

SAFE SPACE

(a queer practice
of architecture)

ZINE 6



SAFE SPACE ZINE 6

Editor's Letter

While the concept of *queer space* is connected to the spatial extents of the closet, the washroom, bars, nightclubs or dance floors, the notion of *queer practice* is rooted in the need for a diverse and meaningful form of architectural production. Queer architects most often find themselves growing up while undergoing heteronormative and dogmatic education with very few public figures who can instill divergent ways of being and thriving as architects. The etymological sense of the word *queer* as a shaming interpellation can depict here, in a vivid manner, the lack of belongingness, self-confidence and aspirations in many young *non-conforming* architects and students in architecture. Admittedly, our profession promotes creativity and innovation, but somehow even the avant-garde must be shaped from and within a socially accepted framework which rather endorses uniformity than singularity. It is here that we insist on viewing *queerness* as the encouragement of diverse forms of self-expression for we recognize the potential in fostering such freedom for the benefit of the quality of architecture and urban spaces all around.

Even though *queer*, in its modern sense, represents members of gender and sexual minoritized groups outside the cis-heterosexual identity, the *queer practice of architecture* does not seek to exclude any social group by virtue of its own radical inclusivity. Be it to practice as a queer architect or to create architecture for queer people and—in a larger sense—*architecture of the otherness*, the act of *queering architecture* is an invitation to question our sociopolitical standpoint towards members of our own community, and to redefine the boundaries wherein we think and act. This consciousness is largely informed by queer and feminist literature and militancy, to then instigate an open-ended query exploring the possibilities that the queering of architecture can bring about for both human and non-human subjectivities. Architecture is only as diverse, representational and welcoming as its designers, for space is a cultural product of the architect's ideological discourse which, in turn, is inseparable from one's social, economic and political identity. Under today's recurring systemic oppression, queerness calls into question the hegemony of the majority, resists tenets, and never ceases to adapt and transform. With this thinking and method in hand, a question remains: What would a *queer future of architecture* be like?

—Safe Space Collective, 2021.

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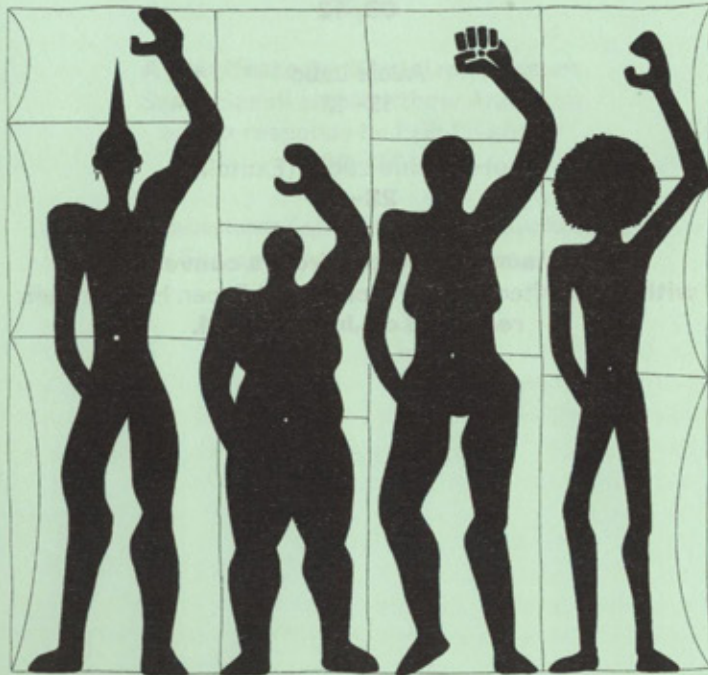
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Queer(ing) Architecture: Architectural Thinking from the Margins

Mahé Cordier-Jouanne

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We queer things when we resist regimes of the normal: the normative ideals of aspiring to be normal in identity, behavior, appearance, and relationships.¹

Situated knowledge and minorities

We're here. We're queer. Get used to it.²

Minorities are not only the subjects of studies; they develop situated knowledge and are also active subjects. Marginalized people must now be heard because the architectural field is in serious need of these diverse representations, of considering the problematics related to gender, race, class, religion, disability, and sexual orientation, in order to have an alternative critical look at the subject and to highlight the value of subjectivities. It is helpful to be reminded that the historically constructed notion of what is "normal" is eugenic in principle, tending toward a heteronormative white ideal that is superior to others, erasing the variety of bodies and histories in order to make a civilization uniform. However, it is not about homogenization but about understanding the necessity of diversity in order to overcome divisions and achieve a different perception of our differences. Space must also be thought of from the margins, making marginalized people visible and allowing them to build new models, make noise, occupy spaces, infiltrate the city, and subvert architecture.

Queer Theory as a tool

Every built space is inherently social, and any functional city created in a capitalist system repeats the structures of domination between its inhabitants. Architecture is imbued with cultural meanings. It reproduces social mechanisms and generates instances of violence and opposition to deviant bodies. The space we live in is also a social construct that carries and reproduces ideals rooted in society. Architecture is meant to be constructed and deconstructed, and to "queer" it is one of the tools for its deconstruction.

The etymology of the word "queer" refers to the bizarre, odd, eccentric, and what is irregular and, therefore, what is outside the norm. It became an insult used to designate homosexual people. It was then progressively reappropriated by the related community and became an expression of the movement of affirmation of subversive sexualities and genders. With a solid anti-sexist and anti-racist dimension, this term now includes people who do not share the binary vision of gender and sexuality and do not want to be categorized according to these established standards. "Queer" is a noun, an adjective, and a verb. It is a complex concept that refers to notions of identities, communities, but above all, to political statements.

The queer movement, both theoretical and political, proposes to reformulate the concept of identity and refutes the idea of universality by reclaiming the production of knowledge from the perspective of minorities. This insulting word has been progressively assumed, claimed, and reused as a tool, as an attitude, and as a practice that is opposed, not only to heteronormativity but fundamentally to the "normal." The term emerges as a contextual strategic position that aims to open up a critical space and to stand apart from the dominating point of view in a process that can be described as "intersectional."

This approach allows us to resist from the inside by using parody, exaggeration, and studying the strategies by which objects and subjects can subvert categorizations. Queering is a way of deconstructing, proposing different standards, reinterpreting norms, and developing new subjectivities.

By recognizing the existence and importance of the plurality of people, this approach is opposed to the so-called universal standard and the functionalism related to it. The Vitruvian Man, the Modulor, the norms edited by Neufert, and other archetypes of the neutral and universal person appear obsolete. We do not all live in the same way. Our lives, values, and spaces fluctuate depending on our gender, age, size, race, sexual orientation, culture, physical and mental health, social environment, relational and family structures, etc. Therefore, architecture cannot be universal; it must adapt and acknowledge these differences rather than attempt to standardize people's experiences.

Queer can be understood as a tool, as a method that can be translated into a project process. Literally "deviant, irregular, unconventional," queer becomes a distorting tool enabling us to work with existing categories and transgress the codes. Queer becomes a method rather than an achievement, a relational process that tends to disrupt spatial conventions. This approach also opens recognition of Michel Foucault's "espaces autres" (other spaces) and the existence of heterotopias, these "*real places, effective places, places designed in the institution of society itself, and which are a kind of counter-places, a kind of utopias effectively realized in which the real places, all the other real places that can be found within the culture, are simultaneously represented, contested and inverted.*"³

Through this transversal action, Deleuze and Guattari's "striated space" meets "smooth space," and the normative space is perverted by the informal one. Queering is about this subversion of the "striated space" by the "smooth space." The intention is not to create a totally infinite, unstructured space in perpetual transformation but to locally disturb the "striated space" in order to reveal new possibilities. There are endless queer proposals and objections to any project, which by the very essence of the idea will never be queer enough. But while the movement is subversive and transgressive, it is above all generating new potential.

Creating with, by, and for

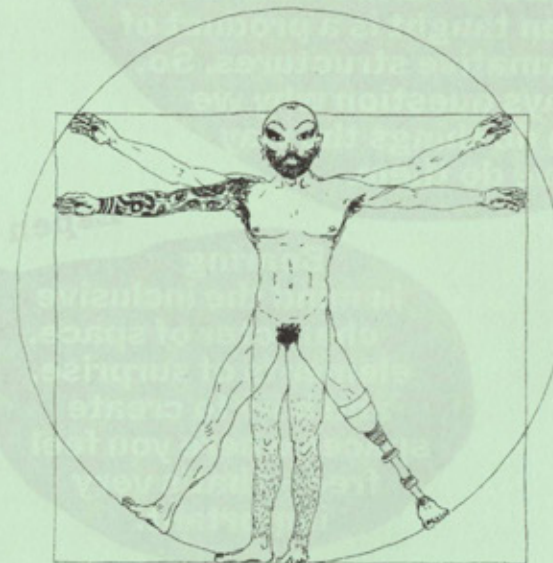
The queer gaze helps us understand that architecture must be more vulnerable and capable of dealing with marginal values and reinterpretations with and against what is dominant. Thus, queering becomes a method of deconstructing typologies, planning, space, form, and use.

These "espaces autres" are those of the hors-champ, of alternative practices, of resistance, interstices, and minor use. It is amoral, shocking, decentralized, plural, post-identity, communitarian architecture that plays with codes and uses parody as a way to reveal and challenge hegemonic discourses and essentialized standards. It proposes new models, which deliberately do not suit everyone. Although Queer Theory first helped identify and deconstruct the binarity of gender norms, it then permitted a different way of thinking, a particular vision, a reflection that challenges the hegemonic norms and opens up new ways of understanding this world. Queer Theory is critical, but it is also a practice, a movement that encourages performance and creation as a tool for deconstructing norms in order to create with, for, and by outsiders. ■

1 Michael Warner, *The Trouble with Normal: Sex, Politics, and the Ethics of Queer Life*, 1999.

2 Queer Nation.

3 Michel Foucault, "Des espaces autres," *AMC* n°5, 1984.



Illustrations p. 08, 11 by Mahé Cordier-Jouanne, 2020.

Paul-Antoine

What would you associate with queerness in your approach to architecture? Do you think that certain aspects of the way you practice represent your queer perspective?

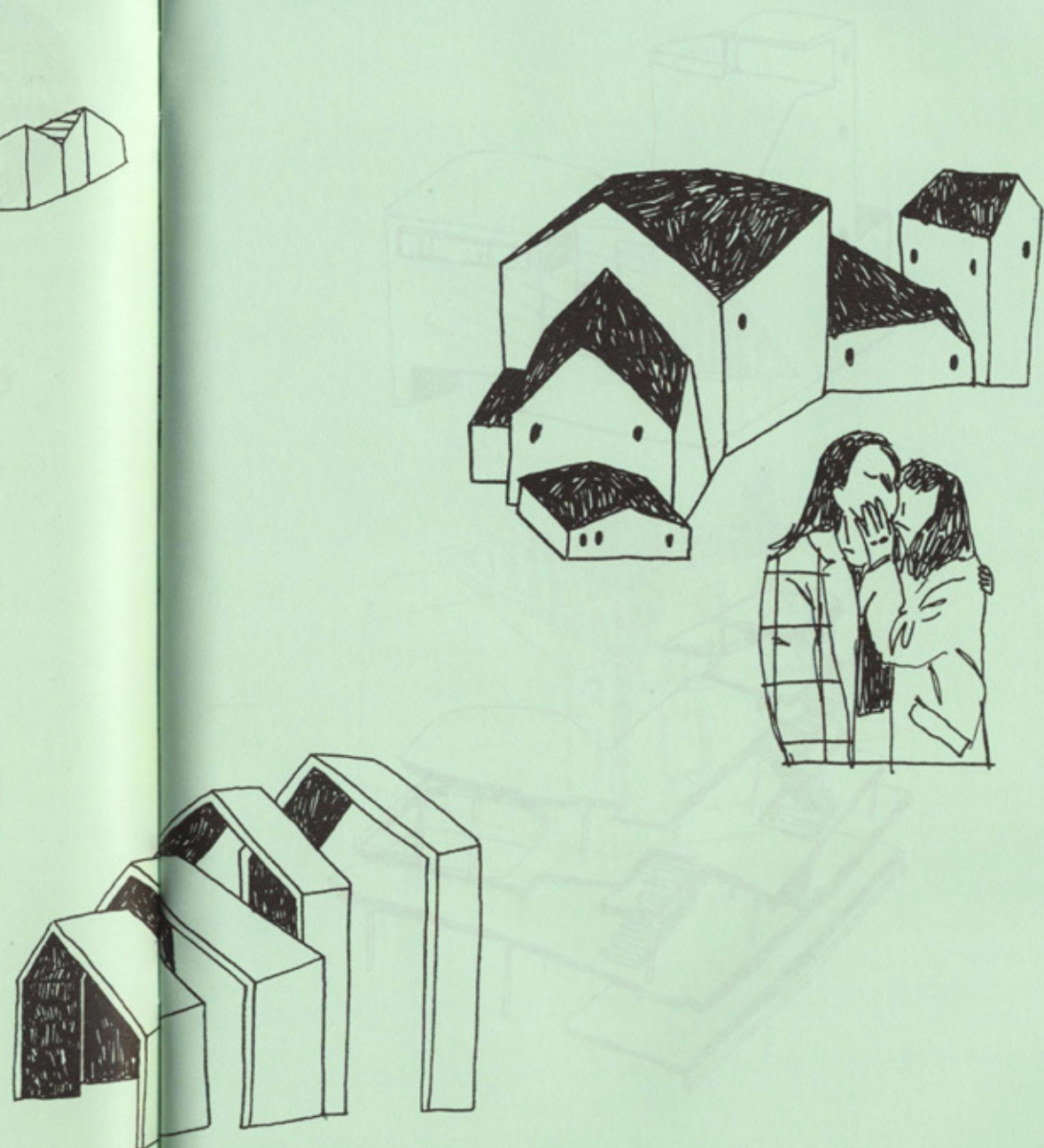
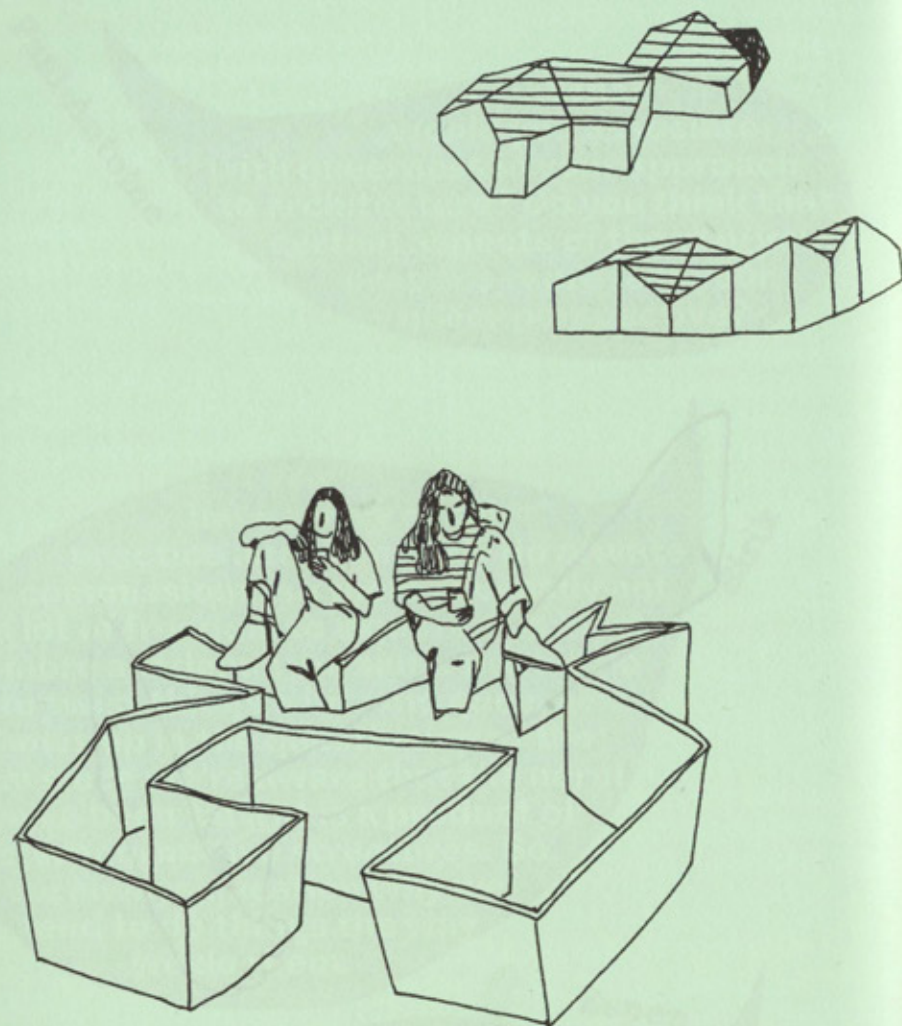
We have a very small practice and we mostly do private commissions, so there is usually not a lot of freedom to explore this kind of more academic pursuits. But we do try to twist things a bit, and queerness shows up in the questioning of the norm since we're aware that the norm we've been taught is a product of heteronormative structures. So, we always question why we tend to do things the way we do them.

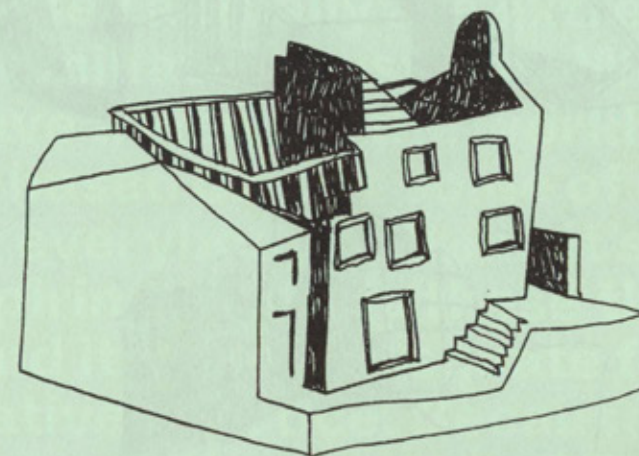
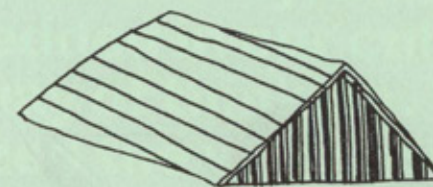
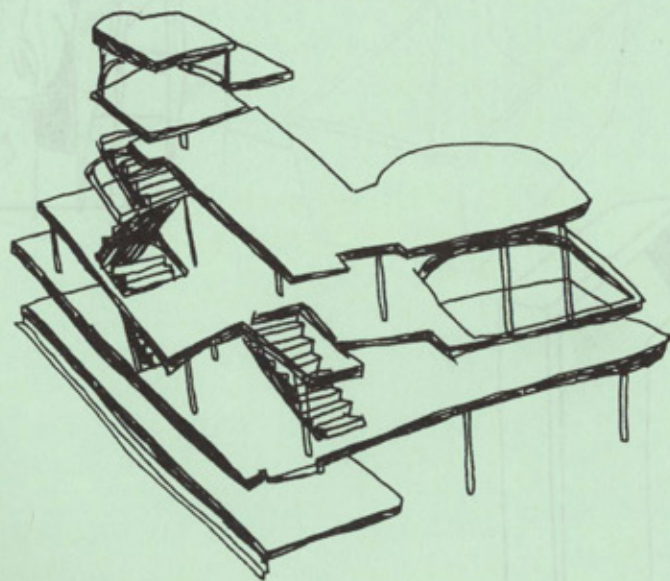
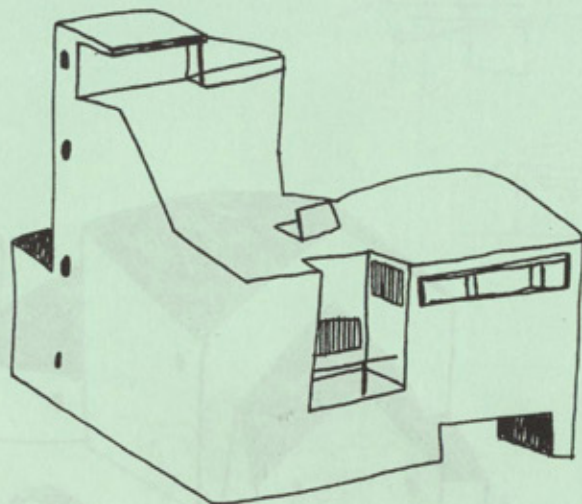
Eirik

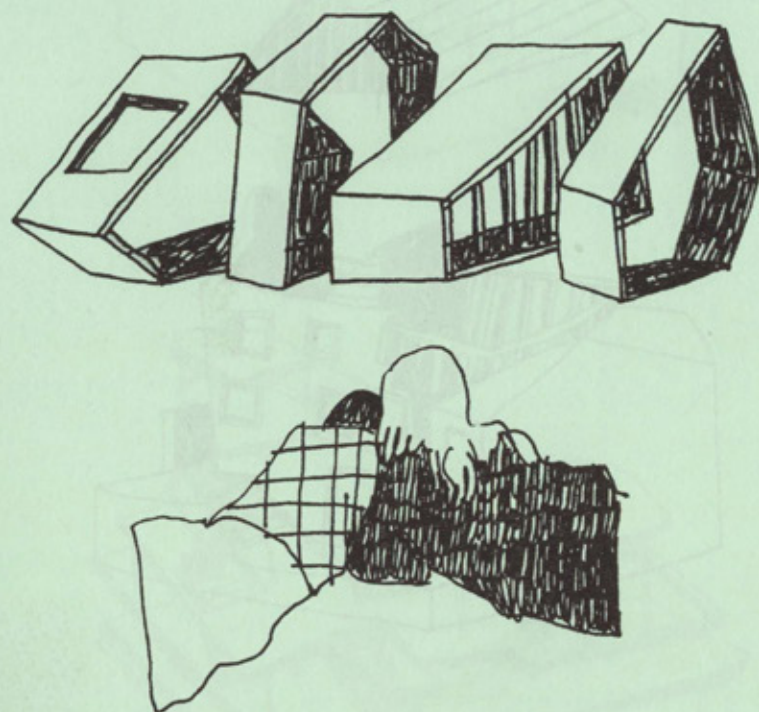
Bearing in mind the inclusive character of space, elements of surprise, and how to create spaces where you feel free – that's very important.

Espen









There are power relations that we take as natural, like the ones between humans and animals, between men and women, between heterosexuality and homosexuality, and that are so embedded in our culture and in our way of thinking. We have organized the world according to them, so we don't even notice that they actually are extremely discriminating systems. Why do we have a view on the world that is built based on just some of us and not everybody? I think it's very inspiring to study these things, and it is very adequate for a creative practice. Because what is a creative practice? That is to question things, to question relationships, to ask why are we putting this next to that, and not this next to the other thing.

Alma

A Manifesto for Kind Architecture

Sareh Saeidi and Matthew Anderson with a response by Erik Eikehaug

What is the operational potential of "kindness" in architecture?

What defines a kind architecture that promotes diverse ways of living with others – with each other, other kinds, both human and nonhuman?

Perhaps the outrage meriting a name like Anthropocene is about the destruction of places and times of refuge for people and other critters. ... The Anthropocene marks severe discontinuities; what comes after will not be like what came before. I think our job is to make the Anthropocene as short/thin as possible and to cultivate with each other in every way imaginable epochs to come that can replenish refuge. ... Right now, the earth is full of refugees, human and not, without refuge. (Haraway, 2016, p. 100)

The dominance of consumerist and capitalistic lifestyles in our time has led not only to destructions enacted on our own habitat, but also to a loss of empathic understandings of other human and nonhuman worlds on which we depend.

We isolate ourselves from the worlds around us, losing a real sense of the earthly consequences of our actions. This is manifested in our architecture, which predominantly promotes sealed interiors that prioritise certain normative ways of human life, exacerbating the very state of ecological crisis we find ourselves in. In viewing architectural space as a commodity for consumption, we leave little space for divergent or subversive cultural and ecological modes of expression – for other ways of being and living.

We call instead for an architecture that is kind in its approach to life.

Being *sustainable* is the bare minimum! *Kind architecture* nourishes and provides refuge for diverse ways of being and living with each other. It re-thinks, re-situates, and re-makes architecture in ways that prioritize other-than-capital values; those of the old and the new. It is porous in its spatial attitude. It celebrates lifeworld, coexistence, beauty, and time.

Kind architecture heightens the perception of human-nonhuman entanglements in built environments. It facilitates a renewed socio-cultural disposition that leads to a more liveable Earth-future.

We call for an architecture

that acknowledges coexistence as the essence of a liveable Earth-future;

that allows beings of different kinds to live in vibrant solidarity and symbiosis;

that rejects exploitation;

that merges cultures and ecologies;

that expands and stretches notions of community to include all kinds of beings;

that provides refuge;

that is tentative and dynamic;

that it is hybrid and indefinite and prone to change and growth;

that fosters sensuous contact with local natural environments;

that provides rich intermediary spaces for co-inhabitation;

that supports modes of expression characterized by porosity and openness;

that is an architecture of and for life;

that is kind.

We call for a **kind architecture**.

The Love Song of J. Alfred Prufrock
By: T. S. Eliot

*And indeed there will be time...
There will be time to murder and create,...
Time for you and time for me,...
To wonder, "Do I dare?" and, "Do I dare?"
Time to turn back and descend the stair,...
In a minute there is time
For decisions and revisions which a minute will
reverse.*

Thinking kind architecture

Ecological thinking is not simply thinking about ecology or about the environment: it generates revisioned modes of engagement with knowledge, subjectivity, politics, ethics, science, citizenship, and agency, which pervade and reconfigure theory and practice alike. First and foremost a thoughtful practice, thinking ecologically carries with it a large measure of responsibility. ... [in terms of] how it could translate into wider issues of citizenship and politics ... [the answer,] simple and profound, is that ecological thinking is about imagining, crafting, articulating, endeavoring to enact principles of ideal cohabitation. (Cole, 2006, p. 24)

Kind architecture must:

- acknowledge and promote modes of being-with others
- acknowledge and promote modes of living-with others
- provide refuge
- support and increase ecological awareness
- resensitize humans to the entanglement of human and nonhuman worlds in everyday life
- reject violence towards the natural world
- prioritise other-than-capital forms of value, both old and new
- provide equal access to ecological space; earth and air
- support human and ecological diversity
- foster self-reliance and autonomy
- evoke biophilia

Situating kind architecture

Several thousand years from now, nothing about you as an individual will matter. But what you did will have huge consequences. This is the paradox of the ecological age. And it is why action to change global warming must be massive and collective. (Morton, 2019, p. xii)

Kind architecture must:

- engage with nonhuman timescales
- connect with its own history
- be future-oriented
- be intensely local – culturally, materially, formally
- shift from building for profit to building for need
- preserve unbuilt land
- prevent anthropogenic species extinctions
- connect natural and built environments
- promote aesthetic pleasure
- nourish sensuous experience of the natural world
- preserve and support diverse physical habitats
- accommodate diverse and flexible use of space

Making kind architecture

Ecological considerations and values must be embedded in the way we structure and manage our physical surroundings, and restructuring the way we think and practice architecture plays an important role in this process. In order to reach these goals we need to define new tectonic strategies that embed ecological awareness in the cultural and social context of our everyday lives. (Stylsvig Madsen, 2014, p. 30)

Kind architecture must:

- manifest *sympoiesis* (making-with; Haraway, 2016) in its practices and processes, and in the production of architectural atmospheres
- protect natural water-cycles
- protect local ecosystems and biotopes
- provide contact with earth
- connect directly with natural light
- connect directly with natural air
- not exploit value of workers' labour
- add other-than-capital values during transformation
- strive for total circularity
- be durable
- prioritise reuse, and organic, recycled, and recyclable materials
- embrace materials' aging, weathering, wear and tear
- celebrate change and transformation, and provide space for unforeseen becomings
- embrace porosity, rather than total spatial enclosure

The Epoch of a Billion Gods by Erik Eikehaug

They were done discovering Earth, and were busy dividing it between themselves, fighting like children, a few claiming the best parts, leaving the rest with scraps. Over time they moulded the natural world to fit their perverted aesthetics. They sprinkled the Ozone Layer with holes, crammed their shores with oil rigs, lined up like old, crippled men afraid to dive into the water, created mushroom shaped clouds, meant to scare and impress in equal measure.

What they wanted was delicious things: the freshest fruits, the richest coffee, the shiniest diamonds and the clearest water to either drink or to dive into. It was about accessing and owning every part of Earth, either through miles and miles of travel, or having it travel to them, delivered at their doorstep. They were so complacent. They thought wanting everything meant you deserved everything.

Facing the consequences of their actions, some Gods wished to be frozen alive only to be awakened when the world had recovered. Others built bunkers below ground, wishing to hide from their mess. The worst of them even tried to leave Earth and start anew on Mars, as if destroying one planet wasn't sufficient.

We are all very angry at them for what happened next, and I personally do not feel the need to forgive them. But I have decided to forgive my ancestors. More specifically my great great grandmother Louise. My grandmother describes Louise as a kind woman, who wasn't concerned with the delicious things of the world, but settled for what she found in her own garden. She treated its flowers, trees, plants and insects like they were her kin, which was not the consensus view back then. She took from it only what was offered, and always gave back in equal measure. Mutual nurture, she called it.

Although I wish Louise left her garden more often to teach the Gods of her time about her selfless way of life, I'm grateful for the trees she planted, which still offer us delicious things every fall. And I thank her for teaching her daughter about kindness, who taught her daughter, who taught her daughter, who taught me.

We have replaced Little Gods with huge gardens. We nurture and are nurtured by our surroundings. We reach deep and touch soft. Never greedy, yet always fulfilled. Every day is delicious. ■

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Haraway, D. J. (2016). *Staying with the trouble: Making kin in the Chthulucene*. Duke University Press.
Morton, T. (2019). *Being ecological*. MIT Press.
Stylsvig Madsen, U. (2014). Introduction to Chapter 1: Cultural Ecology. In A. Beim (Ed.), *Towards an ecology of tectonics: The need for rethinking construction in architecture* (pp. 30–31). Edition Axel Menges.

Alma

It is so much about ethics. How do we stand in the field of architecture as humans? What is our ethical approach to it?

Paul-Antoine

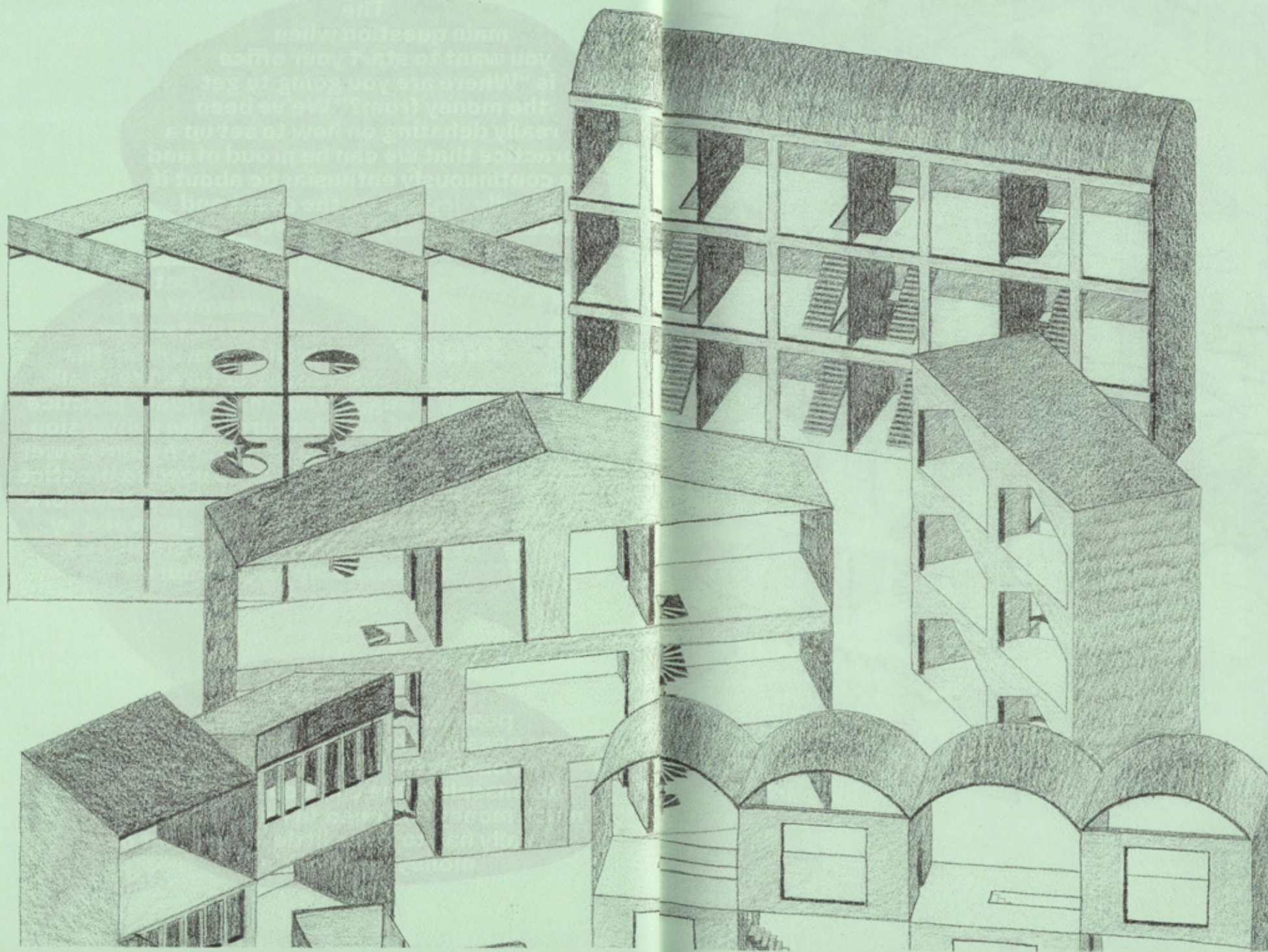
The main question when you want to start your office is "Where are you going to get the money from?" We've been really debating on how to set up a practice that we can be proud of and be continuously enthusiastic about if we heavily depend on the client and also on an industry that is so normative.

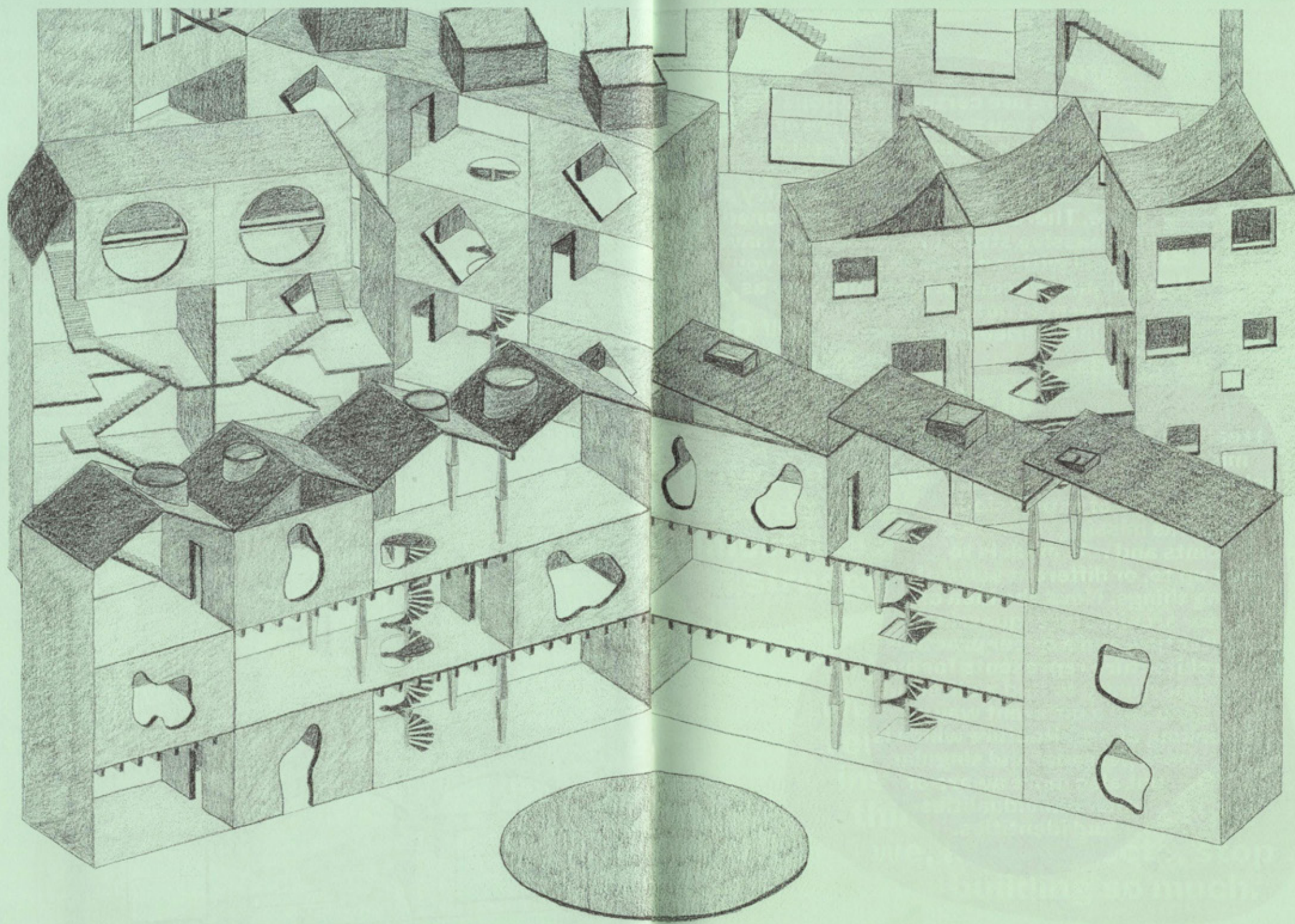
Son

That presents the perfect picture for contradictions within the current structure. We're all suggesting that a queer practice of architecture is the subversion of the existing hierarchy and power dynamics, but we do need to practice that queerness within the framework of this industry that is governed by neoliberal and capitalist standards. So, how do we play within it?

You need to take a position where you are as free as possible from these mechanisms, probably by living differently, by downscaling the way you live and how much money you need to do so. I think one really has to be as little dependent on money as possible.

Alma





There are certain situations where you are made aware of your queerness in the professional world, within the architecture profession and the building industry at large. There are a lot of old-fashioned and massive structures which you have to deal with, and which can make you feel quite uncomfortable, not only as a gay man but also as a young, inexperienced person.

Eirik

I realized maybe I was missing something in school. There might've been this freedom of expression, but I was missing reference points and role models to look up to, or different ways of doing things. Now, the idea of queer architecture, queering architecture and a queer practice of architecture represents for me an opportunity to find a different gaze and a different way of looking at architecture which is more personal and singular, but also more aware of other individualities and identities.

Paul-Antoine

The act of building may still be one of the most obvious manifestations of architecture. It ensures the normativity as well as the masculinity of the field. So when you propose not to build, but instead to study, to draw, to think, to investigate, you're often met with criticisms like "be bolder" or "have some guts". That's almost like an everyday struggle.

Son

Alma

My hope for the future is actually that we'd do less, and start to reuse on a broader scale instead of building new things. My hope is that we, as architects, stop building so much.

Twelve Tableaux: Tales of a Queer Architecture

Act 1: Space of Performance, Space of Resistance

The conception of architecture today endures a double bind which consists of, on one hand, a neoliberal obsession for novelty, hence the pressure to incessantly renew, innovate and reinvent; on the other hand, discriminatory and oppressive systems of rules, regulations and standards that tolerate hardly any changes or alterations to the reigning norms. No matter how much we like to think of these norms as academic or technical matters, they are indisputably rooted in structural issues of social discrimination, from gender to class, from disability to sexuality. In a world where virtually everything is designed using the reference of cisgender, heterosexual, white, middle class, able male bodies, the prism of *queer* and *queerness* instigates a strangely revealing perspective on the normativity of the environment we try to build for ourselves.

The manifestation of queerness in architecture does not necessarily result in a fixed description of what *queer architecture* is and can be; the former emerges from the roots of the ethical and political stance of our profession, to then inform its processes of production and occupation. We are now talking about the conscious act and enactment of *queering architecture* to question and challenge the constructed heteronormativity which governs both the way we conceptualize and materialize architecture.

*(The current tendency to describe queerness as a verb more than a noun is relevant here; you can queer something, but you cannot fashion an identity around queerness, ... Increasingly, we all seem to be verbs rather than nouns: evolving, shifting entities that are out of place, out of time, marooned.)*¹

Space is performative; it can frame—dictate or liberate—the performance of one's identity and expression. In addition to that, space is telling of its own making; it cannot disguise the premise nor purpose of its existence. It is here that the queering of space urges

Bui Quy Son and Paul-Antoine Lucas
(Exutoire)

an undoing of the knowledge, methods, tools and actors involved in the process of making that space, in order to emancipate the elusive spatial boundaries wherein one can perform as or simply be themselves.

In this text, we intend to use the metaphor of the theater, the play and the stage as a *space of resistance* for the *queer practice of architecture* to be ignited. Inspired by the *tableau*—a more fluid division of a play or an opera that is usually linked to a change of decor, space and time, without strictly following a chronological order or the entrance and exit of the characters—we aim to enunciate how this form of *self-defined* practice can bring about the opportunity to create new evocative backdrops for the plural expressions of subjectivities and narratives in society. Throughout the twelve tableaux, we will draw from literary references to confront the preconceptions and realities of our profession, before taking active part in queering it. With a sense of wit and liberatedness, we hope to uncover a caring approach to placemaking and a new array of possibilities that will enrich our lives.

Act 2: Deconstructing the Dominant and Normative Figure (or the White Male)

*(What is most important is to cease legislating for all lives what is livable only for some, and similarly, to refrain from proscribing for all lives what is unlivable for some.)*²

End the Tyranny, that of one, that of the majority.

*(The social worlds we inhabit, as so many thinkers have reminded us, are not inevitable, they were not always bound to turn out this way, and what's more, in the process of producing this reality, many other realities, fields of knowledge, and ways of being have been discarded and, to use Foucault's (2003) term, "disqualified".)*³

Stop the Autonomous, Egoistic One-Man Show, by means of an open and honest design process—ultra-referential but respectful, personal but not individual, intellectual but contextual and accessible.

*(The book conceives of bottomhood capaciously, as a sexual position, a social alliance, an affective bond, and an aesthetic form. Posed as a sexual practice and a worldview, this flexible formulation of bottomhood articulates a novel model for coalition politics by affirming an ethical mode of relationality. Instead of shoring up our sovereignty by conflating agency with mastery, adopting a world view from the bottom reveals an inescapable exposure, vulnerability, and receptiveness in our reaching out to other people.)*⁴

No More Tagline Architectures, or the reductive materialization of a vector of capital accumulation. Architecture is meant to be cohesive but complex, superb but generous, innovative but thoughtful and caring.

The architectural profession has siloed itself. With increasing focus placed on image and form, the agency of the professional architect can be seen to have steadily diminished over the last 50 years. ... Routes to building no longer necessarily start with the architect; what remains of the architect's services, reduced to accommodate other statutory, construction and management specialists, now occupies a smaller space in the decision-making process. However, there is a growing practice of architecture that is breaking free from this mould, embracing the complexities of politics and people and finally admitting that architecture without these influences is just glorified furniture design.⁵

Reconstruct the Social Imagery of the Architect, from the rigid, distant and complicit character to a dynamic, wholehearted and engaged being.

It [architecture] could permit itself to be opened up to the understandings of the profane and the vulgar, at the risk of destroying itself as an art in the process. Or it could close ranks and continue as a conspiracy of secrecy, immune from scrutiny, but perpetually open to the suspicion, among the general public, that there may be nothing at all inside the black box except a mystery for its own sake.⁶

Act 3: Reappropriating the Closet Door, from Concealment to Space of Emergence

[The ante-closet] resists the violence of fixed identities by allowing spaces to fold, unfold, and fold again.⁷

Self-Expression! Abolish all dogmas to embrace every form of true self-expression.

[Architecture] behaves as one of the subjectivating norms that constitute gender performativity. ... Although purportedly outside the domain of politics, the way buildings distribute our activities within standard spatial configurations has a profound ideological impact on social interaction—regulating, constraining, and (on occasion) liberating the human subject. Architecture, through the establishment and alteration of reiterated types and conventions, creates the space—the stage—where human subjectivity is enacted and performed.⁸

Decenter! Redefine the limitations of a profession whose rules and regulations do not mirror its potential outreach, in order to decenter architects from their deliberately bounded vocation.

[Decentering] consists of one's ability to distance themselves from themselves, their reference points, their convictions, their vision of the world, in order to meet others. ... This is not what the thought of decentering has in mind, which is not a-centering, absence of center, but rather a reflexive movement, a movement in relation to oneself, allowing an attitude more "understanding of others and more reflexive with regard to oneself" (Ferry, 1996, p. 111). ... Critically examining our spontaneous inclinations and judgments, with a negative presumption about attitudes that are beneficial to us, characterizes the self-critical dimension of decentering.⁹

It's a Process! Leave space for constant questioning, progression, and evolution, as if we were to be persistently coming out, coming in, and coming out again.

Those places [for people with marginalized identities] become spaces of radical acceptance; they are in constant evolution, which, along with their ephemerality and their illegality, makes them adaptable, portable and sustainable in ways that established spaces are unable to fully reproduce.¹⁰

Resist, Advocate, Celebrate! Resist, the normative. Advocate, the queer. Celebrate, a unified and solidary community.

The dream of an alternative way of being is often confused with utopian thinking and then dismissed as naive, simplistic, or a blatant misunderstanding of the nature of power in modernity. And yet the possibility of other forms of knowing, a world with different sites for justice and injustice, a mode of being where the emphasis falls less on money and work and competition and more on cooperation, trade and sharing animates all kinds of knowledge projects and should not be dismissed as irrelevant or naive.¹¹

Act 4: Making a Representational City

As the dictionary argues, admission is also a question of acknowledging, recognizing, accepting as valid. To be admitted is to be represented, and space is after all a form of representation.¹²

Exteriorize the Spectacle of Interiority: by tearing down the physical and mental barriers between private and public, hence dismantling the spatial confines of the expression of self.

In the public realm, it represents the possibility that the institutions that formalize our social relations don't have to be cold, empty squares or museums for dead values, but can be places of sensuous gathering where bodies might find each other.¹³

Don't Be a Man: trade business for meaning, seriousness for sincerity, prejudice for empathy, fear of difference for embrace of diversity.

The collapse of the phallographic system includes the collapse of the capitalist system, which rests on the masculinist and heterosexual foundation of society and on the repression and exploitation of Eros that together guarantee the perpetuation of alienated labour and hence the rule of capital. The revolutionary proletariat and the movement of revolutionary women are the two faces of the communist/human-community party, and the movement of revolutionary homosexuals is its ass. Like transsexuality itself, the revolutionary is one and multiple.¹⁴

From Collaborative to Collective: the architect is not a conductor but an engaged actor who truly knows how to involve, respect and cherish their equal partners in the making of a project.

The project as such is written collectively—not just between experts—and convenes civil society. Making a project becomes the making of society.¹⁵

Intersectionality as a Spatial Practice: an architect's genuine introspection and thorough understanding of privilege and discrimination can teach them how to think and make a better city for all.

[It] becomes clear that for representational practices to fully confront and reform the oppressive and discriminatory potential and actual effects at play, it is necessary to desire beyond the marginalized merely appropriating neoliberal structures and logics. It is necessary to desire beyond the intentions of those at the center for those on the margins. It is necessary to desire beyond a mirror of the past, present or even future. It is necessary to desire entirely alternative futures and practices, that not only center those at the margins, but decenters, troubles and challenges hegemony, rather than incorporating us into it.¹⁶

Act 5: Incredible Futures

Let me just say that these words—dom, Master, bottom, whore-fem, butch, Daddy-boy, cruising, play, play-mate, and so on, have their place, or rather they take a place and make a place. They make an impossible place take place. They describe, circumscribe, inscribe a spectacular space, a spectacle of space that people like myself sniff out and crave and live in and want to call "Home;" a home I want to suggest that is entirely Urban; an urbanness I want to say that is entirely City and not at all—or not exactly—Community; a queer (kind of) city (or better yet, cities), that finally, not only privileges the Joke but has something to do with the cry: "Freedom."¹⁷

Looking and analyzing are merely not enough in the current climate; the idea of queerness needs to transgress the sphere of immaterial ideology and concretize itself. The climax of these multiple queer studies, theories and narratives lies very much in the active manifestation of this interrogation through the means of practice. Indeed, the queer practice of architecture is fully aware of the past and present realities of the world, then builds upon the rigid grid of social construction and heteronormativity in order that the system be skewed, distorted, challenged, and even fully reconstructed. The future desired and imagined by this queer practice—a certain queer architecture—will not only embrace the emergence of non-conforming forms of being, but will count on the sense of self-definition in each of us for the enrichment of our ways of living.

Queerness is not yet there. Queerness is an ideality. Put another way, we are not yet queer. We may never stop queerness, but we can feel it as the warm illumination of a horizon imbued with potentiality. We have never been queer, yet queerness exists for us as an ideality that can be distilled from the past and used to imagine a future.¹⁸ ■

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- 7 Urbach, Henry. 1996. "Closets, Clothes, Disclosure." *Assemblage*, no. 30 (August): 62, p. 72.
- 8 Sanders, Joel. 2020. *Stud: Architectures of Masculinity*, p. 13.
- 9 Vandamme, Pierre-Étienne. 2017. "Qu'est-ce que le décentrement? Moralité individuelle et justice sociale." *Ethica*, vol. 21, n° 1, pp. 167-202. Translated by Bui Guy Son and Paul-Antoine Lucas from: "[Le décentrement] consiste en cette capacité à prendre distance d'avec soi, ses repères, ses convictions, sa vision du monde, pour aller à la rencontre d'autrui. ... Ce n'est pas ce qu'a en vue la pensée du décentrement, qui n'est pas a-centrement, absence de centre, mais plutôt un mouvement réflexif, un mouvement par rapport à soi, permettant une attitude plus « compréhensive à l'égard d'autrui et plus réflexive à l'égard de soi » (Ferry, 1996, p. 111). ... Le fait d'examiner de manière critique nos inclinations spontanées et nos jugements, avec une présomption négative à l'égard des attitudes qui nous sont bénéfiques, caractérise pour sa part la dimension autocritique du décentrement."
- 10 Choquette, Éloïse. 2020. "Queering Architecture: Un(Making) Places". *Queer: Archithese*, p. 9.
- 11 Halberstam, Judith. 2011. *The Queer Art of Failure*. Durham: Duke University Press, p. 147.
- 12 Colomina, Beatriz, and Jennifer Bloomer, eds. 1992. *Sexuality & Space*. Princeton Papers on Architecture 1. New York, N.Y.: Princeton Architectural Press, Preface.
- 13 Betsky, Aaron. 1997. *Queer Space: Architecture and Same-Sex Desire*. 1st ed. New York: William Morrow & Co., p. 98.
- 14 Mieli, Mario, Massimo Prearo, and Tim Dean. 2018. *Towards a Gay Communism: Elements of a Homosexual Critique*. Translated by David Fernbach and Evan Calder Williams. London: Pluto Press, p. 255.
- 15 Menu, Flavien, ed. 2018. *New Commons for Europe*. First edition. Leipzig: Spector Books, p. 17.
- 16 Skadegård Thorsen, Tess Sophie. 2020. *Racialized Representation in Danish Film: Navigating Erasure and Presence* (PhD dissertation). Aalborg University Press, p. 217.
- 17 Ingram, Gordon Brent, Anne-Marie Bouthillatte, and Yolanda Retter, eds. 1997. *Queers in Space: Communities, Public Places, Sites of Resistance*. Seattle, Wash: Bay Press, p. 86.
- 18 Muñoz, José Esteban. 2009. *Cruising Utopia: The Then and There of Queer Futurity*. Sexual Cultures. New York: New York University Press.

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because Safe Space would not exist without

Contributors to "Safe Space Zine 6"

Exutoire is a research-by-design practice seeking to challenge normativity in creative processes and our lived environment. Founded in Oslo in 2019, Exutoire looks to the intersection of architecture, art and activism to explore the power and potential of the *other* architectures through the media of writing, curation, publishing, teaching, as well as model- and furniture making. • Bui Quy Son (1993, Vietnam) is an architect, and mixed media artist working with drawings, photography and graphic/editorial design. He holds a master's degree in architecture from the Royal Danish Academy of Fine Arts. Now based in Oslo, he has worked across the fields of architecture, urbanism, landscape architecture, scenography, and object design. • Paul-Antoine Lucas (1993, France) is an architect graduated from the Oslo School of Architecture and Design (AHO). He is an assistant professor at the Institute of Urbanism and Landscape at AHO, and has work experience in architecture offices in Tokyo, Paris, Copenhagen and Oslo.

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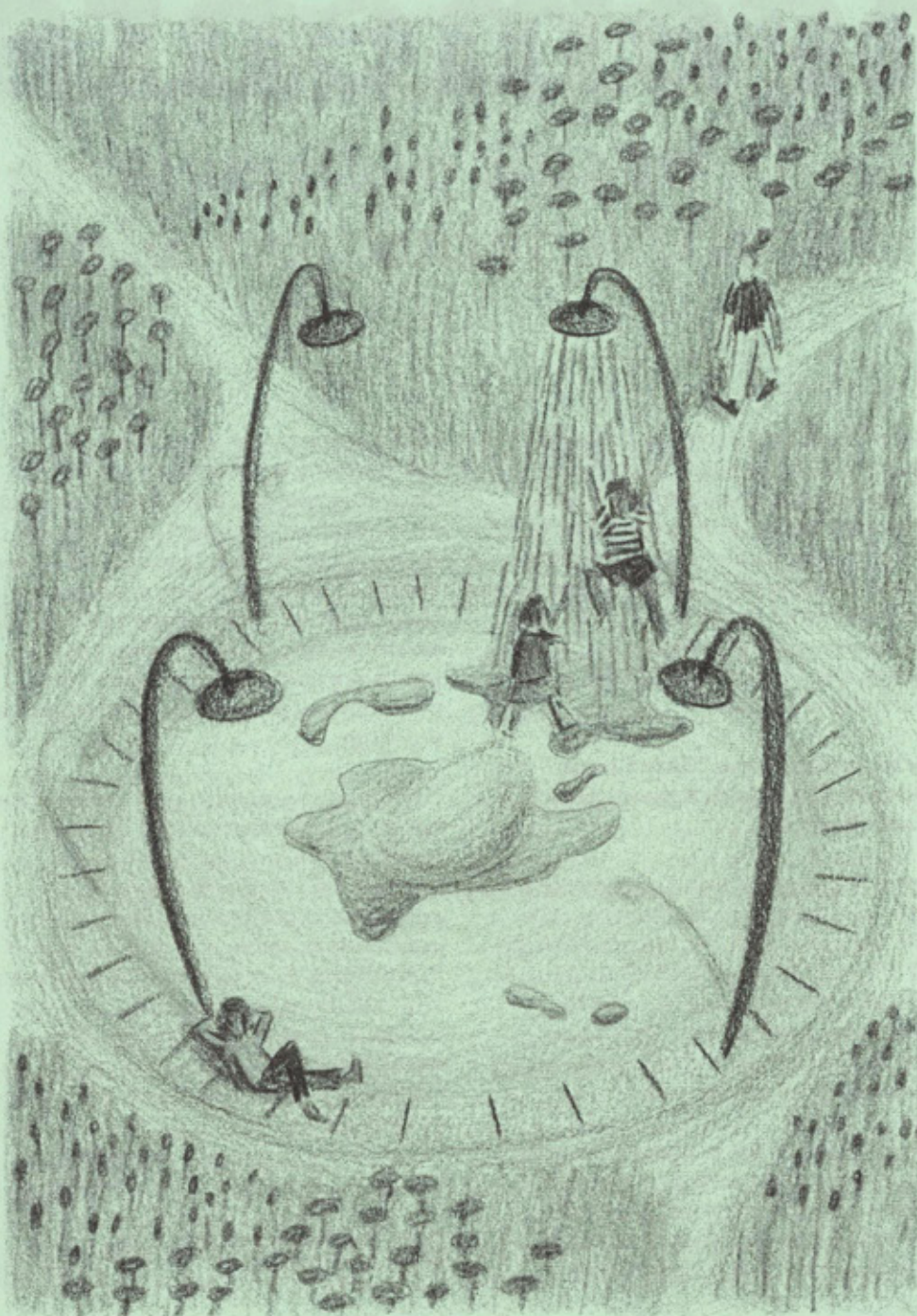
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