

Can an Extra-terrestrial Dwell on Earth?

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In this contribution, I discuss the potential inclusion of the third gender in future city projects. Drawing on Braidotti's post-human context, which opens up new ways of reinterpreting the evolution of our species, I focus on the concept of 'other' understood as 'extraterrestrial'. To do this, I use two structural paradigms: Richard Shusterman's somaesthetics, in which body and gender are seen as identifying with each other, and the third gender, which allows the body to detach from its usual subjugation to gender. Paul B. Preciado's book *Can the Monster Speak?*, published only one year ago, opened a conversation about the epistemological deconstruction of bodies. Preciado tells us that "we are all in transition", which means we must consider how to welcome others and adapt public and private spaces for a new way of being in the world. To propose a possible answer to the question of living, in particular, I refer to two case studies from the contemporary history of urban planning: the Vienna Women Work City and Petra Doan's theory about the tyranny of gender in public spaces. | *Keywords: Second Gender, Non-binary Gender, Post-Human, Urban Planning*

1. Prologue: From Mars or From the Earth?

Oh man, wonder if he'll ever know
He's in the best-selling show
Is there life on Mars?
(David Bowie, 1971)

Every day I check the Instagram Perseverance channel on my phone to see what rover is doing on Mars. I look carefully at the photos, zoom in on the image, gaze meticulously at the craters, and even better at the red ground as a huge tennis court. But my imagination does not let itself be restricted to what is seen in the photos. It rather pushes forward into something more mysterious and radical. First, it makes me wonder: Is there life on Mars?, just to, in a second step, prompt me to ask: Is there really nothing mysterious left

on Earth, so that we have the capacities and reasons to wonder about extraterrestrial life? Eventually, I come to marvel at precisely this binarity (at the direction into which precisely this binarity is always only thought): Why do we only ever ask how an Earthling like me could live on Mars? And why do we never question how a Martian, Plutonian, or Uranian could live on Earth?

This metaphor helps to deepen the question: why, until now, have we focused on our species and not gone outside, considering ‘the other’ as a form of further knowledge? More and more, the paradigm of post-human alterity is reflected in specific images such as the outsider, the monster, and the extraterrestrial. The culture of the post-human is based on the recognition of the other beyond his species, his individuality, and his earthly life (Braidotti, 2013). Overcoming association systems, as well as the binary system, weakens dichotomous differences, neutralizing their power: “My own concept of nomadic subject embodies this approach, which combines non-unitary subjectivity with ethical accountability by foregrounding the ontological role played by relationality” (Braidotti, 2013, p. 93).

The only solution to a system that for Braidotti neither solves nor improves is therefore relationality. In the paragraph *Difference as the principle of Not-One*, Braidotti uses the metaphor of the scientific redefinition of matter to develop an overcoming of the binary scheme:

As I argued in the previous chapter, the most striking feature of the current scientific redefinition of ‘matter’ is the dislocation of difference from binaries to rhizomatics; from sex/gender or nature/culture to processes of sexualization/ racialization/naturalization that take Life itself, or the vitality of matter as the main target. This system engenders a deliberate blurring of dichotomous differences, which does not in itself resolve or improve the power differences and in many ways increases them. In other words, the opportunistic post-anthropocentric effects of the global economy engender a negative cosmopolitanism or a sense of reactive pan-human bonding by introducing the notion of ‘Life as surplus’ and of a common human vulnerability (Braidotti, 2013, p. 93).

Braidotti emphasizes the sexualized form of our identities and bodies, focusing on overcoming limiting dualities and on unclosing a ‘multiple’ form of post-anthropocentric solutions. I interpret her as saying the following: Given that all existence must be considered as varying, we also need to finally confront our own sexual multiplicity:

In other words, we need to experiment with resistance and intensity in order to find out what posthuman bodies can do. Because the gender system captures the complexity of human sexuality in a binary machine that privileges heterosexual family formations and literally steals all other possible bodies from us, we no longer know what sexed bodies can do. We therefore need to rediscover the notion of the sexual complexity that marks sexuality in its human and posthuman forms. A post-anthropocentric approach makes it clear that bodily matter in the human as in other species is always already sexed and hence sexually differentiated along the axes of multiplicity and heterogeneity (Braidotti, 2013, p.99).

Heterogeneity is one of the many concepts expressed by the post-human condition that Braidotti emphasizes because of the progressive acquisition of a non-dualistic method. In fact, the posthuman condition can be addressed in a variety of areas, including social policies and activism. The still elsewhere used conceptual difference of the given (nature) versus the constructed (culture) can be taken to emphasize the power abuses of modern times:

My point is that this approach, which rests on the binary opposition between the given and the constructed, is currently being replaced by a non-dualistic understanding of nature-culture interaction. In my view the latter is associated to and supported by a monistic philosophy, which rejects dualism, especially the opposition nature-culture and stresses instead the self-organizing (or auto-poietic) force of living matter (Braidotti, 2013, p. 3).

I claim that overcoming the dualistic view on gender, post-humanist thinking offers us the possibility to elaborate a feminist ideology from a nondialectical, that is, 'non-gender' (Braidotti, 2008) point of view. And this was probably the starting point of my reflection on the habitual direction in which we think about the possibilities of extraterrestrial life. A posthumanist conceptualization of what I will from now on call 'dwelling' implies that this activity must be exercised aside from all limits of ethnicities, species, or races. And I suggest that such a conceptualization can be elaborated via thinking of the dwelling extraterrestrially, that is, thinking of both the varieties of living together on Earth and Mars. And precisely this variety of co-dwellings can help us develop an aesthetics of dwelling. In fact, I would like to propose that the aesthetic experience¹ of dwelling is one that: is accessible for all 1) genders and 2) species (including, especially, extraterrestrials).

Mine is not meant to be a critical reading of how the issue of gender is involved in the field of dwelling, the latter here being broadly understood as a factor of architectural design or building. Much less is this paper meant to connect with the field of future studies regarding design. But the post-humanist (and thus non-binary) idea of dwelling I here propose is rather meant to reflect on two main points: First, I wish to address the question of how the second gender was and is involved in city designs. I wish to understand the city here as the mirror of our daily experiences, as in it we can find both intimate and shared habitability.

What is more, I see the body as a tool via which one can have aesthetic experiences in and of the the urban context. And here is where, Richard Shusterman's somaesthetics theory comes in, as it helps us to better understand how the body interfaces with the city.

Second, I will confront how non-gender or the third gender can function as a concept, that is gainful not only in architectural design but also in the existentialist condition of an intentionally hybrid gender that freely inhabits

¹ The central theme of this paper is to offer an additional key to considerations of the aesthetic experience of dwelling. I want to recall that the theoretical basis to which I refer when writing about the aesthetic experience is to be linked to the context of *Pragmatist Aesthetics* (Shusterman, 1992) and the fundamental importance of the concept of art as experience (Dewey, 1934). I consider dwelling as an aesthetic experience now when Dewey reminds us how the acts of everyday life and essential life functions.

an apartment and a city. This reflection takes its cue from wanting to surpass the right concept often found in the context of gender concerning the reappropriation of the city. The non-gender or third gender should inhabit post-human towns, and 2050 is closer than we may think.

2. Women Urban Planning: The Gender and City

“This world has always belonged to the males” (Beauvoir, 1956, p. 87). Simone de Beauvoir introduces the historical concept of the second gender. The organization of society is entirely patriarchal: only man counts as an individual. The woman as a biological machine stays retained in her contextualization of human reproduction. Also, Richard Shusterman interestingly analyzed the second sex, based on his concept of *somatic subjectivity* (Shusterman, 2008; 2015). For the present purposes, especially his conceptualization of the living body is held as significant for the issue of gender. It is even that, according to Shusterman, the liberation of all ‘weakness’ would occur if Beauvoir appreciated more the concept of somatic experience. Last year, during a conference at the Academy of Fine Arts in Kraków titled *Body and Public Space*, Shusterman introduced his lecture by illustrating how the somatic experience can be used as a tool for understanding how body and space manifest each other. Moreover, for Shusterman, the body does not predefine the difference between private and public spheres but rather summarizes both in a difference, or, to put it in the terms of Braidotti, in multiplicity.

This lecture examines the relationships between the soma (the living, sentient, purposive, culturally shaped body) and the varieties of space, both public and private. We begin by considering the ways that the soma both defines space and is conversely defined or shaped by it. We then explore the soma as constituting space that is articulated into different parts with different significance. Here we critique the familiar view that the body is essentially a private matter by instead showing the body’s crucial role in public space and the body’s own expression of the public/private distinction through its division into public and private parts or spaces. This leads to a discussion of the nature and value of public space, considering both philosophical and legal approaches to defining such space and its relationship to privately owned space. Among the key values examined are democratic freedoms of access, mobility, and expression but also social integration. However, these values face a problematic dialectic of inclusion and exclusion with respect to the range of the public and those individuals or groups who are on or beyond its margins (Shusterman, 2021).

The engagement with both body and gender in recent years has been increasingly associated with a consideration of the soma as a person that owns a sentient body. This idea offers a reading of the city in which numerous examples of how the female body has already been taken seriously in the urban, both socially and politically (cf. Serra (2019), Castelli (2019)). We are currently witnessing multitudes of Iranian women who, motivated by the killing of Mahsa Amini on September 16, 2022, caused by her not wearing the veil ‘properly’, are demonstrating daily. In the streets of Tehran, these women are fighting for their civil and human rights. The Islamic government’s exclusion of women from customs and traditions is strongly and unrestrictedly

becoming manifest in the concealment of female bodies. One specific symbolic gesture these women undertake to draw awareness to their revolt against a reign of repression and injustice is to cut off entire locks of their hair in public squares. Here, the woman's body is highly demonstrative of her gender, and a part of their bodies, namely their hair, becomes a symbol of revolution. The idea of a body that represents the urban context is generally linked to political, social, or governmental issues.

But in this paper, I would like to become more specific and engage with the role of the gendered body in the context of designing and planning urban environments. For more than 30 years now, various arguments have been proposed for making the city 'gender-friendly'. It hence should be unneeded to still write about gender and cities, perhaps because it is assumed that the respective body of literature has moved in new directions already. However, I claim that there still is an immense necessity to elaborate on gender as a *barrier*, a *limitation*, something which we need to go *beyond*.

Since the 1990s, women have become increasingly involved in the urban planning context. One case that I would like to illustrate here is the *Frauen-Werk-Stadt* (in English ca.: Women-Work-City), a district in Vienna that was designed between 1993 and 1994 by eight female architects, and commissioned by the *Frauenbüro*, the Viennese Municipal Department for the Promotion and Coordination of Women's Affairs, which itself was established only in 1992 and back then was led by urban planner Eva Kail. Two years before the realization of the *Frauen-Werk-Stadt*, in 1991, Kail, together with her colleague Jutta Kleedorfer organized the exhibition *Who Owns Public Spaces? Women's Everyday Life in the City*, which later came to be described as the *turning point* (Jacowska and Novas Ferradás, 2022) for a reconsideration of women in public. The exhibition dealt with the daily city life of eight women. The photo series made by photographers Didi Sattmann, Barbara Krobath, and Milan Poupa highlighted the difficulties faced and the solution approaches attempted by Viennese women in balancing their identities as mothers and workers. To give an example, one picture from Barbara Krobath shows women at the subway platforms, trying with incredible difficulty to get their strollers into the carriage: the carriage entrance is located higher than the platform, so those female subway passengers are forced to single-handedly lift strollers, bags, shopping bags, and whatever other everyday items not only daily but several times a day.

The *Frauen-Werk-Stadt* was born when Vienna was ready for a sensitive and identity-based approach to city space. The many difficulties women face in their daily lives became the starting point for an inclusive and specific project. The exhibition by Kail and Kleedorfer elicits the urgent need to create urban solutions for working mothers. The housing itself comprises 357 units that were designed to fit each stage of life, from childhood to high age. The common inside areas inside the units include hallways as well as courts for playing, e.g. basketball. There are also outdoor areas that invite play and sojourning in the open. Since the 2000s, many sites have been added, following the standards of Vienna's gender-sensitivity-guidelines:

Parks – ways to implement gender mainstreaming: Children are socialised and have roles allocated to them which are specific to their gender. As a result boys more often turn out in bigger groups, they tend to be noisier and assert their claims and interests more successfully. They take care of and needs at the cost of other park visitors, such as girls, small children and elderly people. 70 percent of girls (and 44 percent of boys) believe it is not wise to try and share spaces already occupied by older boys, thus foregoing any attempts at participation. 82 percent of girls (and 47 percent of boys) who did make relevant attempts were turned away. In the case of girls acts of rejection were often accompanied by sexual insults, as well as threatened or actual sexual aggression.

Solutions: If parks are to be used by girls and boys on equal terms they need to be planned and designed in ways that ensure gender equality. Much depends on additional features such as teams of park supervisors trained in leisure time management and social pedagogics.

What matters most to girls and young women?

- Games and physical activities, such as
- Volleyball, badminton
- Rollerblading
- Climbing, balancing acts, using swings
- Basketball; football in their own safe environment
- Niches for privacy (e.g. pergolas, low walls for seating)
- Safety, such as
- Footpaths must be clearly visible (clear route concept, in direct line of sight to streets and apartment buildings)
- Footpaths across parks must be well lit
- Cleanliness in the park, clean and functioning toilets close to the playground or park if not in the park

What matters most to boys and young men?

- Playing football (cages and open pitches)
- Basketball baskets
- Skater ramps

What matters most to parents/caretakers of small children?

- Separate play areas for small children
- Sufficient numbers of benches and tables with a good view of the play areas
- Places in the shade
- Access to water
- Clean and functioning toilets, close to if not in the park
- Change tables
- Lighting - so that parks can be used after dusk in winter

(Parks - ways to implement gender mainstreaming, no date)

I have deliberately taken up the main features of Vienna's guidelines for designing play areas for children aged 0-18. Decisions to include one play area rather than another are based on children's tastes and movements, which seems crucial to me when even the smallest space must be designed for play. In this regard, Vienna achieved several successes: The named exhibition created awareness of the female role in cities. Urban planning was done by women only. Services following gender-sensitive guidelines were implemented. All this newness provided insights into how crucial it is that the female gender as a living body takes up space and creates space for the city.

The primary concept in planning a city for working women is the everyday, which was first used in 1994's EuroFEM Network, a consortium of planners, policymakers, community-based organizations, and architects, which was founded to reimagine the built environment as "a just, harmonious and equal society" (Gilroy and Booth, 1999).

The EuroFEM network is the foundation stone of this action-research project. EuroFEM is a network of European woman working and teaching together in the built environment arena, who have come together to exchange ideas and experiences connected with women's projects in the field of planning, housing and mobility. The purpose of the network is to draw attention to the fine grain of women's, children's and men's lives not simply with the aim of demonstrating the differential impact of policy on women but to construct a new vision for a 'just, harmonious and equal Society. On a practical level EuroFEM has established a network of European's Women's projects that have attempted to develop gender sensitive approaches to the provision of infrastructure for everyday life (Gilroy and Booth, 1999, p. 311)

In a city built based on an equal notion of gender, women must be legitimized to carry out their daily routine without having architectural or social barriers. In *Gender, Urban Space and the Right to Everyday Life* (Beebeejaun, 2017), Yasminah Beebeejaun underlines the importance of the everyday concept for the planning activity. In the context of urbanism, there are many philosophical references involving the concept of the everyday, e.g. the writings of Henri Lefebvre, who considers it the site of authentic experience of self, the body, and our engagement with others (Beebeejaun, 2017, p. 326). More generally speaking, contemporary aesthetics, in addition to stressing the importance of aesthetic everyday experiences in the urban (cf. Lehtinen (2020), Ratiu (2021)), has also put a strong focus on the role living bodies play in city streets (Shusterman, 2019).

Here I would like to quote the headword on the aesthetics of the everyday as found in the *Stanford Encyclopedia of Philosophy*:

In the history of Western aesthetics, the subject matters that received attention ranged from natural objects and phenomena, built structures, utilitarian objects, and human actions, to what is today regarded as the fine arts. However, beginning with the nineteenth century, the discourse has become increasingly focused on the fine arts. This narrowing attention occurred despite the prominence of the aesthetic attitude theory in modern aesthetics, according to which there is virtually no limit to what can become a source of aesthetic experience. The tendency to equate aesthetics with the philosophy of art became widespread in twentieth-century aesthetics, particularly within the Anglo-American tradition. Challenges to this rather limited scope of aesthetics began during the latter half of the twentieth century with a renewed interest in nature and the environment, followed by the exploration of popular arts. Everyday aesthetics continues this trajectory of widening scope by including objects, events, and activities that constitute people's daily life. However, it is more accurate to characterize this recent development as restoring the scope of aesthetics rather than opening a new arena (Saito, 2021).

The popular concept of the aesthetics of the everyday is the aspect most likely to emerge from the defence of the right of the everyday, even, and especially, about the female gender.

The continuing neglect of gendered and embodied rights to everyday life reveals the limits of the right to the city as conventionally understood. If we consider multiple rights to the city and recognize the contested publics that coexist within the city and their spatial tactics, there may be more productive ways to incorporate divergent experiences within planning practices. A reengagement within the multiple uses of space within a framework that is attentive to difference can provide potential to sustain a fuller sense of gendered rights to everyday life (Beebeejaun, 2017, p. 331).

3. An Extraterrestrial on Earth–City

The following are questions I consider necessary for us to confront if we want to welcome an extraterrestrial on earth: What does the body of an extraterrestrial look like? Does it have two legs and two arms? One leg and three arms? Does it have six hands? Does it have no hands? Does it have a tail? What does its head look like? Does it suffer more from cold or heat? How tall is it? Is it three meters, or only 50 centimetres? As a consequence, we need to ask: Would our roads, docks, and subway cars be accessible for it? Would it be able to purchase a streetcar ticket? Would it be able to sit on our benches, and stroll on our sidewalk?

Looking at Judith Butler's interview with Sunaura Taylor (Taylor, 2008), these questions come to mind as we talk about how people walk and move through the city. It is no longer a question of the 'right' to the city, but of those who no longer have accessibility to everyday due to a physical non-conformation to the given standards.

Here I refer again to Braidotti's concept of the post-human: "Sexualized, racialized and naturalized differences, from being categorical boundary markers under Humanism, have become unhinged and act as the forces leading to the elaboration of alternative modes of transversal subjectivity, which extend not only beyond gender and race but also beyond the human" (Braidotti, 2013, p. 98). If we want to speculate future cities, I argue that we must reconsider several given standards, *inter alia* the one of gender.

In the contemporary philosophical landscape, the figure who stands out in consideration of overcoming the gender question is Paul B. Preciado. Through the transition of his gender and body, Preciado shows that the concept of liberation is not the same as that of enfranchisement: "It is the new world, even if we don't see it. But it is the real world. It is not the world of feminists who do nothing but defend their privileges. And talking about freedom is not enough because it is often a concept that defends the old patriarchal regime. Freedom is different from liberation" (Preciado, 2022). And it is in this sense that Preciado often emphasizes in his texts how the appropriation of a male body helps him find a way out of the perennial contextualization of rights advocacy.

So, since in the heteropatriarchal binary circus women are offered the role of belle or victim, and since I was not and did not feel myself capable of being since or the other, I decided to stop being a woman. Why couldn't abandoning femininity not become a fundamental tactic of feminism? This amazing association of ideas, lucid and magnificent, must have hatched somewhere in

my womb since women's creativity is said to reside solely in the uterus. And so it must have been in my rebellious, non-reproductive uterus that all the other strategies were conceived: the rage that made me mistrust the norm, the taste for insubordination... Just as children endlessly repeat gestures that give them pleasure and allow them to learn, so I repeated gestures that violated the norm so I could find a way out. And yet I had no desire to become a man like other men. Their violence and their political arrogance held no attraction for me. I had not the least desire to become what the children of the white middle classes called being normal and healthy. I simply wanted a way out: I didn't care what it was (Preciado, 2021, p. 24).

This reflection helps us realize that changing the body is not enough to change the concept of gender. Rather, changing the body offers the ability to acquire the sense of a 'multiple' or a 'plurality' that we found already in the post-human (cf. Braidotti (2022), Harris and Rousell (2022), Steinmann (2022)). Being transgender no longer indicates gender dysphoria but represents both a lucid and rational as well as a political and social choice, that opens new ways of being in the world.

In one of my last dreams, I talked about my problems with artist Dominique González-Foerster in deciding which part of the world to live in after years of nomadic existence. We were looking at the planets turning gently in their orbits as if we were two giant children and the solar system was a moving creation by Alexander Calder. I explained to her that for the time being, and to avoid the conflict implicit in the decision. I was keeping a rented apartment on each planet and spending little more than a month in each, even though this situation appeared economically and existentially untenable. Of course, as the author of the 'Exoturism' project, Dominique seems in the dream to be an expert in real estate matters for the extraterrestrial universe. "I would keep an apartment on Mars while maintaining a pied-à-terre on Saturn", Dominique said, showing great pragmatism, "but I would leave the apartment on Uranus. It's too far away. It increases in me the feeling not only that I have a home on Uranus, but that Uranus is where I want to live" (Preciado, 2018).

Preciado takes up the *uranian*, a concept introduced in 1864 by Karl-Henrich Ulrichs, to refer to what he calls *third-sex* loves. Ulrichs is the first who does not use the ordinary division of gender into man and woman. Instead, he defines the third sex as a *uranian*, a female soul residing in a male body, who feels attracted by male souls. Instead of seeing it as a pathological deviation, by his concept of the *uranian*, Preciado strongly works on affirming the third sex as a rational choice of freedom.

The fashion world owns already a history of overcoming the sex-gender pair. In February 2022, during the *London Fashion Week*, the Dutch designer Dirk Vaessen (Vaessen, no date) presented a hybrid collection. Its bodies move slowly, the feet of the models almost crawling on the ground. Their shoes are made of wood, weighing them down, as if to remind us to keep a firm footing on what will be a planet in the solar system. If we take a closer look at the various outfits in the collection, they appear neutral enough to be used for walking on other planets, such as Mars or Uranus. I wonder whether we here already witness clothes of the future, clothes that do not need to be gender-indexed. In these creations, no shapes, colours, or alterations reveal any difference.

Another example of a work that engages with clothes to reconsider the notion of gender is that of Alessandro Michele, art director of Gucci, who reminded us in July 2022 that his clothes are for human beings (Salto, 2022). To this last statement of Michele's, we might add that his collections are also for extra-terrestrials, that is, for those who want to feel free to be regardless of their gender.

But what about architecture and city planning? Are we ready to welcome an extraterrestrial who wants to live on earth? Petra L. Doan, Professor Emerita at Florida State University, has been conducting research for many years regarding urban planning for marginalized populations with a specific focus on LGBTQ communities (Doan, 2016; 2015; 2011; 2010a; 2010b). According to Doan, space can be an object of gender tyranny. That is, how public space strongly denotes the binary system may make it inaccessible to a transgender person (Doan, 2010a). As Preciado does, Doan addresses the issue of gender and overcoming it through her experience as a transgender person. At the age of 42, she began her transition period with her coming out. The personal involvement of a transgender person in public space surely can be a huge reference for the elaboration of a new urban planning system: "Part of my intellectual journey has involved coming to grips with the way that the spaces in which I live, work and play are inherently gendered. For many years I literally only expressed the gender of my true self in the most secret spaces within the privacy of my own home – in the very real confines of a large walk-in closet" (Doan, 2010a, p. 638). Doan takes up the model of the genre that transcends the limits of the body to denote its experience (Butler, 1990). Bodies defined by gender are in fact subjugated by a regular regime (Foucault, 1978).

But how does gender tyranny operate in space? Doan illustrates her experience of being marginalized due to being transgender. Especially when frequenting public spaces, people feel affected by what they consider to be the standards. Harassments experienced verbally at airports or physically in elevators, make evident our society's unpreparedness to include a person with multiple genders, or without any gender. In this regard, places such as the office or the classroom stick out, which Doan calls *quasi-public spaces* such as that of the workplace and classroom:

Coming out at a public university provided many unique experiences of gendered spaces. My first day on the job as a woman was especially memorable. As I entered the building I felt I was entering the eye of a hurricane, at the calm center of a turbulent storm of gendered expectations. As I walked down the hall I could hear conversation in front of me suddenly stop as all eyes turned to look at the latest 'freak show'. As I passed each office there was a moment of eerie quiet, followed by an uproar as the occupants began commenting on my appearance. Some people just stared, a few others told me how brave I was, and one person told me that I looked 'just like a woman'. Another gave me a taste of what it means to be objectified by telling me proudly that I was his very first transsexual. These events helped me to realize that my presentation of gender was not just a personal statement, but a co-constructed event. I presented myself, and the academic world watched and passed judgment. I am grateful for the presence of my colleagues and students whose support deflected some of this turbulence (Doan, 2010a, p. 642).

This co-construction of gender presentation implies participation in the community, which takes place in shared, social, and everyday spaces. Promoting such purposes, the latter should disengage from the body object, and rather focus on how different bodies could coexist. The last hurdle for any person who is transitioning is the division preset by public restrooms. In this regard, Doan tells of her experience in disabled bathrooms during her transition to show that standard space design still does not include hybrid toilets. Through auto-ethnographic analysis, Doan altogether uncovers the dualist design of spaces as Pandora's box, in which even such private spaces as the home or the own telephone are included:

The telephone constitutes the most significant invasion of my private space. Though I have put my phone number on a Do Not Call list for telemarketers, I still receive many unsolicited calls... However, many callers refuse to disbelieve their ears and continue this pronoun abuse by calling me Mister and Sir (Doan, 2010a, p. 647).

Doan's proposal for the introduction of planning rules for LGBTQ Communities (Doan, 2015) helps to advance the overcoming of the struggle for rights, and gender complexity to become a normality. Following Doan, the most serious shortcoming in contemporary urban planning is their omission of gender inclusion: "Some of the resistance from planning staff may be linked to planners' reluctance to engage with the LGBTQ population because the non-normative nature of this community is stereotypically linked to the topic of sex and the city that many municipalities would rather cleanse or purify" (Doan, 2015, p. 4). In the line of thought opened up by Doan, I thus propose urban planners to confront questions such as the following: How could LGBTQ communities be advocated for? How could urban planners provide facilities (social and community supports) that are suitable for LGBTQ communities?

Fortunately, however, in the past ten years, urban planners have increasingly worked on inclusion, from which e.g. the concept of queer urbanism resulted. James Rojas, an urban planner, activist, and artist who has worked on over 400 planning workshops in Los Angeles, San Francisco, and Minneapolis that incorporated and implemented LGBTQ perspectives, writes:

I have a strong sense, rooted in my own life and my knowledge of queer lives in general, that queers experience urban space differently from others—and from this awareness I created Queer Community Visioning Workshops in Los Angeles, San Francisco, and Minneapolis. The workshops allowed participants to explore their visual, spatial, and emotional experience of the city through storytelling, objects, artmaking, and play. The goal: to have queers reflect on their difference as a foundation for shaping (and healing) their communities. Among the lessons learned: urban design needs to give queers a seat at the planning table (Rojas, 2018, p. 32)

In his workshops, Rojas managed to elaborate on a crossing of body confidences. Indeed, what is crucial for LGBTQ communities is surely not only a sense of inclusion, but a normal everyday experience, that is, an everyday that crucially is not defined by a perennial struggle for one's rights:

What emerges from the process? Well, in the three workshops I facilitated, many of the designs embodied themes that are crucial for the queer community: inclusion, equity, nonjudgment, gender safety, openness, access, beauty, comfort, and living harmoniously with nature (*Ibid.*).

Inclusiveness must not remain in the context of marginalization, but it must promote a push, Rojas stresses, to develop new forms of living in the city. And therefore, the voices raised from within the LGBTQ community are crucial for city plans. A satisfying multiplicity must certainly include all human beings.

Queer planning, as I experienced it in the workshops and understand it in my own work, begins with embracing and celebrating difference—and for queers that difference is inevitably connected with powerful emotions. The confusion, hurt, and perseverance that have been a part of our lives have given many of us a desire to create a healing community. This is what has inspired me to advocate a healing-based planning process that takes a deep, holistic approach aimed at restoring all aspects of the environment, from human relationships to nature... Queers can make an important contribution to a new vision of planning that begins with the lessons of difference and the experience of emotion (including personal pain) and moves forward to find planning solutions that address the whole human being and the whole human community (*Ibid.*).

4. Conclusions on the Extraterrestrial Meaning of Dwelling: A Letter to Uranus

We are human
After all
Much in Common
After all
(Daft Punk, 2005)

Are our cities, public spaces, and homes ready to welcome an extraterrestrial? Are architects, planners, and designers working with a whole system of integration in their projects, that goes beyond the issue of inclusiveness and safety? I believe that such questions must be approached by those who want to speculate and create the cities of the future.

As Shusterman reminds us, at times it certainly is still difficult today to detach from the social role that the body plays in private and public spaces. And it surely can be similarly complex to deconstruct the role of gender, or even more, to reduce the overall epistemological to a transgender context (Preciado). “Paul B. Preciado has put the notion of transition at the centre of his epistemology and defined transition as the only possible adventure to remove the sexual body from the machine of colonial capitalism.” He also says: “in transition we all are, the world is in transition” (Valerio, 2021). Perhaps it is because the body does not need to accept gender as its primary role? If we are all in transition, is there still a need to talk about gender differences? The theory of a continuous transition, as Preciado suggests, can give a view of a future coined by multiplicities. And it can also make us listen with respect to other living species, that probably are themselves in transition.

In the Western hemisphere, several models were used to capture the relationship between architectural space and the body: For instance, Vitruvius, in the late 400s and echoing Galen, understood the beautiful as a harmony between the parts. In present times, namely in the 1950s, Le Corbusier demonstrated how to construct housing units and buildings according to human measurements. Braidotti brought these ancient thoughts into posthumanism already, see e.g., *New Vitruvian Woman* (Dowdalls, no date), *Leonardo da Vinci's dog* (Harris, 2017), *Vitruvian Cat* (Stiefvater, 2007), and *Robot in the style of Leonardo's Vitruvian Man* (Maninblack, no date), are all examples of an evolving post-human model.

I consider it is time today to start thinking about the introduction of a new model of reference, in which beauty is no anymore restricted to a given harmony of parts, but rather consists of an ongoing inclusion in and of foreign worlds. Unfortunately, the elements, that we need to rely on to create the image of a body that finds its gender identity in transition, are still exclusively Western. However, we can nonetheless formulate a message to send out into the solar system, directed to those who want to come and dwell on the earth:

Dear Extraterrestrial, we are from the land of humans, and we would like to design for you a plural and complex space. You will not need a specific outfit to be recognized. We will welcome you as an extraterrestrial, perhaps with a hyper-developed mind, and certainly of multiple genders. We are preparing for your arrival, and we will do our best to provide you with safe, anthropocentric-free environments at your arrival, that are open to new and changing forms of life.

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