

Put to Queer use.

Tactics of Spatial Reclamation

Gavin Oliver O'Leary

Master of Interior Architecture

Willem De Kooning Academy

MLARD

N. M. Llorens, G. Abbasi

Supervisors

From my experience to you.

This object before you is meant to
recreate a shared experience, de-
signed to be taken away as physical
memory, my perspective and also
from those who have walked the
same floor...

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‘For anyone who has grown up outside the standards of “normality” and “conformity,” those standards are oppressive — economically, politically, and physically. Being queer alters one’s perspective; one looks at the world differently. To deform and reform the accepted discourses, models, and stereotypes of architecture, queers have begun to create their own categories through their work. They try to defy and resist the structures of power that surround them’.

Ira Tattelman (1997a, p.136) is explaining the discourse and reality of queer expression. I want to extract from Tattelman's descriptive analysis, indicating that notions of queer identity lie outside the standards of normality.¹ By establishing this discourse that queer expression resides on society's fringes, I want to question the location of queer spacing making and elaborate on the spatial disconnection of queer representation within the built environment. What Tattelman highlights are the parameters that exclude queer identities from the mainstream world due to the heteronormative systems that actively exclude the practice of queer ideologies.

1 The standard that Tattelman refers to, is a critical view to heteronormativity as being the social and political norm of society. Heterosexuality as the standard and anything opposing is essentially non conforming.

This aspect of excluding queer identities within the built environment is specifically what I will begin to question and unpack with reflection to architectural theory. What are the mechanisms or categories created by queer bodies that commit to reform the systems that spatial exclude them within mainstream architectural representations? This question of queer space is not easy to define, so I would like to delineate through the expression and work done by George Chauncey within Stud: Architectures of Masculinity. This particular interdisciplinary exploration focuses on the active role architecture has in understanding queer exclusion and the state of queer identity within the built environment. Chauncey (Chauncey, cited in Keays et al, 2020) expresses the spatiality of architecture and its relationship to the queer community by stating 'there is no queer space; there are only spaces used by queers or put to queer use.' I will use this statement to understand the spatial practices of queer bodies as a form

of resistance to the exclusion of architecture by recalling from a first-hand experience.

The location that I will extract from centralizes Chauncey's statement as I feel it represents the notions of spatial entities being put to queer use. It allows me to take a step back and recall an analysis that reaffirms the statements I have put forth. The Junction located at 1138 Davie St, Vancouver, BC, Canada, specifically sits on a threshold within the fringes of societal margins, as an in-between space on Vancouver Island, and I mean this concerning to its geographical location, as it is split between the financial and residential districts of the city. This geography cements itself on a threshold to which the queer community also finds itself in. It is the common ground of a liminal space and position that the two are in, and I see it as an opportunity to unravel the relationship between both. The space acts as a venue for Drag events. Through this embodiment of a recalled experience, I want to use this structural representation as an example to actively showcase queer

strategies and how it challenges the spatial absence within mainstream architecture.

dismantle and detach architectural discourses.

The methodologies that I will begin to unpack will be referred to as tactics of queering space — how the community speaks back architecturally as a response to spatial adversity, what Tattelman refers to the stereotypes of architecture being resisted resulting in space being put to queer use. The junction will elucidate the reclamation process of space and how it becomes a practiced tactic fabricated by the community. It will further showcase how the structures of power within architectural representations are used against itself through the recessed exterior and interior of The Junction, allowing the community to fabricate queer identity within a safe environment. I will begin to breakdown how the interior is produced through the role of social enactments as a tactical queer practice to create spatial arrangements that speak of the community within built forms, establishing the practice as a fluid entity that has the ability to

“Is this it?” asked my cousin, and
with the same state of confusion,
I muttered, “Yeah, I think so?”.

I stood on the sidewalk, looking
towards this unusual building. There
was a rectangular void of open space
in front of me, as if a building had
been dug from the ground. Prior to
the discovery of this peculiar space,
I had just walked down a strict,
linear patterned road, whereby all the
buildings touched or met one another.
So it was interesting to see that this
was not the case for The Junction, as
it was a completely different criteria
to the linear trajectory of the road.
The front of The Junction negotiated
space with this open void and tucked it
away from street view, so it was easy to
completely disregard its presence and
walk straight by it. However, the open
void did allow for a walkable path

offering a view of the facade from a different lens. It presented a way to escape the current trajectory of the surrounding buildings that looked and faced towards Davie Street.

A moment of stillness and silence, it felt like the kind of feeling you experience when you walk down the back alley of a city. It offered a different outlook, a moment away from reality. Those who don't look will not find it, and the ones that do can find a moment of rest.

What was evident was the effectual silence that the void gave way to.

As Davie Street is a bustling avenue to walk down, littered with cafes, restaurants and shops, a place whereby I was highly conscious of walking down due to the constant oncoming traffic of people. This is exactly what I would like to highlight: the significant difference and polarity shift between both spatial entities. The spatial void sonically amplified the experience transcending this difference.

I began to observe the building's exterior for any indication or symbol that may reference we had made it

to the right location. At first, the immediate association I had with the external features of the building was that it resembled a car buyers garage or petrol station's features due to the drop down shutters, its perched 30-degree roof and the surrounding glass fronts. The glass window-framing did take up a large section of the facade but what was immediately noticeable was the inability to visible see through it. Upon closer inspection, I could tell that there was fabric lined from the inside, blocking the interior's sense of visibility.

From an outsiders perspective or simply someone walking by this exterior facade, it would speak in a way that identifies this building as inactive or abandoned, and in that case, you would walk straight by, with no attention paid to its existence. But on the contrary, it is exactly these conditions that speak to other communities. 'These communities live on the margins, critical of, or at least distant from, the norms that most people take for granted' (Tattelman et al, 1997b, p.136). Spaces like such become an opportunity to reclaim

territory. Minorities claim space to claim their identity, a way of spatial appropriating pre-existing architecture. It is a reclamation of space within the built environment that is utilized by the queer community as a methodology to act as an architectural response to the absence of spatial representation.

I paused, observing more of this exterior facade. I was drawn to the wide shutter, whereby I noticed a rusted metal linked chain connecting it to the ground. The condition of the chain, with its orange exterior, is a process of ageing that develops over time. It was clear that it had not been used or opened in quite a while, and it made me question this particular aspect of accessibility. I could not tell if this architectural strategy was implemented to further indicate the site was abandoned.

It perhaps was solely used for the purpose of keeping the shutter down and locked, but these exact conditions spoke to me of spatial obscurity that resembled fragments of queer history. 'It hints at earlier times and less open communities where LGBT spaces

have to hide' (Vallerand, 2010a, p.48). Where queer identity was not visible in public space and receded into industrial, underground allotments as a private entity. Queer space-making is a private expression outside of public view, but not completely invisible to it, but part of a coding experience that can only be fully understood by those who are aware of it. There is a duality and link between the visible and invisible nature of queer identity that reclaimed architectural representations speak of. The reading of The Junction showcases this lineage between the obscure settings in recessed interiors, found away from the main street and how it correlates to queer practices.

This method of spatial reclamation can also be observed within Ballroom Culture.²

2 I want to include the Ballroom culture to recognize its immense contribution to contemporary queer practice within space. It is important to acknowledge the role of Black and Latino/a bodies have had in shaping queer identity and expression. This study into the community is a process of informing myself on the methodologies and practices that have been fabricated in Ballroom history and to further understand the origin of social practices through notions of performance and language that are main characteristics in the construction of Drag.

‘Ultimately, Ballroom culture has joined drag performance categories with a sophisticated kinship network to develop an entire community practice and a minoritarian social sphere’ (Bailey, 2013a, p.127). I want to clarify the distinctive relation to Drag Culture, as the Ballroom scene has heavily influenced its current contemporary form, and it is important to delineate respectively.

‘The Ballroom is a community and network of Black and Latina/o men and transgender women and men who are lesbian, gay, straight, and queer. It is a form of queer expression and uses performance to create a discursive terrain that challenges the standards of normality and conformity through notions of gender, sexuality, family, and community.’ (Bailey, 2011, p.367).

I want to make this link to Ballroom as another account that visibly portrays the spatial repression faced by queer minorities within obscure architectural

spaces in society. With this being said, the Ballroom communities spatial adversity is specific due to racial oppression. ‘The community were often barred from white social spaces and forced to suppress their non-normative gender and sexual identities in heterosexual spaces. Black LGBT people created their own spaces in which to express themselves through performance at alternative locales’ (Bailey, 2013b, p.129).

This structures Ballroom’s contention for space differently, as the community focused to construct Black and Latino/a specific space that represented their bodies within the built environment. Although both relate in how they tactically intervene architectural heteronormative standards and systems. The observational readings in alternative locales and obscure settings within receded industrial interiors like The Junction speak of space being but to queer uses.

I stood still, halfway between the road
and the building in front of me. My
instinct directed me to walk alongside
the glass facade. As I walked, to my
left two large glass panelled doors
became more visible. What was I
walking into?

I grabbed the cold, metallic handle,
opened the door, and proceeded to
enter the building. The interior was
completely dark except for a few
spotlights. The fabric attached to
the glass that was partially visible
from the outside was influential in
achieving this. The entrance had also
been infiltrated with the same silence
I experienced before entering, but the
added darkness enhanced the moment.
There was an opening within the
wall to my left, an introduction into a
passage of entry whereby one would

pay an admission fee. We paid one by one, giving us access to the rest of the interior.

After paying entry, I consciously became aware of dim spotlights that were scattered across this dark landscape, lighting up segments of the room, creating an atmospheric quality that diffused the internal architectural structure. The darkened interior subsided the built constructions features causing my preconceived structure of the space that I developed externally to diminish. The site became further detached from my external reading of the abandoned car sales garage. This state of change reaffirmed the metaphysical effects of tactically reclaiming space, disconnecting and resisting public life's systemic networks. Olivier Vallerand (2010b) discusses the methods of using disorienting effects as mechanisms in adapting queer practices within heteronormative architecture, by stating 'these spaces were so dark that people could not perceive the dimensions of space' (p.24). It changes, alternates, and gives the possibility of fabricating queer

spatial compositions in pre-existing architecture changing its overall functionality.

The floor in-front was empty. No furniture or objects obstructed the way ahead. From what I could see, the floors surface had small etchings engraved in it, reminiscent of movements, each mark a moment and a piece of the past. The markings accumulated in patches, scattering across the floor and some more prominent than others. All different shades and shapes, giving a glimpse and an understanding to the type of spatial schemes that the community had constructed here and an indication of the movements of those who left their marks on the floor beneath them. I read the markings to understand the spatial relations and reactions to the interior composition; it gave me a way to see movements of social practices that contribute to the changing discourses in this particular setting.

It was clear that we had been one of the first groups of people to arrive, as the entire space was empty. We began to walk across the floor. In doing so, I

took note of my now involvement and contribution to the markings etched into the ground beneath us. The other end of the floor revealed a designated bar area whereby one worker prepped for the night ahead. Upon locating the bar, it introduced what seemed to be the main section of the space. A combination of furniture with chairs were arranged in specific spatial configurations, directed towards the back rear wall. The empty seating arrangements magnified the absence of people as I had now a clear look at the entire spatial setting. The furniture suggested a preliminary structural system, but this absence highlighted the important role bodies play in articulating spatial identities.

Small specs of glistening light, slowly rotated, lighting up the back rear wall. It was made up of four sections. The partitions covered each section with a shiny, silver, reflective material that enhanced the rotating light. The material didn't fully cover the entire wall, revealing in the corners a brick detail which was probably the original foundations of the building. Below the shiny wall sections, a wooden 4x3

metre platform lay indicating a stage. It extended roughly about two foot above the original flooring level and at opposing ends of the platform a wooden podium with a metal frame. I could see that this stage was not part of the original interior. This accumulation of lo-fi material signified and touched on the socio-economic struggle of queer history, and I want to acknowledge this transformative process of queer practices. The stage in The Junction signifies this ability to redefine spatial and sexuality based limitations.

This makeshift ability to reinvent and curate space, is also commonly used in Ballroom practices and I will delineate to express this notion. Chris ‘Snaps Monroe’ Cusman, an active member of the Detroit Ballroom, explains the transformative and expressive lengths his House Mother Albert Charles went through in fabricating spatial entities in contexts that don’t provide for any.³

“He [Albert] had a big backyard and some of their earlier shows used to be out in the backyard with curtains made from bedsheets, literally, a built-up stage in the backyard where they would invite all these people to come and charge them at the back gate of the backyard...”(Bailey, 2013c, p.134).

3 A structural entity within the kinship of Ballroom. They are mother figures and leaders of Houses providing guidance and support to their house children. Houses are alternative chosen families originating from Black and Latino/a LGBTQ+ communities formed to shelter and give safety to those who have experienced racial and equal oppression.

Unlike Charles’s description, The Junction does not utilize bed sheets specifically to create space. Still, the relationship I see here stems from the ability materiality has and how it can give power to a community in retaining spatial archetypes that speak on behalf of a queer communities ideology.

Once you enter into this setting, a different parallel of expression occurs, which infiltrates what this space was initially used for. It is not bound by the objects or systematic regime that occupies life outside. The building’s architecture acts as a boundary line; its hard concrete render offers support, a designated zone, and hides it away, which means it doesn’t have to reveal itself to the world. A mechanism of protection, an act of resistive language that allows the community to communicate and congress in a way that does not jeopardize itself to the narrative of discrimination. We see a twist or change of events whereby the same architecture used to personify acts of heterosexual tendencies is used against itself. A form of disguise, and by interpreting this venue as an

example, we can begin to see the parallel difference of subject as the community re-purpose architectural structures to allow for queer space making.

Amidst my observations of the stage, a slow accumulation of people one by one began passing through the front doors. I stood and watched as they assembled, dispersing in arrangements across the floor. Slowly space began to fill, and I started to lose sight of the preliminary structural system lined out with furniture. It began to change dimension, a liminal spaciality between the newly created social sphere that was unfolding before me. My observation now had a new focal point. The relationship between the bodies and the spatial practice that was unfolding before me. Conversations, interactions, movements all mixing to form a collaborative atmosphere. The silence

that held such a significant presence beforehand began to subside, injecting constant energy, another shifting aspect of the social practice. This collaborative community effort showcased the transformative shifting point signifying the body's role in this particular setting. Spaces are always in the process of becoming so that their meaning and experiences which take place within them are constantly shifting over time, with context, and across different individuals who occupy the same space (Bobrifge, 2007, p.39).

My attention retracted to the floor once again. The same markings that were visible had partially vanished. The markings and worn patches only appeared to become visible again based on the crowd's specific movement. The congregation of these groups started to drift, creating a semi-circular void around the designated stage. This bodily spatial arrangement curated by people can be interpreted as a performance act in itself. 'Queer implies inter-changeability and excess; the possibility to move, make

several interpretations, slide over, or reposition limits. To understand buildings as queer performative acts and not static preconditions open architecture to interpretation and makes it less confined within normative constraints' (Vallerand, 2010a, p.12).

The embodied ritual of 'The circle' can also be seen within Ballroom performance and integrated as a communal expression within Drag performances, for rituals are a means of maintaining the status quo while making transformation possible (Bailey, 2013). It is the accumulation arrangement of bodies that partake in the act of transition through a spatial complexities embodied by the community. The spatial focal point is located in-between the circle itself and the performers that pass in and out of it. Movement and the gathering of people allow this to become a fluid and social practice that can be manipulated to occupy any given or reclaimed territory.

This newly formed spatiality escalated sonically; the consistent, steady hum

of voices transcended throughout the room, anticipating the performance that was about to begin. The stage in front was not towering over us, It was subtle, more subdued, on the same level as the ground we stood on. No display of hierarchy figures; this may have just been down to a financial standpoint, but it spoke to me in a way that reassured the notion of equality.

All bodies were and are equal in this space. What was interesting to witness was the relationship the stage had with the audience, it conveyed a sense of spatial unity that I had not been able to place previously.

Lights dimmed, and silence overcame the crowd. To the right, a black-draped curtain enclosed a small section which identified the backstage, whereby one drag queen emerged out from. Her walk exuded confidence. Each step caused an effectual response from the crowd. Whistles and cheering echoed throughout the space. She made her way to the centre of the stage. A dramatic blackout personified the magnetic energy, which almost became tangible. A

short de-escalation of cheering and the sound system kicked in. I could see the magnitude of engagement that came from both entities as both harmonized together. The two are reciprocal of each other, in constant conversation. Without one, the other does not work, and communication is lost.

I stood and watched this interfused assemblage, reading the convergence between people. I have been recalling this spatial arrangement to see into the social practice of queer identity. Standing from the outside looking in but where do I stand in contention with my surroundings? I see the forming of the crowd, one by one I start to see an emergence of space. Where do I belong in amidst of this occurrence? I have watched and studied from afar, but I need to be involved to understand. I take one step forward. I become immersed in unity, my body amongst many others, sharing the same vision of self expression. We stand together engaging with the performances, voices echo behind me, I also begin to repeat the same words they cheer

to. The part of me that looked and observed on the side, now became a part of the practice that embodied this expressive language.

The Drag performance considerable changed in its spatial context once The Drag queen stepped onto the floor we all mutually occupied. This moment was special as it grounded us immediately. It changed my position as a viewer because it altered the passiveness of just watching or observing and became an engaging conversation between her and us. A transformational shift from the spectators within the audience to participants. This convergence is important to note as it shows the performance's fluidity and highlights the significant importance the participants or other words spectators have as this transition occurs.

Her interaction became more involved with us. Each hand gesture and leg kick became a passing dialogue whereby space was negotiated as a collective entity rather than a singular one. This integration and merging into

the performance are aspects of the ballroom culture that again transcends over into this Drag performance. This social sphere's spectatorship is just as important as any of the entities that make up this performance.

To understand the value of observation and the origin of culture from which it is derived from can be seen through the writing of Marlon M. Bailey (2013d), where he notifies the importance of the transformational process between spectator and observer into a participant of the Ballroom performance. "There is no such role as a mere spectator... spectators are always simultaneously participants because they contribute to and ultimately concrete the performances that are being enacted" (p.164).

The speakers kicked an array of sound, and with every walk and dynamic move, the drag queen disturbed a hysteric chain reaction amongst us. Everything together felt in sync with one another, as if these ephemeral moments before had just merged into one. The shiny material that curated the backdrop of the

stage became a reflective entity of the space, in the sense that everyone could see the accumulation of light and movement on its surface. The blurred composition of fragments encapsulated the collective identity within the interior, shifting and adapting to the environment. For me it visually represented the community's transformative response over the site, highlighting the ability to alter any given space and turn it into something reflective of the communities practice.

One by one, each performer left
their personality on the stage. The
elaborate visionary experience of
their gowns enhanced this effectual
engagement. Each gesture provoked a
collective voice between us, curating
this responsive dialogue. Wordplay
between each movement became an
ongoing conversation between this
voice and the Drag performer.

“Work queen, Work!” Filtered through
the venue. The hand and body

—

gestures are read and the collective voice responds. I want to delineate this conversation and responsive dialogue to the work of Ronald Murray (2020). He showcases how the structural composition through the act of Voguing embodies the qualities of written language structure. When we watch it, we read through physical movement. We partake in this discourse as an embodied language that causes reaction that can be reciprocated.⁴

“Language allows culture to exist. The movement tells a story, whether it is about your struggle or invisibility. Hands tell the story as if it was a book. The catwalk turns the pages. The walk is the way you conduct your sass from one place to another. The Duckwalk takes us from one phase to the next. Floor performance is the end of the sentence, and the spins/dips are the punctuation. When you put it all together, you have a full conversation. This conversation

⁴ Voguing is a highly stylized dance movement that originated in the 1970s and 1980s New York among the black and Latin/a community in Harlem.

through the art form of dance has allowed us to express ourselves - it talks about struggle and invisibility” (Murray, 2018).

It is a language that isn't spoken but is physically translated and experienced.

Each hip movement provokes reciprocal sounds, gestures and an accumulative voice. The energy is fluid, passed from the performer to the spectators. Each break down of motion, hand gesture and intricate footwork displays the human body reflective of the queer sensibility. Each high kick and sweep of the foot asserts authority, a statement in itself about the queer presence. It is a dramatic and climatic movement that is known as a creative and embodied form of resistance.

The circle starts to change form and the spatial context starts to shift. The Drag queen simultaneously enters and leaves the circle causing the spatial parameters to alternate. The fluidity of this performance

engages us as we now become a moving entity rather than a static one. The beauty is in the movement and the combined sonics that resonate with it. The accumulation of sound from the speaker system kicks, reverberating a physical response through the community and reinforces the spatial dynamic through a sensory experience that can be felt.

The key here is the role of the body and its involvement within this setting. Reclaiming an architectural facade gives the possibility to practice but the practice can only happen when there are people to enact it. Queer spatiality resides in a temporary threshold, therefore it cannot specifically be placed or related to an architectural facade but it is this temporal state that gives the power of possibility to enact it in any spatial context. The structure and practice is formed from the role of queer bodies. The Junction provided me with this insight, the circle and its performers is queer space, the sonics produced from it is an accumulative voice that speaks about the community.

There are linguistic practices of the queer community in terms of wordplay specific and representative of the rituals of performance derived directly from the Ball community. This form of language expression entails the marginalized oppression and heterosexual ideals forced upon the queer communities. A way to change the spoken word to combat this power structure. Forming a language of resistance that gives possibility for space to practice in especially in locations where it might not be possible.

A way to distribute this history is in language expression and it can be seen through the motive of a mediator, and in the Ball and Drag community, they are known as The Commentator or Host. This is an active role, especially within the Ball community and its performance system. The role is an intermediary spatial positioning as they stand in a position between the spectators, the performers, and the community. It is a multipurpose role for many reasons, as 'a commentator's orchestration is pivotal, not only to the

actual rituals performance but also to broader community traditions. The commentator recognizes and commemorates the immortal Icons and Legends in the culture' (Bailey, 2013e, p.157).

The Host is the keeper of cultural traditions, an informer of queer present and queer past. The ability to share knowledge of queer history, by actively informing the community through enactments of speech. This particular body is a crucial entity in this spatial arrangement as it reinforces the aspect and notion of it being a social sphere. The host's involvement reaffirms the queer identity through speech in space, which alone has an effectual quality to those who experience it. The once oppressed voice now expresses the importance of the right to speak, to vocalize queer opinion, putting it at the foreground of this culture. The voice or practice of speech is something that the Ballroom community construct themselves on as it binds the special complexity of the community.

The role is the backbone construction

of the community with both being an integral part of the communities affirmation. Being the tie to cultural traditions, they also inform spatial signals that transform and initiate spatial arrangements, syncing the audience with the performer as one accumulative entity. They signify the performer, cue the music and announce to the audience that the performance will begin, curating a structure that the social sphere can navigate in and out of. This role is specifically important as it tie's the individual entities together to form a common spatial expression. Signifying the importance of accumulative behaviour and heightening this sense of spatial unity. Demonstrating that the voice and bodies are a dialogic form of community affirmation.

The immersive trajectory of the social practice accumulates through the dialogical output of queer expression. We are reminded of these cues and cultural ties enhanced by The host, and how the role composes the spatial practice together. The

As the last performer exited,
The Host thanked us all for being
present in the moment, for sharing
our presence and contributing to the
expression. She was met with a roaring
applause. Conversations took over
filling the space with a euphoric atmo-
sphere. Looking back time seemed to
vanish as performer after performer
engaged with us leaving it all on the
stage. Slowly the spatial congregation
started to shrink, dissolving over time.
The patchy floor that we had just oc-
cupied became more and more visible
as the bodies dispersed. The liminal
space drifted momentarily until it was
no longer visible, revealing the dark
diffused landscape. I moved towards
the front doors to which I had walked
through earlier that evening. I closed
the door behind me and was met with
a contrasting silence. It was early hours
of the morning, still dark, the streets
were empty with the odd noise from
a car engine trickling in the distance.

I could see the same individuals and groups disappear in the distance down Davie Street, blurring into the city night. We take away the same shared experience but walk away in different directions.

The Junction represents an architectural facade that has been reclaimed, reused and repurposed to fulfil the exclusion of the queer community. The recessed in-between status of the building favours for a functional change within its interior, appealing to a community that also sits on fine thresholds within societal margins. This contention for representation has curated a practice that is socially produced, where spatial interiors and parameters are defined by the bodies who need it. It shows that queer spatial practice isn't bound by built construction or architectural forms, rather, it is a malleable, fluid entity that can be dismantled and restructured, deforming and reforming accepted discourses within built environments. This is the power of an accumulative community.

‘no space is totally queer or completely unqueerable [...]. Queer space is imminent: queer space is space in the process of, literally, taking place, of claiming territory’ (Reed, Cited in Vallerand, 2010b, p.12).

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A shared experience from different
perspectives...

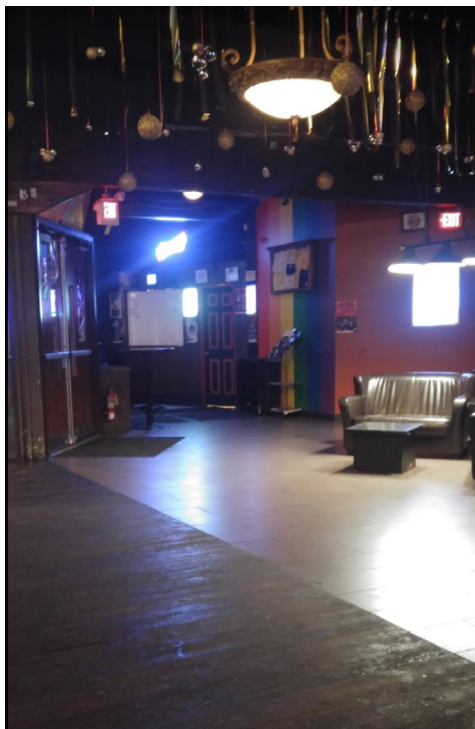
These images are captured
moments, viewpoints, individual
perspectives of the same experience
I had. My thesis was told through
my firsthand encounter of this
space and I want the imagery to be
a reflection of many other peoples
experiences and not just mine. We
take away and share these encounters
through imagery and moments
of speech. An accumulation of first
hand experiences..

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Archive

G. O'Leary
July 2018





Harvey P.
Jan 2018

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Harvey P.
Jan 2018





Melissa Weatherby
Jan 2019

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*'Great Drag-Show on
Tuesday Nights*

*There's a 5 dollar
cover charge & the drag-
Queen show starts at
10:30 to finish on Tuesday
nights.*

*One is up close to the
performers as it's in the
center of the club and
not really on a stage.
Good drinks & table
service makes it a fun
hangout'*

Gailani Art Nove

Oct 2018

—



Ange H.
May 2019





'1st Lip Sync Battle 2016 Contestants'

Jason York
Oct 2016

—



'Birthday party for Justin

First time I have been there. Was there for a bday party. Loved the drag show. Roberta Rhinestone aka Robert DOD his first drag number for his husband Justin. High energy..very crowded and hard to get to the bar'

candystenderpawz

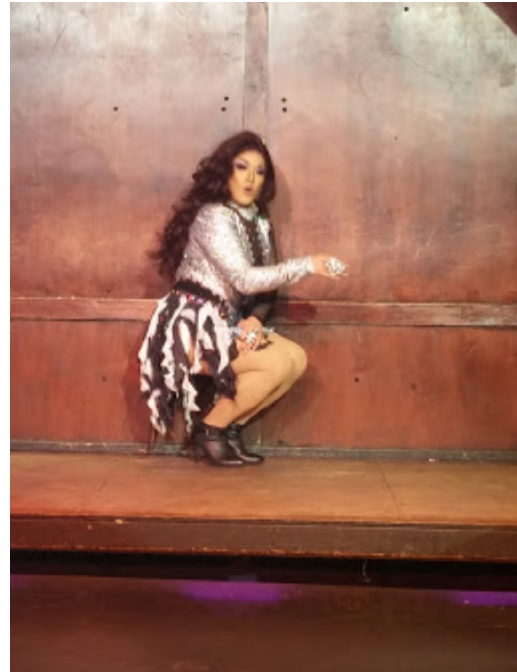
June 2019

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Dayne Imbeau
Jan 2019

Lilia Pakhomova
Apr 2017





Dayne Imbeau
Jan 2019

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