

# CALL FOR PAPERS

## UNVOICED HERITAGE. QUEER-FEMINIST CARE FOR TABOOED SPACES WITHIN THE EXISTING URBAN FABRIC

PEER REVIEWED EDITED VOLUME

DEADLINE: DECEMBER 15, 2024

We invite contributions from scholars, practitioners, and activists interested in queer-feminist methods of research, planning, and the re-appropriation of existing spaces. This call seeks to foster a sustainable engagement with architecture—not only through the lens of material conservation but by exploring its historical, cultural, and social significance. We believe that the current shift away from new buildings must inherently involve a turn toward history, expanding beyond mere physical conservation to embrace the many-layered meanings embedded within architectural spaces. In this context, “history” is not limited to the data found in archives, construction plans, or other documents; rather, we aim for an inclusive approach that considers as many dimensions of meaning as possible. For us, sustainable contemporary architecture can only emerge through a sensitive engagement with the past. As such, design practices within existing structures must be transdisciplinary, rejecting the canon’s “genius-centered” narratives in favor of more inclusive approaches.

We seek contributions that explore the potential of a queer-feminist building culture from an architectural history perspective, asking how anti-hegemonic historiographies, design practices, and knowledge productions (Haraway 1988; Ahmed 2017) might transform heritage conservation into a form of queer-feminist care work. We aim to examine invisible or actively overlooked spaces—those that, due to historical and patriarchal power structures, are socially stigmatized or silenced.

We welcome interdisciplinary and transdisciplinary submissions from fields such as architectural design and theory, historic conservation, art and architectural history, sociology, anthropology, political science, and beyond. Contributions should offer fresh insights into queer-feminist approaches to the treatment of existing spaces, challenging prevailing images of the “ingenious architect” and illuminating overlooked works and networks created by marginalized groups. We are particularly interested in analyses of existing architectural structures that adopt an intersectional perspective on their future conservation and use.

We encourage submissions that present innovative methodologies for revealing not only individual objects and biographies but also systemic approaches to engaging with the built environment, proposing alternative tools for engaging with architectural heritage. Our goal is to develop a new set of instruments rooted in existing architectural research while offering a meaningful departure from conventional tools of the canon (Lorde 1984; Bonnevier 2007).

Submissions may address, but are not limited to, the following themes:

**(I) Antihegemonic Counter-Narratives of the Architectural Canon**

A queering art historical practice (Huber/Berndt 2023) calls for a transdisciplinary approach that applies alternative interpretive frameworks, focusing on concepts such as affect, emotion, and desire—not only on identities but also on social relationships as analytical parameters. This perspective sheds light on patriarchal social hierarchies, visibility, and systemic marginalization. We invite papers that examine how marginalized architectural and artistic works can be identified and recounted in ways that do not merely replicate canonical narratives or reduce these works to sexual identities within a counter-canon. The goal is to critically assess and reconfigure these narrative structures, generating anti-hegemonic stories that are sensitive to both history and identity.

**(II) Queer-Feminist Practices of Conservation**

Everyday practices of maintaining building stock, from cleaning an apartment to caring for neighborhood public spaces, illustrate how conservation is a collective and ongoing act. Yet traditional conservation is often seen as an act of expert-led conservation, focused on passive inaction. We seek contributions that challenge this notion, conceptualizing conservation as a form of care work that regards nature and culture as intertwined rather than as dichotomous. How might queer-feminist and intersectional theories inspire alternative knowledge systems and conservation practices? What might queer-feminist approaches to monument conservation look like, and how could they expand or transform conventional practices? We welcome papers that explore how new actors, practices, and bodies of knowledge can be brought into view through these approaches.

**(III) Queer-Feminist Design Concepts and Spatial Practices for the Existing Urban Fabric**

If patriarchal structures are inscribed in existing architecture, what would design methods that dismantle these mechanisms look like? Inspired by Audre Lorde's concept of "Dismantling the Master's Tools," we seek new approaches that enable alternative forms of spatial design, spatial practice, and architectural production. How might we intervene in existing urban structures when we read built architecture as an archive of patriarchal histories? What tools are appropriate for this purpose, and how might we draw on insights from other disciplines to develop new design methods?

### **Submission Guidelines**

Please submit an abstract (maximum one page) and a brief CV to [sophie.stackmann@tuwien.ac.at](mailto:sophie.stackmann@tuwien.ac.at) by **December 15, 2024**. Completed papers are due by **February 28, 2025**, with a maximum length of 30,000 characters. Submissions may be in English or German. All contributions will undergo a double-blind peer review and language editing process. This edited volume will be published in both open access and print formats, launching a new series on space and gender. The publication will be edited and overseen by Theresa Knosp, Thomas Moser, Julia Nuler, and Sophie Stackmann as part of the EXCITE project “Unvoiced Heritage” at Vienna University of Technology.