# Transcript

# Inclusive Spaces: LGBTQIA+ Places and Stories

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# Speakers *(order of appearance)*:

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Joshua Mardell is an architectural historian, and is currently Lecturer in the School of Architecture at the Royal College of Art.

Adam Nathaniel Furman is an artist and designer who trained in architecture

**JORDANA RAMALHO:**

So welcome everyone to the Inclusive Spaces Seminar series at The Bartlett faculty of the built environment here at UCL. My name is Jordana Ramalho and I’m a lecturer in Development Planning for Diversity and the Co-Programme Leader of the MSc Urban Development Planning at The Bartlett Development Planning Unit and I'm cohosting this session on Inclusive Spaces with Lo Marshall a Senior Research Fellow in Equality, Diversity and Inclusion at The Bartlett Faculty of the Built Environment. Lo and I are part of B.Queer which is the Bartlett's LGBTQIA+ network and we co-organise the Queering Urbanism lecture series with Professor Ben Campkin and Sé Tunnacliffe. We're going to include a link there to the form as well for anyone who is internal to UCL. Inclusive Spaces is a monthly online event series led by The Bartlett Equality, Diversity and Inclusion group. And within this group we explore disability, race, gender, LGBTQI and many other dimensions of diversity. And we reflect on how they intersect with built environments around the world. And today, you have joined the June edition of Inclusive Spaces which is focussing on LGBTQIA+ places and stories.

For the format today, we're going to begin by welcoming our guests who will each give a short presentation and that's going to be followed by some question and discussion including Q&A from the audience, which will go on until we end promptly at 2 p.m..

So we would strongly encourage you to submit any questions that you have for the speakers at any point during this lecture and you can do this by clicking on the Q&A function at the bottom of your screen. So I’m now going to hand over to Lo Marshall.

**LO MARSHALL:**

Thanks so much. So today it is our pleasure to welcome Joshua Mardell who is an architectural historian and Lecturer at the School of Architecture at The Royal College of Art, and Adam Nathaniel Furman, and they are an artist and designer who is also trained in architecture.

Together Joshua and Adam co-edited ‘Queer Spaces’, which is an atlas of 90 examples of LGBTQIA spaces, that documents the variety and richness of spaces created and used by queer people and communities across the world. We’re really excited to welcome Joshua and Adam to share some insight about the book, which is just a beautiful and ambitious project which I’m really excited to hear more about from their perspectives. We’re going to think a little bit about the editorial process and I’m also going to share a couple of reflections on my own process behind writing a couple of entires into the book as well. before we move on for questions and discussion.

RIBA, who are the publishers, have invited use to share a discount code, which is QS20 with you and that will with give you 20% off the Queer Spaces through the RIBA online bookshop if you’re like and I believe a link is going to be put into the chat for you there.

So without further adieu, I will hand over to Joshua.

**JOSHUA MARDELL:**

Thank you, thank you very much Lo that’s great and thanks so much for having us it's a massive honor. I will do a verbal description as this is Inclusive Spaces. So, I am a white man in my mid-30s. With a white shirt, blue tie, Harrod’s, circa 1950s with flowers on it. I have blue eyes a beard and brownish unkempt hair. At times I’ll also be holding a yellow mug of Trellick Tower designed by Adam. Thanks again for having us and for your interest in our book and thanks also for all those attending it's a massive turnout actually and incidentally I have the recent pleasure of coming and giving one of the first terms survey lectures on this same subject at The Bartlett last autumn in fact and UCL is so lucky to have people like Lo and Jordana and Ben Campkin and so there is a quite a UCL presence in the book. So, Adam is going to share the slides for us both I think. Ultimately. Basically I'm going to introduce the book and really just give a sense of its configuration, make-up, I won't talk very long how it came together and then hand over to Adam who will add their own perspectives soon. And I will necessarily mention a few different case studies but really fleetingly. How is that going. Brilliant. So the book - lets go to the next slide - the book contains, it starts with a forward by the brilliant writer Olivia Lange and she opens it with these lines that you see here and she’s quoting the Pet Shop Boys song “Being Boring” from 1990 a song about those lost to AIDS and she quotes the following lyrics “I never dreamt/ that I would get to be/ the creature that I always meant to be” and she's saying that given the right conditions queer selves can find opportunities really to emerge from their chrysalis, from their inner hidden selves and I think that's the perfect opening for our book because we really chart some of those, if you like, enabling ecosystems in the book and we do so through short as Lo said expressive vignettes about 95 of them which are divided loosely, even very loosely, according to different scales from the domestic scale which is really mostly about alternative forms of close kinship to the communal scale spaces in which queer communities come together or were formed to the larger public sphere if, how and why queerness can function or thrive in the public scale so infrastructure for instance, or, public institutions or public monuments.

Let's go to the next slide. Our own book obviously this is not a sort of project in some vacuum, it fills a major gap in the historiography and the market certainly and is part of we're indebted to a much wider scholarship on the history of sexuality and sexual diversity as enacted through spaces and buildings in the past and on this slide here I've put a couple of those seminal moments that bear mentioning such as in California in 1992, with the inauguration of a new course called Queer Space, this was at UCLA’s school of architecture in Los Angeles. And they prepared a course syllabus really aiming to bring formulations of queer theory so these were already present in literary theory and film criticism and history and bring them into the fields of architecture and planning. And then, in New York a couple of years later another seminal moment for the history of Queer Spaces on the left-hand side of the slide here an exhibition held at this storefront for Arts and Architecture which is an independent nonprofit art and architecture organisation really dedicated - still is - to enhancing for want of a better word innovative debates in architecture which was founded in 1982 and this exhibition was about really defining queer, defining space and kind of interrogating the conceptual bonds that unite them.

So if I cast myself if we go to the next slide, if I cast myself at this moment most unpromisingly I was born in 1988 and this was the year that section 28 was put on to the statute book by Margaret Thatcher's cabinet prohibiting the promotion of homosexuality by local authorities extending of course to schools and a model for Florida parental rights in education Don't Say Gay law last year. I grew up in the council estate of Lechworth Garden City in Hartfordshire, which was founded in 1903, you’ll know this, maybe it’s in survey lectures if they still give survey lectures of this kind. Founding in 1903 as a kind of socialist utopian experiment in living and it attracted historically an alternative culture of unorthodox religions, of temperance, of passivism and vegetarianism. There's little evidence yet however, of a strictly queer subculture of the kind we are interested in but such a thing as rational dress so including sandals and ruskin flannel was adopted by several residents of Lechworth as followers of the openly homosexual writer Edward Carpenter. And Edward Carpenter lived in the late 19th and early 20th century in Millthorpe in Derbyshire and you can read about that in the book and he is here seen rocking the sandals and socks look but his sandal maker George Adams actually lived in Lechworth. And then alongside Carpenter, the only image I could find of Safo who was the actual – the first sculpture in the Garden City oddly she went missing from her pedestal in 1998. My point being I was trying to find some pedigree's and it was really stabilising somehow to find these queer pedigree's in Lechworth retrospectly. And our book is about this. It’s kind of a queer heir looming, of passing on these experiences for posterity. But for me growing up in Lechworth it was destabilising I felt othered, I felt unbelonging especially at school. A jocular anecdote that I like telling, I remember kids singing on the school bus it's raining men, Josh is happy because Gerri Halliwell new energy hit come out. That's true I was but more seriously this would only really mirror my later feelings as a burgeoning architecture historian trying to enter a discipline where queer themes have remained sidelined and where there is still an inequitable social structure and elitist culture that's endemic. We don't seek to actively define queer space in the book. We have left it up critically to our global, interdisciplinary authors. We have academic historian's and designers like Adam and I. We have film makers, curators, archivists, architects and we have honored their own definitions or conceptualisations of queer spaces thus being we hope sensitive to a really wide range of identities, experiences and cultural traditions. And that is contrary say to a book that has a similar name to ours Aaron Betsky’s *Queer Space* which unraveled the interrelationships between queer sensibilities and design. It was very important in putting queerness on the architecture agenda but the title queer space is singular and our edition of the S is a deliberate corrective of the idea that queer space isn't a kind of single monolithic juggernaut, it’s not one definable thing. Our book uncovers spaces and stories that are missing from the cannon to try and unravel broader truths about people in the past. And so, in that sense we hope it elevates what architecture is, what architectural history can do and who they can serve. So some quick examples - next slide. So that's perfect. So, let me start. This is the broader landscape scale then just to start with. Rather conspicuous public rather than inconspicuous and private. This is the Homonomument in Amsterdam, as some of you might know, and these are really three triangles. They’re made of a rather radiant rosa parina granite on the bank of the canal designed by the architect Karin Daan – a bit of an unsung architect in 1987 and it memorialises homosexual victims who were persecuted during Nazi occupation. And those triangles of course resemble the pink triangles used by Nazi’s in the second World War to publicly mark homosexuals and then they’ve been really subsequently reclaimed as an international queer symbol and each of the triangles symbolises something different. The one over the canal symbolises the presence, another the oppression and homophobic violence queer people faced in the past which points poignantly towards Anne frank's house and then the third symbolises hope for queer people in the future and serves really as a meeting place for people to come together. Next slide.

And then in our book we couldn't include all the rather pioneering archives. Archives of course have had a really crucial role within queer cultures. They often take rather unorthodox inventive forms and they are radical acts of queer recovery and I'm just going to mention one that's in the book. This is the Trans Memory Archive in Buenos Aires. This is written up really beautifully and empathetically in our book by the scholar Facundo Revuelta. And it’s a project of documenting really the very existence of Argentine travesty trans people for posterity. And they used initially the trans community came together and they used a closed Facebook group right across Argentina. They uploaded personal photographs and they shared anecdotes that really spanned decades and they were able to find each other again through those digital means. And then as the project grew a small team of the community and professional photographers got together and started digitising photos from the past scanning print photos in high resolution to help preserve trans memory along with letters and other objects reclaiming a hitherto simply unchronicled heritage. And as Facundo puts it really profoundly in the book, he says, “interrupted by exclusion and violence many things from the past were lost, as documenting life was so difficult when existence itself took up all of one's energy.” Next slide. So I'm just going to show two more case studies. Next slide Adam. Really centered on historical aspects of the book. So I’ll just start with Georgian cottage in Wales and working class spaces in mid-20s century Sheffield and then I think Adam is going to continue the journey to Cuba and Chiba and New York City.

I have chosen Plas Newydd the cottage of the rare famous ladies of Llangollen. And this is rather idiosyncratic as you see in the print on the right – gothik with a ‘k’ you might say. Spectacle, the home as you can see of Eleanor Butler and Sarah Ponsonby who having eloped from Ireland in the late 18th century they settled here together in 1779 and became their shared haven for half a century. They rejected the impositions of patriarchal domestic arrangements and expectations and they built this new life of rural retirement and self-improvement. They were the subject of enormous conversation and gossip in their time and much of it was rather uncryptic in its implications that Butler and Ponsonby were lesbians as we know understand that term. But situating the ladies has often been employed by the term often employed to describe them has been Romantic Friendship with a capital R and F. This describes the nature of their relationship ways form between two women and it's a term that found cultural acceptability. It wasn't necessarily didn't necessarily have anything to do whether they did it or not as it were. More over though, importantly here the term relates quite invariably to middle class and upper class women. And this reflects really the material possibilities and types of record that survive to document this kind of relationship so the evidence is things like correspondence, the house itself of course, print culture, personal reflections, recipe books, private paper, diaries, the type of evidence privileges middle and upper class people. Next slide.

And this is my final slide. Conversely the structures of this elitist patriarchal society in Britain have made it pretty rare for historian's to be able to access working class queer voices which were even more silenced than elite gay spaces. And it’s often believed, and there are lots of correctives to this in recent queer research, that it’s often believed queer lives could exist only in middle or upper class society, whereas actually research is showing us flourished perhaps even more openly, more powerfully in the working class culture of industrial England and we've got examples here of three vignettes in the book of industrial Sheffield. On the left we have this arc furnace in Sheffield’s famous, now extinct steel working district here from 1949 and on the other side a photo of a fishing trip of these handsome steel workers. The they went on a bus and they openly had gay sex there. But basically here and elsewhere including – there is a pub right in the centre of the steel working district which is called the Norfolk Arms which now uncannily is a gay sauna but here unbothered by or irrelevant to the hetero and homo binary of self-definition, working class men conducted same sex relationships free from intrusion and judgment. I will leave it there and hand over to you Adam.

**ADAM NATHANIAL FURMAN:**

Thank you Josh. Josh, Can you hear me?

**JOSHUA MARDELL:**

Perfectly.

**ADAM NATHANIAL FURMAN:**

Microphone, microphone. Great. Sorry the slides are not massively responsive. Hi everyone. I'm very much a Londoner. I’m a bit older than Josh so I was born in 1982 but the kind of environment created by Section 28 was very much a defining characteristic of my youth as it was for very many queer youngsters who came out in the 1990's. It was a great positive in the end but also something quite difficult to go through in the sense that myself as well as a kid down the road in another school were asked to leave because of the severe bullying that was occurring to us because of the kind of environment that was created. We were the ones who were asked to leave.

But this actually precipitated my immersion in the queer scene in London at a very early age which was a wonderful thing so a queer space my local gay pub called The King Willie which is a lovely name was the place where I found refuge, it’s where I studied for my A levels, it’s where I was told that I wasn't disgusting, I was told that the attacks that were happening were not my fault, that I didn't need to be ashamed and that what I wanted to do with other people's bodies with my body wasn't disgusting. And so from there I got immersed in mostly the Soho scene, the London gay scene which was extremely vibrant in the 1990's. It was wealthier than it had ever been, becoming quite commercialised. A lot of interiors, a lot of nightclubs, sort of graphics being introduced, a lot of fashion. It was very exciting as a young creative person to be there and learn that one's identity is something which should be expressed visually and embodied in the aesthetics produced and at the same time being very wealthy and successful in a certain I guess gay, cis white male clique within this community. It was also very political, so there was still the fights going on to repeal Section 28. Those of you who remember very much the fight to bring the age of consent down from 21 because we were all living illegally and doing things illegally and there was quite a bit of violence you would experience going home on night busses if you were quite visually different as well as the extremely awful and notable bomb that went off in The Admiral Duncan in 1999. I was around the corner in Piccadilly circus when that happened and it was very notable so there was this kind of combination of sort of pride, anger, and success all mixed together with a lot of amazing visual representations from protest art through fashion and interiors. When I got into architecture school, I was very much seeped in this notion that one should be proud of one’s self and identity regardless what other people think and what one is able one should be free to express one's self through one's work, OK, as a creative person. Through the visuals of the work.

Going into architecture school, actually on the very, very first day, a queer gay man, but another queer person in my studio was publicly humiliated when they were asked to present some of their previous work. Very much so haze, laughed at ridiculed and their project that they presented actually now I know is very interesting from a queer point of view. They were told never to produce anything like that again or they would be asked to leave the studio. And that kind of set the scene for how anybody who presented themselves differently or produced works that were not within the aesthetic norms of the particular clique that were running the school at the time and it's the same in architecture school you always have a few strands of acceptable aesthetics which are presented as universal and that was something I didn't quite agree with. So there's a process of coming out for a second time.

This time it involved getting beaten up a lot less which was very nice but it involved a lot of intellectual battling. And actually by the time of graduation, most of the people, most of the queer people I studied with had either dropped out, I mean the majority dropped because of the kind of way that things were received if they were coming from any kind of very different taste culture or intellectual background, they were basically ridiculed.

Or they had jettisoned their identities from presentation and their work and just accepted the clothing of intellectual acceptability so I didn't do that and I ended up becoming a more extreme version perhaps of myself than I would have otherwise been if I had been or if the sort of notions which I wanted to bring to the projects had been acceptable or accepted. So this is the kind of work that I was producing from sort of 2003 onwards. Up until 2008 my graduation and on the one hand I was very argumentative which was very helpful, you know, sort of sharpening one's knife, auguring or figuring out how to intellectually argue for the case for being able to exist and have the problems that one finds interesting as a queer individual to be able to presented in an architecture school but also visually how that's represented. There's a kind of very, I guess, polemical style which I developed through that. That I was kind of very lonely, sort of like the only turtle that made it to the sea as it were. The only queer turtle to make it to the architectural sea of the profession, which then required another process of coming out. So once kind of coming out and this is something that happened throughout my career as someone who is constitutionally incapable of not being very queer in who I am.

And while it wasn't possible to kind team up with other people who shared similar concerns because there weren't really any. There were a couple of opportunities to be able to develop queer methodologies. One was the Design Museum, Design Museum Design Residence Project which I was able to do called “Identity Parade” where I looked at identity within product design and fabrication and then similarly the Rome Prize for architecture in Rome where, so places basically away from the profession very often around people who were from another industry, these industries in this case design and art which tended to be more open to these questions.

Here producing a kind of sprawling project that looked at a queer alternative historiography of urbanism and architecture and these things always being reduced down to, or as I see it reduced into the essence of objects which present things in a queer way rather than reams and reams of text.

And while this was going on the kind of process of coming out in the profession was also a process of fighting to kind of make the space available in which my work would be allowed to exist or wouldn't be sort of pooh-poohed straight out of the door which ended up becoming a kind of intellectual – a sort of project for arguing the case for anybody from any kind of background who wanted to work which visually embodied their cultural difference and identity within architecture. So just arguing for the space in general which then I felt would be able to allow me to produce sort of work which I considered queer within it got me a sort of reputation for being difficult. That has also allowed me to feel very confident in the work that I'm producing and arguing for difference and diversity within the urban realm and slowly being able to do that through actual projects. And that leads us to the book and the reason the book at least personally for me was so incredibly important and I'm sure those of you who have read it can imagine it was quite a lot of work to kind of put it together as a bit of a passion project for both of us. For me was thinking back to studying at University and coming to an understanding that references are everything. So there’s one anecdote I think of quite often whenever thinking about the book when we're thinking about doing the book which was a student who put an absolutely terrible scribble on the wall it was charcoal and smeared on a drawing but they mentioned, or they referred to Japanese shadows and I think everyone on the panel went oh, in praise of shadows, fascinating, so interesting. And they all ended up talking about what the work or what the student had referenced so the references that gave the scribble on the wall substance made everyone take it seriously. And actually there wasn't any accessible historiography or set of case studies or pedigree for any type of queer architecture in the way that was accessible for design students. Like over 50% of British architects I am dyslexic. I’m not stupid, so I can read, but I can't sort of read incredibly dense, confusing, postmodern theory on sexuality and space. But solid references with clear explanations are very helpful and there wasn't in anything like this. So it was very exciting to have the opportunity to do a book with RIBA which was basically going to provide or the idea was to provide a set of case studies which would allow any student wanting to produce something within the very broad world of queer space making to use to each be able to find a reference that would be relevant to their methodology or the type of space that they wanted to make and that – and also people from all over the world so not just the UK which drove the kind of slightly mad setup where we had 55 contributors mostly younger generation from all over the world. We have spaces from all over the world so it's absolutely not Euro centric or American centric and we also ideally, as much as possible, have people writing about spaces which are in their own countries to off balance as much as possible the lack of existing spaces. Just to give you some example this is Coppelia in Havana, which is I believe the world largest ice cream parlor and this represents, this is one of I think three spaces which represent one of the main types of queer space and we have a range of types which we haven't written about or explained but they helped decide how many which spaces from where we have. And this is representative of the symbols of patriarchal – patriarchal symbols of power which are reappropriated by the queer community and had their symbolism queered which happens in almost every country. This was the symbol of luxury for the masses by the socialist regime of Castro and it was right in front of, built right in front of several ministry buildings, and when this was finished, homosexuals were being put into concentration camps by the regime. But actually, while they were clamping down on what was seen as the bourgeois excess of anti-communist or socialist homosexual practices, it ended up being completely homosexual, gender-nonconforming community. And all of the different ice creams ended up being different symbols for various sexual proclivities. And it was actually right under the nose of the Castro government that the entire queer community ended up gathering, socialising and making memories. And actually to this day, it is one of the only places with free WIFI so people go there to use Grinder. Adam Buchsbaum and his studio represents something which – I mean a whole book could be written on all of these – but I would love to write on these spaces which is queer design which has been basically kind of written out of the history books and appropriated so he was this absolutely revolutionary architect and interior designer in the 1970s 1980s New York. Radical design scene, he did Bette Midler's apartment very famous in the 80s. And a lot of the tropes of what are considered radical, postmodern design from the 80s are basically lifted from Alan Buchsbaum radical projects in the 1970s. This is the studio space where the boundaries between private areas are broken down. That's the communal bathtub where clients would bathe naked with staff and then Buchsbaum could be sleeping there and above it they would be working on their drawing boards and the whole thing was decorated in ceramics which was a direct reference to the bathhouses which were frequented by gay men. In New York at the time as well as the MTR toilets where they would go cruising and he would use them in many different colors and became a postmodern trope. And there’s quite a lot of postmodern tropes lifted from a radical queer design which were then sort of appropriated by American east coast academics and given that label which never existed beforehand.

Just to finish on, to show you how there is no such thing as a queer aesthetic. There are many, there are as many queer aesthetics as there are people and places and contingent conditions. This is the Dracula's Den built by two gay men in Chiba in east of Tokyo in Japan in rural area. And they were actually trying to escape from a kind of homonormativity that was taking over in the 90s. There was this kind of commodification of happy gay men on television where there was a kind of pressure to conform to this colorful, happy, super sweet idea of what a gay person was and they actually ended up totally rejecting that and going to the complete opposite and creating this nomadic space of complete enclosure with no windows where they could live entirely free from the expectations, both of homonormativity but also the very strong pressures to live a nuclear family lifestyle in Japan of the time, so thank you very much.

**LO MARSHALL:**

Thank you both so much for those really fascinating presentations. It’s so lovely to get an insight into your backgrounds and also pulling out some significant spaces for you as well. I'm just going to share my screen one moment. Just to share a couple of the spaces, that I had the privilege of writing about and you know I'm not going to give so much an overview of each space, you can read the entries for themselves but I thought I would share a little bit about the process and ethos behind it which is quite significant to me I felt and something we don't always talk about and people writing and publishing so I thought I would bring that into the conversation a little bit.

So as I said I have the privilege of being invited to choose a couple of spaces which is, you know, so difficult. I've been as a queer urban researcher and working with Ben Campkin on LGBTQ nightlife spaces for a couple of years prior to this so you know have been thinking about so many different queer spaces in London for such a period of time it was a real tough choice. But in that work we've been looking specifically at venues and we’ve been mapping culture infrastructure and looking at venues and openings and closures and reasons driving that. It was really became clear and a key finding for us in that research was the spaces for women, trans people and people of color – obviously these are overlapping categories – but really lacking in terms of there being dedicated venues run by and for these groups and sometimes that was part of a longer pattern but particularly for women spaces we had seen really significant closures as well. And so nightlife that was taking place for these groups has been club nights have become particularly important. They are easy to fly under the radar in projects like this sometimes if we look at those spaces that are kind of dedicated and spend a little bit more stable so I really wanted to prioritise those in thinking about what would be featured in the book.

And I also wanted to prioritise spaces that were working in really inclusive way and really responding to and challenging different oppressive structures and their intersection, so whether that's about racism or class and wealth inequalities, but also ableism as well as, kind of relating to gender and sexuality.

So, I thought I would go through a long running right and the newer night, or club night. And so, I chose Club Kali and Queer House Party. The for context as well, we were writing this we had been in periods of lockdown and COVID is still part of our lives now and certainly was at the time. So it's kind of that moment queer house party for sure. For me in terms of the first thing I did, it was really important to me to get consent to write about these spaces so I approached DJ Ritu and also Harry Gay from Queer House Party and thankfully they were both delighted to be included in the volumes that was really wonderful. And part of that was about consent but also it was so important to me I really wanted to represent them properly and for them to feel happy with that representation so they kindly agreed to look at drafts and share images and really part of that process as well. And so in terms of Club Kali, Club Kali was founded in 1995 and still going strong. I saw yesterday actually there's a documentary about Club Kali that's going to get shown at the end of the month at the BFI which some people might be interested in. And Ritu cofounded cofounded Club Kali with Rita and they’re still working together on it and it's a night that really centers LGBTQ people with south Asian heritage so everybody is very welcome, but south Asian people and culture is at the heart of the night and celebrating that. And Ritu is someone that Ben Campkin and I have collaborated with various different ways over recent years and someone who has the deepest respect and admiration for, she’s such an interesting person to speak with and so I sent her a draft and she very kindly and generously reworded a few things and just kind of gave me so much more rich information to include. So I ended up going back to her and saying would you mind, you basically coauthored this now would you mind being my co author?

Which was great and she was really happy with that I would have approached her to begin with to do that but I was a bit wary about asking for her time and labor and without being able to compensate. So with the, we received a fee and we had a book for each chapter so we negotiated that between us and sharing that as well.

It was in a real challenge with this, so Club Kali is 28 years old now so it was really difficult to try and capture that history in such a condensed way but we try to pack a lot in there. And then the other space is Queer House Party so Harry Gay is someone I cross paths with in various stuff around Queer Spaces I've been working on so I approached him as well and sort of division that we agreed for that one was to donate the fee to African Rainbow Family and that’s how we figured that one out in terms of working together. And what I really loved about Queer House Party is they are immediately very responsive to the COVID pandemic and what was happening with lock downs. On the first Friday of the first lockdown in the UK they threw a party on Zoom and really took off for them. And there's a real ethos of responding to and recognising what people are missing out on when they don't have physical access to being in spaces where you can come together but also, and I think really importantly with this space, they were making a queer party accessible to people who actually can't always access those physical spaces where we often congregate which might be about physical accessibility, London's built environment is really not friendly for wheelchair users, for example, and that's a real issue of exclusion within our kind of landscape of nightlife spaces. But also questions of you know wealth inequalities and things like that so they work on a sliding scale. And they actively prioritise having people signing and live captioning and I really appreciate the thoughtfulness that they've gone about creating those spaces. A challenge with Queer House Party was that it was so quickly evolving so as I was writing by the time I got back they had started creating hybrid events and doing things in physical events and working in that way. So you know, it's very much captures the moment in time that they – their journey is really evolved since then. And just last thing I think with Queer House Party, it was very much about a specific moment in time but also I wanted to give that some wider context around DIY queer house parties there is a longer history of that that I wanted to gesture towards as well.

So particularly for communities who have been underrepresented in terms of having access to physical spaces, organising queer house parties for specific excluded communities has been a significant part of queer culture so if you look at the RUKUS! archive which is hosted at the London Metropolitan Archives you'll see flyers with hand drawn maps to house parties, oriented around queer black communities for example. So I think it felt really important to embed that entry within that wider history.

So with that, I will pass and I've got a connected question for you, Joshua and Adam. I would love to hear a little bit more about the process for you as editors. Adam you spoke to this a little bit but if there's anything that might have other things to add in terms of yeah that process, the ethos behind it, perhaps the challenge of trying to wrangle 55 authors to get their contributions to you.

**JOSHUA MARDELL:**

Thanks so much that was really, really interesting to hear. I was also going to add something to what Adam said, but I’ll answer your question which was just I wonder if it's also a moment those don't know – it’s worthwhile saying that the winner of the bronze medal last year, or was it this year, was Mary Holmes for her queer Almshouse project. So I thought this is a major shift in terms of acceptability and probably the only queer person to get that cachet. It's kind of a massive question about what you've asked but it was I won't talk too long but principally it was informed by having a shared remit. We didn't necessarily codify or set that down. The codification is what we produced in the way of our short introduction to the book. But we were both coming to the project with the same goals, to make this vital work of combined scholarship centred around these issues. And standing up to a harrowing status quo. In the process I think the idea of you know the idea it's the RIBA as well is unbelievably consequential to give the voice between these boards with the RIBA logo on them. So I think once the remit was established we couldn't really, we had to start by using our networks so our networks are different, slightly shy but historian visible within the small world of architectural history certainly and a designer with perhaps a more global orientation of their practice so we had these different networks and my first plan was to start local so I think I began with the Black, Lesbian and Gay Centre in Peckham and that’s simply because that was a space that intrigued me when I was trying to find, because I lived in Peckham during my 20s trying to find as I said earlier queer pedigree for myself. And that sort of panorama of queerness that existed there and I found that intriguing or might have been asking Elizabeth Darling who’s work I knew when I worked on modernisms during my masters and I was trying to “other” modernism and I lived in Cambridge to write about Finnelo which is sort of this phantasmagorical home of a Cambridge Don from the 20s. So it started from there and the network grew and so Adam and I often stress that contingent nature so a lot of this stuff, a lot research comes from accidents, a lot of it comes from personal experience and from, and from networks. And then building it from there so beyond the spaces we knew we had to have a really wide range sort of wide range of people involved, not just architects and historians. We knew we wanted it to be a transnational project and we had all kinds of limitations that we had to overcome like some cases being dependent on the strength of our networks but also conversely the inability for various groups and individuals to come forward that depended on issues of secrecy for their safety and there was an imbalance of let's say there's only I think, Adam will correct me, one case study from the 22 or so primarily Arabic speaking countries. I think some of it and I'll end now some is to do with trust. We've got three spaces in Africa and there are obvious sort of ethical issues there, obvious issues around visibility and invisibility but also maybe a lack of trust. I hadn't personally built up the portfolio of work on Queer Spaces previously that would have offered a kind of model of my efficacy so a lot of people said no. Does that help maybe you want to add to that, Adam.

**ADAM NATHANIAL FURMAN:**

Yeah, I mean just in terms of – oh – can you hear me? Sorry my internet jumped. In terms of the process there was a kind of very organic process that was backwards and forwards because this was a project that happened over COVID when COVID was quite early and I think what took me back in a wonderful way was that we ended up getting quite involved in conversations with a lot of people. People not necessarily who are in the book now but there was a journey, definitely for me of like meeting people in different countries, meeting them on Zoom, them putting me in contact with other people and having amazing conversations and it was a very important and very uplifting process especially for me as a practitioner who’s felt not only alone but deeply hounded throughout my career.

And it was life changing, I mean quite literally life changing experience the process of having that. We had a set of categories that we would go back to. One very, very important one was we wanted a younger generation, it's not necessarily to do with age but we wanted contributors who maybe hadn't had the opportunity to have their voice put on international platform before. There's maybe like a set of very small number of queer architectural writers who tend to dominate. We wanted that and we wanted them as much as possible to be international with language not being too much of a barrier. So there’s quite a lot of sort of help or aiding translation but then also a set of different types of spaces and categories from the reappropriation of symbols of patriarchal power to the construction of alternative realities for interiors through the use of journeys through space and time so archive - there's a range of types of space also different types of hedonistic spaces and we wanted to make sure there weren't too many of even of those and had enough of each one of those.

And so what happened and also geographical spread and historical spread. What would happen is sometimes we would find for instance an amazing person got on really well and they proposed yet another of a type of gay, cis, white male space we already a lot of. So rather than going to someone else we’d go OK “we love the way you think could you maybe go and have a look at something maybe you haven't thought of as queer space that could be an architecture but feel free.” And they would go away and come back and find the most amazing thing. It was quite a journey of conversations and backwards and forwards and balancing the various concerns that we had for the book.

**LO MARSHALL:**

Yeah, I think the balance was really wonderful. And I was actuallylooking back it again today ready for this conversation and I am always struck by the sheer variety and the global balance and as you said there’s obviously - you can't do everything but it's an incredible archive and it’s really nicely balanced. A lot of time we talk about Queer Spaces we go straight to nightlife spaces which are important but they are not everything, right. And so it's really wonderful to have the rich variety that you've included. Shall we jump to the Q&A before we have to finish and answer a couple of questions real quick?

**JORDANA RAMALHO:**

Yes, that sounds good I just want to echo what Lo is saying. It was so lovely to hear your personal reflections on the book and some of the challenges that you guys encountered. It's really an absolutely brilliant piece of work from so many different perspectives so I want to congratulate all the authors and editors again. We have a couple of questions from the audience so I’ll just start with the first one and anyone that would like to jump in is welcome to. So the first question is asking for reflections on why queerness is so often associated with socialism in the west when here in the west, socialism has often pushed queer sexuality into illegality and the audience member is reflecting on how their parent’s generation is very much taught to believe queerness in a manifest of capitalist decadence and degeneracy. So if you, perhaps Adam, or Josh, want to jump in.

**ADAM NATHANIAL FURMAN:**

I think Josh wanted to answer this one.

**JORDANA RAMALHO:**

Do you have any reflections perhaps thinking through the marginalisation of queerness or the categorisation and classifications of queerness as it connects with class or political systems.

**JOSHUA MARDELL:**

You should take this Adam. Entirely you.

**ADAM NATHANIAL FURMAN:**

I thought you wanted to. Well say something afterwards. It's just I, I mean it's historical fact that it was always seen as suspect. I think, I'm Jewish as well so I'm a queer Jew and they send to be two categories which are lumped together by similar groups. On the one hand seen by historically speaking in the past seen by socialists and communists as being suspect because they are decadent and capitalist because of tropes and stereotypes that were presented in the 19th century especially but then equally they are seen as suspect also by the conservative liberals and the right as being left wing. And I think it’s just the fact they are very “other” and present within most areas, countries within the west but never quite fitting in fully and so they are just suspect but kind of every side as it were. So I mean I'm not quite sure what the person wants from an answer to the question but yes, it's true, and most people that I know are aware of this history and especially if you have any central or south American family you're very aware of it because it's something that involved a lot of quite severe persecution in various countries there. So that was how I became very aware of that side.

**JORDANA RAMALHO:**

Thanks a lot for your reflections, Adam. I'm going to jump to the second question which is asking you all to just reflect on any key differences and requirements that the LGBTQIA community have for their public realm as it might differ from a heteronormative perception of the public realm and safety and planning and design today. Is there any learnings that you might share based on your own work, experiences or potentially from the book itself that you would like to offer.

**JOSHUA MARDELL:**

These are amazing questions. I'm not sufficiently involved, perhaps I ought to be, as with public realm safety. I would say planning the obvious thing to say, perhaps it's not obvious but I think planning needs to account for every member of the community. This includes increasingly an extraordinary amount of queer people but also people obviously people with mobility issues and other minority groups that collectively form a majority. I don't know if I could actively recognise a heteronormative perception of the issue that's raised here. It's more that this kind of binary thinking needs to be dissolved, it's about tailoring to the complex needs of people queer or otherwise. And I think there is I mean there is increasing work on planning that is infiltrating into conversations by LGBT thinkers and scholars and Arab and the University of Westminster I think are pioneering this and the heritage discourse, people like Alison Orum on queer heritage precedence and Michael Hall on queering the National Trust, it's about not kind of bifurcating architecture and planning and heritage and gender and sexuality and politics. That's my answer.

**ADAM NATHANIAL FURMAN:**

I guess from my perspective, it's a bit boring, I don't think there is a particular way of designing or at least I don't think there's like a whole methodology that can create Queer Spaces at all. I think living in a liberal society, you create spaces which are suitable for everyone as possible and it will be suitable then for queer people. But having said that, something that I advocate forasmuch as possible is to get people who are openly queer onto public procurement panels, on committees putting forward the perspective. So it's not like all buildings should be curved which makes them more feminine, it's not formal moves it's having that perspective along with the perspective of people with other diverse backgrounds just present when boring issues like sustainable drainage systems there is a particular angle that might help modify the way that they’re laid out for a particular group so it's important to have that voice at the table. I’ve tried to be at the table, it doesn’t really work, it's very difficult to get there but I think also in architectural design practices having people who are openly part of a community and embodying that committee through their actions, their lives, at the table to help modify the nuances that might relate to that community in particular public realm design. For me that's the most important aspect and we're very far behind on that.

**JORDANA RAMALHO:**

Thanks very much for that Adam. We are running out of time but very quickly there's one more question that’s asking you for given that the book has been out for about a year now, how if at all has your engagements with the book, live presentations, discussions relating to the book, has it changed your thinking about the book or has the way in which you engage with the book and the contributions of the book has it changed at all for any of you and Lo feel free to jump in over the past year?

**JOSHUA MARDELL:**

It's a great question. I would say I'm surprised which is maybe not the best choice of word by the reception of it and by how many times we're being asked to give these talks and that only strengthens our absolute heartfelt belief this is of significance. And I've only grown in my understanding of where that significance lies and to what groups of people and want to do so much more and want to chart more queer spaces and want to help find the means to make that happen. So it's one of surprise and joy I would say, actually to be honest and the idea we are being asked to. We're going to Milan at the weekend for example to be part of all kinds of, to be part of a design Biennale on the one hand and then to be in a discussion bookshop in the preservation society in California so the expanses were much wider, horizons were wider than perhaps I had anticipated.

**JORDANA RAMALHO:**

Thanks, Josh.

**LO MARSHALL:**

Adam do you have anything quick to add before we wrap up.

**ADAM NATHANIAL FURMAN:**

For the last question – oh hang on, have I frozen? For the last question just really the content in terms of its high level content, hasn't really changed but it is I guess over the course of the past year both Josh and I have increased the resolution of the way we're able to talk about all these issues because we've just a lot more time to be able to think about them and we've also a lot more time to be able to have conversations about them and have our ideas fed and broadened with a lot of amazing perspectives and actually it can get a bit repetitive like me and Josh giving the same talk, but, what’s really exciting for us is we are hearing through questions and comments and stories other ways of seeing the kind of I guess general thrust of the book and how queerness is situated currently in contemporary practice, so that’s been super, super interesting. It’s also been, and as I mentioned when we were making this book this process has continued, it has been life changing for me particularly I'm not sure about Josh, but I mean it quite literally has probably acted as strongly as antidepressants in terms of making me be able to deal with existing in a very unpleasant architectural context.

**LO MARSHALL:**

Yeah. I think it's that relationship that we have to our work is kind interesting, particularly the potential for hopefulness to be involved in projects like this is a real kind of privilege and is something that's a real pack for my job for sure. OK so -

**ADAM NATHANIAL FURMAN:**

And being in touch with people just finding out how much is going on in far-flung, “far-flung” places. It's amazing it just makes you feel part of something really big. Which is lovely.

**LO MARSHALL:**

It's really heartening to read across all the varieties of entries I found. I should stop talking. Thank you so much Adam and Joshua for joining us today. It's been wonderful to have you. Thank you to everybody for joining us, thanks to Sarah and Alma for supporting us behind the scenes and pulling everything together and the captioner as well. And of course happy Pride month to everybody.

**JORDANA RAMALHO:**

Thanks very much again to everyone joining us, thanks, Lo and Josh and Adam for fabulous presentations. Really encourage everyone to buy the book. It's brilliant, it's beautiful, and it is such a fabulous archive. So take advantage of that 20% discount. Just so everyone knows this is the last Inclusive Spaces event for this year. You can catch up on previous events through the link which will be shared in the chat. And please stay tuned for forthcoming events next year. Happy Pride to all, and thanks again for joining.

**END OF SESSION.**