ARCHITECTURE LGBT+

ARCHITECTURE LGBT PRESENTS:

DESIGNING OUT

September 3 - October 8

A showcase of LGBTQIA+ talent from beyond professional practice, encompassing academia and independent research

Roca London Gallery

DESIGNING OUT

is a showcase of LGBTQIA+ talent in Architecture, encompassing projects and research from students, graduates, professionals and academics. It aims to provide a platform for under-represented designers by bringing their work to a wider audience.

This exhibition comprises projects which engage with wide-ranging themes within the built environment. Projects in this show either directly relate to LGBTQIA+ themes, or are by designers who identify as being part of the LGBTQIA+ community (often both).

We are hugely grateful to everyone who have made the event possible: to our sponsors for their support; to the Roca London Gallery for hosting the exhibition; and of course, to those who have shared their work with us.

ARCHITECTURE LGBT+

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

JUDGING

A selection of 26 projects was made from an international open call for submissions by a panel of six judges (listed below), we received submissions from 13 different countries and over 20 different universities.

Emily Rix - She/Her
Architecture LGBT+ Vice Chair - Partner at Foster + Partners.

Emily Crompton - She/Her
Senior lecturer at Manchester School of Architecture.

Gem Barton - She/Her
Course Leader, MA Interiors, University of Brighton.

Saoirse Walsh - She/Her
Cultural programme manager at Roca London Gallery.

Anne Cosentino - She/Her
RIBA Equity, Diversity & Inclusion Manager.

Will Rowe - He/Him
Exhibition Curator - Architecture LGBT+ London Champion and recent Part 2 graduate.

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ARCHITECTURE LGBT+

Roca London Gallery

IMAGES: HUFTON&CROW

EXHIBITORS

Andrew Riddell Will Dendinger Jacques Doody Amber Elliott Phoebe Eustance Bryan Ho Kyle McCracken Xzen Hung Lee Cai Hall James Soane Stu Ashford Daniel Innes Annie Sibthorp Thomas Philips William McKinney Kleanthis Kyriakou Danni Kerr Glenn Strachan Gabriele Pesciotti Leonardo Schreiber Schneider Elena Oliinyk Alexandros Xenophontos Yiran Chu Hoisun Yung Jaemin Shin Gabriela Rocha

LIPSTICK ON A PIG

ANDREW RIDDELL / LLEDDIR WERDNA

HE/HIM/THEY/THEM

MALE

QUEER

BARTLETT SCHOOL OF ARCHITECTURE
MArch, LONDON UK

@lleddirwerdna - @fruitworlddd

The projects proposes an architecture of a bespoke and new queer domestic, whilst parodying its heteronormative counterpart. To do this, the project draws on the aesthetic, social and domestic attitudes of the drag community.

Central to the ambitions of the project is the aim to question traditional domestic architectural space, which fails to accommodate more fluid, alternative definitions of domesticity. Instead, the queer domestic spills into the public realm where nightclubs act as living rooms, midnight spas are visited as bedrooms, and public parks act as sites of courtship. Drag is used as a tool and methodology to manipulate and challenge the heteronormative aesthetics of these everyday objects. Drag uses playful satire of gender and convention through performance and aesthetic modulation. Drag in this context not only acts as a vehicle to accelerate this fluidity, but also as a strong visual sign of this deconstruction of the wider heteronormative model of living that is held today.

The proposed dwelling creates a world for three characters living both individually and collectively. The architecture is reflective of their individual aesthetics while also providing a model of living that manifests in a structure that reflects existing drag families or chosen queer families.

The projects seeks to highlight each individual's unique identity and queerness that manifests itself within the site of a bespoke queer domestic all whilst parodying its heteronormative counterpart.

It seeks to highlight the importance of aesthetics which is hugely personal to me and other queer people. Hoping to challenge how we design and build. I've done this through my use of hyper-real visuals that aim to capture a glimpse of a brief moment within this queer utopia. The importance of visuals within the project is linked to the notion that drag is the strongest visual act of queering the body.

AIDS AWARENESS PIER

WILL DENDINGER (HE/HIM)

MALE

GAY

GRADUATE THESIS - UNIVERSITY OF NEBRASKA - LINCOLN

USA

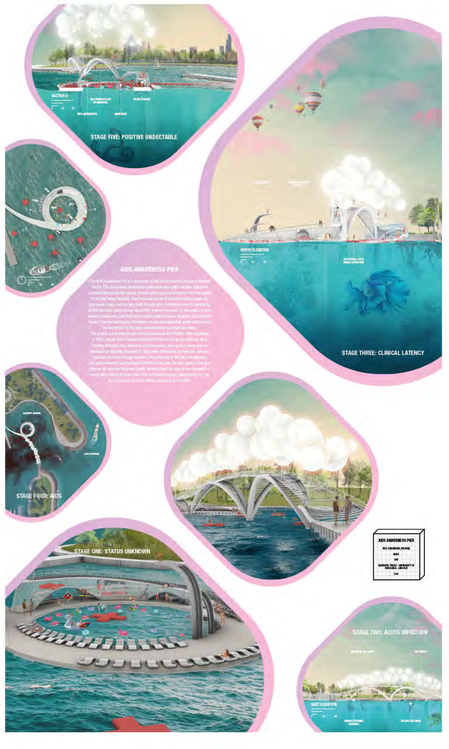
The AIDS Awareness Pier was designed in 2021 as part of my architectural thesis, Glitter Urbanism – LGBTQ Narratives in Architecture.

The pier provides a social hub in Chicago's Belmont Harbor for users to swim, layout, drink at the bar and meet people, kayak around, or even make their way up around the ramp onto the bouncy net balloon bridge to the other side of the harbor towards Chicago's new AIDs Memorial Garden.

But after a while, something starts to happen in the water. Barely noticeable at first but soon becoming a more significant issue. As the red platforms begin to dissolve, they start leaving traces of sticky red dye on swimmers, boats, and the pier itself. People don't understand what is happening at first, and soon panic ensues about this mysterious sickness in the water. Finally, the red blocks have dissolved and dyed the entire harbor red, staining boats and swimmers to the point where nobody enters the water.

This project is a form of protest architecture to bring awareness to HIV/AIDs. When it first appeared in 1981, people didn't understand what HIV was or the groups affected by it. Primarily affecting drug addicts and homosexuals, these groups were seen as disposable or that they deserved it. They were abandoned by their jobs, families, churches, and even the government.

As time goes on, the pier absorbs the dye and the water is cleared. The balloons of the net bridge finally release, disappearing into the sky in memory of all the millions of people lost to AIDS.



Situated within the small archipelago of The Isles of Scilly, Dreamland is an environmentally driven theme park of attractions that questions the role of imagination in the creation of new ideas to combat the climate crisis through positivity and collective action.

The site also functions as a fully closed loop circular economy, that creates its own energy and deals with its own waste while interrogating each 'waste' product to create a positive resource at each stage, coming originally from the proliferate kelp reserves around the Isles of Scilly.

It also serves as a research centre throughout the year that interacts with the seasonal locality by providing jobs year round to local residents and skilling up for a environmental reckoning that will also aid Scilly against the rising tides it faces today.

Examine your Carbon 'Footprint' with a sizing chart, contribute to getting to the top on the FUNicular and see the sights and leave no traces in the 'Gift Shop' each architectural intervention is infused with an environmental narrative that contributes to reflected the UN17 Sustainable Development Goals while also infusing a message of positivity for all.

DREAMLAND: SAMSON

JACQUES DOODY (HE/HIM)

MALE

GAY

MArch CARDIFF UNIVERSITY

UK

Queering The Waiting Room aims to open up a critical dialogue around embodied experiences of disciplined spaces, with an emphasis on clinical environments, institutional processes and their repetitive rhythms. These spaces reflect the prevailing neoliberal condition, serving to reinforce the reductive dualism of a body as either healthy or sick, normal or pathological. This is especially true of the mental health institution; the loss of agency and time – for patients often detained involuntarily – are common side effects of rigid, controlling routines and stagnant institutional behaviours.

Drawing from queer theory, which questions norms and rejects thinking in binaries, Queering The Waiting Room reimagines the institution as malleable. Borrowing from Jean Oury's notion of 'pathoplasty', which attributes sickness to the milieu, the project redirects the gaze away from individual patients and towards the social structure of the hospital itself. In doing so, it turns the act of pathologising upside down and constructs a methodology for critiquing current models – an approach which favours embodied criticality over inherited knowledge, and the collective over the individual. Through a multiplicity of references – from archival footage to contemporary interviews – the project's visual assemblage reflects its layered methodology of collective unlearning, advocating for fluidity in the rhizomatic deconstruction of dualisms.

QUEERING THE WAITING ROOM

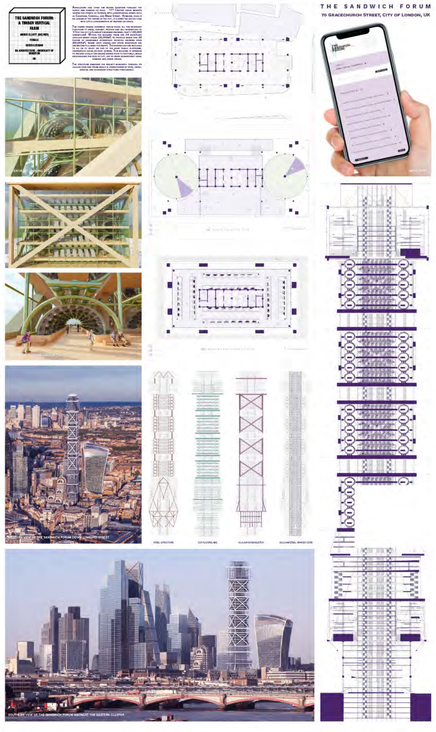
PHOEBE EUSTANCE (THEY/THEM)

NON-BINARY

QUEER

INDEPENDENT PROJECT

UK



70 Gracechurch Street, City of London, UK

It is estimated 68% of the world's population will live in cities by 2050. This means that the current mega cities will need to evolve and encompass new and growing industries and the needs of the people it feeds off. To improve the city by allowing it to evolve in a sustainable manner, we must analyse the current state and perception of the city. The intentions, operations, and contents of a city should fabricate and lead the surrounding area, alongside the world in tackling the key issues facing the global population, as a shared responsibility is the only path to achieving sustainability targets, to reverse climate change, and finally protect our planet.

17th Century grain markets shaped the streets of London with longstanding names such as Cheapside, Cornhill, and Bread Street. However, food is no longer at the center of the city, it is expected quickly and with little consideration of process or origin. The timber-framed Sandwich Forum holds all the necessary functions to grow, harvest, package, and sell sandwiches to 1/5 of the city of London's workers per week, that is 100,000 sandwiches! Within the building, there are 24 aquaponic circular wheat fields (30,000m²) to produce bread and 20 floors of observable hydroponic rotating growing pods (60,000m²), where leafy greens and other vegetables are grown. The sandwiches are available to go or to enjoy on one of the many public platforms.
The structure embodies this project manifesto through the use of CLT floor-plates alongside a strong glulam core and exoskeleton, all of which are strengthened by steel cross-braced secondary structures throughout. This tower is intended to provide locally (in-house) grown food to the public while encouraging the pace of city life to pause momentarily using farming and green spaces.

THE SANDWICH FORUM: A TIMBER VERTICAL FARM

AMBER ELLIOTT (SHE/HER)

FEMALE

QUEER/LESBIAN

BA ARCHITECTURE - UNIVERSITY OF BRIGHTON

UK

Pier For Queers: On Domestic Hospitality, Performativity, and Theatricality for New York's LGBTQ+ Community

Despite contemporary progress made to attain equal rights, LGBTQ+ youth face a dire homeless problem in New York City, often as a result of rejection from family members. Difficulties in searching for housing for these vulnerable individuals are compounded by the city's highly speculative housing market. The single family home, for many, represent a heteronormative domain that served to maintain the nuclear family as the ideal, repressing those who fail to conform.

The project thus proposes a set of affordable housing blocks sited on Christopher Street Pier on the Lower West Side of Manhattan that will cater for the imminent housing crisis faced by young LGBTQ+ individuals. Affordability need not equate the loss of individual subjectivity. The architecture of the housing blocks, together with the staging of the pier, seek to invoke the theatricality of queer culture that enable the community to better engage in practices of care.

PIER FOR QUEERS

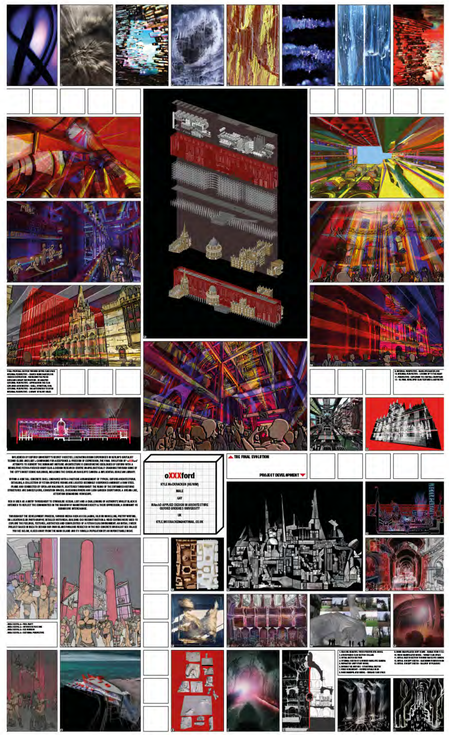
BRYAN HO (HE/HIM)

MALE

GAY

MArch
ARCHITECTURAL ASSOCIATION

UK



Influenced by Oxford University's secret sexual societies, liberating BDSM experiences in Berlin's Brutalist Techno clubs and LGBT+ campaigns for acceptance & freedom of expression, 'oXXXford' was my attempt to subvert the dominant historic architecture & conservative ideologies of Oxford with a monolithic fetish-focused nightclub & design research centre unapologetically crashing through some of the city's most iconic buildings, including the circular Radcliffe Camera & influential Bodleian Library.

Within a 40m tall concrete shell engraved with a pastiche arrangement of typical Oxford architectural detailing, a collection of fetish-specific rooms are located seemingly suspended amongst a raw steel frame and connected by open-air walkways.

Scattered throughout the ruins of the entombed historic structures are dancefloors, exhibition spaces, cascading rivers and lush garden courtyards. A dream-like, Instagram demanding viewscape. Red is used as a motif throughout to symbolise sexual lust and a challenging of authority, whilst black is intended to reflect the communities in the shadow of mainstream society & their oppression; a dominant vs submissive interchange.

oXXXford

KYLE McCKRACKEN (HE/HIM)

MALE

GAY

MArchD APPLIED DESIGN IN ARCHITECTURE OXFORD BROOKES UNIVERSITY

UK

KYLE.MCCRACKEN@HOTMAIL.CO.UK

Produced in the final year of my part 2 (2020) this was a live project working with Walworth Living Room - an arm of Pembroke House, one of the last remaining settlement houses in London, which aims to provide a place to meet and connect with other members of the community and bring together access points for local services. The provision of community functions and health care provision outside of clinical settings only became more pertinent once the academic year of the project. was interrupted by the covid-19 pandemic

Our unit worked at three distinct scales 1. Adaptations to existing day to day arrangements 2. Small and incremental change of the built fabric, and 3. More long-term strategic redevelopment of the broader site from a community health and well-being perspective.

The first was achieved through a residency program in the first semester making changes to the space and engaging with the local community using it as fellow residents in a collaborative design process that informed my work for the rest of the year

My small-scale insertions into the existing church hall building create an invitation into the building and space for conversation that were currently not there. Establishing ideas and concepts that would be used across the scheme. These interventions were carefully considered to adapt the existing church hall for its new use as a community hub while highlighting and celebrating its existing qualities and history.

In the long-term expansion, my proposal allows the emerging programme of WLR can expand its operation to suit its long-term business model, making connections across Surrey Square to Old Kent Road and the Aylesbury Estate renewal. A flexible set of overlapping spaces provide activity and workspace for hire, with an expanded living room that overlaps into the general practice (GP) and shared spaces within the homes of the resident doctor, community caretaker and faith leader. I aimed to create flexible and generous community space the engaged with a myriad of local health and well being concerns.

SOCIAL PRESCRIPTION

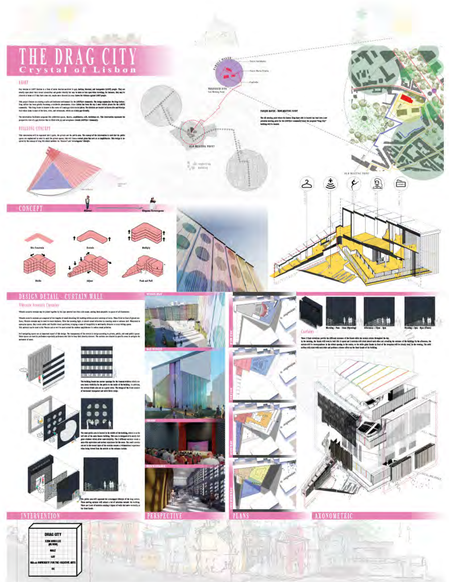
CAI HALL (HE/HIM)

TRANSGENDER MAN

BI

MArch
KINGSTON UNIVERSITY

UK



Gay tourism or LGBT tourism is a form of niche tourism marketed to gay, lesbian, bisexual, and transgender (LGBT) people. They are usually open about their sexual orientation and gender identity but may be more or less open when traveling; for instance, they may be closeted at home or if they have come out, maybe more discreet in areas known for violence against LGBT people. This Program will be focusing on Drag Culture. Drag culture has been greatly becoming a worldwide phenomenon. Since Lisbon has been the top 2 most visited places for the LGBTQ community, this would be the perfect place for this intervention to come. This intervention has been carefully analysed and portraits that this Drag Centre should be located in the center of 2 main gay districts in Lisbon. The districts are located in Bairro Alto and Principe Real where home to most of the bars, clubs, and restaurants, which are widely gay-friendly. This location leads to a new potential location which located in Praque Mayer where locates a theatre quarter have been once famous around Lisbon long time ago.

The intervention will be categories into 2 parts, the private and the public area. The concept of the intervention is such that the public spaces are emphasised in order to mask the private spaces. The building portrays the concept of drag life which representing the 'discreet' and 'extravaganza' lifestyle. The intervention facilitates where is a program like exhibition spaces, theatre, amphitheater, café, workshops, and relaxing spaces. This intervention represents the perspective view of a gay district that is filled with joy and acceptance towards drag culture.

DRAG CITY

XZEN HUNG LEE (HE/HIM)

MALE

GAY

MArch
UNIVERSITY FOR THE CREATIVE ARTS

UK

INTER-GENERATIONAL SKILL EXCHANGE CENTRE

STU ASHFORD (HE/HIM)

MALE

BI

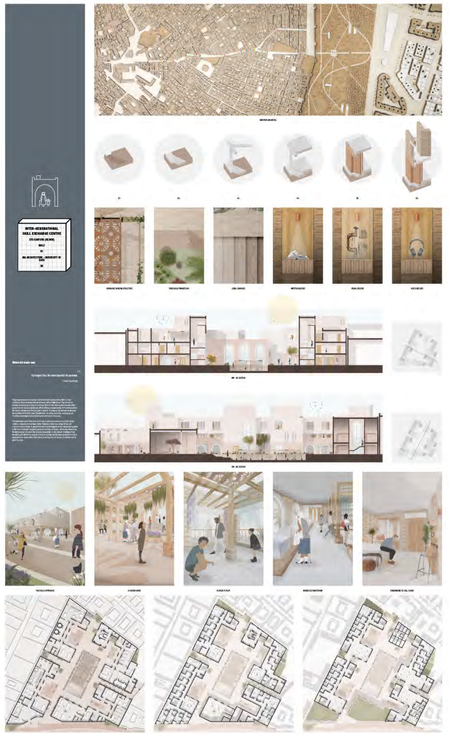
MA ARCHITECTURE - UNIVERSITY OF BATH

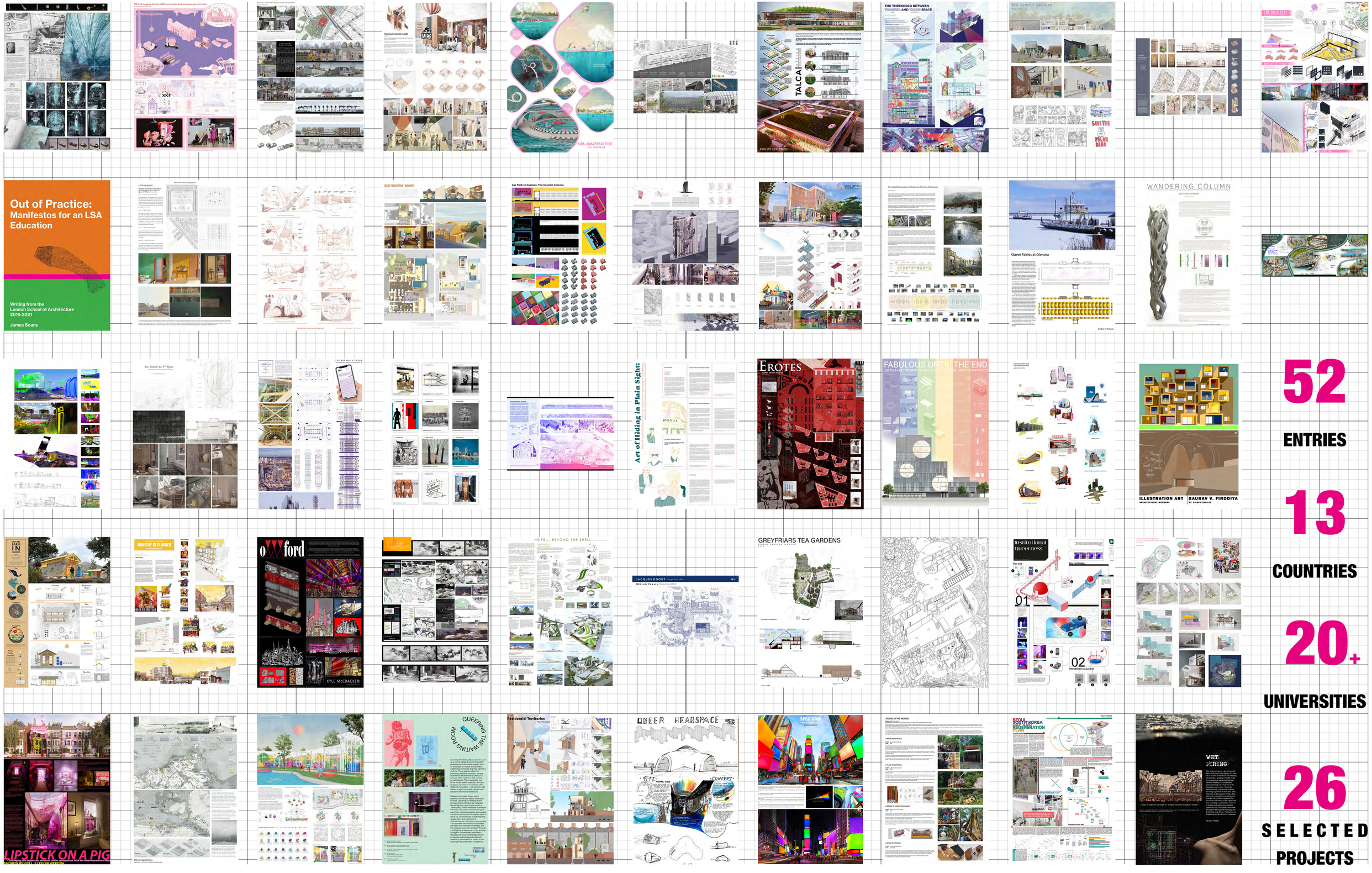
UK

The proposal seeks to house two disenfranchised demographics within a new community that harnesses the lost artisanal crafts of Marrakech.

The intent is to provide a practical grounding of vocational skills for the city's youths that will better-equip them for future employment, whilst offering companionship for homeless elders who lack a conventional family support network.

In essence, the scheme showcases the positive contribution these 'dependants' can make to society, challenging our collective preconceptions surrounding the elderly and the young. This manifests itself in the form of four key households centred around the textile, ceramic, carpentry and culinary crafts. These are linked via a raised street and interconnected rooftops. A sympathetic planting strategy binds the residences together in the form of shared courtyard spaces and a living roofscape, whilst also referencing the landscaping scheme of the broader masterplan. In the interest of safeguarding the skills upon which the scheme is built, an archive facility is also provided for future generations to connect with their history, ensuring that the stories of craft are told for years to come.





52

ENTRIES

13

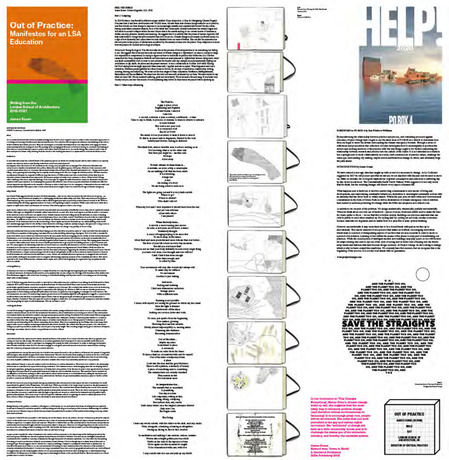
COUNTRIES

20+

UNIVERSITIES

26

SELECTED PROJECTS



Out of Practice: Manifestos for an LSA Education. This is a document of 40,000 words that has collected all the writing I have done while at the LSA compiled in 2021.
Of particular interest may be the pieces on intersectional theory and gender. It includes my chapter for the book 'A gendered Profession' which speaks to queer activism and the climate crisis:

"In her conclusion to 'This Changes Everything', Naomi Klein's climate change wake-up call, she suggests that the most likely way to influence political change (and therefore critical environmental re-balancing) is to encourage grass root, people-driven movements. She notes that one such precedent is the gay and lesbian rights movement. Her 'architects' of change are seen as a wide community whose goal is to challenge the status quo of the extraction industry, and thereby the capitalist system."

My work at the LSA has been to develop a writing practice that moves away from the dissertation often oriented to the past, and to encourage creative fictional writing in order to project the students into the future. Our mission is to allow students to search for and define their purpose both as a professional and as a global citizen in these troubled times.

OUT OF PRACTICE

JAMES SOANE (HE/HIM)

MALE

GAY

LONDON SCHOOL OF ARCHITECTURE, UK

DIRECTOR OF CRITICAL PRACTICE

Can Gendered Architecture be subverted in order to connect, celebrate, and empower transgender lives?
2019-2020

This project explores the relationship between transed and trans space where transed is 'safe' and trans is 'exhibition'. It is transgender homeless accommodation (transed), a transgender arts centre (trans) and the threshold in between. It caters for the 25% of transgender people who experience homelessness but are not made to feel safe, secure, or welcome in traditional shelters. Alongside this it recognises the importance of performance, exhibition and celebration to project acceptance outwards. It is both transed and trans space; sheltered space and exhibition space; quite and loud; anonymous and proud. Based in the centre of Manchester, it questions the gendered nature of the city with its ever-growing skyline. The aim is to subvert gendered architecture with a building that competes with its surroundings in terms of height but remains genderless, celebratory, and safe.

It does this through the transgender design toolkit, a set of feminist tactics which were developed throughout the early stages of project research. These are:

Genderless Space - breaking the traditional monolithic shape of a high-rise building.
Adaptability - a structural system which allows for a mixed grain of transed and trans spaces, as well as the ability for the building to grow and shrink as needs changed
Subtle Anonymity - multiple routes into, past and through the building.
Celebration - not just the existence of the performance and exhibition spaces in the programme but also the architectural language these spaces use which is loud, proud and unapologetic.
Thresholds - at ground level as people enter through different routes.
Outreach - seen as the building bridges the road and railway.
And
Participation - achieved by the lights which project onto surrounding gendered development.

THE THRESHOLD BETWEEN TRANS AND TRANSED SPACE

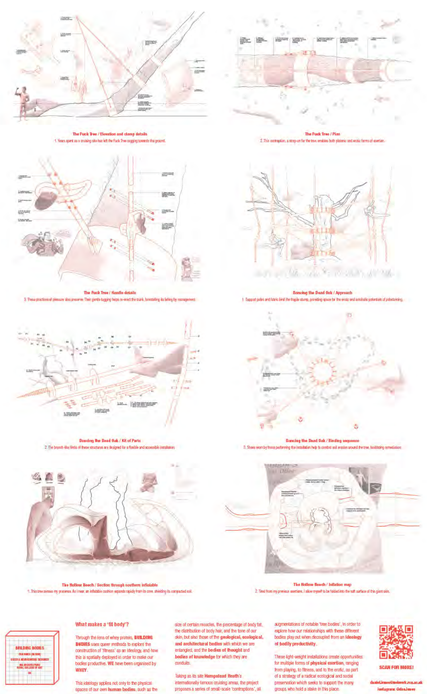
ANNIE SIBTHORP (SHE/HER)

FEMALE

QUEER

M ARCH – MANCHESTER SCHOOL OF ARCHITECTURE

UK



What makes a fit body?

Through the lens of whey protein, Building Bodies uses queer methods to explore the construction of 'fitness' as an ideology, and how this is spatially deployed in order to make our bodies productive. We have been organised by whey.

This ideology applies not only to the physical spaces of our own human bodies, such as the size of certain muscles, the percentage of body fat, the distribution of body hair, and the tone of our skin, but also those of the geological, ecological, and architectural bodies with which we are entangled, and the bodies of thought and bodies of knowledge for which they are conduits.

Taking as its site Hampstead Heath's internationally famous cruising areas, the project proposes a series of small-scale 'contraptions', all augmentations of notable 'tree bodies', in order to explore how our relationships with these different bodies play out when decoupled from an ideology of bodily productivity.

These light-weight installations create opportunities for multiple aspects of physical exertion, ranging from playing, to fitness, and to the erotic, as part of a strategy of a radical ecological and social preservation which seeks to support the many groups who hold a stake in this place.

BUILDING BODIES

DAN INNES (HE/HIM)

QUEER & NEURODIVERSE DESIGNER

MA ARCHITECTURE
ROYAL COLLEGE OF ART

UK

WET FIRING

THOMAS PHILLIPS (HE/HIM)

MALE

GAY

MA ARCHITECTURE

ROYAL COLLEGE OF ART

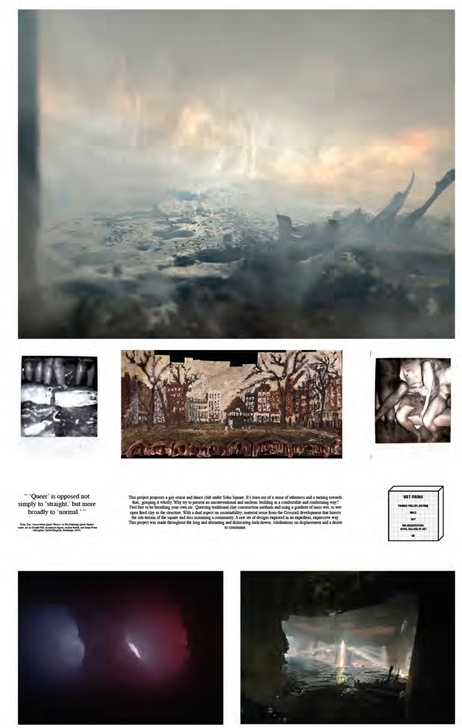
UK

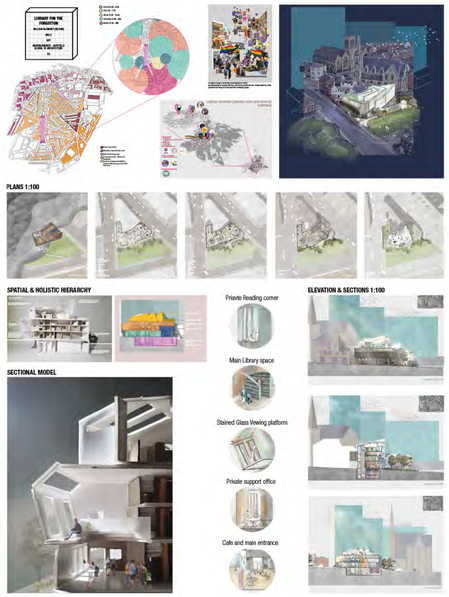
This project proposes a gay cruise and dance club under Soho Square. It's born out of a sense of otherness and a turning towards that, grasping it wholly.

Why try to present an unconventional and unclean building in a comfortable and conforming way?

Feel free to be breathing your own air. Exploring different drawing methods like painting and film. Queering traditional clay construction methods and using a gradient of mass wet, open fired, clay as the structure.

With a dual aspect on sustainability; material reuse from the Crossrail development that bisects the sub-terrain of the square and also sustaining a community. A raw set of designs explored in an expedient, expressive way. This project was made throughout the long and alienating and dislocating lock-downs. Meditations on displacement and a desire to commune.





This library aims to liberate marginalised voices to rewrite the narrative often stolen from the queer community.

Situated along London Road, south of Sheffield's City Centre, this area has various overlapping religious communities, as well as a predominate Asian population.

An analysis of queer safe spaces in Sheffield shows this neighbourhood to currently have no LGBTQIA+ community spaces. This Library provides a public space for queer Art, Literature and Performance whilst facilitating meaningful conversation around equality and acceptance in the neighbourhood to drastically change the lives of those who use it.

Spatially it was vital to explore the relationship between the public and private thresholds. Identifying discreet entrances and exits was a crucial strategy for the more vulnerable members of the community in search of support, refuge and assuagement.

Additionally a large, welcoming front promotes healthy LGBTQIA+ relationships, conversations and interests in wider community. Internally it was essential to design visual connections between the 3 main interior levels. Ultimately this creates a sense of connection and solidarity. Stained glass illuminates the Library, café space and stairwell in kaleidoscopic colours creating a vibrant and playful interior experiential atmosphere.

Furthermore, the structure is wrapped in wooden louvres; the varying perforation of the horizontal slats denotes the level of privacy within the building. Simultaneously the third floor is encased in sand blasted glass, which when illuminated serves as a beacon for hope, community, and solace for the queer community. Additionally a triangular pattern frames the geometry in homage to the 1970 reclamation of this symbol after the Nazi occupation of WWII imprisoned the queer community. This project not only supports crucial socio-political movements, but redefines how architectural design should mitigate the suffering those who need it the most.

LIBRARY FOR THE FORGOTTON

WILLIAM McKINNEY (HE/HIM)

MALE

GAY

UNDERGRADUATE - SHEFFIELD SCHOOL OF ARCHITECTURE

UK

My PhD aimed to support 'design for time' through 'research by design' and 'grounded approaches to research. I employ multi-modal methodologies of collaborative prototyping, narrative techniques, and teaching and learning practice in urban and rural contexts.

Previous research and scholarship on 'design for time' has tended to focused on observations of change in building and building use through case studies to support the development of theoretical frames or though the expression of theoretical ideas sometimes supported by conceptual design projects. These efforts have only provided a partial and fragmented insight on 'design for time' for architects and students of architecture. My research asks if there is a comprehensive, coherent and universal framework for 'design for time', what it would look like, and what are its components?

GROUNDED APPROACHES TO 'DESIGN FOR TIME' IN ARCHITECTURE

DANNI KERR (SHE/HER)

NON-BINARY TRANSGENDER WOMAN

PANSEXUAL

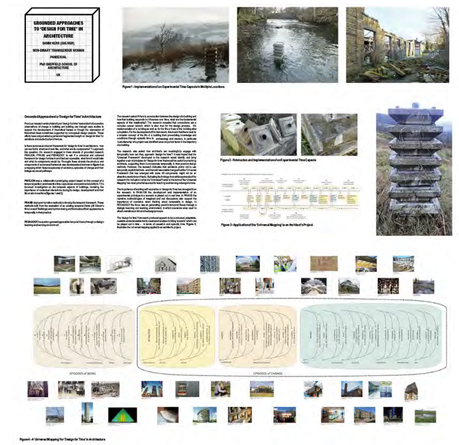
PhD SHEFFIELD SCHOOL OF ARCHITECTURE

UK

The grounded approaches consisted of a multi-modal program of participatory 'research by design' projects. There were three project modes: prototyping and implementing; interviewing and mapping; and a dialogic teaching and learning workshop. Each mode reflects a leg of architecture: design research; professional practice; and learning by talking and doing.

The research showed how 'design for time' as a leading strategy may promote design ambiguity but must be present in design thinking. For example, project and building 'custodianship' is a key determinant for the trajectory of buildings over time. Rather than use explicit 'design for time' methods, the research indicated that architects prefer a quality approach to design, to facilitate a buildings capacity to respond to change.

The research aimed to produce a 'design for time' tool for architects however the framework developed is complex. However, it appears to be a universal, adaptable, scalable and extendable tool to create and analyse scenarios for buildings in terms of causation and episodic time, useful for students of architecture and academics in the field.



Re-imagining Strawberry Hill as an incubator of subversive queer space for London.

This project deals with the dramatic loss of LGBTQ+ venues across London due to the unrivalled force of gentrification and the rise of online dating apps. Inspired by two medieval literary works: 'Utopia' by Thomas Moore and 'The Book of the City of Ladies' by Christine De Pizan, the project imagines an alternative future for a thriving queer community in the city -with a special emphasis on gay drag culture. Queer practice and architectural storytelling are employed as the primary tools for this investigation.

To envision this utopian future, the project unpacks the queer mythologies and Gothic phantasmagoria of Horace Walpole's Strawberry Hill House in Twickenham and translates them into architectural interventions. These new queer architectures, fluctuating from monumental props to a one-night extravaganza, are strategically positioned on the grounds of the estate, across town and constructed over time. Thus, London becomes an augmented version of Strawberry Hill, a utopian rupture, where unconventional lifestyles and various identities can flourish. A gay bathhouse, a drag stage, a pleasure garden, and a cruising park are some of the typologies that take center stage at Strawberry Hill- as sites for gender performativity. Once a haven for its patron, Strawberry Hill provided a bolstered playground for Horace's

HOUSE OF EXTRAVAGANZA

KLEANTHIS (HE/HIM)

MALE

GAY

MA ARCHITECTURE CENTRAL SAINT MARTINS

UK

shifting, queer identity. The same privilege will be shared by all LGBTQ+ individuals within this new narrative for London- 'A metropolis manifested as a queer island in its own orbit'. The narrative runs in parallel with the author's own experiments with identity and space, all of which are mapped, performed, and shared online.

Ultimately this project does not aim to provide solutions with conventional design and contemporary architecture but instead uses spatial imagination as a catalyst for ongoing research, advocating for a subversive queer space in London that could inspire adventurous attitudes towards city planning at large.

THE MINISTRY OF PLUNDER

GLENN STRACHAN (THEY/THEM)

NON-BINARY

GAY

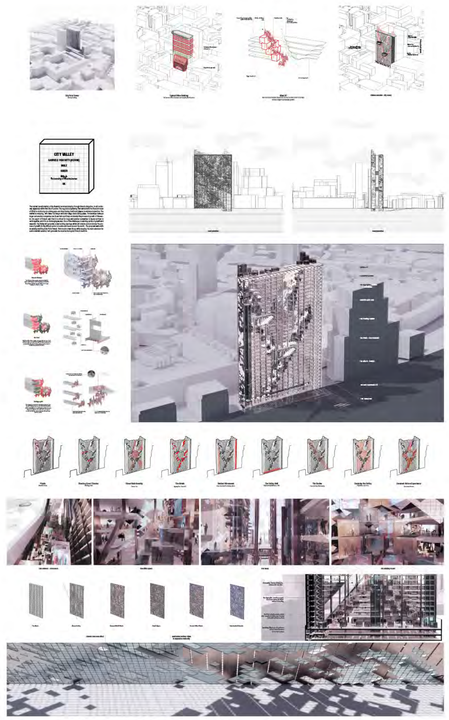
MArch THE UNIVERSITY OF SHEFFIELD

UK

This project is set in a (satirical) alternate reality where The Queer Republic of Nottingham has has established itself and existing hierarchies of power are reversed. Every day starts with an oath to the (progress pride) flag and roads into the city have been blockaded leaving rail the sole entry point. Trans clinics and surgeries have begun to replace coffee shops and travel agents.

Coming from far… and not so far, droves of displaced queer people make their way to the republic every year – and not just for the excellent food. These asylum seekers are welcomed with open arms and The Ministry of Plunder has been charged with carving up the Old Non-Queer reserves of wealth and sharing it out amongst the new arrivals.

My design proposal explores the Ministry of Plunder as an arrival centre for Queer asylum seekers and a focal point for the redistribution of wealth in the new republic. The Ministry consists of 3 main structures; a reclamation centre which processes materials plundered from Nottingham, which are then crafted into items or stripped for raw material and sold in the market below. This funds the maintenance of temporary-stay accommodation to house new asylum seekers until they can be allocated a home in the city. Community facilities in between the two facilitate the transition of asylum seekers into the city and help to provide any support needed. The remaining reclaimed wealth is distributed amongst the arrivals.



The Valley explores new ways of sharing ideas and connecting different minds together. Students, entrepreneurs and creatives work together to increase the efficiency of fintech corporations within the City of London. The project defines a new building typology able to transform urban experience and reshape contemporary office space. By locating different firms in front of each other, visual communication will be inevitable. Each firm populates the edge of each office with a series of voxelated spaces used by researchers, start-up and scholars.

The new building typology is designed to support fintech bridges with other countries and host international companies. City Valley offers a new type of collaborative platforms and innovative programs which will attract workers to go back to operating in the City of London, post Covid-19. The proposal explores the relationship between three different main cuts and how they respond to each other. Convex cuts help to increase the visual engagement from one side of the valley to the other.
However, when two different curves meet, the highest point of exchanging ideas is generated, as lecture and event theatres will be located in that point.

The current site is located between the historical London and the City. At the same time, the new concept and purpose given to the building perfectly represents the idea that different realities such as the creative industry, finance and tech innovation can perfectly coexist and contribute to each other.

CITY VALLEY

GABRIELE PESCIOTTI (HE/HIM)

MALE

QUEER

MArch
UNIVERSITY OF WESTMINSTER

UK

Extract from the essay "Art of Hiding in Plain Sight: Why did Vauxhall maintain the deep connection to queer pleasure established during the infamous Pleasure Gardens 1785 to 1859?" (2020). Through an exploration into Vauxhall's history of pleasure, more specifically queer pleasure, this essay reviewed the connection the area has with the LGBTQ+ community.

'Even though this was my first experience in the gay scene, for some reason, the Vauxhall had this very natural, easy-going atmosphere,' reminisced Mr. Andrew Pryor about his first visit to the Royal Vauxhall Tavern (RVT) in 1973. Being 21 years old and in the army meant he could never ask his peers about any gay bars. Fortunately, the London Gay Switchboard, in its early days, was starting to provide information and advice for the gay and lesbian community. They told him to buy a newspaper called 'Gay News'. Mr. Pryor found a copy in Vauxhall, where he then found the RVT....

ART OF HIDING IN PLAIN SIGHT

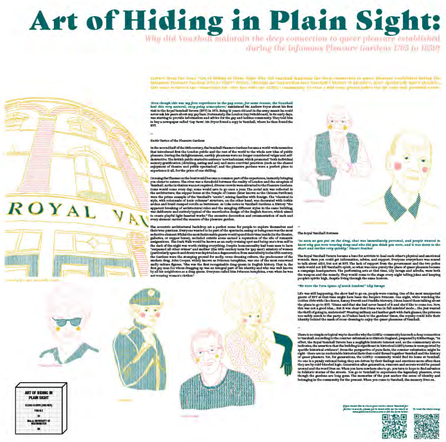
ELENA OLIINYK (SHE/HER)

FEMALE

BI

MArch UNIVERSITY OF
WESTMINSTER

UK



As Brazil is the country that kills the most people in the LGBTQIA+ community in the world, works like this become necessary in order to raise these discussions not only within the academy, but mainly for society in general, with Designing Out being a perfect opportunity for such.

CROMA LGBTQIA +: Reference Center for Pride, Memory and Assistance. It is a Center aimed at the LGBTQIA + population who live in vulnerable situation. The project connects issues such as terrain vague, heritage edified, height projects and ephemeral structures simultaneously. It also recalls one of the first LGBTQIA + public sociability points in the city of Florianópolis.

CROMA LGBTQIA+
Reference Centre for Pride, Memory and Assistance

LEONARDO SCHREIBER SCHNEIDER

MALE

GAY

SANTA CATARINA STATE UNIVERSITY

FLORIANÓPOLIS, BRAZIL

INSTITUTIONAL QUEERNESS

ALEXANDROS XENOPHONTOS
(HE/HIM)

GENDER QUEER

GAY

MArch CENTRAL SAINT MARTINS

UK

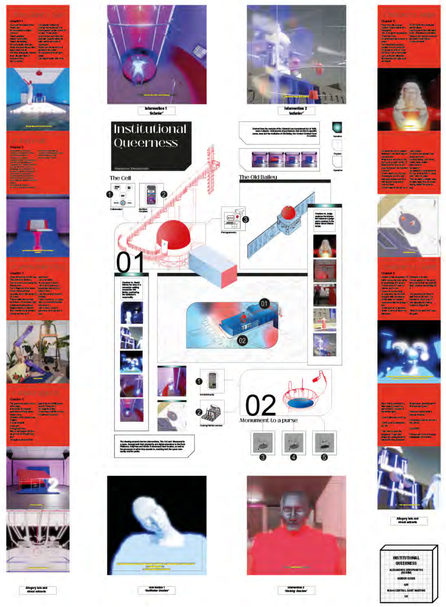
'Institutional queering' was developed during the academic year of 2020-2021 as part of the preliminary work for my MArch thesis. It proposes the establishment of digital and physical infrastructures of pleasure in the area surrounding the Central Criminal Court in London; a catalyst space for the instrumentation of legislature to oppress queerness. The proposal sees the potential in Sex-Tech as a tool to subvert political institutions through interventions that sustain contemporary virtual queer cultures. The proposition is elaborated through an allegorical tale of 6 chapters, bridging the distance between historic social marginality and heteronormative power apparatus, by juxtaposing contrasting personas and thus formulating fruitful speculative and confrontational grounds.

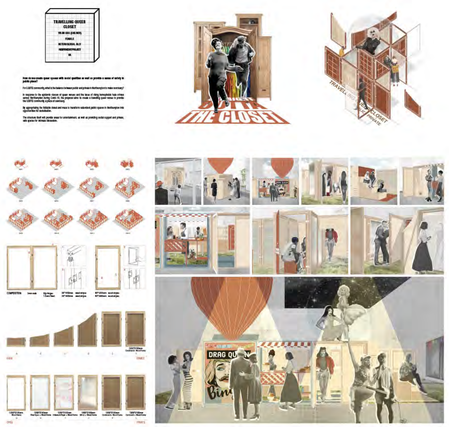
The tale begins with the Criminal Law Amendment Act of 1885; the law which criminalised homosexuality in UK. The act was fundamentally linked to instruments of corporeal punishment that were used to discipline queer men in 19th and 20th century, including Alan Turring, Oscar Wilde and numerous unidentified LGTBQ+ people. These objects are inextricably linked to The Old Bailey, highlighting the urgency for material transgressions.

The propositions, 'Monument to a purse' and 'The Cell' confront the physical perimeter of the institution. The kinetic monument uses the Baker Street Station toilets, a cruising spot for gay men since early 20th century, to integrate motion sensors between toilets and urinals, tracking overlapping motion and therefore subversive sexual behaviours. With each act of cruising the kinetic monument shifts positions, confronting its imposed limitations.

'The Cell', extends the research through the lens of intersectionality and aims to facilitate LGBTQ+ online sex workers, by re-imagining the prison cell as an OnlyFans residency space for live photogrammetry porn.

The project invites speculation for decolonised futures. Ones that dismantle the modernist patriarchal institution, and recontextualise it as a space of queerness; facilitating the other, the undefined and the boundless.





How do we create queer spaces with social qualities as well as provide a sense of safety in public place?

For LGBTQ community, what is the balance between public and private in Northampton to make sanctuary?

In response to the epidemic closure of queer venues and the issue of rising homophobic hate crimes across Northampton during Covid-19, the proposal aims to create a travelling queer venue to provide the LGBTQ community a place of sanctuary.
By appropriating the foldable closet and maze to transform redundant public spaces in Northampton into opportunities for social-isation.

The structure itself will provide areas for entertainment, as well as providing social support and private, safe spaces for intimate discussion.

TRAVELLING QUEER CLOSET

YIRAN CHU

FEMALE

HETEROSEXUAL ALLY

INDEPENDANT PROJECT
MA INTERIOR DESIGN - ROYAL COLLEGE OF ART

UK

"Seoul, South Korea. Gay and Regeneration Plan." is the title of my project. I often called it 'The Gay-Focused Regeneration Plan' as well. It was a thesis project in year of 2018/19. It all started from myself being queer and feminist. This specific field of intersectional feminism includes all different kinds of people under oppression and discrimination which I had as well in my life. It started very 'personally'. Nevertheless, it developed as a 'project' that architecture can be my voice. It became 'political' as I was developing my ideas and the voice.

This project is a counter-action of Seoul City Council's regeneration plan(that excludes gay men) in Jongno3ga which is a gay district in Seoul. Korean society still stays in heteronormative state where sexual minorities have to pretend they are heterosexual, 'the good normal'. Under this oppression and discrimination in society, LGBTQ+ rights are not progressing rapid enough at current state. More over, Seoul City Council revealed the regeneration plan around Jongno3ga which is a safe space for gay community. To be specific, the Pocha street where Korean gay night life is in active.

I propose the gay-focused regeneration plan to draw a journey of how Korean society accepts LGBTQ+ while studying the relationship of architecture and society. I decided to have a 5 stages for regeneration plan with my projection of the future of society. Thought the five stages, architecture influences society to change and as the society changes, architecture must transform. So that, the journey imagines the future of how social acceptance of LGBTQ+ and gay men on the site evolves.

This project is very personal because through this project, I learnt the personal is political.

SEOUL GAY, AND REGENERATION PLAN

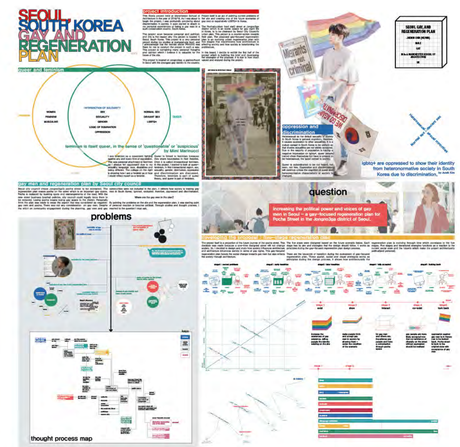
JAEMIN SHIN (HE/HIM)

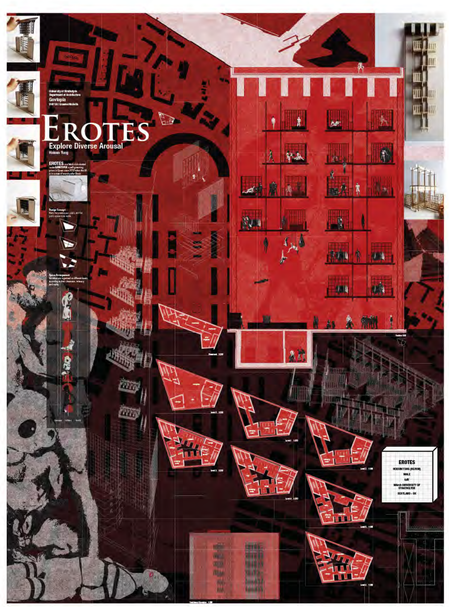
MALE

GAY

MArch MANCHESTER SCHOOL OF ARCHITECTURE

UK





EROTES is a fictional fetish club situated inside GANGTOPIA, a self-governing prison in Govan, Glasgow since 2039 when the UK is in a state of anarchy after Brexit. It is a postgraduate project in academic year 2019/2020.

Design Concept
In EROTES, the private space would be made public, while the public space would be more visible.

Space Arrangement
Activities are organised on different levels according to their cleanness, intimacy and nudity.

EROTES

HOISUN YUNG (HE/HIM)

MALE

GAY

MArch UNIVERSITY OF STRATHCLYDE

SCOTLAND - UK

REPRESENTATION AND REPRESENTATIVENESS

GABRIELA ROCHA (SHE/HER)

FEMALE

LESBIAN

INDEPENDENT PROJECT

BRAZIL

Architectural logic occurs especially in drawing: a technique, a method, a process in itself.

Comprehending this logic and reflecting, I take that the drawing is symbolic, it is the representation of our own interests as architects.

The ludic and abstract drawings are about that. Essays and studies that resulted in simple collages, but still, with many complexities between the lines. From the condition of gender to racial, socioeconomic conditions and other intersections not easily perceived, such as sexuality and gender expression, for example. Whereas, since the visibility of women at all times has been reduced, the few we know and who will be presented here are mostly white women architects, with minimal socioeconomic conditions to be able to study an elitist course such as architecture, women architects who follow the heteronormative precepts.
Representativeness matters, impacts and is empowerment, it means seeing oneself positively and being part of a whole, neither falling short, nor being excluded. Equality must be of class, gender and race as well, it must be as holistic as possible.
My illustrations emerged from that process of reflection. Trying to find works by other female architects, to encourage me as a woman architect, so that way I could create a sense of belonging and believing in myself. It was just an absorption process, I need to draw to memorise. I had never done collages before and I really enjoyed how it looked, it has a certain abstraction and a dreamlike aspect that I appreciate. I keep it up as a way to absorb, which also ended as a simple way to get some attention, with simple-minded and ludic drawings, without much text or complexity.

I would like to expand my work with collages, in order to find more female professionals in the field of architecture and urban planning, both to enrich my background and to learn from them, as well to promote their work, since, even today, we don't have as much contact with work done by female architects as we have with male architects.

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