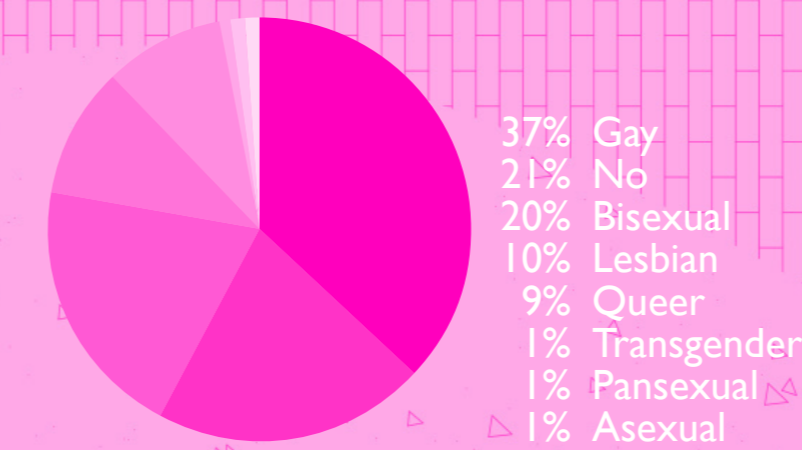
### How will we use it?

The data and opinions gained from the survey will be used to form the motivations and objectives of the Chapter in Scotland. We want to ensure we're offering a platform that properly represents the diversity of the LGBT+ community across the country, and as the Chapter develops, provide the events, content and outreach necessary and desired by the community we represent.

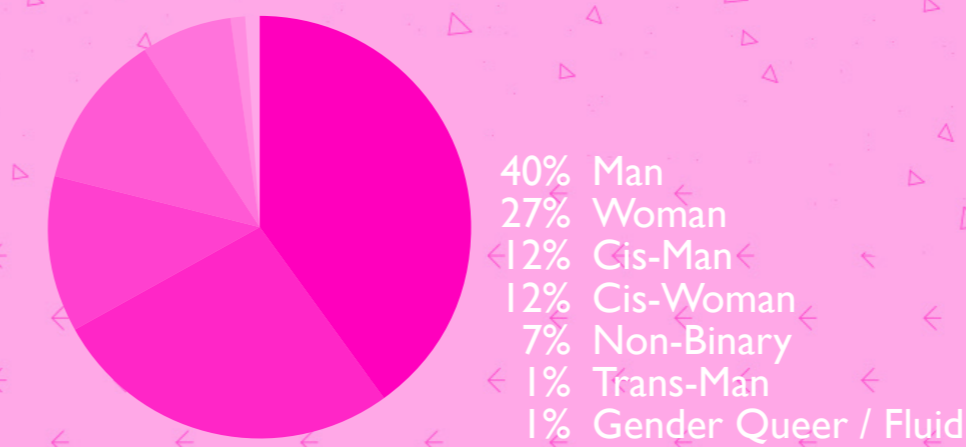
**Thank you** to those who took the time to give us their much valued thoughts, they were insightful and deeply appreciated!

### First, we asked about you:

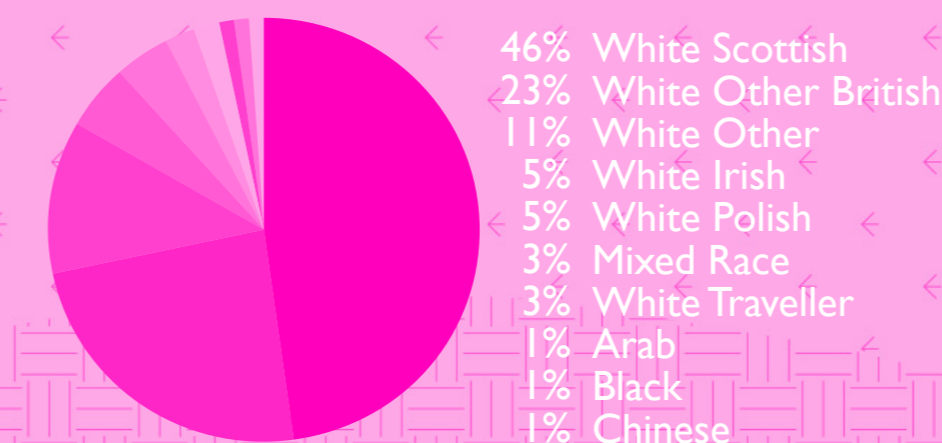
1. Do you identify as a member of the LGBT+ community?



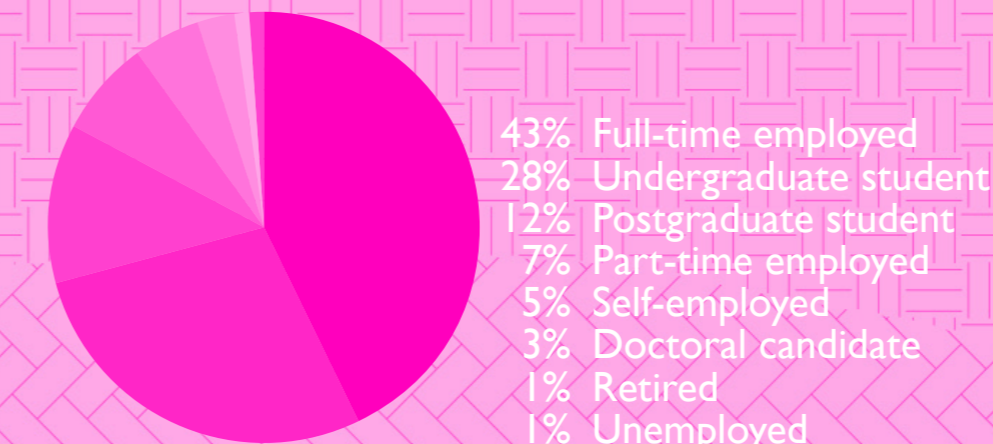
2. What is your gender identity?



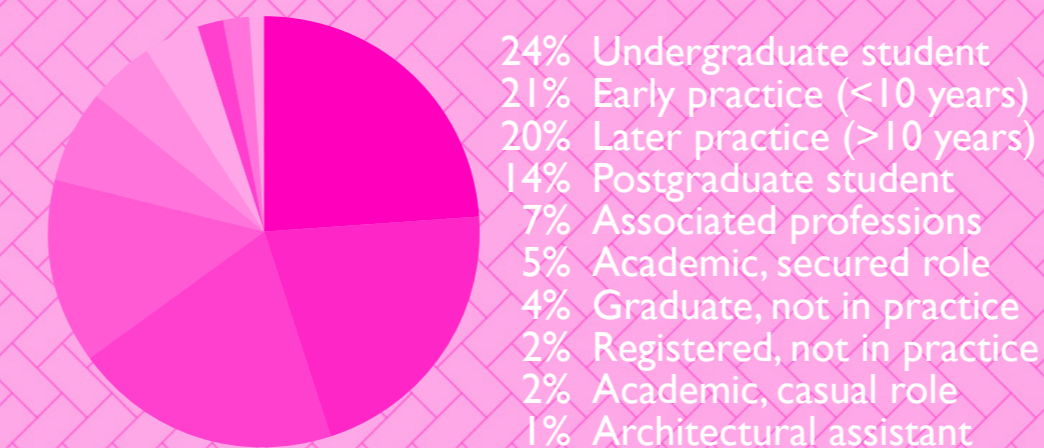
3. What is your ethnicity?



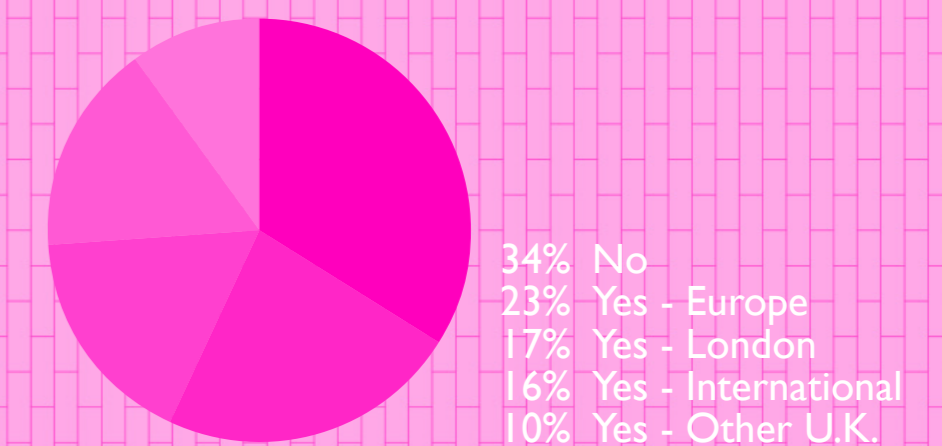
4. What is your employment status?



5. How do you currently participate within the architecture industry in Scotland?

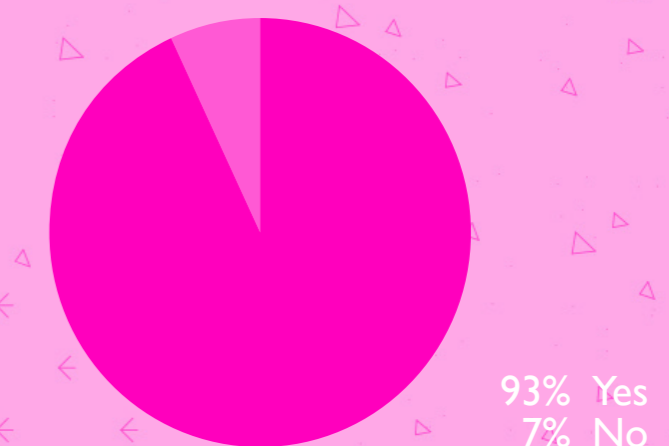


6. Have you participated (or studied) within the architecture industry outside of Scotland?

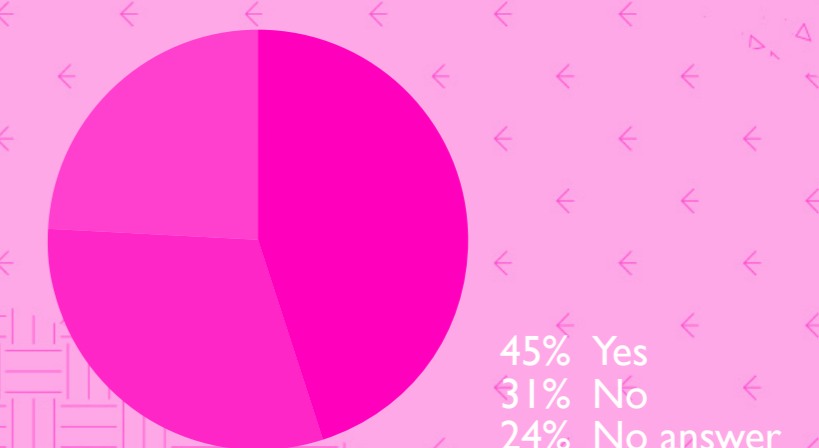


### Your personal perspectives on architecture in Scotland:

1. Are you open about your sexual identity at work or place of study?



2. If 'yes', are you as open as you'd like to be about your sexual identity?



*"Once I feel I have found my footing and respect in my work place, showing what I can do, I then open up about my sexuality."*

*"It takes until I feel comfortable in the space to fully open up."*

*"I would like to be able to be more honest, but at the same time I would prefer to not have to 'come out' to my peers."*

*"Yes - although I perhaps don't express my personality as much as I'd like, which I imagine is related to being gay in a heteronormative society."*

*"No, I feel I have to choose carefully who to be open with."*

*"No, I avoid mentioning my partner from fear of making people uncomfortable or appearing unprofessional."*

*"Open when asked, mention partner (also female) but try not to make it a 'big deal'."*

*"I am, however I still feel scared about coming out to everyone especially within university due to fear of rejection and peoples' understanding."*



### 3. If 'no', what are the barriers to you being as open as you'd like about your sexual identity?

"It's more an internalised barrier, I guess studying architecture at uni is fairly is "narrow" you're in a place where your view is guided by tutors and peers, striving for perfection. In a sad way working through my "preconceived ideas" so sexuality is a beautiful thing and not a flaw, so I can be fully me. But I think university is where most people can fully act on their sexuality for the first time and I've not experienced much support within the university environment other than from other students. But unless you trust your tutor enough a lot won't happen."

"In my previous place of work I was not open because my boss had made homophobic comments in the office about clients."

"Macho culture on site."

"Worry about others' religious beliefs clashing with LGBTQ+ identity."

"Banter which is exclusionary."

"A lack of understanding and education on trans identities, many people have never met anyone else in their lives that are non-binary/trans so do not know how to approach it."

"Discrimination, negative judgement and personal security."

"Worried that others may view and treat me differently."

"Definitely prejudice and fear of not being taken seriously."

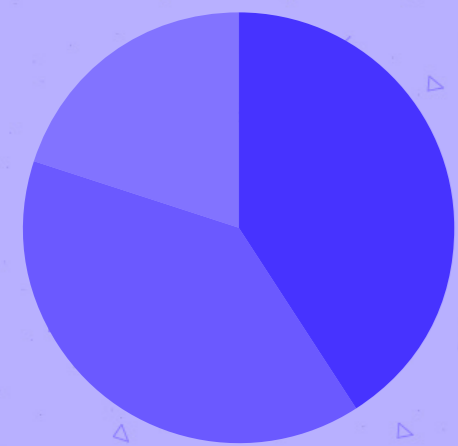
"Working on construction sites."

"Discomfort and lack of conversations surrounding queerness."

"Prejudice."

"Perception."

### 4. Do you feel any of your colleagues or friends within architecture experience barriers to expressing their sexual identity, or interacting with others who identify as LGBT+ in their work or place of study?



41% Maybe  
39% Yes  
20% No

### 5. If so, please elaborate on what these barriers may be.

"Strict dress codes and being deemed as 'inappropriate' in the past for more queer self expression in an office."

"Queer women who are outnumbered by cishet men in practice fear (increased) sexual harassment. By expressing identities that are not represented within 'starchitect' communities, individuals may feel more inclined to 'fit the mould' in attempt to be successful."

"One of my friends suppresses himself in studio environments to appear less 'gay' for a tutor who has made comments in the past: takes off nail polish, wears baggy clothes not the usual figure hugging, wears grey non-expressive clothing... One comment can push you back so much, because their voice matters so much in your education."

"I'm unsure but I don't know of many people I would be able to talk to about it."

"Employers approaching the subject awkwardly, assumptions being made that someone would be heterosexual."

"Assumptions from others/stereotypes, more sceptical of ideas and abilities generally, specific example - employer has copy and pasted gov adoption policy but doesn't know the content, with most focus on gendered maternity and paternity leave with an assumption men get two weeks as default. Sets you up as the awkward/unusual one."

"In a field where professionalism is run by a set of behavioural rules, acting as anything else but professional may be considered as demonising ones value as an architect."

"There is definitely a category or a label placed on you, but I think that's just a superficial thing. I'm not sure people care but I wonder does it impede your career progression? It depends on your office and employer. I sometimes think that being gay is used against your ability, i.e. 'Oh he's very talented at drawing etc oh he's gay, oh that makes sense'."

"It's quite invisible really. My practice know my sexuality but it's not really acknowledged in any way, or actively supported. This is kinda fine, but I would like the practice to be more openly supportive. I could drive this, but I feel like it needs to come from allies - not me."

"I think that within the construction industry as a whole there are still some 'old-fashioned', 'hard' attitudes which manifest in creating a sometimes intimidating environment that may prevent freedom of expression in several ways, including sexual identity."

"I have met gay men in the work environment before but have not met any other people who identify as part of the LGBTQ+ community."

"Any gender identity other than woman or man is still regarded with more surprise/discomfort than the genders woman/man."

"Usual stereotypical prejudices, especially on construction sites."

"Possibly in study, presentation and trying to talk to tutors can be difficult when you present differently."

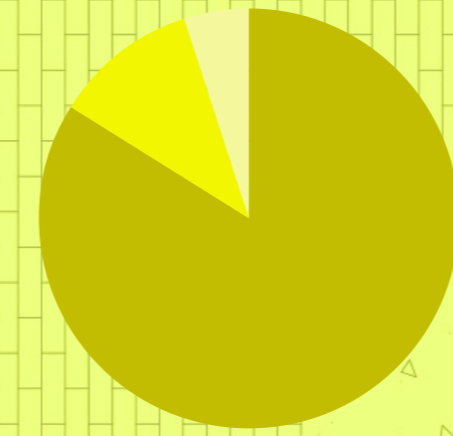
"I feel the whole architecture/construction industry is innately prejudiced towards anyone who is not a white cis male."

"I believe many straight colleagues, classmates and friends have felt maybe a bit shy or nervous, intimidated, or that we had less things in common. This means that it's slower and more difficult to get to know them and sometimes even to carry out work to the best of my ability."

"Political & religious prejudice (particularly in west central Scotland) against promoting those who are not 'family types'."

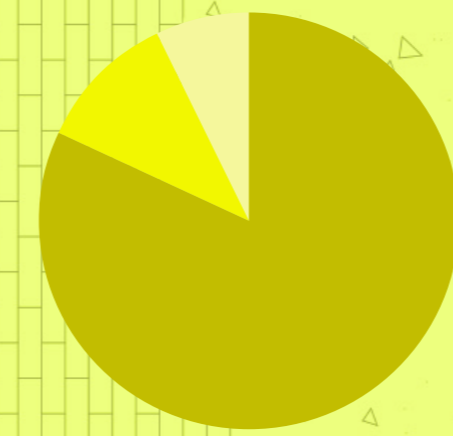
## Your initial thoughts on ArchitectureLGBT+ in Scotland:

### 1. Is an LGBT+ platform something you feel architecture needs?



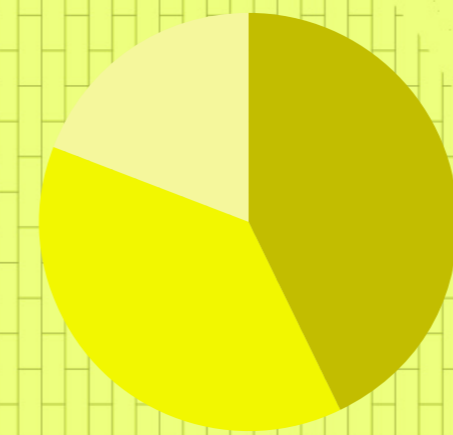
84% Yes  
11% Maybe / not sure  
5% No

### 2. Do you feel, specifically, that architecture in Scotland needs an LGBT+ platform?



82% Yes  
11% Maybe / not sure  
7% No

### 3. Are you interested in being part of a Scottish LGBT+ architectural platform?



43% Yes  
38% Maybe / not sure  
19% No

### 4. What is the industry in Scotland lacking in relation to the LGBT+ community?

"Mainstream representation, similar to all industries. Also a lack of examples within education. Queer students having to seek out individuals to look up to, very much like POC and all other minorities."

"Representation in architecture, there is currently none outside of London, solidifying a very London centric industry."

"LGBT is still seen "flamboyant" which it can be and that's fun but it's also ordinary. More balance, more voices to relate to."

"We are invisible!"

"Representation, I have no real exposure to LGBT+ architects."

"A voice to challenge assumptions across the construction industry, and to raise awareness of different issues faced by LGBT+ members of the industry."

"Everything."

"Representation and open forum discussions. A forum where people struggling with their expression in the work place can go for advice, mentoring and sharing experiences."

"Construction industry is about 3 decades behind the rest of society - architects could lead change in this area. But also practices could just be better. More gayness in architecture would probably improve it anyway..."

"A lack of role models who are openly LGBT+."

"Education/understanding."

"I would be excited if the LGBT architecture platform celebrated the community and inspired new conversations and rituals that contribute to Scotland's complex character. The platform would attract me if it focused on positive initiatives, led by example and avoided 'blame culture'. Additionally there maybe a temptation to become a 'Union' which I think has a very different function."

"An understanding of what LGBT+ culture can bring to architecture and design."

"Openly LGBTQ+ led practices."

"A presence."

"The whole industry needs diversity and educating! Prejudice towards women in architecture is bad but the LGBT community is entirely unaddressed, suppressed and avoided rather than celebrated or accommodated."

"Open platform to discuss / a network of people."

"More awareness of some of the under laying cultural prejudices that sadly still exist. Not all employers and clients create suitably supportive environments and use of language belying entrenched cultural attitudes."

"Conversations. There is often an attitude that suggests issues of race, sexuality, gender and disability are not something an architect needs to consider. Without these conversations and considerations towards minority groups, architects cannot design inclusive and/or diverse spaces."

"Scotland still has quite a strong old mens' club throughout the industry, this definitely creates challenges as barriers for non-cis, queer folk as it does for women within construction spaces. The focus on certain activities and sports (golf, football in particular) as a social binder within the industry does not lend itself to diverse identities."

"Visibility."



## 5. What interests you about a Scottish ArchitectureLGBT+ platform?

"Developing representation and showcasing queer culture's contribution to the industry."

"The chance to shout about talented queer architects and architecture, celebrating a unique perspective and a chance to connect with others on a similar path."

"Representation within a practice which is generally dominated by heterosexual cis-men."

"The opportunity to meet other LGBT+ architects/architectural professionals."

"To see the potential outcome of making Scotland a LGBT+ friendly place."

"I would like to help others with the experience I have accumulated and do my part in paving a more inclusive future for LGBTQ+ professionals in architecture who will be free from judgement."

"Providing moral support for those struggling to be open or confident with who they are."

"If there is a place/forum/opportunity for support for anyone who feels they may be in a potentially marginalised situation, and would benefit from such a platform, it can only be positive. Impartiality will be important, even if someone feels confident in approaching a matter with their employer, it could come with baggage - a forum like this may assist in how to broach topics."

"Building fairness and compassion for one another in the workplace."

"A deep need for solidarity, respect and to counter the continual threat of indifference and intimidation."

"I have spent most of my early years in my architecture career feeling in the closet and unhappy with my work environment. This year I recently have started speaking out about my identity and my experiences and I want to be part of the much needed change the industry needs."

"Gender, sexuality and queer studies and theories are of great interest to me and something I'm very passionate about. As a cis, white, gay (binary identifying) male, I know that I am the homonormative. So hopefully a platform for the LGBTQI+ community would uplift voices that aren't in the mainstream as much as myself."

"Being able to network with people who have gone through similar challenges."

"Support for Scottish LGBT+ in architecture benefits us all in industry."

"Feeling part of something that is professional but also where I can be open about myself."

"Connecting with other LGBT+ people, forming support networks."

## 6. What makes you sceptical about such a platform?

"Being treated as 'of the time' or a new concept. Rather than highlighting that queer culture has been around for centuries."

"Potential avenues for future tokenism by those outside the community."

"The industry is still dominated by straight, cis men with 'traditional' beliefs."

"It not being used to its fullest to provide unique opportunities to those in Scotland as well as it becoming a 'gay platform' than a fully inclusive one."

"I am not sceptical, I believe that with hard work and offering people information and advice it can go a long way."

"I guess if the myriad of straight white architects would engage, or won't think they need to bother with it, when actually we need allies in the industry (much like I've had to be a fierce ally for women on construction sites!)."

"I fear that if it is launched as an isolated platform, it contributes to the idea of a divided architectural community. Each platform, if there are multiple, should be integrated with others to deliver the idea that collective communities form one architectural community."

"Whether it would be enough to break through the glass ceiling of the 'boys club' mentality that permeates the profession."

"I would worry that certain unashamedly queer aspects of the LGBTQI+ community might be muted or dulled down in order to fit a respectable 'image' which is the opposite of what I would want a queer platform to be doing."

"Whether or not it'll be taken seriously by the cis white male majority of the industry."

## 7. What barriers do you think exist, or what factors are important, for the LGBT+ community becoming involved with such a platform?

"Perhaps people may wish to remain a 'silent member', costs of access should be considered to allow students to partake."

"Important to make it a safe space, have people who are more vocal, then others who are less vocal can reach out too. Maybe even also resources for what do to if you do experience bigotry in the workplace or in life, because I would have no idea. Sometimes even in identifying that bigotry."

"Being stereotyped."

"Preaching to the converted, image and perception - in the community and view of it, articulating a purpose for the body/group - people debate the value of ARB, RIAS, RIBA let alone another group/org."

"People may worry about openly being identified as LGBT+ in the construction industry as it is still very prejudiced."

"Geographic."

"I think it's important to make sure a wide scope of people are represented because, even within the LGBT community, there will be differing experiences and opinions. And I think that the most marginalised people must be represented as these are the people who are effected the most."

"Awareness of it, and being cautious of the fact not all colleagues might react positively to you being part of such a platform."

"I think voices that aren't the normative have been silenced in mainstream 'gay' spaces for so long that they may be apprehensive joining the platform, however their voices and experiences are exceedingly valid and necessary to enact positive change."

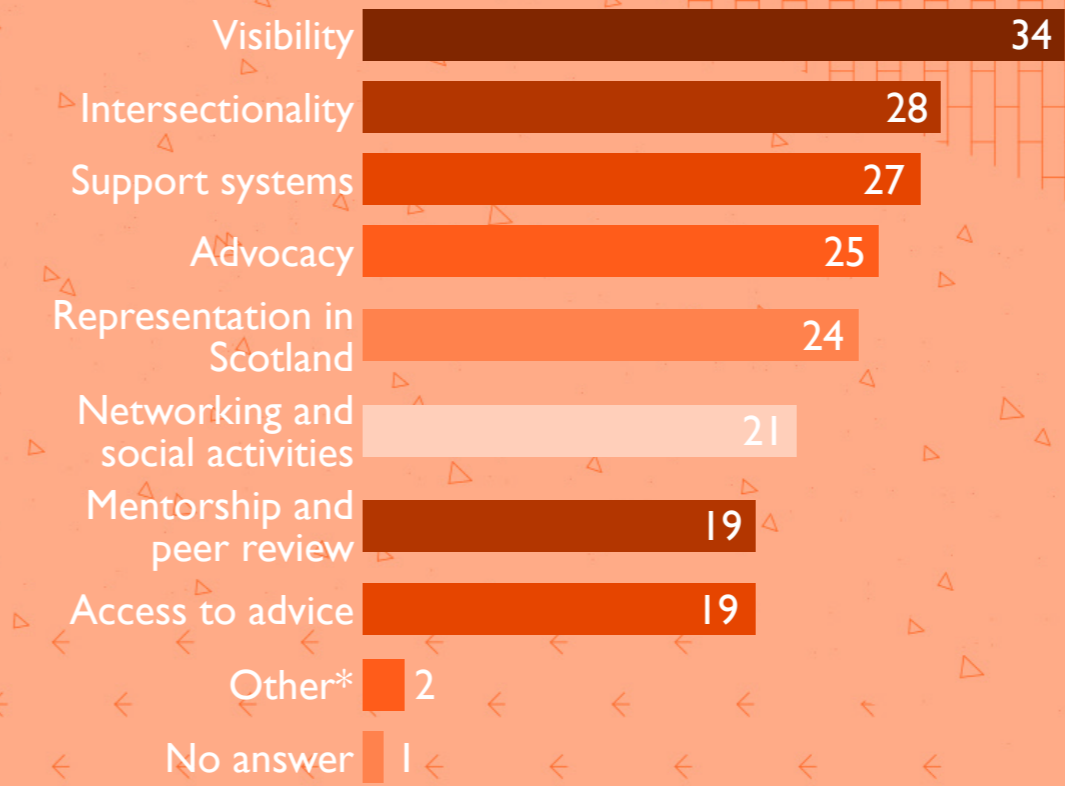
"Time commitment within practice - how will this be managed/ allowed for."

"Would need to be well promoted maybe through RIAS / university level so that it is well known about."

"Making it accessible and welcoming! A space of inclusion not exclusion. Making new members of the LGBT+ community feel included in the space."

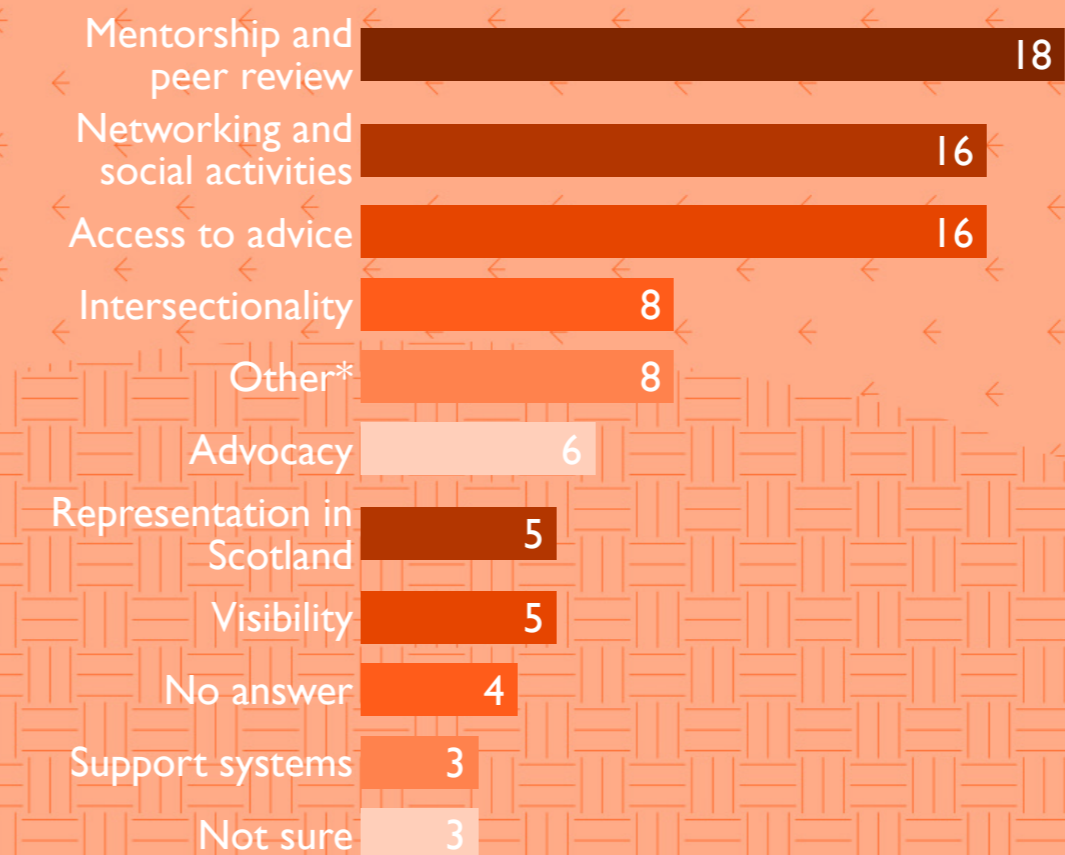
## The purpose of and content for ArchitectureLGBT+ in Scotland:

### 1. What is \*most\* important to you for a LGBT+ network in Scotland?



\* "Concrete support (financial, employment etc.)"  
"Integration with other networks"

### 2. What is \*least\* important to you for a LGBT+ network in Scotland?



\* 5 x "They're all important!"  
"Bureaucracy"  
"Preferencing non-LGBT+ voices"  
"Sole focus on social-media activism"

### 3. What does an architectural LGBT+ platform in Scotland look like to you?

"Creative and celebratory. Embracing the culture. Not being angry at the lack of it."

"Inclusive, welcoming and celebratory."

"Inclusive, fun, topical. Not too serious/negative, promoting the positives."

"A means for LGBT+ architectural workers to meet and share experiences, provide support, and discuss how to improve the industry for its workers and for wider stakeholders (i.e. the public, clients etc.)."

"A platform which educates and familiarises the architecture industry and its interdisciplinary partner sectors about LGBT+ issues."

"It looks like a collection of visible advocates for visibility within architecture. It looks like a space for young architects to go to for inspiration and direction as well as advice. It looks like a place signposting information about 'awareness in the workplace' and information for people who may be experiencing hassle in the workplace due to their sexuality. It should provide goals for architecture, long and short to improve gateways for out, queer people to take on roles that shape our built environment."

"One that's not too centralised, a big problem with RIAS is the Central Belt gets the most support, yes more industry is there but it should celebrate all of Scotland."

"An intersectional collaborative body with the aim of supporting, nurturing and showcasing."

"Definitely diverse. I often don't recognize the Scotland that can be portrayed as inclusive and welcoming. I think there's a vast difference between working class areas of Glasgow and university campuses in the city centre. It makes me wonder about a wider outreach - kids thinking of a career but fear they wouldn't fit in construction would be a more valuable target than early career designers like me?"

"Cross disciplinary, cross sector, intersectional."

"I think I need it to push me out my comfort zone? I think more visibility in architecture schools would be great for a start. Do we have the influence to challenge the norm in the construction industry? Challenging employers to be more publicly inclusive? I think my practice would be horrified if I told them I didn't feel comfortable coming out in the practice for almost 3 years (as a part 2) - really due to lack of visible allies."

"Connected and supportive of a wider ecosystem. Deep diving on our history to learn from and share what has gone before. Amplifying a diverse range of voices, experiences and insights."

"A space of agitation, defiance and confrontation of the 'norms' or laddish culture in the office. A space that teaches and discusses ideas of identity in our profession and builds consensus around ways of approaching more sensitive and equality driven design."

"It looks like an opportunity for equality, diversity, and collaborative understanding to flourish."

"An LGBT+ platform for me would be a support network to assure LGBT people that they are not alone in this industry."

"It should help protect the basic human rights of LGBTQIA+ people in the way the discrimination act is often not providing. It should help provide advocacy, and opportunities at work, in higher education etc. Much educational funding, publication grants, and internship opportunities exist for woman and BAME people, and despite the fact that the LGBTQIA+ community, on certain levels, face worse outcomes than the aforementioned, no such support systems exist."

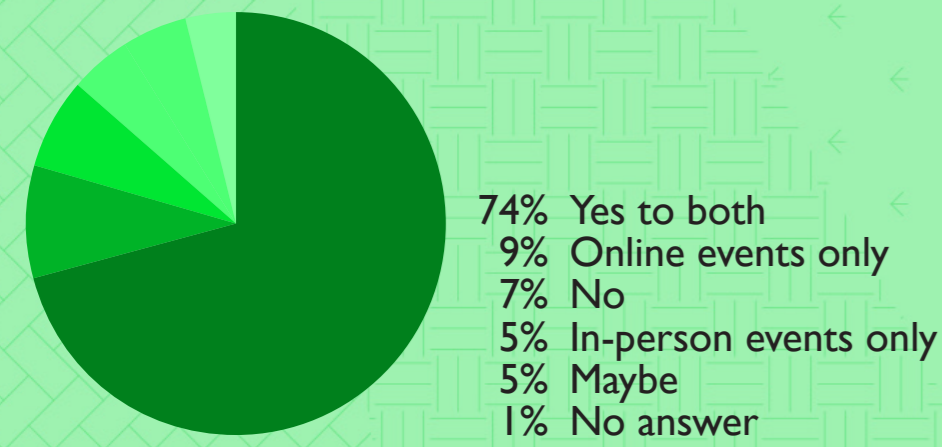
"An intersectional safe-space and place for designers, engineers, academics and others to exchange ideas."

"A broad church."

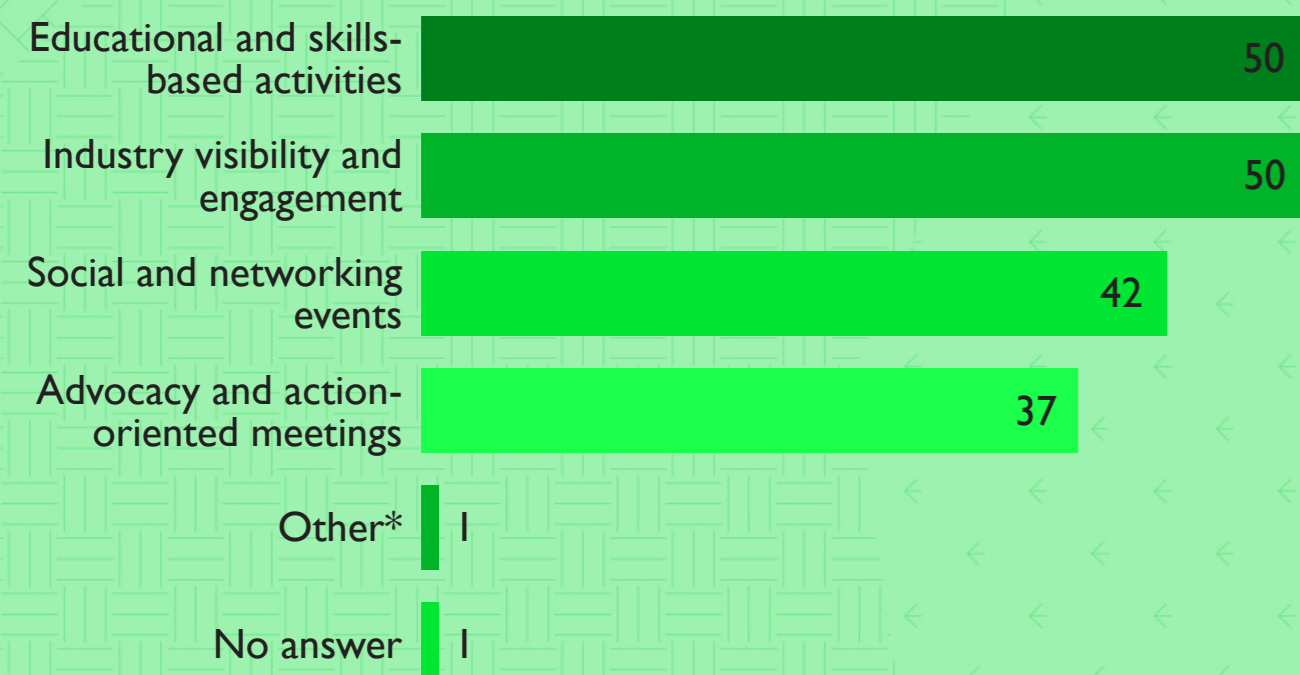
"A diverse, intersectional, democratic and safe shared space."



4. Would you be interested in attending in-person events and online events, or perhaps something else?

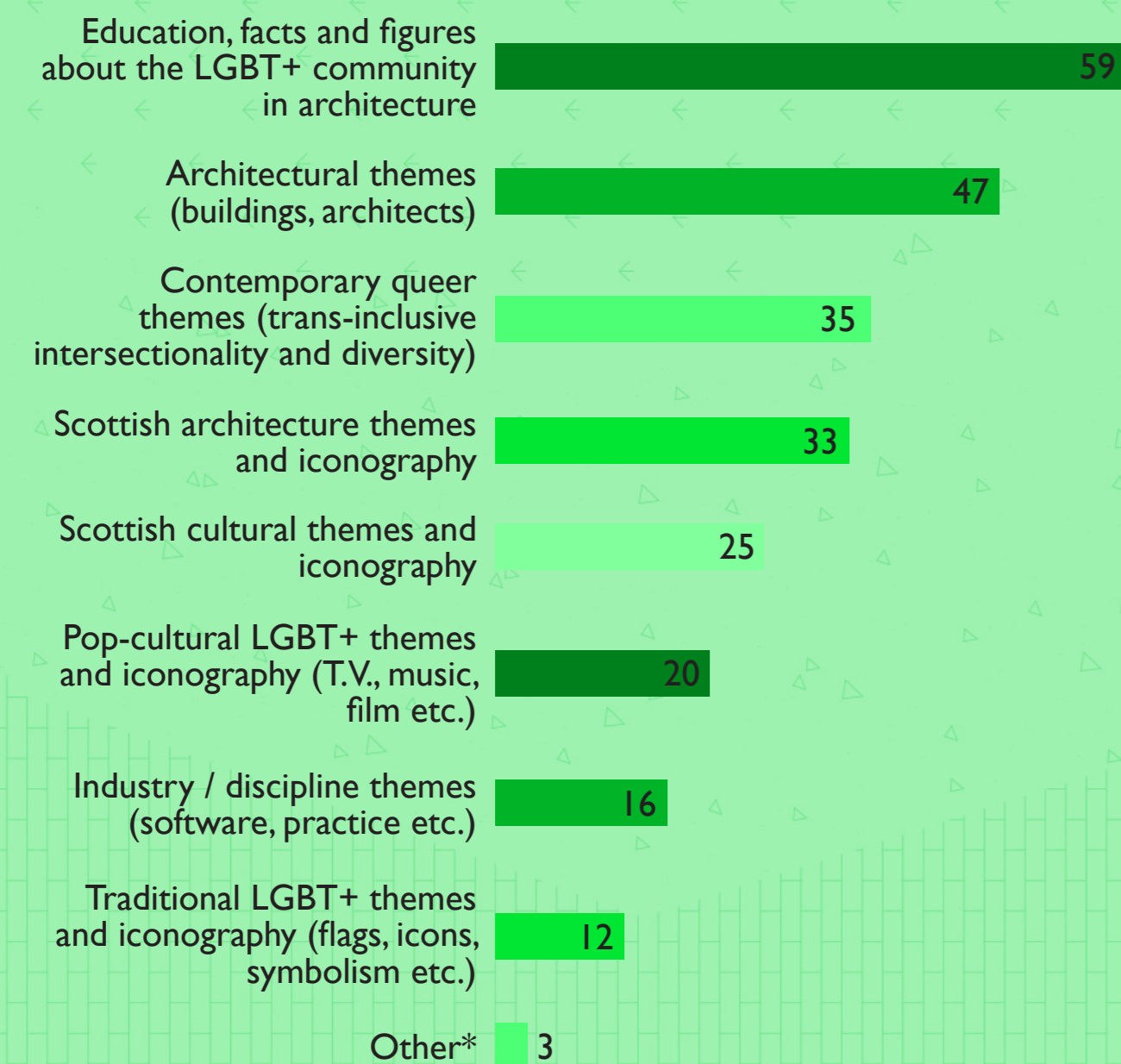


5. What kind of events, in-person or online, would most interest you?



\* "Mentorship scheme"

6. What type of imagery and messaging do you feel is most aligned to ArchitectureLGBT+ in Scotland? What resonates most with you?



\* "Policy"

"I personally would like to see this capture the attention of the hidden figures (probably like me!)"  
 "Themes of other parts of the industry, i.e. construction, surveying"

# LGBT+ CHARITIES + RESOURCES

- Stonewall Scotland ♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥ stonewallscotland.org.uk
- LGBT Health and Wellbeing ♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥ lgbthealth.org.uk
- LGBT Youth Scotland ♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥ lgbtyouth.org.uk
- Just Like Us ♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥ justlikeus.org
- Highland Pride ♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥♥ highlandpride.org
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