

Architecture LGBT+ Academic Champions Network

vol. 01 ^{24/25}

The ACN Mission

The **Architecture LGBT+ Academic Champions Network** - an alliance of academics working to improve representation and understanding of queer identity and action in architectural education.

We are looking to build a collaborative community of queer spatial practice in higher education. Our shared mission is to catalyse change within universities and schools, leveraging queerness as a lens to scrutinise and dismantle entrenched and uneven hierarchies within the education of the built environment. The ACN will together develop clear strategies for real change based on the following aims:

- [1] To instigate a greater sense of understanding, safety and belonging for queer educators and students operating within architecture schools and programmes, leading to improved student and staff experiences and an uptick in work addressing queerness
- [2] To generate discourse centred on queer space, pedagogy, design, theory. To establish queer spatial pedagogy as a new rigorous, well supported line of research enquiry, complementing and extending a growing body of work in queer spatial studies.
- [3] To challenge and engage with the PSRBs. To lead on and contribute to inclusionary innovation in the processes and considerations that form architecture programme validation and accreditation in the UK.

To find out more about the network and to join, visit:

<https://www.architecturelgbt.com/academic-champions-network>



An alliance of academic champions working to catalyse change in architectural education



A Statement from the Architecture LGBT+ Academic Champions Network:

“We are an action-oriented collective across the UK’s schools of architecture responding to the social, theoretical, ethical and spatial issues of queerness. It is our responsibility to challenge the current stasis. The call to attention published here is part of an emerging manifesto and a declaration of our demands, through the lenses of queer theory and queer ecologies of space, for a more ethical architecture.

Our challenge has real-world implications. Our current focus is the shocking recent UK Supreme Court ruling For Women Scotland v The Scottish Ministers. Please be clear: this is a decision about space - mandating who can

use what facilities, controlling inhabitation of space - and is, therefore, fundamental to the practice of architecture.

Acts of exclusion are the antithesis of our role and commitment, as architects, to designing accessible public spaces. We should not be complicit in designing exclusion to refuges, hostels, hospital wards, changing rooms and toilets. We stand with trans people for the right to these public spaces.

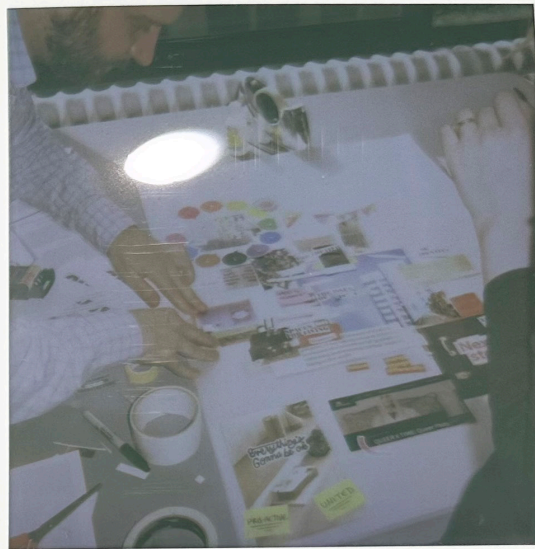
As a subject and a profession it is wilful ignorance to ignore the complicity of architecture in our current extractive and exclusionary organisation of space.”

Written by Gem Barton (RCA), Neil Turnbull (Welsh School of Architecture, Cardiff University), and members of the ACN

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Network Event: 25/04/2025





A Manifesto Workshop

Words by Phevos Kallitsis

WHY-WHAT-HOW

'An army of lovers cannot lose'—that was the punchy quote brightening the 1990 Queer Nation Manifesto, highlighting the power of gathering, standing tall, and being seen together. In our first CAN meet-and-greet, after introducing ourselves, we dove into discussions about our role within academia, architecture, and the current context. An emergent idea was the need to develop a manifesto as a group, but then...

WHY do we want a manifesto?

Remember the Act Up mantra: '[b]eing queer is not about a right to privacy; it is about the freedom to be public.' A manifesto isn't just a statement—it's a radical act, a process that shouts out our aims, approaches, and identities, and throws them into the world. It is an act that reclaims the public and, in many ways, reclaims the space.

The process of writing the manifesto itself is a call for action. It is a signal flare which can link to queer theory and philosophy and can create a message that we all stand behind it. It is a tool that brings a vibrant glow to the politics that sometimes tends to disappear from the main discourse. It can make our words sparkle with authenticity and purpose in a world that desperately needs some fierce visibility.

WHAT kind of language do we use?

We need a vocabulary that's inclusive, that embraces the rainbow spectrum of LGBTQ+ lives and experiences without erasing anyone, our priority is the ones that are under attack. We need a language that we can use internally, for us to discuss the challenges, to talk about queer practice in architecture, queer practice in education. We need our terms of reference to communicate as a network and to report back to our institutions. What is our message? we can debate it for quite some time, but what do we say at a time when institutions may start redefining their spaces to deal with trans exclusionary policies?

HOW do we develop this manifesto?

'How do I tell you?'—that's the iconic question from the Queer Manifesto, still echoing 35 years later in our ears. As ACN, we did what architects do. We created collages, we looked at precedents, we discussed our research, our experiences. We knew this wouldn't be born in a single chat—there's a chorus of voices, each deserving to be heard. So, we began. It was a team-building fest, a ritual of giving shape to our collective queer voice. We made a start. Our manifesto can remain open, since queerness is the encouragement of diversity in expression, and ACN want to foster that freedom to improve architectural and urban spaces.

WHEN will it be ready?

Our meeting took place a week after the disappointing and short-sighted UK High Court ruling, where trans rights were put on trial without trans voices being heard. This ruling was about spaces; thus, this was our priority. We felt it in our bones and had to talk it out. So, Manifesto is still loading...



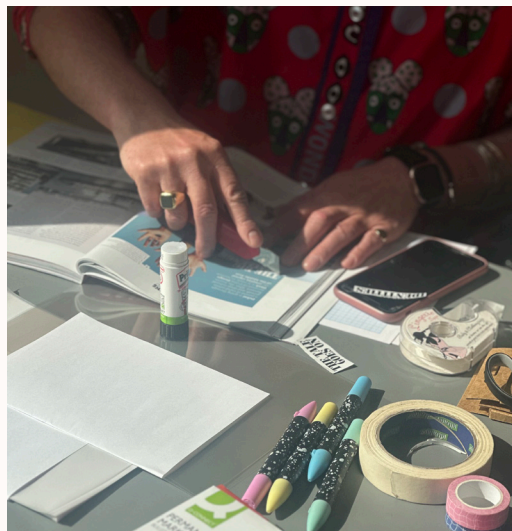
A Manifesto Collage Workshop

Words by Daniel Tollady

It has been argued by many that collage is an inherently queer process. It's a creative action that allows us to edit, repurpose and subvert existing material and content to provide it with new layers of meaning. Collage allows us to process and re-contextualise the world that we live in, shaping and transforming our understanding and experience of the everyday. It can also be a fun, playful or even cheeky way to create new pieces of work that communicate our individual identities, the spaces we inhabit, the world that we live in, and the ways in which we engage with each other. The act of collaging can be used to collaborate as a collective, to explore and develop new ideas and co-create new ways of thinking.

In anticipation of a collage workshop, members of the ACN were asked to bring some material that represented themselves, their research, and their universities, for example, photographs, biographies, writings, personal artworks and drawings. They were also asked to bring any traditional collage materials that they could lay their hands on, such as newspapers, magazines, stickers, papers, marker pens and sticky tapes.

Following Phevos's manifesto-writing workshop and a well-earned hearty lunch, we pooled our resources and materials and spent our final hour of the network event collaging responses to the discussions we had. We were working collaboratively and intuitively to construct graphic pieces of work using the things that we brought with us. Individuals sharing and using information and visuals from their everyday lives to build collective ideals and perspectives. Looking at the outcomes, it was clear that the emerging notions include queer inclusion in architecture, the amplification of queer visibility and acceptance in the built environment and ensuring that spaces are equitable for all.

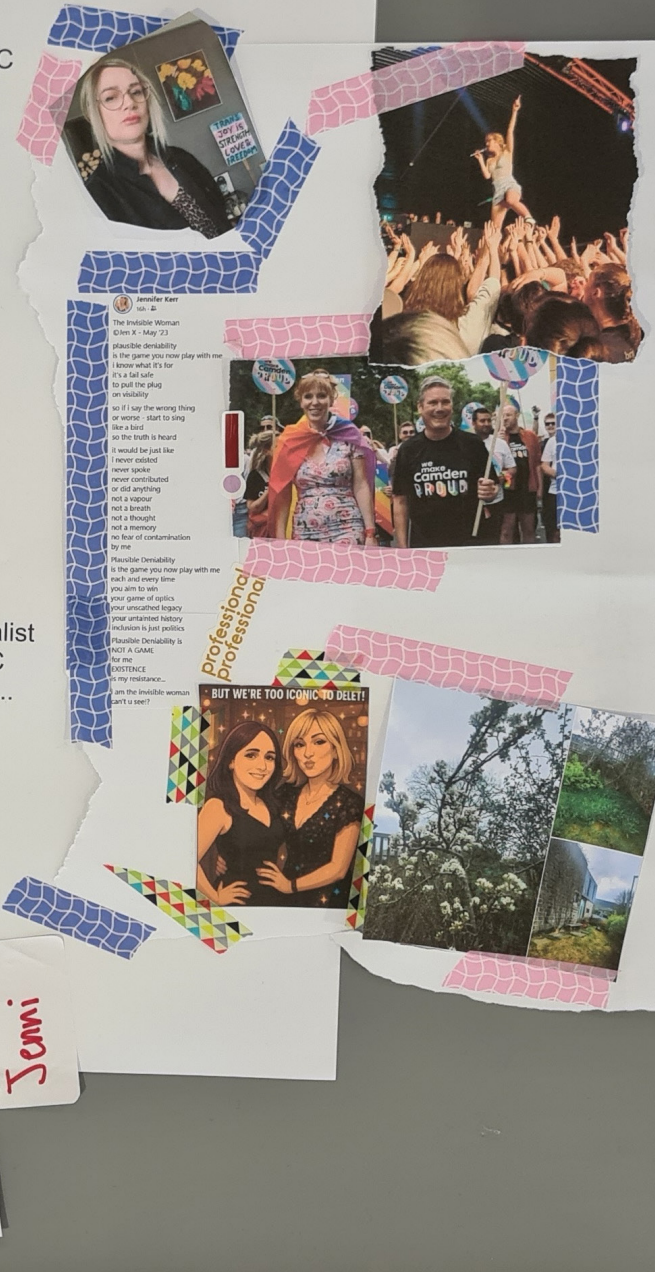


Above: Members of the ACN (2025) Collage Workshop in Action
Right: Members of the ACN (2025) Manifesto Collage



Right: Members of the ACN (2025) *Manifesto Collage*

Spare me
from your philosophy
There is
no 'if', 'but' or 'maybe'
I know
the right place to pee!



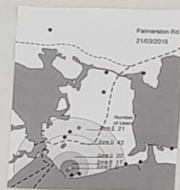
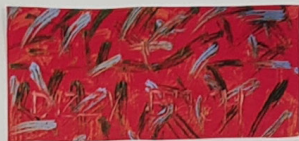


Architectural Thinking



THE QUEER NATION MANIFESTO

from the Margin



and where I suffered so much,
'and scraped my hand and built
nipples big as vagina.
May 9, 1956



QUEER

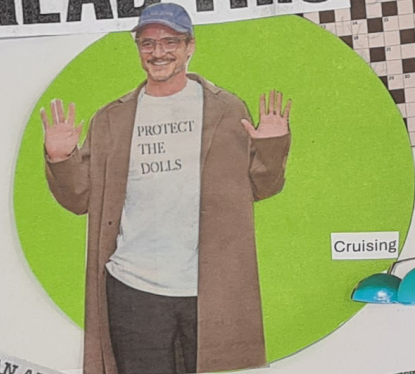


FUTURE

"I will swim forever
I will die for eternity
I will learn to breath water
I will become the water
If I cannot change my situation I will change myself."
--Susan Stryker--

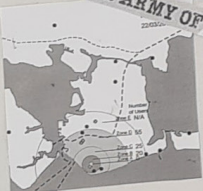
Camp pleasure

READ THIS



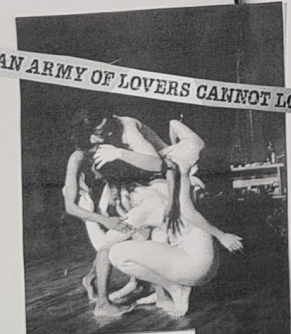
Cruising

AN ARMY OF LOVERS CANNOT LOSE



Seeing across borders

AN ARMY OF LOVERS CANNOT LOSE



Commercial Rd
1506/2015

Rev. 15 Larry Rivers, *The Great Homosexual*, 1964, oil and collage on canvas
Henderson Museum and Sculpture Garden, Smithsonian Institution, Wash DC
Joseph H. Henderson, 1966. Photograph by Lee Stalworth



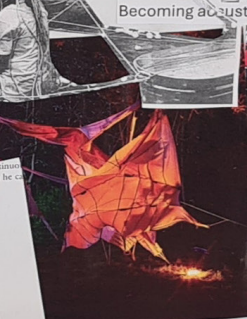
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Commercial Quay
05/04/2015

HELP YOUNG PEOPLE



Becoming accustomed to the dark



AN ASPHODEL

O dear sweet rosy
unattainable desire
... how sad, no way
to change the mad
cultivated asphodel, the
visible reality ...

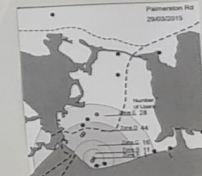
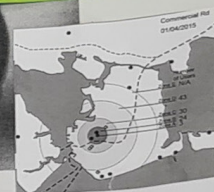
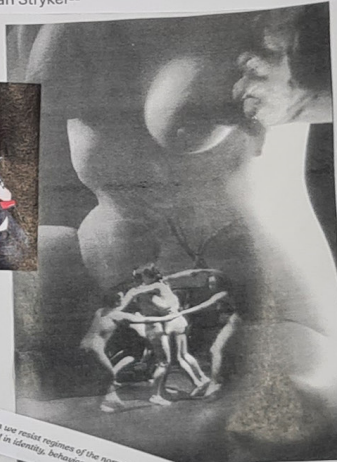
and skin's appalling
petals—how inspired
to be so lying in the living
room drunk naked
and dreaming, in the absence
of electricity ...
over and over eating the low root
of the asphodel,
gray fate ...

rolling in generation
on the flowery couch
as on a bank in Arden—
my only rose tonite's the treat
of my own nudity.

Fall, 1953

THE GREATEST HOMOSEXUAL?

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



INCONVENIENCES:
A London Loo Hack
Words by Jennifer Kerr

This was a spontaneous action art at the ACN's first in person meeting in London, at the RCA. We had just learned of the UKSC ruling on the definition of the word 'woman' and 'sex' for the purposes of the Equalities act, and this issue was centred in our activities.

As a queer woman I had seen this coming for some time, and I had already written 'For the Benefit of the EHRC' under my poet's name 'Jen X' back in 2023. So, in the spirit of protest we hacked the Ladies Loo as an 'action art'. Sadly that same evening the so called 'EHRC' issued their guidance.



Members of the ACN (2025) *Inconveniences: A London Loo Hack*



INCOVENIENCES

THE PLACE FOR A TRANS WOMAN
IS IN THE 'LADIES'
NO 'IFS', 'BUTS'
OR 'MAYBES'

TRANS IS INNATE
AN IMMUTABLE REALITY
SO GO STUFF
YOUR KS3 LEVEL BIOLOGY

I DON'T CARE ABOUT
YOUR ABSTRACT LAWS
NOR DO I CARE ABOUT YOUR
SYMBOLS ON DOORS

EVEN WHEN I GET REALLY PISSED
I'M STILL A COHERENT SCIENCE REAL-
IST
SO FOR THE BENEFIT OF THE EHRC
AND FOR THE PURPOSE OF 'CLARITY'...

SPARE ME
FROM YOUR PHILOSOPHY
THERE IS
NO 'IF', 'BUT' OR 'MAYBE'
I KNOW
THE RIGHT PLACE TO PEE!

POEM BY
JEN-X
ARCHITECT, POET, ANGEL
RIBA ROLE MODEL

INCOVENIENCES

ALL LGBTQI+ PEOPLE HAVE THE
RIGHT TO PERSONAL DIGNITY AND
PRIVACY. UNDER NO CIRCUMSTANCES
SHOULD ANY INTERSEX, NON-BINA-
RY, TRANSGENDER MAN OR TRANS-
GENDER WOMAN BE FORCED TO OUT
THEMSELVES BECAUSE THEY NEED TO
URINATE, DEFECATE OR ACCESS MED-
ICAL SERVICES. THIS IS NOT JUST IN-
COMPATIBLE WITH DIGNITY AND RE-
SPECT IT IS MATERIALLY DANGEROUS.

INCOVENIENCES

INTERSEX, NON-BINARY, TRANSGENDER MEN AND TRANSGENDER WOMEN MUST HAVE ACCESS TO SAFE AND PRIVATE SPACES. THESE INCLUDE TOILETS, CHANGING ROOMS, MEDICAL SPACES SUCH AS HOSPITAL WARDS, REFUGES, PRISONS AND OTHER GENDERED SPACES.

INCOVENIENCES

INTERSEX, NON-BINARY, TRANSGENDER MAN OR TRANSGENDER WOMAN SHOULD NOT BE OBLIGED TO USE SPACES IN WHICH THEY ARE UNDIGNIFIED, DISRESPECTED, LACK PRIVACY, FEEL UNSAFE OR ARE IN FACT UNSAFE.

INCOVENIENCES

Network Members:



Network Chair:

Gem Barton, Reader in Design Pedagogy,
Senior Tutor (Research), Royal College of Art

Scotland:

Mark Cousins*, Lecturer
Edinburgh School of Architecture and Landscape
Architecture (ESALA), The University of
Edinburgh.

Ireland:

David Capener*, Course Director - Architecture,
Belfast School of Architecture and the Built
Environment, Ulster University

Wales:

Prof Juliet Davis, Head of School,
Welsh School of Architecture,
Cardiff University

Neil Turnbull*, Lecturer in Urban Design,
Welsh School of Architecture,
Cardiff University

England:

South East:

Daniel Tollady, Lecturer,
Canterbury School of Art, Architecture & Design,
University for the Creative Arts.

Phevos Kallitsis*, Associate Professor in
Architecture, University of Roehampton.

South West:

Tanya Griffiths, Course Leader - Architecture,
School of Architecture, Design and Interiors,
Falmouth University.

Dr Begüm Ulusoy, Course Leader of Masters of
Architecture, M Arch Pt II,
Arts University Bournemouth.

North West:

Colin Richard Stuhlfelder*, Programme Lead -
Architectural Design & Technology,
University of Salford.

Yorkshire:

Marko Jobst*, Senior Lecturer in Architecture,
Leeds School of Architecture,
Leeds Beckett University

Ms. Dannielle 'Jennifer' Kerr, Lecturer,
School of Architecture and Landscape,
The University of Sheffield.

East Midlands:

Jordan Kauffman, Assistant Professor,
Department of Architecture & Built Environment,
University of Nottingham.

East of England:

Enrico Brondelli di Brondello, Design Fellow,
Department of Architecture,
University of Cambridge.

Jason Wiggin*, Senior Lecturer, Interior Design,
School of Architecture and Art,
Norwich University of the Arts.

London:

Conor Clarke*, Lecturer, BA & MA Interior
Architecture, School of Architecture + Cities,
University of Westminster.

Daniel Ovalle Costal, Lecturer,
The Bartlett School of Architecture,
University College London.

Kleanthis Kyriakou, Associate Lecturer,
Central St Martins,
University of the Arts London.

Ulrike Stevens, MA Arch lead,
Central St Martins,
University of the Arts London.

Dr Joshua Mardell, Tutor (Research),
Royal College of Art.

Dr. Bertug Ozarisoy, Lecturer,
School of the Built Environment and Architecture,
London South Bank University.

RIBA:

John-Paul Nunes, Head of Education Projects
Dr. Jenny Russell, Director of Education & Learning
Robbie Turner, Director of Inclusion & Diversity

**denotes regional lead*

Daniel Ovalle Costal
Bartlett School of Architecture,
University College London

Daniel is an architect trained between Spain and the UK. He works as a sole practitioner in London where he has led commercial and mixed-use projects across many sectors while working for Wilkinsone Eyre and Acme. Since 2018 he is also a Lecturer (Teaching) at The Bartlett School of Architecture where he co-runs Unit 22 in the Architecture MArch (ARB/RIBA Part 2).

Daniel's research interests lay at the intersection of architectural design, domesticity, and queer studies. He has a special interest in forms of making that relate to popular culture, including dollhouses, miniatures, paper theatres, and pop-up books.

instagram: @queerdomcanon

Queer Domestic Canon

"Over the past four years I have documented the homes of LGBTQ+ people and come to understand how they inhabit them through interviews, detailed spatial drawings and the creation of dollhouses. This methodology deliberately subverts traditional architectural model-making conventions, emphasising narrative over spatial clarity, interior qualities over façades, and incorporating elaborate details that standard architectural models typically avoid. While this may feel like a rather unusual pursuit for an architect, it's also one I feel is necessary and urgent."

Read the full article in the AJ [here](#).



Daniel Ovalle Costal (2023) *Disobedient Dollhouse No. 1*,
Photography by Sophie Percival



Phevos Kallitsis
Roehampton University

I'm an architect and Associate Professor in Architecture at Roehampton University. I've worked across Greece, Cyprus, the UAE, and Oman, and moonlighted as a set designer and magazine editor. I teach architecture, interior design, gender and queer theory, and run a module on cinema and the city. Before joining Roehampton, I taught at the University of Portsmouth and the National Technical University of Athens. My PhD at NTUA explored how horror films reflect the politics of gentrification and the role of fear in urban space, because really, what's scarier than rising rents?

My research investigates how visual culture and social issues shape the production of space, from dystopian film sets to dating apps. I've explored how queer communities navigate cities, and how home is experienced by people living with dementia. One of my proudest achievements was the introduction of the *Safe Zone Project*, the University of Portsmouth's first LGBTQ+ Ally training programme.

Jason Wiggin
Norwich University of the Arts

As an educator, Jason has experience of developing material and teaching across undergraduate and postgraduate design studios. My work crosses disciplinary boundaries, including interior design, installations, product design, as well as scenography. I have been involved academically at a variety of institutions in South Africa and as a travelling academic, I have been involved with interior design related institutions in Brussels, the United Kingdom and China as a visiting professional. I am past president (Director) of the African Institute of the Interior Design Professions (IID), contributing to the growth of the Interior Design professions. My research focuses on thanatography in both the physical and digital realms.

Dr Colin Stuhlfelder
University of Salford

Colin's background is in Architectural Studies, and he holds a Masters in Art History and Theory, and a PhD relating to the social impact of HIV on minority communities in the United Kingdom.

Colin has worked across various housing and construction related roles, including delivering social housing and community buildings as part of the Halsall Lloyd Partnership, an architectural practice in Liverpool, and at the Race & Housing research project, part of the Ahmed Iqbal Ullah RACE (Race Archives and Community Engagement) Centre at the University of Manchester. The final role before joining academia full time was working on challenging estates in North Liverpool as part of the social housing provider Cobalt Housing.

Colin holds the post of Programme Leader for the Chartered Institute of Architectural Technologists (CIAT) accredited Architectural Design & Technology course at the University of Salford, having previously held the same post at Wrexham Glyndŵr University. He is the Equity, Diversity & Inclusion Lead for Staff for his directorate.

Outside of the University, Colin has been involved as Chair of two HIV Charities, a board member for a North Liverpool housing provider, and was a Trustee for Liverpool's first Inclusive Rugby team, the Liverpool Tritons. He is an avid urban explorer and photographer, and lives with three Ragdoll cats who like to fall asleep anywhere in the house he happens to be.

Colin is currently working on a School of Science Engineering and Environment wide talk tentatively titled: *'Pride & Prejudice: Are your LGBTQIA+ colleagues and students the 'canaries in the coalmine' for all our rights?'*, which may also be picked up by the Merseyside-based Trans Youth Rights initiative, *Protect Scouse Dolls*, and will reflect on the High Court judgement and the transatlantic ripples from the Trump administration.



Jennifer Kerr RIBA
University of Sheffield

Hi, I'm Jennifer Kerr, a University Teacher at the Sheffield School of Architecture and Landscape. As an architect and educator, I champion inclusive practice through widening participation and outreach. As a RIBA Role Model, I know there's still a long way to go.

At Sheffield, I've seen progress through my work on inclusion committees, but it is slow. We make a vital contribution to our profession and universities, as amazing individuals and as a community, so I feel it's time our profession and universities genuinely focused on the welfare, progress, and explicit celebration of our LGBTQI+ professionals, teachers, and researchers - and not least the value of our work.

As an openly queer sapphic woman, I use my visibility as a strength. In my new role as co-chair of the LGBT+ Staff Network, I'll continue to advocate for inclusive course content, better representation in staff and student bodies, diverse teaching materials and external collaborators, and crucially, recognition of queer approaches and purposes in our teaching and research. Even if I have to ruffle feathers.

Inclusion Emergency - OUT OUT OUT

I was privileged to make a chapter contribution 'OUT OUT OUT' in the important new book from RIBA publishing – Inclusion Emergency: Diversity in Architecture. My piece is a highly personal and poetic account of coming out in the profession. It explores the profound impact on the possibility of my being and offers a no-holds barred critique of bias in the workplace and in the profession.

"If Exclusion is a failure of the imagination, then inclusion is its greatest triumph."
Jennifer Kerr 2024

Following on from this I have had a new chapter synopsis accepted for 'Making Space for Trans and Non-Binary Lives in the Workplace' from Routledge. I'm driven to expose the visceral nature of a non-conformist queer existence in post-covid society, once again my heart on plate for you to slice dice, to consume or to let get cold, leave and forget – let's see.

BAA Pride Brunch & Presentation

I was invited to make a presentation at the Birmingham Architectural Association Pride Brunch and to join the Building Equality walking float featuring the famous Rainbow JCB for the Birmingham Pride Parade.

At this kind of presentation, I usually talk about widening participation, the broader of experience of being queer in the profession, intersectionality and parenting rights. But with the recent impositions on transgender people in society I centred my talk on the issues of bodily autonomy, dignity, respect, privacy and safety, including an extract from my piece 'OUT OUT OUT'.



Above: Jennifer Kerr (2024) Out Out Out
Right: Images from BAA (2025) Bubbles & Brunch at Birmingham Pride

Daniel Tollady
School of Art, Architecture & Design,
University for the Creative Arts

Interested in notions of Becoming and Assemblage, Daniel's practice models new spatial possibilities through acts of walking, archiving, mapping and making, using these processes to explore and understand present-day urban and rural environments and the communities that inhabit them. As part of his practice, he has created installations from domestic donations, swapped railroad ballast for the memories and objects in people's pockets, invited the public to a house-warming party in a gallery, made inflatable architecture in a memorial garden and handed out 500 make-your-own-kaleidoscope kits in 2 days. He has had exhibitions of drawings, installations and sculptural structures, worked collaboratively to devise performative sound machines and walked for miles to understand the environmental conditions between the towns along the East Kent coast.

Daniel is actively involved in architectural education and educational outreach, working with different schools and universities, local organisations and within different community groups. He is currently the Year Lead and Convenor for Stage One (Level 4) BA (Hons) Interior Architecture and BA (Hons) Interior Design in the Canterbury School of Art, Architecture and Design at the University for the Creative Arts.

The Office for Field Forensics: Folkestone

The Office for Field Forensics (O.F.F.) is a fictional investigative agency dedicated to the study of the urban, social and environmental conditions that define a particular place, working collaboratively with local representatives to gather and share community narratives and site-specific data.

In 2023 and in collaboration with Urban Room Folkestone, *O.F.F.* formed an investigative team with students from East Kent College, St Peter's C of E Primary School and the University for the Creative Arts, in an attempt to identify and study some of the things that make Folkestone, Folkestone - the buildings, the streets, the parks, the people, the fisherman, the art, the gulls... Together they built a body of creative research through walks, playful workshops and mapping activities, all of which was archived and presented in the form of an active town model, drawings and a publication.



Above: Daniel Tollady (2023) *O.F.F. Folkestone - Workshop Outcomes*
Right: Daniel Tollady (2023) *O.F.F. Folkestone - Active Town Model*



Mark Cousins

ESALA, University of Edinburgh

Mark Cousins has over 35 years' experience in the architectural profession with a career combining practice (working in Germany and the UK), academia (teaching in Scotland and Australia) and publishing (writing for a variety of magazines and journals). His work as an architect is characterised by an intense investigation through a protracted series of exploratory drawings, maquette-making and archival research which seeks to develop a contemporary, if nuanced, response to the specific brief. The completed work can vary in scale from substantial commercial buildings and cultural projects to innovative domestic propositions.

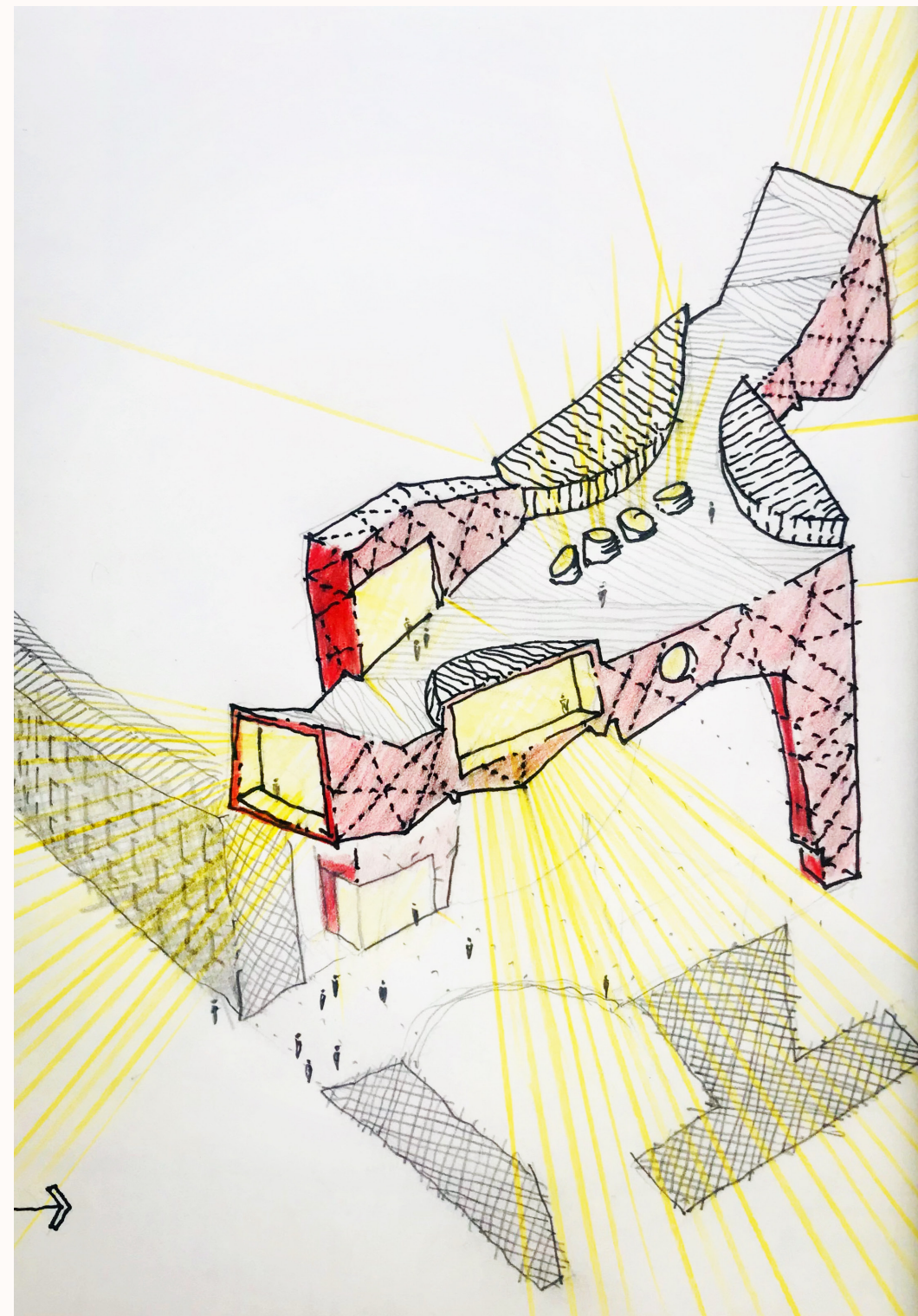
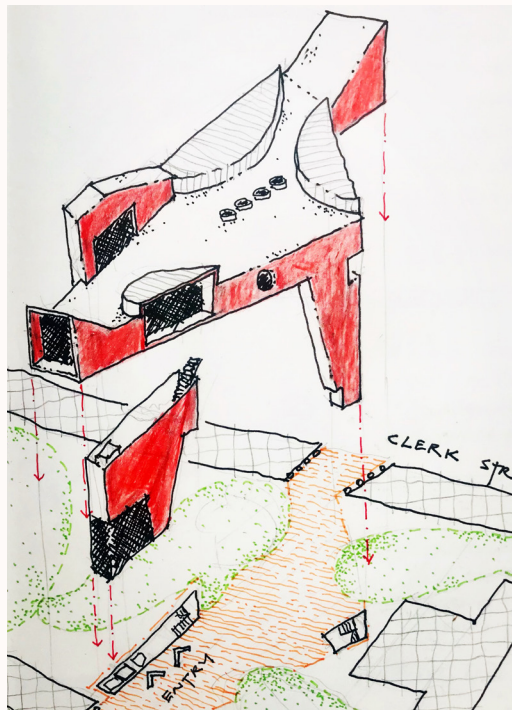
As an ESALA Lecturer in Architectural Design, he is Course Organiser for two key courses providing an introduction to practice for 3rd Year students. He is a Design Tutor in the 1st Year studio, where he contributes to the MA Architectural Design programme and was presented with the RIAS Scottish Design Tutor Award 2020/21.

His work was selected for the Pan Scroll Zoom initiative (April 2021) by 'Drawing Matter' and featured in the inaugural issue of the 'Architecture LGBT+ Scotland' zine (August 2021). His work also featured in the 'Queer Frontiers' exhibition in Edinburgh which formed part of the Architecture Fringe 2025 programme. He is an Open Trustee for Open Plan Scotland.

The enclosed drawings (extracted from my sketchbook) illustrate ideas for a new School of Architecture. The building is liberated from the ground plane, defies structural logic and confounds expectations. The two 3D views (extracted from my sketchbook) are intended as a provocation.

They embrace the notion of Queerness which is by definition subjective and provocative, but it can also be disruptive, unpredictable and unsettling. Queerness is invariably imaginative, at times fabulous, but also mercurial and tricky to summarise in a couple of sentences. It is certainly not an "aesthetic concept", but an innate sensibility which informs and enriches architecture.

instagram: @markandian



Mark Cousins - Left: Provocation Day / Right: Provocation Night

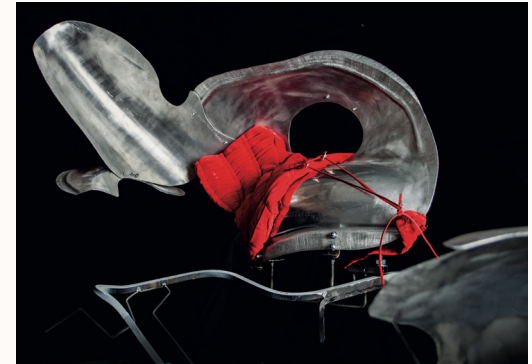
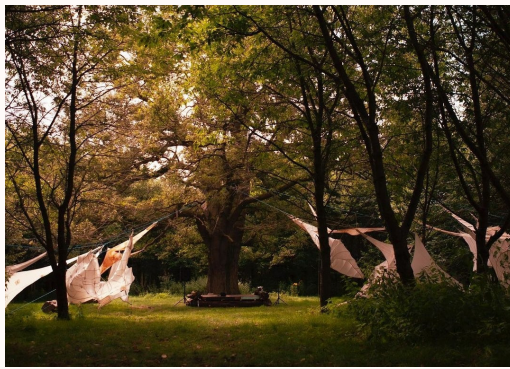
Conor Clarke
University of Westminster

Conor Clarke is a lecturer in BA and MA Interior Architecture at the University of Westminster, where he leads second year, Technical Study, and acts as co-lead of EDI for the school of Architecture & Cities.

In teaching through making, he investigates the pedagogical potential of hands-on design experiences, most recently, through collaborations with industry sponsors like Spradling, leading to large-scale fabric installations and the involvement of over 100 students.

His personal work focuses on ideas of the abject and monstrous queer body. With a focus on the interactions between bodies, clothing, and landscape, the work spans various scales and media, exploring themes of trespassing and the ecological significance of fabric within architecture. His projects include large-scale fabric installations that explore the possibility of pattern cutting in architecture, created for BEAM Festival and The Cause in Canning Town. He also has an interest in metalwork, using the English Wheel, applying car body panel beating techniques to create experimental structures.

instagram: @conorjosephclarke



Above: Conor Clarke - *Spatial Drift*
Right: Conor Clarke - *Fluid Anatomies*

Neil Turnbull
Welsh School of Architecture,
Cardiff University

I am an academic and architect. I have taught post- and under-graduate students at higher education institutes in both the UK and Chile, and worked as an architect in London, Edinburgh, and Santiago de Chile. I currently teach on the MA Urban Design at Cardiff University. My research is concerned with community infrastructure in the aftermath of austerity, with a focus on two areas. First, working with communities of place to explore how action and participation in the built environment can foster collective spaces of care and progressive practices (See Turnbull 2022, Turnbull 2023). Second, working with LGBTQ+ communities of interest to bring evidenced-based change to housing support services to help those in situations of homelessness (England and Turnbull 2024, CaCHE 2025). This includes acknowledging and understanding the role of queer space in providing informal/formal community infrastructures and spaces of care.

As part of ongoing work to address LGBTQ+ homelessness together with Dr Edith England, I carried out the Housing and Homelessness 2022-23 Survey (England and Turnbull 2024). This involved troubling / problematising standard methods of data collection through queer frameworks (Guyan 2022, Marnell 2025), drawing on ideas of queer space (Furman and Mardell 2022) and notional limits of common space (Stavrides 2016) to reach out to the community. Over the 18-month duration of the survey - online and in-person visiting 75 locations throughout the UK - we gathered 1119 responses, which we believe is the largest survey of its kind. This makes at least a two-fold original contribution to knowledge; 1) the new data calls for policy responses to address the high levels and experience of homelessness amongst LGBTQ+ people, 2) recognising the role of space in data collection adds new dimension to queer data methods scholarship and beyond.

Selected Research Outputs

Turnbull, N. (2022) [*Community action in austerity: The case of Community Asset Transfer*](#)

Turnbull, N. (2023) [*Austerity's afterlives? The case of community asset transfer in the UK*](#)

England, E. & Turnbull, N. (2024) [*LGBTQ+ Housing and Homelessness Survey 2022-23: Final Report*](#)

CaCHE (2025) [*LGBT Homelessness policy brief*](#)

Marko Jobst
Leeds Beckett University

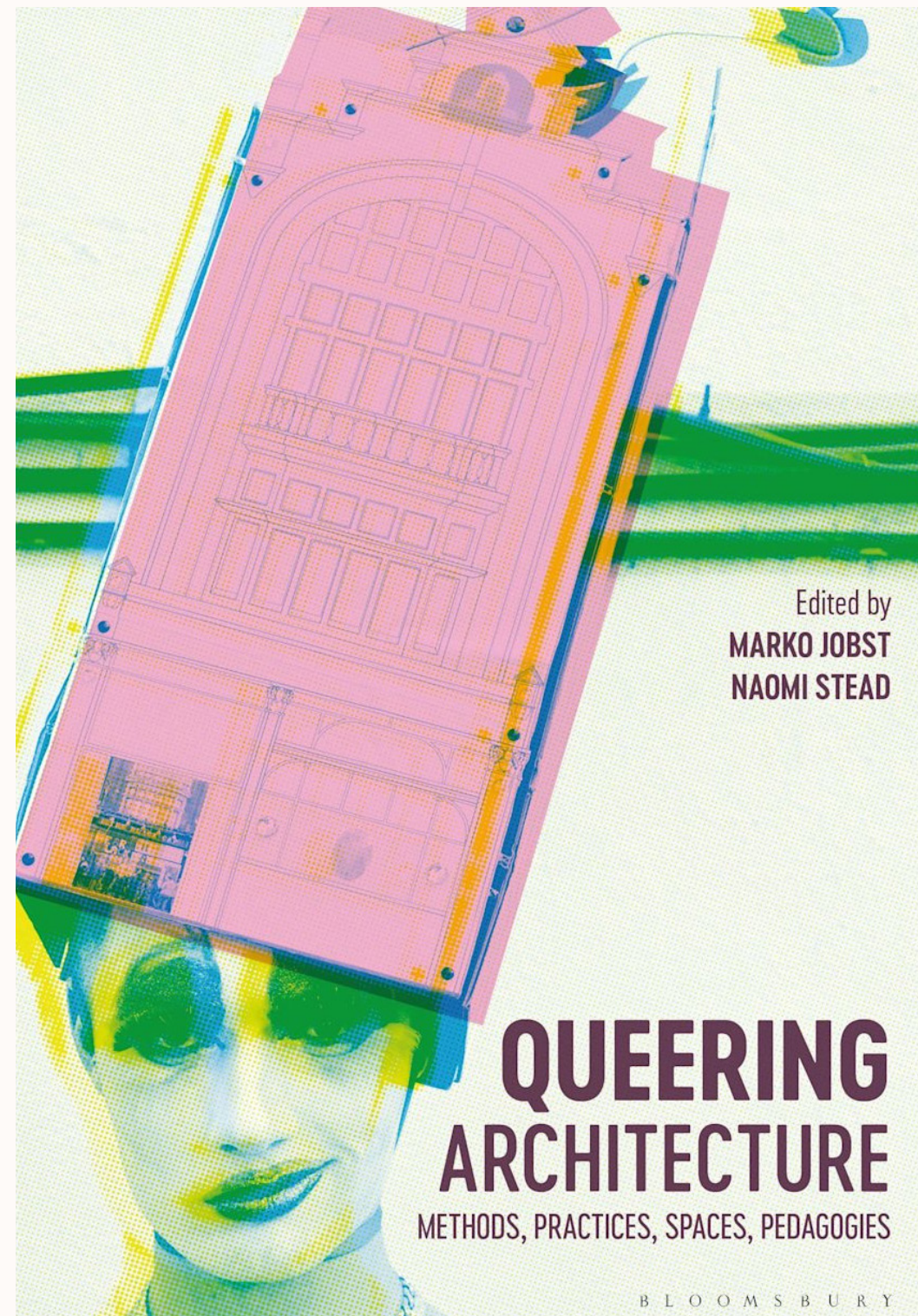
Dr Marko Jobst is Senior Lecturer at Leeds School of Architecture. He holds a Diploma in Architecture from Belgrade University and MArch, MSc and PhD in architectural history and theory from The Bartlett School of Architecture, UCL. He is the author of *A Ficto-Historical Theory of the London Underground* (2017) and co-editor of *Architectural Affects After Deleuze and Guattari* with Prof Hélène Frichot (2021), *Queering Architecture: Methods, Practices, Spaces, Pedagogies* with Prof Naomi Stead (2023), and *Instituting Worlds: Architecture and Islands* with Prof Catharina Gabriellsson (2024). His research interests include the philosophy of Gilles Deleuze, affect and queer theories, and performative modes of writing.

**Queering Architecture:
Methods, Practices, Spaces, Pedagogies**

Book Blurb:

Featuring contributions from a range of significant voices in the field, this volume renews the conversation around what it means to speak of the 'queer' in the context of architecture, and offers a fresh take on the methodological and epistemological challenges this poses to the discipline of architectural theory. Architecture as a discipline, a profession and an applied practice is always subordinate to its own conceptual framework, which is one of orderliness. It refers to buildings, but also to infrastructures of thought and knowledge, to conventions and taxonomies, to structures of governance, hierarchies of power and systems of administration. How, then, can one look at queering architectural discourse when the very term 'queer', celebrated for its elusive nature, resists and attacks such order? *Queering Architecture* not only provides a bold challenge to the normative methods employed in architectural discourse but also addresses how establishing 'queer' methodologies is a paradox in itself.

Right: Marko Jobst & Naomi Stead - *Queering Architecture*
Overleaf:
Neil Turnbull, Edith England & Andy Thornton - *LGBTQ+ Homelessness*



LGBTQ+ HOUSING HOMELESSNESS SURVEY 2022-23

1119 LGBTQ+ people across the UK answered this survey.

A fifth (20%) of LGBTQ+ people have recently been homeless.

'Queer folks are at a lot higher risk of being made homeless and it isn't accounted for in the way official government services handle and process queer homeless people.'

One in ten (9%) had sofa surfed within the last year.

Of those who had been homeless before the age of 18, nearly half (43%) had recently experienced homelessness.

Disabled people were over twice as likely to have been homeless in the last year (43%).

'The abuse I faced was from a flatmate I was in a contract with, it involved homophobic abuse.'



How we define 'homeless'

We used the UK legal definition of homelessness which includes those who are rough sleeping, sofa surfing, living in temporary accommodation, experiencing severe overcrowding, housing disrepair and/or violence within the home.

Over a fifth (22%) of LGBTQ+ people are at risk of homelessness in the next year.

One in six (16%) of trans, non-binary and/or agender people expect to lose their home in the next year.

A third (34%) of minority ethnic LGBTQ+ people are at risk of homelessness in the next year.



LGBTQ+ people said service reputation, understanding how to apply, and staff awareness help when making a homelessness application.

Just over two-thirds saw staff training in LGBTQ+ awareness as important in deciding whether to approach their local authority.



'I'd rely on other queer people's reviews. Giving training and putting up posters, while helpful, doesn't mean staff will actually follow through on anything.'

'I had no idea a 'homelessness application' existed.'

Less than a third (29%) of LGBTQ+ people would seek help from official services (e.g. their local authority homelessness department) if they became homeless.

Two thirds (68%) of participants said that, if they became homeless, they would rely on family and friends.



'The bureaucracy is intimidating, and the services try anything to deny you help.'

Over a quarter (26%) of LGBTQ+ people have faced domestic abuse

Two fifths (41%) of trans, non-binary and/or agender people had experienced domestic abuse.



Cardiff Metropolitan University

Prifysgol Metropolitan Caerdydd



UK COLLABORATIVE CENTRE FOR HOUSING EVIDENCE



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