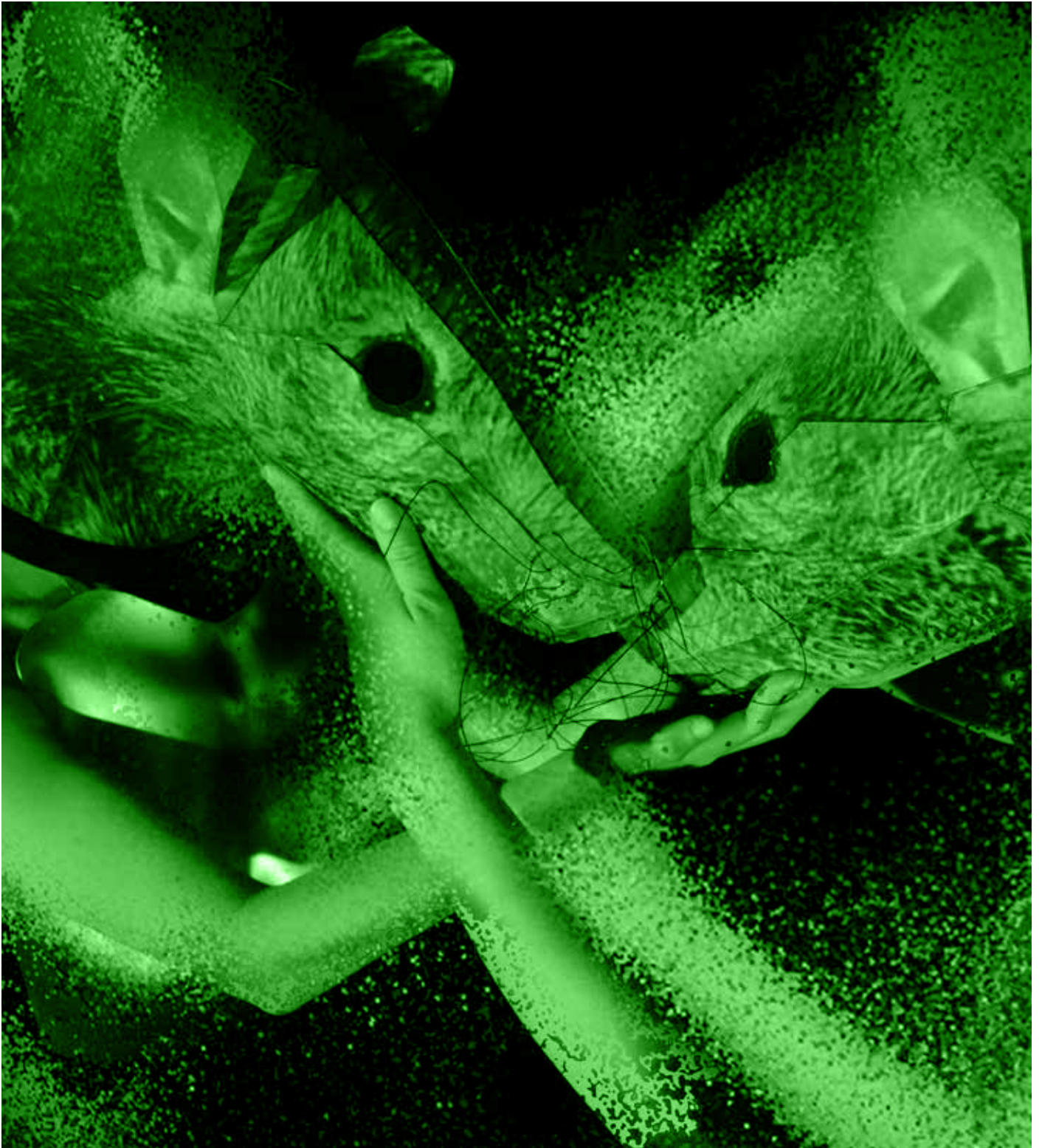


Fugitive Infrastructure: Queer Occupation in Spaces That Weren't Meant for Us

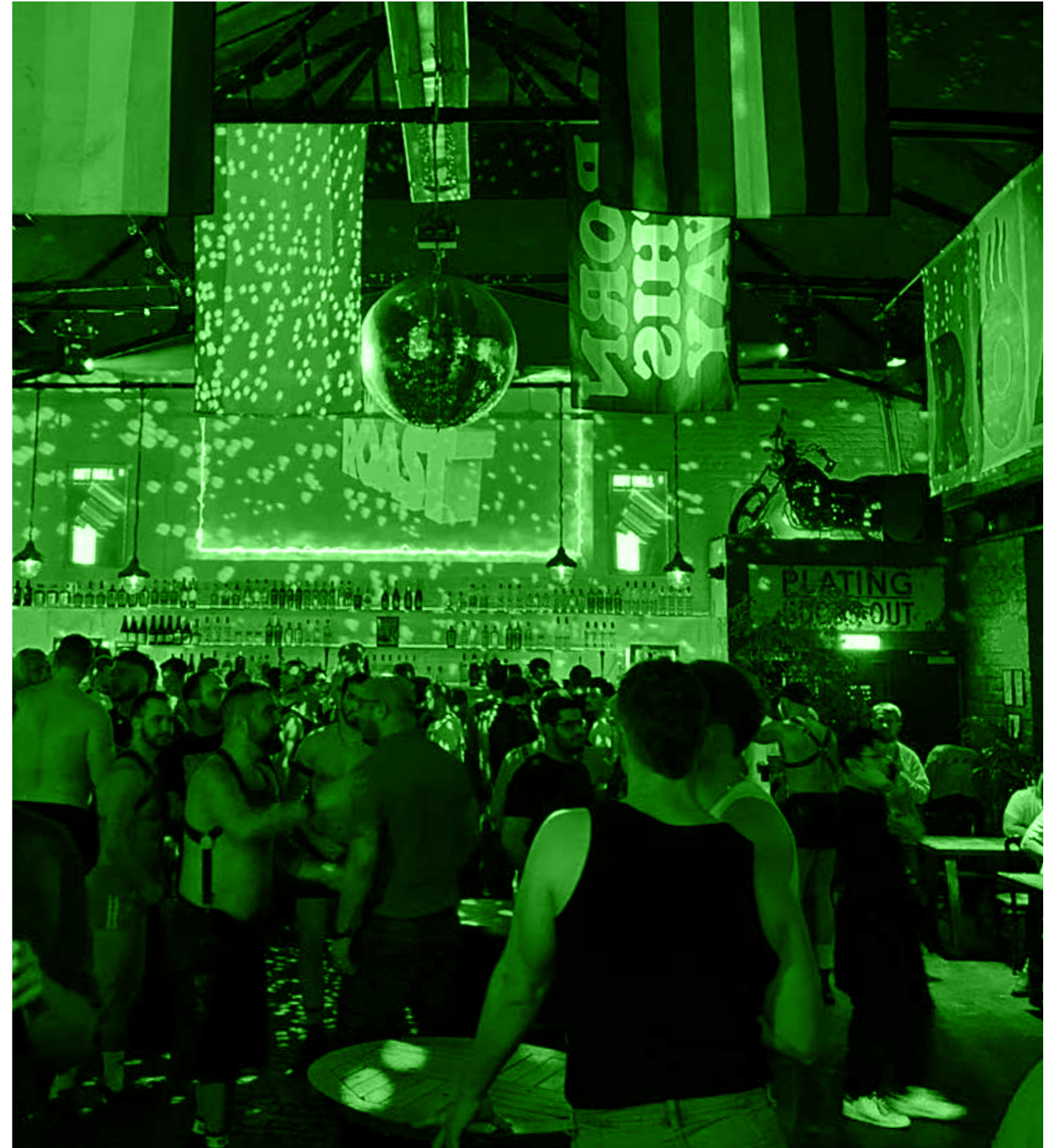




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1 Introduction



Project Overview

Fugitive Infrastructures is a speculative design project that re-imagines abandoned, overlooked, or restricted spaces across London as temporary homes for queer nightlife and community. It explores how queerness can reclaim space in a city increasingly hostile to non-commercial, non-normative forms of gathering.

Using the metaphor and perspective of the rat, a creature that survives in the margins and thrives in the unseen, the project reframes urban neglect as opportunity. Through club nights, installations, exhibitions, and community events, each intervention proposes an alternative to the erasure of queer spaces. These events are temporary, improvised, and deeply rooted in spatial justice, resistance, and imagination.

Spanning five speculative interventions including, a rave in Hampstead Heath and Aldwych Tube Station, an installation at Electrowerkz, and a permanent queer hub in the former Blackfriars Crown Court. The work moves from small-scale, rogue gestures to long-term visions for queer futures in the city.

The project asks: Who gets to take up space? And how can we take it back quietly, collectively, and creatively?



What is Fugitive Infrastructure?

Fugitive infrastructure is a concept that describes informal, temporary, or hidden systems of support and survival that exist outside of dominant structures, often created by marginalised communities in response to exclusion.

Fugitive infrastructure refers to:

Queer spaces that are improvised, underground, or temporary (like pop-up events, on the spot raves, or reclaimed ruins).

Systems of care, resistance, and joy that thrive despite being unrecognised or unsupported by mainstream institutions.

A rejection of commercial, sanitised, or “permitted” forms of culture in favour of something more raw, intimate, and resistant.

The idea that survival itself is an act of creativity and defiance, especially in a city that increasingly prioritises profit over people.

The word fugitive suggests movement, evasion, and refusal, it’s not about building something permanent and accepted, but about creating something that slips through the cracks, hides in plain sight, and challenges who has the right to space.

The idea is to propose a new kind of queer nightlife: one that is nomadic, feral, collective, and outside the norm.



Why Queer Space Matters

Queer space is more than just physical locations. It is about creating opportunities for safety, expression, and belonging. In a city shaped by gentrification, rising rents, and exclusion, queer spaces represent acts of resistance and care. They provide places to gather, form connections, and be seen in ways that are not always possible in everyday society.

These spaces are important because they preserve our histories and allow us to imagine our futures. They are places where queer lives are not just accepted but celebrated and placed at the centre.

This project is not only about saving space, it is about imagining a different future. By reusing forgotten and overlooked sites across the city, we can create places where queer life is not only possible, but celebrated. These are spaces shaped by care, joy, resistance, and creativity.

From temporary interventions to long-term visions, each one challenges the limits of what queer nightlife can be. In a city that often pushes us out, this is about staying present and building together.

It is a plan for the next ten years and beyond that queer people deserve the space to feel free, visible and alive.

Safety and Belonging

Queer spaces are some of the few places where LGBTQIA+ people can exist without fear. In a world where public spaces are often hostile or unwelcoming, these environments provide emotional and physical safety. They are places where people do not have to hide parts of themselves. Instead, they can feel held and recognised for who they truly are. Safety here also means a sense of belonging, knowing you are not alone and that others understand your experience.

Expression and Freedom

These spaces encourage people to show up exactly as they are. They celebrate difference rather than forcing people to fit into boxes. This freedom is rare in mainstream venues, which often place expectations on how someone should look or act.

Community and Care

These places foster deep connections, chosen families, and systems of mutual support. Especially for those who have been rejected or marginalised elsewhere, queer spaces become a lifeline. This kind of care goes beyond the individual and becomes something shared, held, and actively built.

Resistance and Visibility

Queer space is not just social, it is political. By simply existing, these places challenge the idea that

queerness should stay hidden. They make the people and stories that are often erased or ignored, visible. Every queer venue is an act of resistance against the systems that try to push people out of public life. They show that joy, protest, and celebration can happen all at once and that visibility itself can be powerful and transformative.

Creativity and Culture

Queer culture has shaped art, music, fashion, and performance. These spaces are where that creativity is nurtured, protected, and allowed to flourish. They give emerging artists and performers room to take risks and share their work with people who understand its value. From drag shows to experimental music to underground zines, queer spaces are cultural hubs.

Memory and Legacy

Queer spaces are living archives. They hold memories of protest, pride, love, loss, and survival. They connect generations of people who have all fought, in their own ways, to be seen. These venues, gatherings, and institutions carry stories that might otherwise disappear. By preserving this history, queer spaces offer both reflection and hope as a reminder of where we've been and what we still have the power to create.

2 Methodology



The rat becomes a symbol through which we explore the hidden parts of the city. Often pushed to the edges and surviving in the gaps and margins, the rat reflects the queer experience in urban space.

It is resourceful, resilient, and always finding ways to move through systems that were never designed to welcome it.

By viewing the city through the eyes of a rat, we shift our focus away from polished surfaces and official paths and instead pay attention to what is abandoned, neglected, and overlooked.

This lens is not only about survival. It is also about resistance. Like queerness, the rat refuses to be contained. It adapts, it remembers, and it continues to exist beyond the limits of what is considered acceptable or respectable.

Looking from this perspective allows us to celebrate what is often ignored. It asks us to see these forgotten places as full of possibility and ready to be reclaimed for gathering, celebration, and freedom.

To see like a rat is to see queerly. It means looking underground, in the dark, around corners, and through small openings. It is about valuing complexity, change, and the kinds of life that flourish where they were not expected to survive.



Context in Climate – The Unwanted

The term “unwanted” carries a dismissive tone, something unnecessary, undesirable, or in the way. We all have versions of the unwanted in our lives – things we no longer need, feelings we wish we could erase, or relationships we’ve outgrown. But in the context of climate change, the unwanted cannot be easily discarded. It is deeply tied to our actions, choices, and the systems we’ve created. Much like us, rats, often seen as unwelcome invaders, the unwanted consequences of environmental damage are now unavoidable.

Like you, us rats know that climate change doesn’t disappear just because we wish it would. It is part of a larger entanglement between human progress and the natural world. As the planet warms, ecosystems are disrupted, forcing species to adapt, migrate, or disappear. While we rats have adapted to human environments, other species struggle. They too, become unwanted, displaced by both human expansion and natural forces beyond control.

We cannot treat climate change as something separate from ourselves, we must acknowledge that the world we are shaping through fossil fuel consumption, deforestation, and overconsumption has lasting consequences. The unwanted aspects of extreme weather, species extinctions, and environmental degradation are not things we can ignore. They are part of a larger web connecting us to the Earth, and we cannot escape this entanglement.

Us rats are not your enemy. I didn’t choose this life. You built your world, and I simply adapted. I don’t belong in your vision, but in the spaces you’ve left behind. You push me aside, but I am just a product of what you’ve made. I didn’t ask for this. I am here because you made me.

We often dismiss what disrupts our ideal world, whether it’s through pest control or the commodification of natural resources. The desire to shape the world for human benefit without considering the interconnections between human well-being and the planet’s health. The unwanted species, displaced people, and polluted environments are all interconnected in ways we often overlook.

And what of those displaced? Me, I am swept aside. You label us as burdens, unwanted. Us too, try to survive in a world reshaped by your choices. We are more alike than you think, caught in the same struggle

to find a place in a world that you’ve broken.

Rats remind us of the need to shift our perspective. Instead of focusing on eradicating the unwanted, perhaps we should ask why it exists. We, like many species, adapt to the spaces we create. Similarly, the impacts of climate change are consequences of our actions. They aren’t unwanted because they’re inherently destructive, they’re unwanted because they challenge our control and the world we want to maintain.

I am not a threat. Your cities and your wastefulness has made space for me. And though you push me away, I survive in what you provide for me, just as many others are learning to do. But I will remain in your cities, as long as you ignore the consequences of your actions.

The unwanted cannot be pushed aside. It mirrors our behaviour. Whether it’s rats, in our cities or climate refugees, the unwanted reveals how we’ve entangled ourselves with the planet in ways that may be inconvenient or uncomfortable. The unwanted whether it’s a species, an ecosystem, or a community is not separate from us. It is deeply connected to the choices we make every day. Maybe, in the end, we all must change. Maybe it’s not about eradicating what’s unwanted, but about understanding why it exists in the first place. By understanding our entanglement with the planet, we might find a way to navigate the challenges of the unwanted not by rejecting what’s unwanted, but by embracing the possibility of the wanted transformation.



1	Executive Summary	Confessions	
2	Aims and Objectives	PRSN 1	“It’s far too focused on gay men (cis) we need more inclusive spaces.”
	Reflective		
	Explore		
	Platform	PRSN 2	“More FLINTA and POC spaces”
	Archive		
3	Context and Rationale	PRSN 3	“I am dancing, dancing, dancing so much. Behind the DJ decks, I felt irresistible and invincible. Safe to play my dream, I shake my hot body and feed the crowd my tits, my ass, my vag, my dick, my sweat, my heart.”
4	Conceptual Lens		
	Format		
	Concept Focus		
5	Site Analysis	PRSN 4	“My queerness feels like home.”
	Location		
	Advantages	PRSN 5	“Its hard to find the community at first & i wish that wasn’t true, but, it keeps our spaces safe for those who need that. How do we balance openness & safety?”
	Challenges		
	Mitigations		
6	Event Plan		
	Date and Time		
	Duration		
	Audience	PRSN 6	“If being a cum-dump helps me experiment and let go of shame, then I’ll be a cum-dump. ”
	Activities		
	Access		
	Atmosphere	PRSN 7	“At the moment, it is very love or hate between the queers & the straights (of course, not all people), But one day both sides will accept eachother as equals and all get along and not have to separate ourselves = places with everyone. Focus our energy on how we can help our future generations.”
7	Production and Technical		
	Materials		
	Setup Time		
	Crew		
	Lighting		
	Access		
8	Budget Outline	PRSN 8	“THE GROWTH OF COMMUNITY + QUEER REPOSETION.”
9	Outcomes and Documentation		
	Audio and Visual		
	Wristbands	PRSN 9	“Queer nightlife allowed me to rediscover who I am, and for that, I will be forever grateful, FLINTA FOREVER .”
	Feedback		
	Potential		
10	Permissions and Legal	PRSN 10	“Having more access to these events like more publicity. Also the spaces be more queer friendly, like not having creepy security.”
11	Conclusion		



Install

Electrowerkz, Islington

1.0 EXECUTIVE SUMMARY

This outlines a site-specific installation that took place during January's Witchcraft-themed Riposte event at Electrowerkz, a key venue in London's queer nightlife. The piece was an interactive intervention designed to reflect on the current state of queer nightlife in the city. Through personal audience participation, it aimed to document, archive, and provoke discussion around the experiences of queer communities in club culture today.

2.0 AIMS AND OBJECTIVES

- 2.1 To create a reflective, participatory artwork embedded within a live queer event.
- 2.2 To explore collective memory, joy, resistance, and struggle in London's queer nightlife.
- 2.3 To platform the diverse voices of event-goers in real time.
- 2.4 To produce an evolving archive that responds directly to the people and place it inhabits.

3.0 CONTEXT AND RATIONALE

Queer nightlife in London has long been a space of liberation, experimentation, and identity-making, but it is also increasingly under threat from gentrification, policing, and rising costs. This installation was designed as a soft protest and living archive within that context. Set inside the chaotic and iconic Electrowerkz during Riposte, the intervention asked: What people's unfiltered opinions of London's current queer nightlife.

4.0 CONCEPTUAL LENS

- 4.1 Format: Participants were invited to write personal thoughts, feelings, or memories of queer nightlife onto fabric wristbands. These were then attached to a large-scale tapestry suspended from the ceiling above the crowd.

- 4.2 Conceptual Format: Nightlife as a community memory. Clubs as sites of documentation and dissent. The act of writing as ritual and resistance. Visibility, vulnerability, and collective authorship

5.0 SITE ANALYSIS

- LOC** The installation was held at Electrowerkz in Islington, a well-known queer club space with a long history of alternative events. Its connection to Riposte made it a fitting venue for this reflective intervention.
- ADV** Electrowerkz is centrally located, easy to access, and already home to a queer audience. Its flexible, industrial setting allowed for a creative and visible installation that blended naturally with the club night.
- CHALL** As a busy nightclub, setup time was limited. The dark, loud environment also made detailed interaction and visibility more difficult during the event.
- MITIG** To respond to this, the installation was lightweight and suspended overhead for visibility. Written prompts guided participation, and careful coordination with staff ensured it was safe, clear of pathways, and easy to remove post-event.

6.0 EVENT PLAN

- TIME** 8:00pm start (Set-up), Friday 10th January, 9:00pm – 6:00am.
- DUR** It will remain active for the full duration of the event, allowing guests to engage at any point during the evening.
- AUD** Attendees included a diverse crowd of queer club-goers, artists, and

allies, with around 300–500 people expected over the night.

- ACTI** Guests were invited to write personal reflections on wristbands and contribute them to a growing tapestry installation.
- ACCE** Electrowerkz is centrally located near Angel station, with step-free access to key areas and materials available throughout the venue.
- ATMOS** The setting was immersive and energetic, with the witchcraft-themed night offering a surreal, communal backdrop to the installation.

7.0 PRODUCTION AND TECHNICAL

- MATS** Fabric, Wristbands, Caribbeans, Rope, Posters, String.
- SETP** 2 hours (pre-event).
- CREW** 3 people for install and upkeep.
- LGHT** Ambient venue lighting used, no additional tech required.
- ACCS** Central, fully accessible ground-floor room.

8.0 BUDGET OUTLINE – (MATERIALS)

ITEM	COST	NOTES
Canvas	£20	CSM Shop
Eyelet Kit	£12	CSM Shop
Foil	£15	CSM Shop
Thread/ Ribbon	£9	CSM Shop
Mod Podge	£20	Cass Art
Wristbands	£10	Ebay
Carbines	£18	Ebay
Film	£58	Ebay
Metal Rings	£7	Ebay
TOTAL	£169	

9.0 OUTCOMES & DOCUMENTATION

- 9.1 Audio-visual documentation captured the

Instillation

installation during the event.

- 9.2 Selected wristband texts archived as a printed zine and digital display.
- 9.3 Feedback collected informally through follow-up conversation and social media.
- 9.4 Potential to tour or reinstall the piece at future queer events and venues.

10.0 PERMISSIONS AND LEGAL

Consent & Privacy: Participants were informed that their contributions and faces would be publicly displayed and documented.

Venue Permission: The installation was developed in collaboration with the Riposte organisers and approved by Electrowerkz management as part of the night's programming.

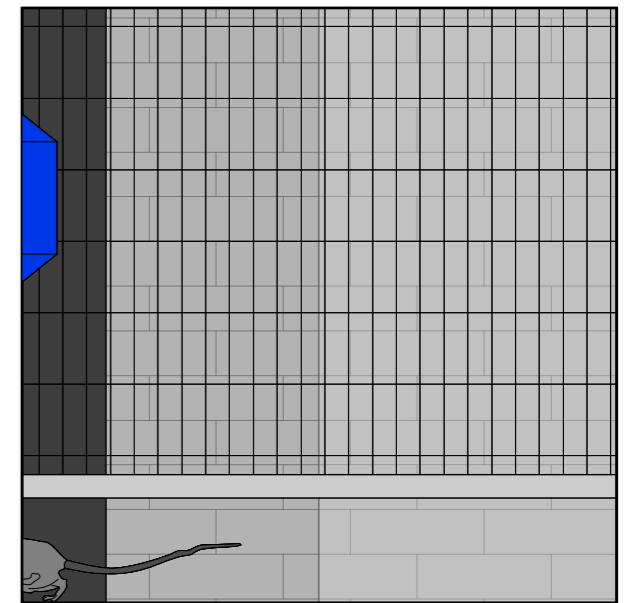
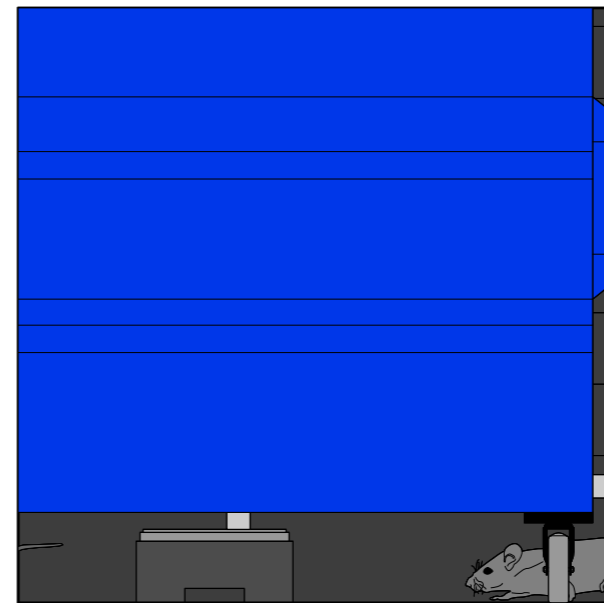
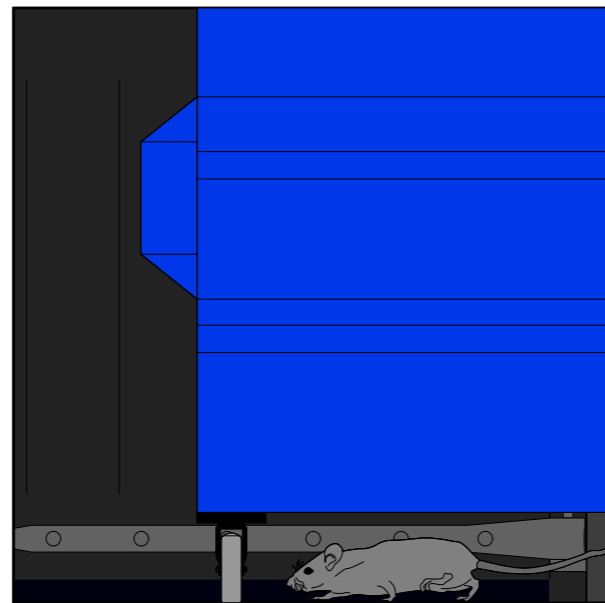
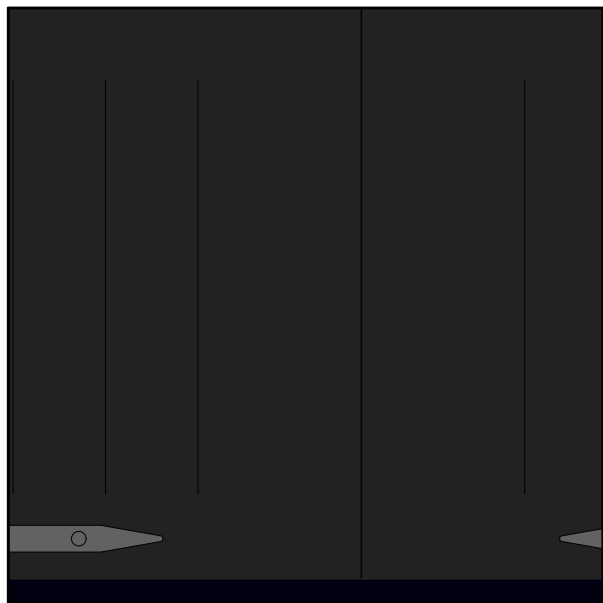
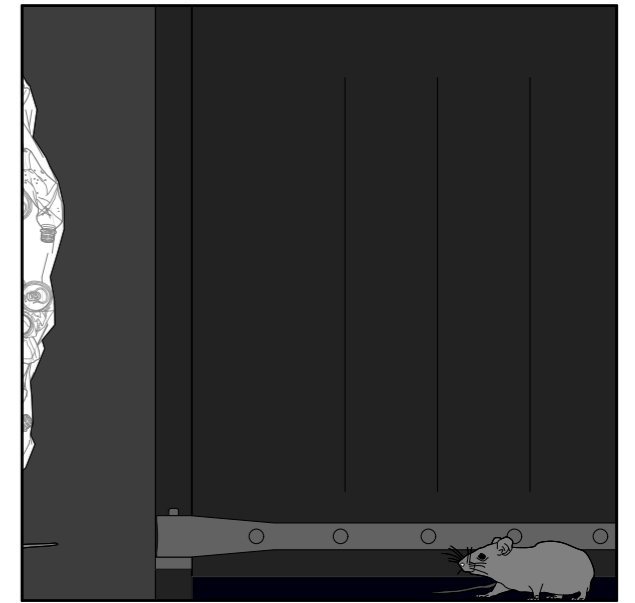
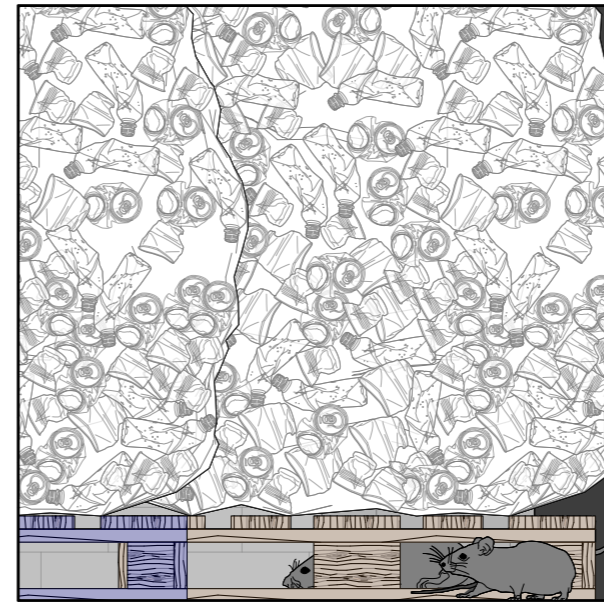
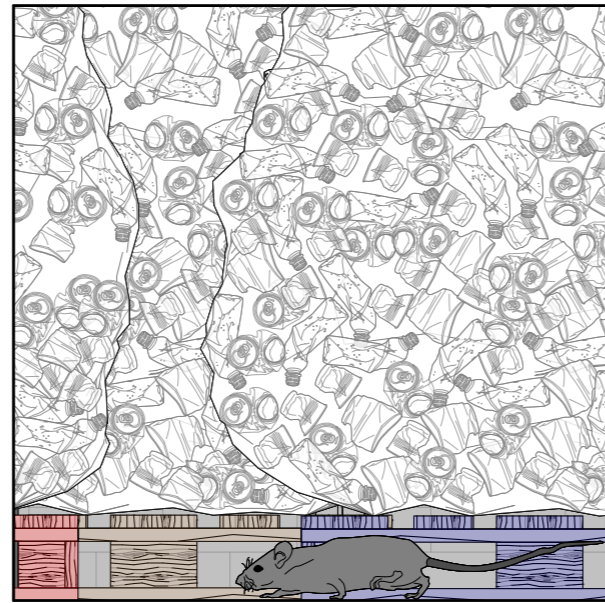
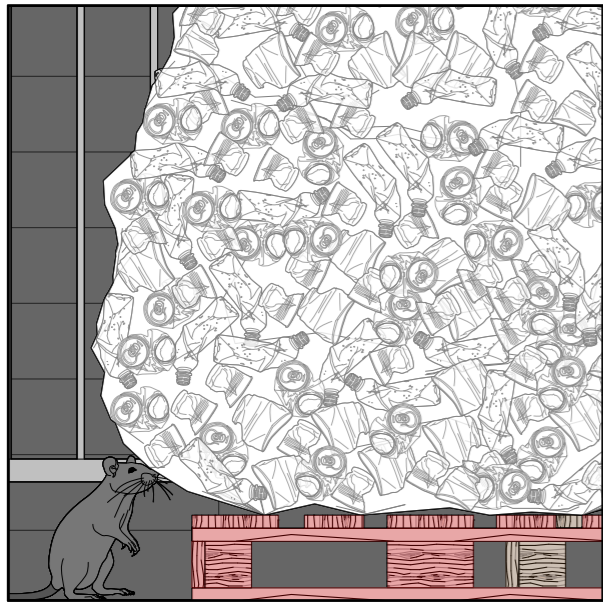
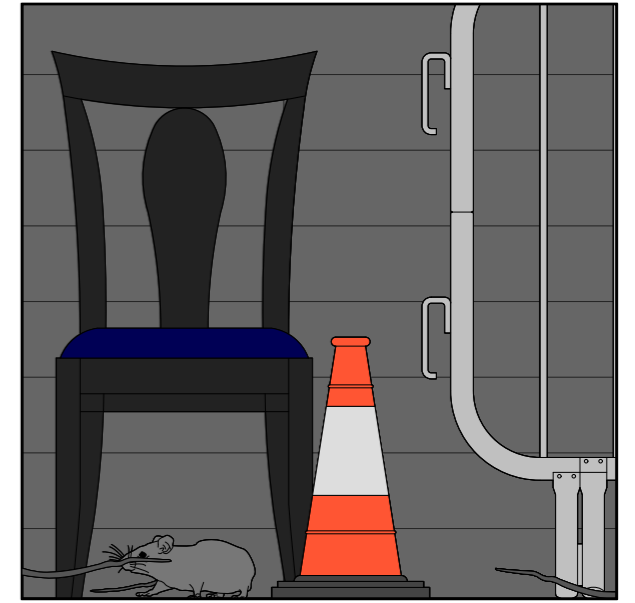
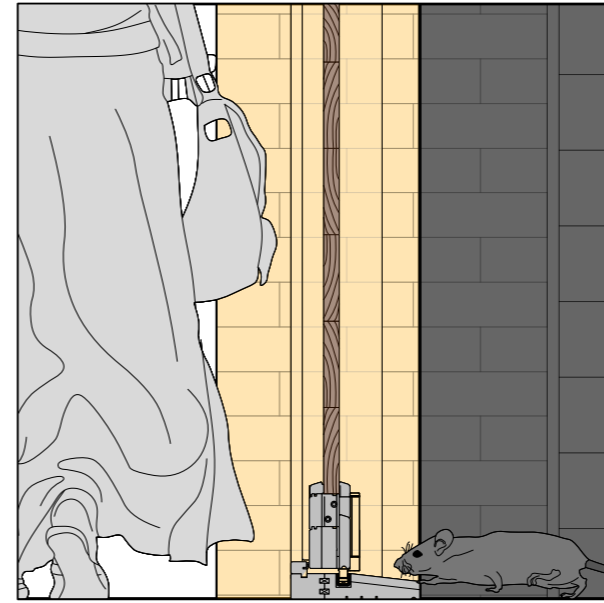
Health & Safety: The structure was lightweight and non-obstructive, installed away from exits and walkways. All hanging elements were securely fastened and regularly checked throughout the night by the installation team.

11.0 CONCLUSION

This installation offered a quiet yet powerful moment of reflection within one of London's most dynamic queer events. It centered community voice and allowed attendees to contribute to a living archive of queer nightlife. One shaped not by institutions, but by those who live and dance within it. While modest in scale, it speaks to a larger desire for queer cultural memory to be held and shared. With minimal resources and deep impact, this model could be repeated and grown across the city's nightlife spaces.







Storyboard



Electrowerkz, Riposte

Instillation

Reflections

Trying to make this a reality has shown just how difficult it is to get even one event going. I reached out to Transport for London, club promoters, venue owners and people who already run queer nights, but the truth is that using new or unusual spaces is seen as too much of a risk. And in the end, everything seems to come down to cost.

I even contacted Transport for London to ask if they would support the idea by allowing me to use the space for a fundraiser for the queer community. I went through the proper application process and explained the purpose clearly, but there was no movement, no willingness to help make it happen.

I feel frustrated, but I also feel more determined. This process has shown me how badly we need spaces that are truly led by the community and shaped by care. We should not have to ask for permission just to gather or celebrate. If these doors stay closed to us, then we will make our own way in.



Aldwych Tube Station

Kings Collage London, East Wing - WC2R 2LS

RAVE



- 1 Executive Summary
- 2 Aims and Objectives
 - Reclaiming
 - Celebrating
 - Attention
 - Connection
- 3 Displacement
 - Reclamation
- 4 Conceptual Lens
 - Boundaries
 - Adaption
 - Ecologies
- 5 Site Analysis
 - Location
 - Advantages
 - Challenges
 - Mitigations
- 6 Event Plan
 - Date and Time
 - Duration
 - Audience
 - Activities
 - Access
 - Atmosphere
- 7 Production and Technical
 - Sound
 - Lighting
 - Power
 - Crew
 - Waste Plan
- 8 Budget Outline
- 9 Outcomes and Documentation
 - Media
 - Physical
 - Verbal
- 10 Permissions and Legal
- 11 Conclusion

Appendix – TFL

Thanks for reaching out, your event sounds exciting! Unfortunately Aldwych station is currently undergoing essential maintenance work which means that it isn't possible for us to book in events at the moment – sorry to disappoint on this occasion.

I have pasted some information about hire below for your future reference.

Hire information

Our disused platforms/stations hire starts at £7,500 for an 8 hour, dry-hire period.

The hirer is also required to:

Match TfL's public liability insurance (£10m) – if you or your organisation do not have this, it can be obtained temporarily from insurers

Obtain relevant event and/or alcohol licenses from the local authority

Provide a full risk assessment and security plans 60 days prior to booking

Provide a full guestlist before the event

Provide a detailed list of all event materials/furniture being brought into the space

I have noted that your event is a charity fundraiser and you're looking to collaborate however we are currently unable to offer discounted rates at our venues. This is because all of our events are subject to Temporary Event Notices, therefore there are a limited number of hire opportunities available at each venue.

Sorry again that we couldn't help this time, I hope you find a more suitable venue for your event!

Best wishes,
Cathryn



1.0 EXECUTIVE SUMMARY

A one-night event staged in Aldwych Tube Station (a long-abandoned underground site) into a one-night queer rave that reclaims forgotten space for collective joy and resistance. Through sound, movement, and creature-inspired performance, it challenges normative ideas of access, visibility, and belonging in the city.

2.0 AIMS AND OBJECTIVES

- 2.1 Reclaim disused infrastructure for radical queer expression and community.
- 2.2 To celebrate queer identities and expression in a space that feels free from judgment or control.
- 2.3 Bring attention to how cities often leave out queer communities in public space.
- 2.4 Build a sense of connection, care, and community through music, movement, and shared experience.

3.0 CONTEXT AND RATIONALE

In many cities, queer nightlife is being pushed out by rising rents, heavy policing, and strict rules. The places that once offered freedom and safety are disappearing, and commercial venues often feel exclusive or unsafe. At the same time, there are many empty or forgotten spaces (like Aldwych Tube Station) that hold untapped potential.

This will use one of those spaces to imagine something different: a gathering that honors the history of underground culture while creating space for queer joy, resistance, and community. It asks a simple but powerful question: who gets to take up space, and how can we take it back?

4.0 CONCEPTUAL LENS

Creatures are our guides – This lens allows us to:

- 4.1 Blur boundaries of identity, space, and

time.

- 4.2 Re-frame marginality as adaptation.

- 4.3 Invoke speculative ecologies: rave as ritual, survival as choreography, movement as memory.

5.0 SITE ANALYSIS

- LOC A disused, atmospheric underground station in central London, long closed to the public but rich with history.
- ADV Fully enclosed and weather-proof, naturally dark and immersive and strong acoustics. Hidden in plain sight, central but out of use so offers a secretive, coded setting for a queer gathering with symbolic weight.
- CHALL Restricted public access, limited ventilation, possible safety hazards (e.g., stairs, old materials), tight permissions process through TfL and site managers. Capacity limit of 150 people to ensure safety and respect site restrictions.
- MITIG Pre-arranged access with safety inspection, clear entry/exit plan, low-power, trained stewards and first-aid crew, strict capacity limits to maintain safety and control. Strict guest list-only entry.

6.0 EVENT PLAN

- TIME 9:00pm starting just after dark, extending into the early hours.
- DUR Load-in, setup, event, and pack-down all must happen within an 8-hour window, with full clearance of the site by 12am.
- AUD 150 people (invite-only, guest list with staggered arrival times to ensure a controlled atmosphere).
- ACTI Live DJ sets, performative creature-themed interventions, immersive soundscapes, and movement. Attendees are encouraged to dress in creature-inspired costumes to

embody the theme of resistance and transformation.

- ACCE Nearest tube (Covent Garden or Temple stations), pre-arranged entry to the underground station through secure access points.
- ATMOS Amplifying the station's industrial features with layered sound, dim lighting, and performance. Rather than concealing its abandonment, the aim is to celebrate the space's history, creating a "club ruin" a feral, alive space where the past meets a liberated, untamed present.

7.0 PRODUCTION AND TECHNICAL

- SND Professional sound system powered by on-site electricity.
- LGHT Mains-powered LED strips, strobes, and low-profile laser units.
- PWR On-site electrical access allows full support for audio, lighting, and documentation equipment.
- CREW DJs, Security, Documentation team, First aiders.
- WST Leave no trace, all materials, equipment, and litter removed after the event.

8.0 BUDGET OUTLINE

ITEM	COST	NOTES
Sound	£300	Rental or Own
Lighting	£200	Rental or Own
Materials	£100	Dressings
Documentation	£200	Video + Photos
Safety Supplies	£50	First Aid Box
Zine/ Flyers	£50	A6 Print
Site Hire	£7,500	From TFL
Staff	£600	DJ, Bar, Security
Drinks	£300	
TOTAL	£9,000	

9.0 OUTCOMES & DOCUMENTATION

- 9.1 Event will be recorded through film, photography, and sound. Archived as a speculative documentary.
- 9.2 A zine and digital archive will be produced post-event to circulate knowledge and reflections.
- 9.3 Audience feedback collected anonymously to inform future iterations.

10.0 PERMISSIONS AND LEGAL

Site hire terms set by TfL or the managing body, including the £7,500 fee for 8 hours of access. Compliance with agreed maximum capacity and operating hours as part of the site agreement. Advance submission of guestlist for approval if required by the site managers.

11.0 CONCLUSION

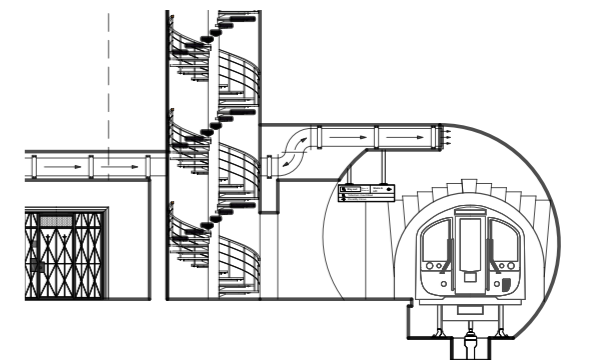
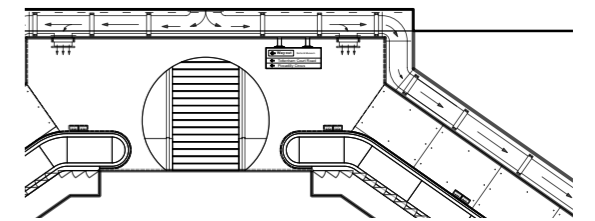
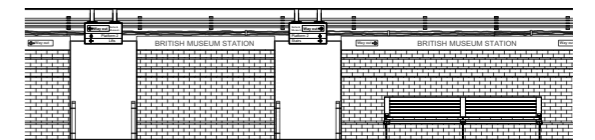
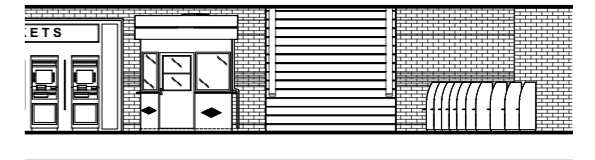
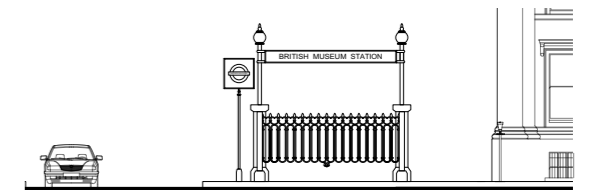
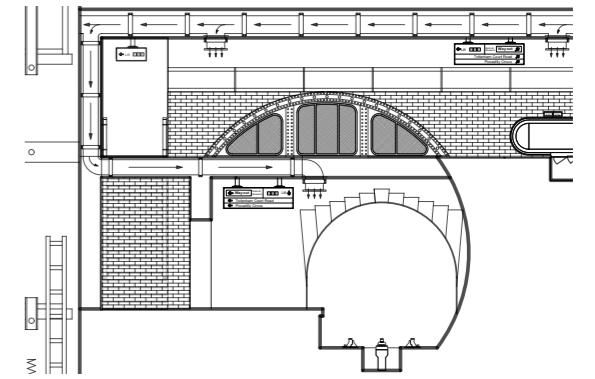
This is more than a party, it's a reclamation. By taking over Aldwych Tube Station, we breathe life into a forgotten artery of the city and turn it into a vessel for queer resistance, joy, and imagination. It challenges the limits of visibility, ownership, and control by creating something fleeting but unforgettable: a space that exists only for those who need it most.

However, due to high production costs and the complexities of access, tickets would need to be priced at around £60 just to break even. This inevitably shapes the audience, raising questions about who queer spaces are really for and who gets left out. It highlights a wider tension in queer nightlife today: how to remain radical, inclusive, and accessible within systems that demand profit.

In a world that tries to keep us underground, we choose to make the underground ours. For one night only, beneath the surface, against the rules, and beyond the norm. We will gather, move, and become something wilder than the city knows how to hold. And then we vanish, leaving only echoes.

Aldwych Tube Station

Sections 1:200



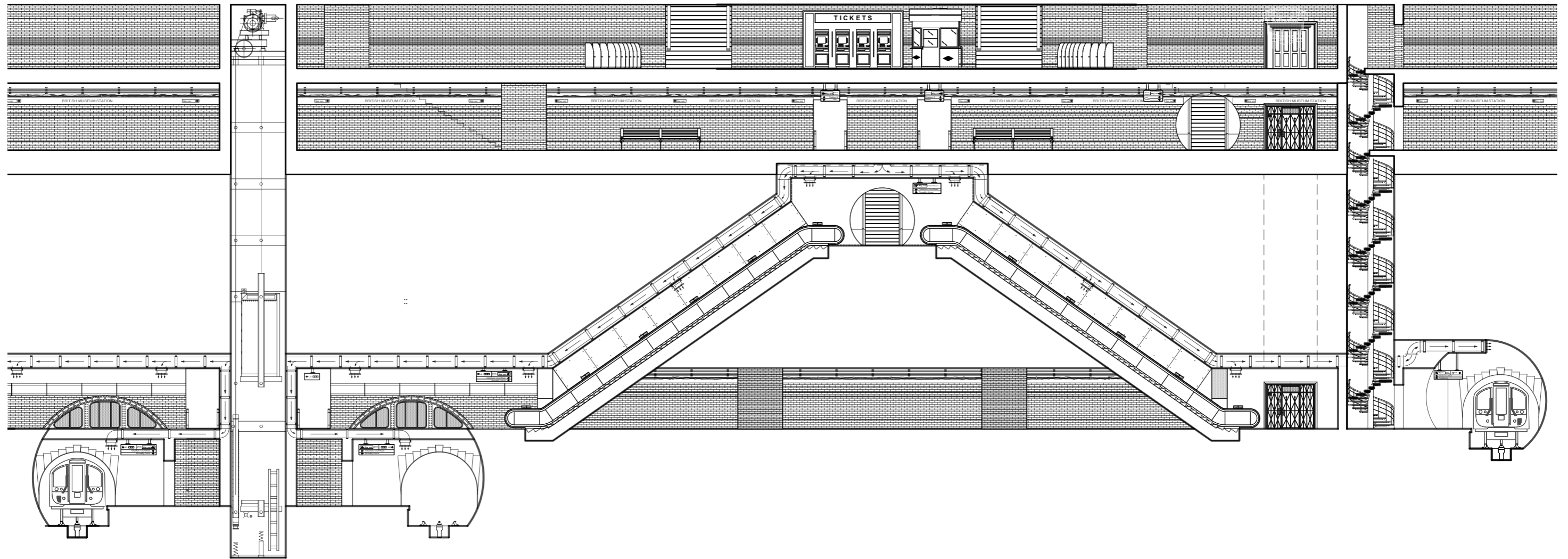
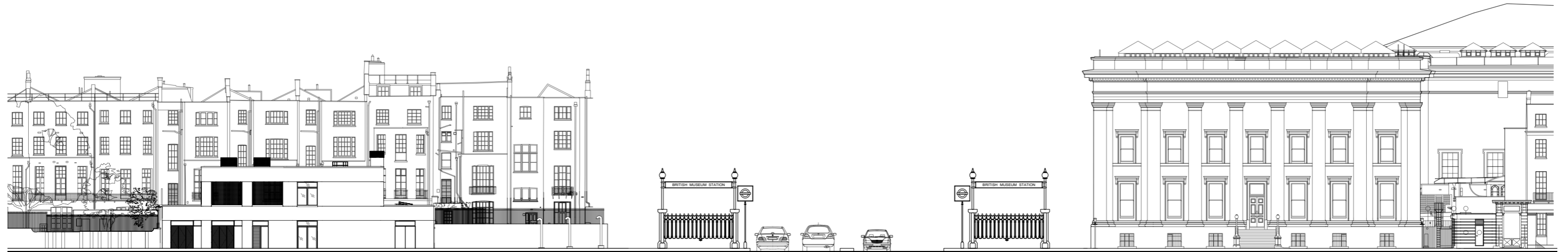
Reflections

Trying to make this a reality has shown just how difficult it is to get even one event going. I reached out to Transport for London, club promoters, venue owners and people who already run queer nights, but the truth is that using new or unusual spaces is seen as too much of a risk. And in the end, everything seems to come down to cost.

I even contacted Transport for London to ask if they would support the idea by allowing me to use the space for a fundraiser for the queer community. I went through the proper application process and explained the purpose clearly, but there was no movement, no willingness to help make it happen.

I feel frustrated, but I also feel more determined. This process has shown me how badly we need spaces that are truly led by the community and shaped by care. We should not have to ask for permission just to gather or celebrate. If these doors stay closed to us, then we will make our own way in.





Hampstead Heath

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RAVE

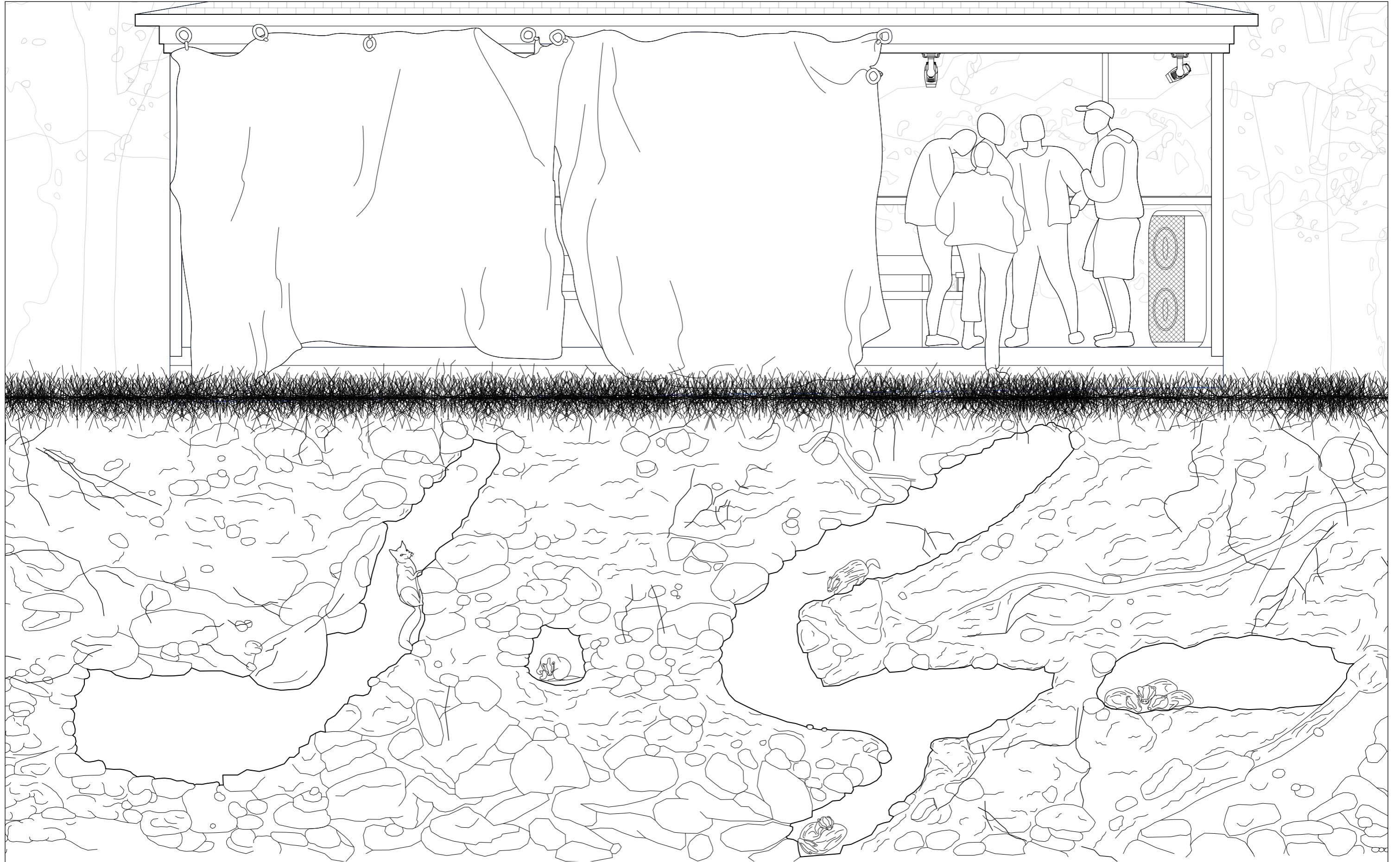




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APPENDICES — SUPPORTING REPORTS

- CRTRE 1 “Sometimes the serenity and the cycles of forest life get boring, I find my fix at the woodland rave, where I rarely get to mingle with other creatures of the forest, step out of my species’ social norms and shake my antennas till the sun comes up.”
- CRTRE 2 “I’m a Hampstead ratty and I love to rave with our ratty mates in the light of the full moon while in the forest. My tail is getting in the way a bit and I’m tripping over it. After the rave, we will scurry over for a dip in the mixed pond to cool off.”
- CRTRE 3 “Lights, more lights, red blue white. Scuttling around the forest floor. Feeling the vibrations through my paws, moving my legs to the hum of the forest, allowing the trees to guide me to my aim.”
- CRTRE 4 “Under the moonlight, the thump of bass ripples through the Heath, and I weave through dancing shadows, glittering, free, a fox among creatures. The air is thick with the scent of sweat and sweet smoke, and for once, the night belongs to us all, untamed, unbound, unapologetically alive.”
- CRTRE 5 “I’m a fox, I slip between the shadows at the edge of the pavilion, pausing for a moment, head tilted, as the bass rumbles through the ground like distant thunder. For once, the forest sounds like us.”
- CRTRE 6 “I curled up in the corner of the pavilion and watched them dance. The nest around us felt warm and safe. The beat, the wind, and the smells all wrapped around us. I felt we were all protected by the rhythm.”



1.0 EXECUTIVE SUMMARY

A one-night event staged in the Tin Pavilion on Hampstead Heath reclaims this semi-forgotten structure for the resurrection of queer nightlife. Blending rave, performance, and speculative ecology, the project uses the metaphor of “creatures” to imagine new ways of gathering beyond the binary.

2.0 AIMS AND OBJECTIVES

- 2.1 Reclaim a disused or marginalised public space (Hampstead Heath) for temporary queer nightlife use.
- 2.2 Explore alternative models of gathering beyond formal venues.
- 2.3 Interrogate nightlife displacement through spatial justice and queer ecology lenses.
- 2.4 Create a sensory, immersive event using the “creature” as a symbolic and performative lens.
- 2.5 Document the event for zine/video installation/publication.

3.0 CONTEXT AND RATIONALE

London nightlife has faced a sharp decline due to rent hikes, gentrification, licensing crackdowns, and COVID-19 closures. Queer venues - already vulnerable, have especially suffered. While pop-up culture thrives in commercial contexts, grassroots queer interventions in public space remain rare and risky. We are reclaiming that urgency.

Hampstead Heath carries historical significance as a meeting place for queer people (especially cruising culture), yet it's rarely included in contemporary nightlife discourse. By raving where we were once only allowed to hide, the project repositions the Heath as a site of celebration, not just survival.

4.0 CONCEPTUAL LENS

Creatures are our guides - non-binary, nocturnal, neither fully human nor wholly natural. This lens allows us to:

- 4.1 Blur boundaries of identity, space, and time.

- 4.2 Reframe marginality as adaptation.
- 4.3 Invoke speculative ecologies: rave as ritual, survival as choreography, movement as memory.

5.0 SITE ANALYSIS

- LOC Tin Pavilion, Hampstead Heath - an underutilised, weathered structure tucked within woodland.
- ADV Shelter provides physical cover and acoustics, Natural boundary gives a sense of intimacy and enclosure, Accessible yet obscure: findable only to those meant to find it (perfect for coded queer gathering).
- CHALL Sound enforcement, lighting, Visibility to passers-by, Old structure - need to assess safety/stability and permissions.
- MITIG Silent disco tech options, biodegradable lighting markers, marshal volunteers, first-aid trained crew.

6.0 EVENT PLAN

- VENUE Tin Pavilion, Hampstead Heath (transformed into a temporary habitat for creatures of the night).
- TIME 10/05/25 at 8:30pm - twilight into night.
- DUR 4 hours.
- AUD 10 - 20 people (invite-only, dispersed arrival instructions).
- ACTI DJ sets, performative interventions, creature-themed dress code encouraged.
- ACCE Nearest tube (Hampstead Heath overground station).
- ATMOS Amplifying the Pavilion's aged industrial shell with sound, light, and movement. The idea is not to disguise its abandonment but to animate it, turning it into a kind of “club ruin” or feral dance temple.

7.0 PRODUCTION AND TECHNICAL

- SND Portable battery-powered JBL partybox speaker.

- LGHT LED strips, battery lasers, strobe lighting and moonlight.
- PWR Portable battery packs. , Security, documentarians, first aid.
- WST Leave no trace - pack in/pack out model, waste bags.

8.0 BUDGET OUTLINE

ITEM	COST	NOTES
Portable Sound	£150	Rental or Own
Lighting and Decor	£100	DIY, Re-used
Costumes	£50	Optional Embellishment
Photos/ Videos	£80	A7S (Gimbal)
Safety Supplies	£20	FirstAid Box
Zine	£50	PDF
Contingency	£50	Flex Buffer
TOTAL	£500	

9.0 OUTCOMES & DOCUMENTATION

- 9.1 Physical/digital zine with images, event text, participant reflections.
- 9.2 Video documentation with soundscapes and voiceover narration.
- 9.3 Reflective essay on spatial justice and queer futurism.
- 9.3 Possible installation re-creating the environment in an indoor space using projections, sound, and text.

10.0 PERMISSIONS AND LEGAL

Official permissions: Currently exploring legal grey area; risk is acknowledged and will be mitigated with size, timing, and responsibility

Alternative: “Flash” model with prepped fallback plans in case of dispersal

11.0 CONCLUSION

This event was a temporary but intentional act of spatial resistance. By transforming this forgotten shelter into a site of sound, light, and gathering, we challenge binary and dominant narratives around who public space is for and how it can be used.

In a city where venues are disappearing and nightlife is increasingly commercialised, this demonstrates that meaningful cultural experiences don't require traditional infrastructure, just purpose, people, and presence. The rave becomes a way to test how space can be reimaged through occupation, creativity, and collective care.

Rather than seeking permission, we focused on responsibility to each other and to the site. The success of the night lies not only in what happened, but in the possibilities it opened for new models of nightlife, new relationships to place, and new ways of gathering that are less reliant on sanctioned structures.

We couldn't find space, so we made our own. We will mutate.

We will rave.

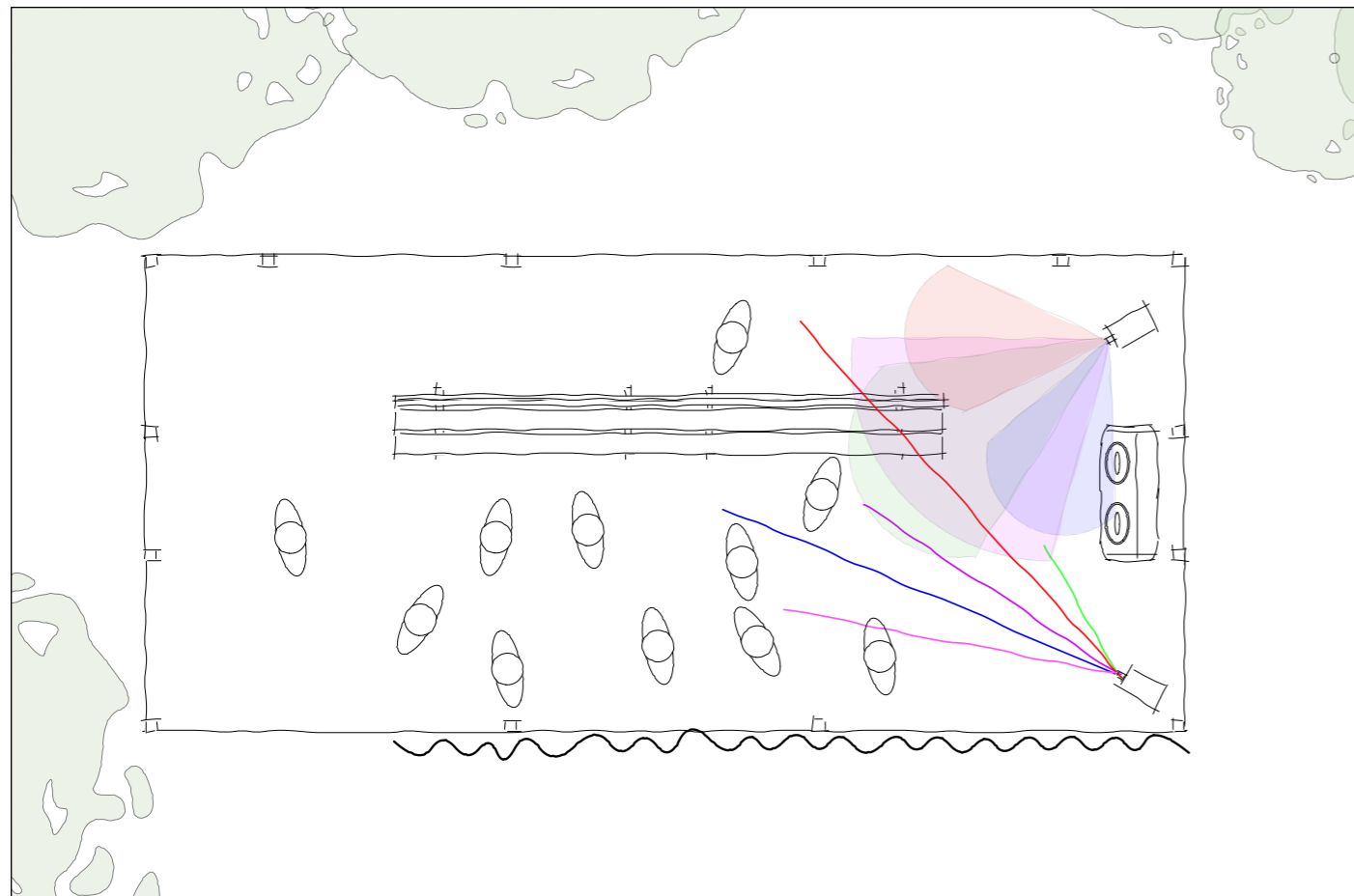


Hampstead Heath

Rave

The Heath surrounded added a whole new layer to raving. Stepping into the space as a creature transformed the atmosphere. I felt like I wasn't just attending the event, but becoming part of it and an extension of the pavilion itself, alive with movement and sound.

The creature theme made me feel more connected to the surroundings. It allowed me to embrace the rawness of the space, to move and express in ways I hadn't thought possible. There was a sense of liberation in the space, as if the pavilion itself was a vessel for collective release and joy, and as a creature, I was part of that energy. It was becoming one with the night, the people, and the forgotten.





Hampstead Heath

Rave

Queens Gate Terrace

South Kensington, London - W7 5PR

EXHIBITION



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 - Responding To
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Exhibit

Queens Gate Terrace

1.0 EXECUTIVE SUMMARY

This project transforms an abandoned Chelsea apartment into a one-night queer art exhibition with live music.

Designed as a gentle, immersive alternative to nightlife, the event reclaims domestic space for reflection, presence, and soft togetherness. Rather than staging a rave which could disrupt nearby families and provoke legal issues, this exhibition creates a quieter offering for those seeking art, sound, and connection outside commercial queer venues.

2.0 AIMS AND OBJECTIVES

- 2.1 Reclaim an abandoned home for queer creative use legally, softly, and respectfully.
- 2.2 Provide an alternative to loud nightlife spaces: calm, sensory, and inclusive.
- 2.3 To respond to the loss of accessible, non-commercial LGBTQIA+ venues in London.
- 2.4 To explore queerness through sound, stillness, domesticity, and installation.
- 2.5 To demonstrate that temporary occupation of underused spaces can be both lawful and meaningful.

3.0 CONTEXT AND RATIONALE

Queer communities across London have lost countless spaces to rising rents, aggressive redevelopment, and the disappearance of non-commercial venues. Meanwhile, homes sit unoccupied, unsold, or slowly decaying behind locked doors.

This would use art and live music to reimagine one of those spaces not as capital, but as community. A rave might be too disruptive for a residential area, but a quiet exhibition offers beauty without noise, care without chaos, and access without harm. It's for those who don't feel seen in clubs, and for those who want a soft alternative where queerness can be felt, not shouted.

4.0 CONCEPTUAL LENS

- 4.1 The project draws on queer hauntology, domestic intimacy, and the politics of presence.
- 4.2 It reimagines the "home" as a site of creative resistance, not private exclusion.
- 4.3 Themes: absence/presence, soft rebellion, spectral queerness, communal care.

5.0 SITE ANALYSIS

- LOC A disused, multi-room apartment in Kensington intact but clearly uninhabited.
- ADV Enclosed environment, controlled sound levels, intimate setting.
- CHALL Residential surroundings require total noise sensitivity and respectful entry/exit.
- MITIG No amplified bass, timed entry, small capacity, community-conscious crew.

6.0 EVENT PLAN

- TIME Doors open at 5:30pm, Event runs until 8:30pm.
- DUR All installation, event time, and de-installation must bare in mind the local residents.
- AUD 30-40 people, invite-only, with timed/staggered arrival slots to maintain a gentle flow and an intimate atmosphere. Names confirmed on guestlist prior to event for safety and discretion.
- ACTI Queer art exhibition spread across multiple rooms: sculpture, paintings, film, soft objects and archival. Live, soft musical performances (e.g. strings, ambient synth, voice) spaced throughout the night.
- ACCE Sloane Square or South Kensington stations. Guests receive coded directions shortly before the event to preserve privacy and reduce risk to the location.
- ATMOS The space is treated as a living artefact. Soft lighting, intimate

sound, and echoes of absence create a queer domestic space where presence is quiet but powerful.

7.0 PRODUCTION AND TECHNICAL

- SND Small, low-wattage speaker setup (vocals, strings, synth), non-invasive volume.
- LGHT Warm table/floor lamps, LED strips, projectors, and candles (safe placements).
- PWR On-site mains access with extension cables and backup batteries.
- CREW Artists + musicians, Stewards, First aid, Documentarian (working with consent only).
- WST All materials and decor removed post-show. No damage to floors or walls. Venue left cleaner than found.

8.0 BUDGET OUTLINE

ITEM	COST	NOTES
Lighting and Decor	£60	Rental or Own
Artist Instillations	£30	Command Strips
Musicians	£100	Queer Artists
Safety Supplies	£20	First Aid Box
Zine Print	£50	A6 Print
Staff	£120	2 Persons
Drinks	£90	
TOTAL	£470	

9.0 OUTCOMES & DOCUMENTATION

- 9.1 Audio-visual documentation focused on mood, texture, and space (not faces unless consented).
- 9.2 A post-event zine or online journal featuring installation images, artist statements, and guest reflections.

Exhibition

- 9.3 The exhibition will act as a model for future small-scale, legal creative interventions in underused spaces.

10.0 PERMISSIONS AND LEGAL

Legal use of private property is crucial (either arranged with owner/agent, or via property guardian schemes). No noise disturbance to comply with residential zoning laws. Small guestlist, clear signage, and crew trained in safety and conflict de-escalation.

11.0 CONCLUSION

This exhibition is a quiet reclamation, a response to a city that has made queer spaces scarce, loud, or transactional. In the stillness of an abandoned home, we build something tender, a space for reflection, for softness, for sound that doesn't demand to be heard, only felt. It honours those left outside the club, outside the system, and outside the walls of ownership.

For one afternoon, queerness lives here! not as spectacle, but as presence. Not tolerated, but rooted.

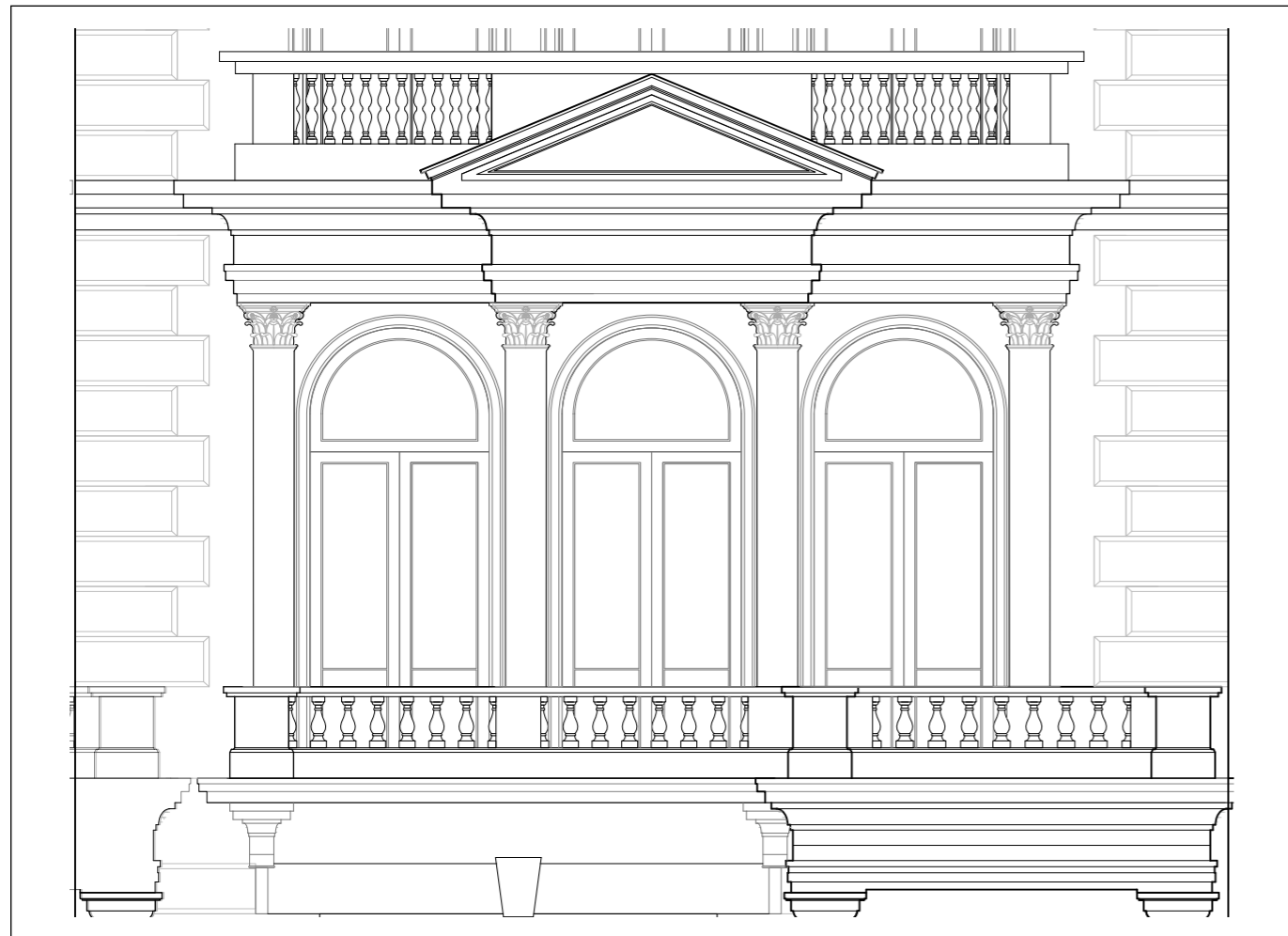
And when we leave, the space remembers.

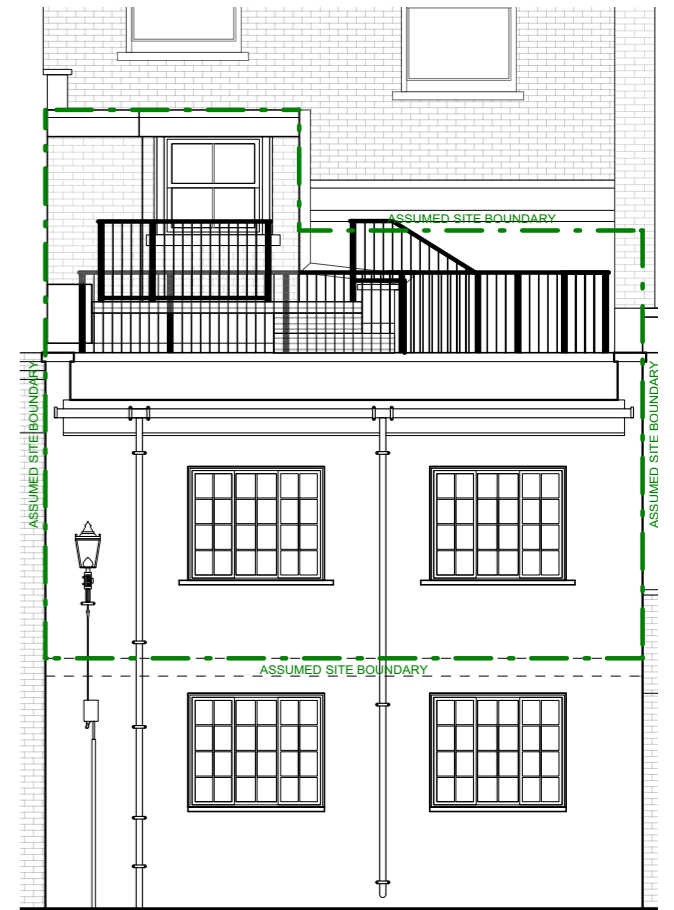
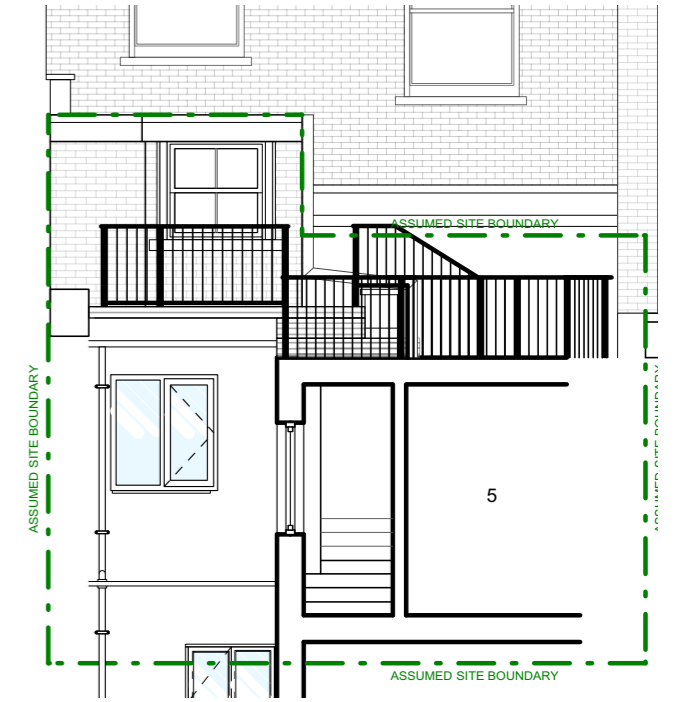
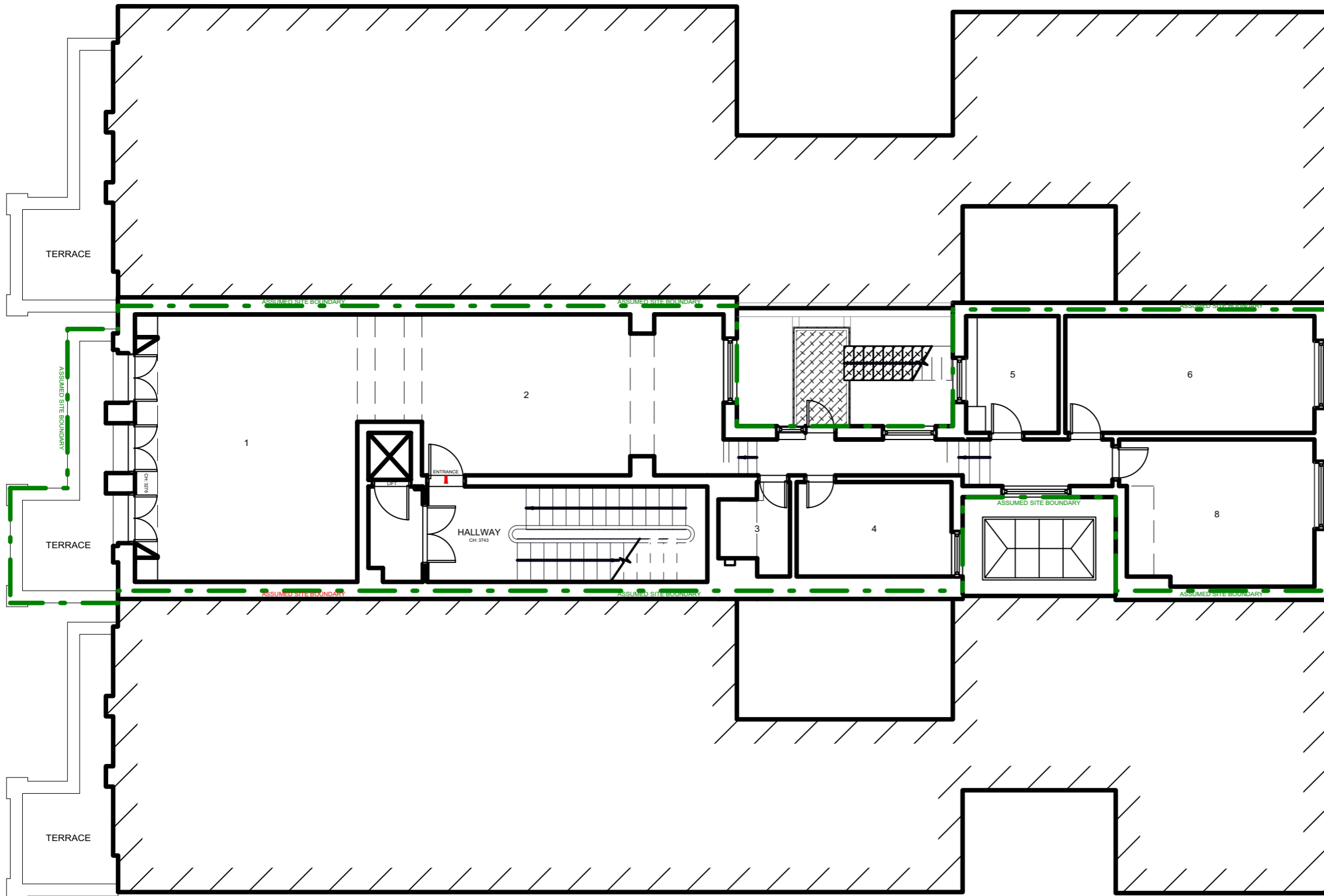


Reflections

It is really important that queer art is seen and acknowledged, especially from people who are just starting out. As someone trying to make work in a city like London, I know how hard it is to be visible when everything feels expensive, exclusive or gatekept. Queer creatives deserve space to share their ideas without needing to be perfect or professional. We deserve the chance to be seen just as we are, honest, weird, raw, and proud.

1:50







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SPACES TO INCLUDE:

- 5 rooms, each with different genres common throughout the queer community. (Pop, Electronic, House, Disco, Techno)
- Queer Crafts & Stalls area
- Darkroom & with Private rooms
- First Aid + Sexual Health & Testing
- Welfare Team
- Quiet Corner
- Seating areas
- Smoking area
- Sensory Room

MINIMISING WASTE:

The existing wooden panelling from the walls and pews will be repurposed as noise insulation panelling for the ceiling. This will be achieved by suspending the wooden panels just below the ceiling, helping to disperse and absorb sound, thereby reducing noise levels within the space.

This approach is particularly important as the site is located in a residential area, where effective soundproofing will help to mitigate noise pollution and maintain positive relationships with the local community. By incorporating this adaptive reuse strategy, the project not only ensures the longevity of the Hub but also reinforces its sustainability and viability in contemporary society.

Recycled M20 AD is a type of acoustic insulation made from recycled materials, commonly used in sustainable construction. It is designed to be highly resilient, meaning it retains its shape and effectiveness over time while providing excellent soundproofing and thermal regulation.

This insulation is often produced from recycled rubber granules or other repurposed industrial materials, making it an environmentally friendly alternative to conventional insulation. It is typically used in flooring systems, walls, and ceilings to reduce noise transmission and improve a building's energy efficiency. Its durability and flexibility make it particularly well-suited to adapt into many shapes/ forms.



Blackfriars Crown Court

1.0 EXECUTIVE SUMMARY

Blackfriars Crown Court is a decommissioned courthouse at risk of demolition. This proposal reclaims it as a permanent, community-led queer arts and nightlife hub. The site could host exhibitions, performances, live music, club nights, and community care services. The project resists erasure through adaptive reuse, turning a site of historical punishment into one of queer joy, creativity, and resistance. Rather than letting this landmark become another luxury office block, it will become a radical cultural centre, built by and for London's LGBTQIA+ communities.

2.0 AIMS AND OBJECTIVES

- 2.1 To permanently secure space for queer art, nightlife, and community in Central London.
- 2.2 To offer a sustainable, inclusive, and safe space that serves a wide range of identities and access needs.
- 2.3 To resist the displacement caused by gentrification and corporate redevelopment.
- 2.4 To honour the building's legal history by transforming it from a space of judgement into one of freedom.
- 2.5 To operate under a community-led governance model, allowing for evolving programming and true public ownership.

3.0 CONTEXT AND RATIONALE

Queer spaces in London have been priced out, policed, or pushed to the margins. Meanwhile, developers demolish usable, historically significant buildings like Blackfriars Crown Court to build "sustainable" offices for the ultra-wealthy. This project proposes a counter- vision of adaptive reuse that preserves both heritage and embodied carbon. It recognises that for many queer people, stability is rare, and having a permanent space is an act of survival and defiance. The courthouse was once a symbol of power, but now becomes a living archive of queer creativity, justice, and

collective care.

4.0 CONCEPTUAL LENS

- 4.1 Turning punishment into pleasure, courts into clubs, witness boxes into performance stages.
- 4.2 Themes: liberation, intimacy, resistance, visibility, permanence, softness, and collective memory.

5.0 SITE ANALYSIS

LOC	Blackfriars Crown Court, Southwark – former criminal court with a strong character. Internal layout includes nine courtrooms, holding cells, witness rooms, and grand lobbies.
STRG	Central location, solid structure, high ceilings, modular layout.
CHALL	Building degradation (moisture, ventilation), residential proximity, legal ownership.
MITIG	Visible sustainability (solar, green roofs, reclaimed materials), acoustic upgrades

6.0 EVENT PLAN

DATE	Opening Spring/Summer 2035. Daily programming year-round, both daytime and late-night events.
DUR	Five-year permanent residency. Core hours: 10am-12am, with late-night extensions for licensed nightlife events.
AUD	300-500 visitors daily, including local residents, queer youth, elders, artists, club-goers, educators, and tourists.
ACTI	– Art exhibitions, performances, drag, dance, immersive installations. – Queer club nights across five rooms (pop, house, techno, disco, experimental). – Community-led markets, workshops, talks, and zine fairs. – Health & wellbeing services (sexual health testing, mental health care,

ACCE	quiet corners). – Sensory spaces, darkrooms, sober zones, craft corners, food stalls. Southwark, Borough, Blackfriars. Fully accessible facilities, gender-inclusive toilets, quiet routes.
ATMOS	The building honours its past (red brick, pews, steel doors) but it's reimagined as a queer space of joy and justice. Lighting, sound, and scent shift throughout the day, transforming courtrooms into cathedrals of resistance.

7.0 PRODUCTION AND TECHNICAL

SND	Modular acoustic-treated systems with genre-specific calibration per room.
LGHT	Sustainable low-energy setups, architectural lighting, projection mapping.
PWR	Mains electricity with integrated solar and smart metering systems. Portable battery packs.
STRU	ModTruss and non-invasive retrofitting preserve heritage and ensure modularity.
MATS	Reclaimed pews, recycled insulation (e.g., M20 AD), timber, and brick.
CREW	Technicians, stewards, security, artists, curators, welfare team, accessibility officers.
SUSTA	Rainwater harvesting, waste separation zones, compost toilets in outdoor events.

8.0 BUDGET OUTLINE (See Following Page)

9.0 OUTCOMES & DOCUMENTATION

- 9.1 Audio-visual documentation focused on mood, texture, and space (not faces unless consented).
- 9.2 A post-event zine or online journal featuring installation images, artist statements, and guest reflections.
- 9.3 The exhibition will act as a model

Permanent Queer Hub

for future small-scale, legal creative interventions in underused spaces.

10.0 PERMISSIONS AND LEGAL

The project will secure a long-term lease or asset transfer via a community land trust or cooperative, with negotiations for change-of-use and community stewardship. It will obtain a late-night license, public liability insurance, and adopt a safeguarding framework. Governance will involve a community board and artist/worker cooperative, with not-for-profit or CIC status. Planning, fire safety, accessibility, and noise compliance will be built into the design and operations.

11.0 CONCLUSION

This isn't just about saving a building, it's about creating a future. At Blackfriars Crown Court, the queer community has the chance to turn a symbol of power into a platform for liberation. Through art, music, care, and joy, this space will become a living archive of what we've survived and what we're still building. In a city that erases us, we plant ourselves. Not for one night, but for generations.

Blackfriars Crown Court

8.0 COST BREAKDOWN ANALYSIS (1ST YEAR ESTIMATE)

ITEM	COST	NOTES
Site	£400,000	Lease
Repairs	£200,000	Plumbing, Ventilation etc
Sound and Lighting	£100,000	Club-grade for multiple rooms
Accessibility	£100,000	Fire exits, Ramps & CCTV
Interiors	£60,000	Bars, Stages, Darkrooms & Wellness Centre
Staff	£150,000	Curators, Stewards, Cleaners
Artist Fees	£100,000	DJ's, Performers, Workshops etc
Marketing	£20,000	Branding
Documentation	£15,000	Website, Filming
Legal	£10,000	Licensing
Contingency	£100,000	Safety buffer
TOTAL ESTIMATE (1 YEAR)		

8.0. SITE COST / LEASE (£250,000-£500,000+)

Negotiation for leasehold or long-term community asset transfer (via GLA, Fabrix, or Southwark Council). Includes legal costs, community land trust formation, and potential back payments or holding costs. Range depends on lease terms and whether ownership is fully transferred.

8.1. REPAIR WORKS (£200,000)

Structural integrity and safety inspections. Electrical rewiring, plumbing, heating/ventilation restoration. Accessibility: ramps, lifts, stair railings,

tactile surfaces. Refurbishing holding cells, witness rooms into functional creative areas. Fire exits, emergency lighting, and insulation.

8.2. SOUND & LIGHTING INFRASTRUCTURE (£100,000)

Soundproofing and acoustic treatment across rooms. Multi-room sound system (e.g., Funktion-One or d&b audiotechnik). Genre-specific setups for DJ/live music rooms (including cabling, mixers, monitors). Architectural and performance lighting systems (LED grids, DMX rigs, strobes). Projection mapping equipment and atmospheric tech for immersive exhibitions.

8.3. SAFETY & ACCESS UPGRADES (£50,000)

Fire alarm and suppression systems. Security systems (CCTV, emergency call buttons). Doors, secure access points, panic exits. First-aid installations, quiet/safe room fit-outs. Planning permission and fire/health certifications.

8.4. INTERIOR FIT-OUT (£60,000)

Modular bars, furniture (e.g., reclaimed pews, risers, booths). Installation of stages and dance floors. Black-box performance spaces, curtain systems, sound baffles. Decorative/immersive design for courtrooms-turned-venues. Staff and artist changing areas, volunteer spaces.

8.5. STAFF (YEAR 1) (£150,000)

Includes salaries, freelance contracts, and volunteer stipends:

Project director / producer
Events and programming lead
Technical manager
Accessibility coordinator
Security and safety team
Welfare & care staff (queer wellbeing + harm reduction)
Cleaning and maintenance staff

8.6. ARTIST FEES & PROGRAMMING (£100,000)

DJ fees (nightly or monthly residencies)
Performance artists, installation makers
Artist travel, accommodation, and tech support
Stalls and materials for community traders
Honoraria for speakers, educators, and cultural workers
Regular workshops, queer reading groups, talks

8.7. MARKETING & OUTREACH (£20,000)

Branding and identity development
Print material (posters, zines, signage)
Website development and social media campaigns
PR agency/press strategy for launch
Outreach to underrepresented queer communities (e.g. QTIPOC, disabled, migrants)

8.8. DOCUMENTATION & ARCHIVE (£15,000)

Filmmakers and photographers for key events.
Audio archive: interviews, live recordings, oral histories.
Website hosting and digital archiving.
Zine production: layout, writing, printing, distribution.

8.9. INSURANCE & LEGAL (£10,000)

Public liability and employer's insurance
Equipment and venue coverage
Legal support for lease/license negotiations

Permanent Queer Hub

Safeguarding and anti-discrimination framework setup

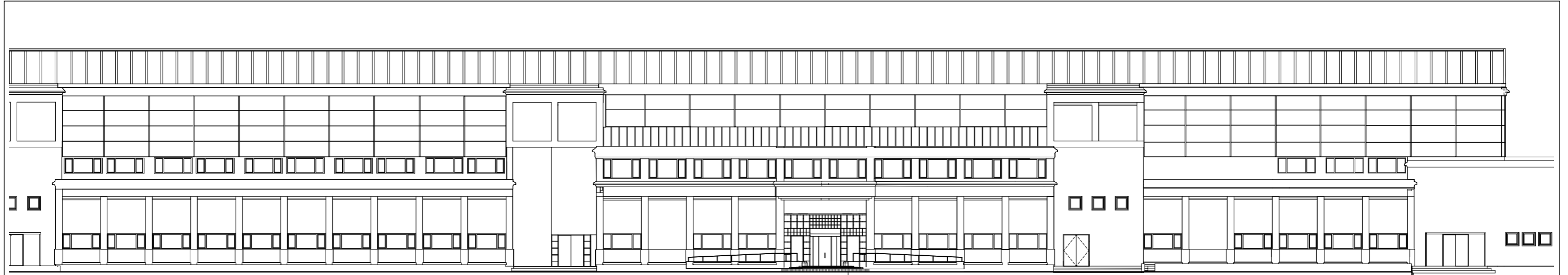
CONTINGENCY (£100,000)

Covers inflation, delays, unknown repair issues, or planning roadblocks

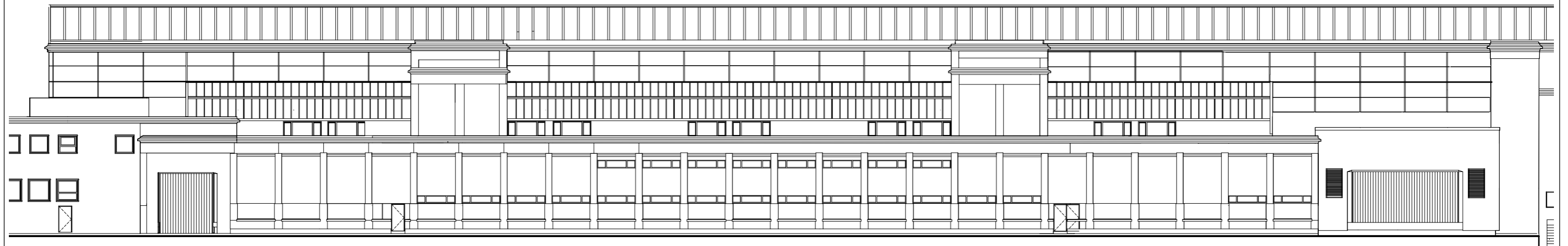
TOTAL ESTIMATE (Year 1): £1,255,000

This project turns Blackfriars Crown Court from a symbol of judgement into a permanent home for queer art, nightlife, and community. Instead of being turned into luxury offices, the building would become a welcoming, creative space led by and for LGBTQIA+ people. The full cost of making this happen (including repairs, accessibility, staff, events, and sustainable upgrades) is estimated at around £1.26 million. While it's a big number, the project is realistic and could be funded through a mix of public grants, community fundraising, and cultural support. In a city where queer spaces keep disappearing, this offers something lasting and hopeful as a place built to support joy, care and resistance for years to come.

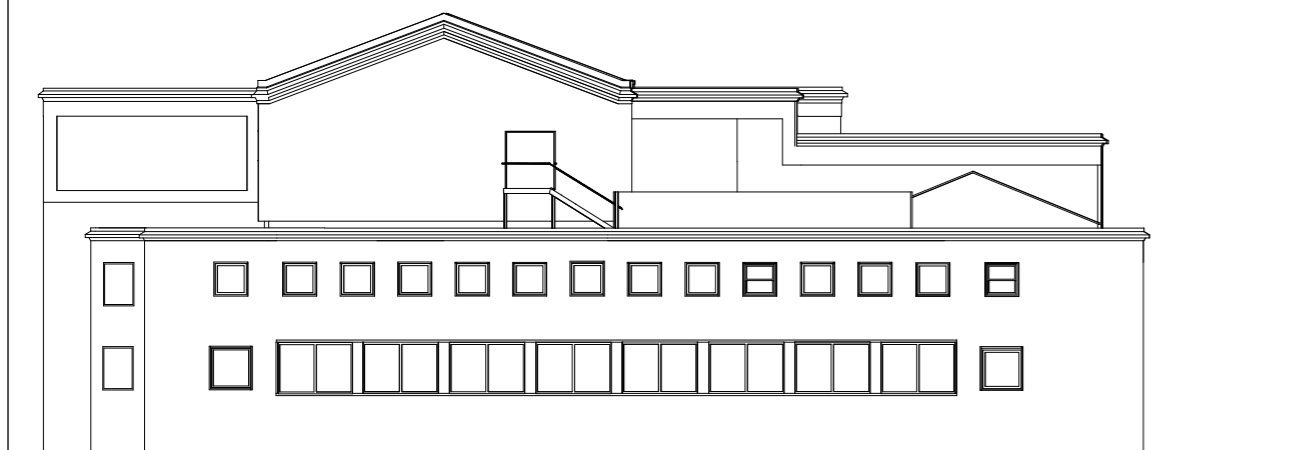
This is a 10-year vision: a long-term plan that aims to secure space and build lasting infrastructure for the future of London's queer community.



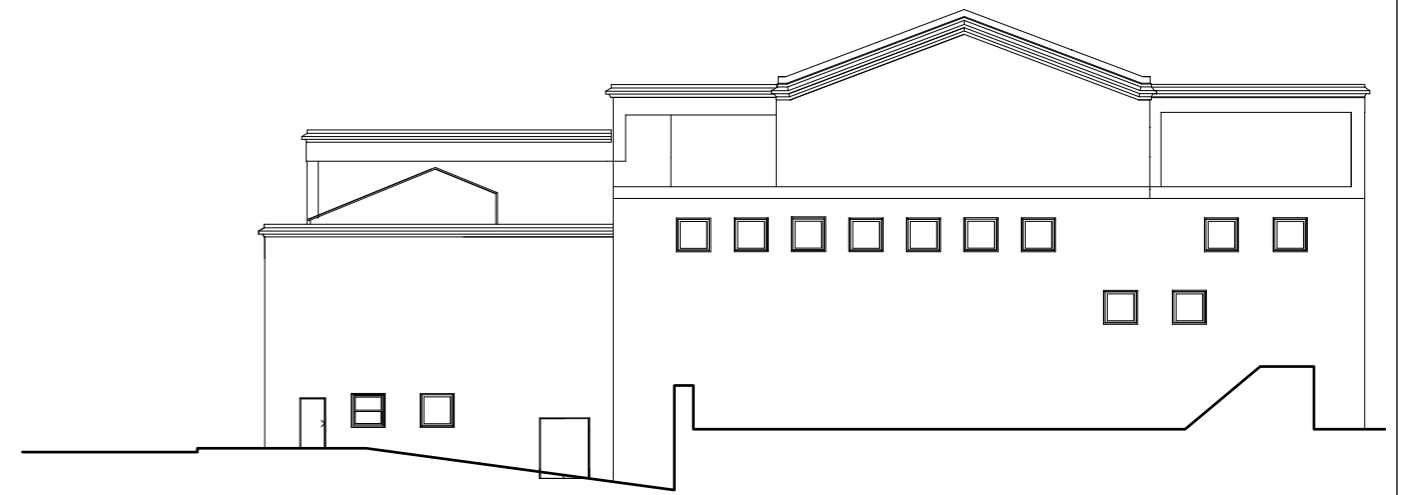
1:200 Front Elevation



1:200 Rear Elevation



1:200 West Elevation



1:200 East Elevation

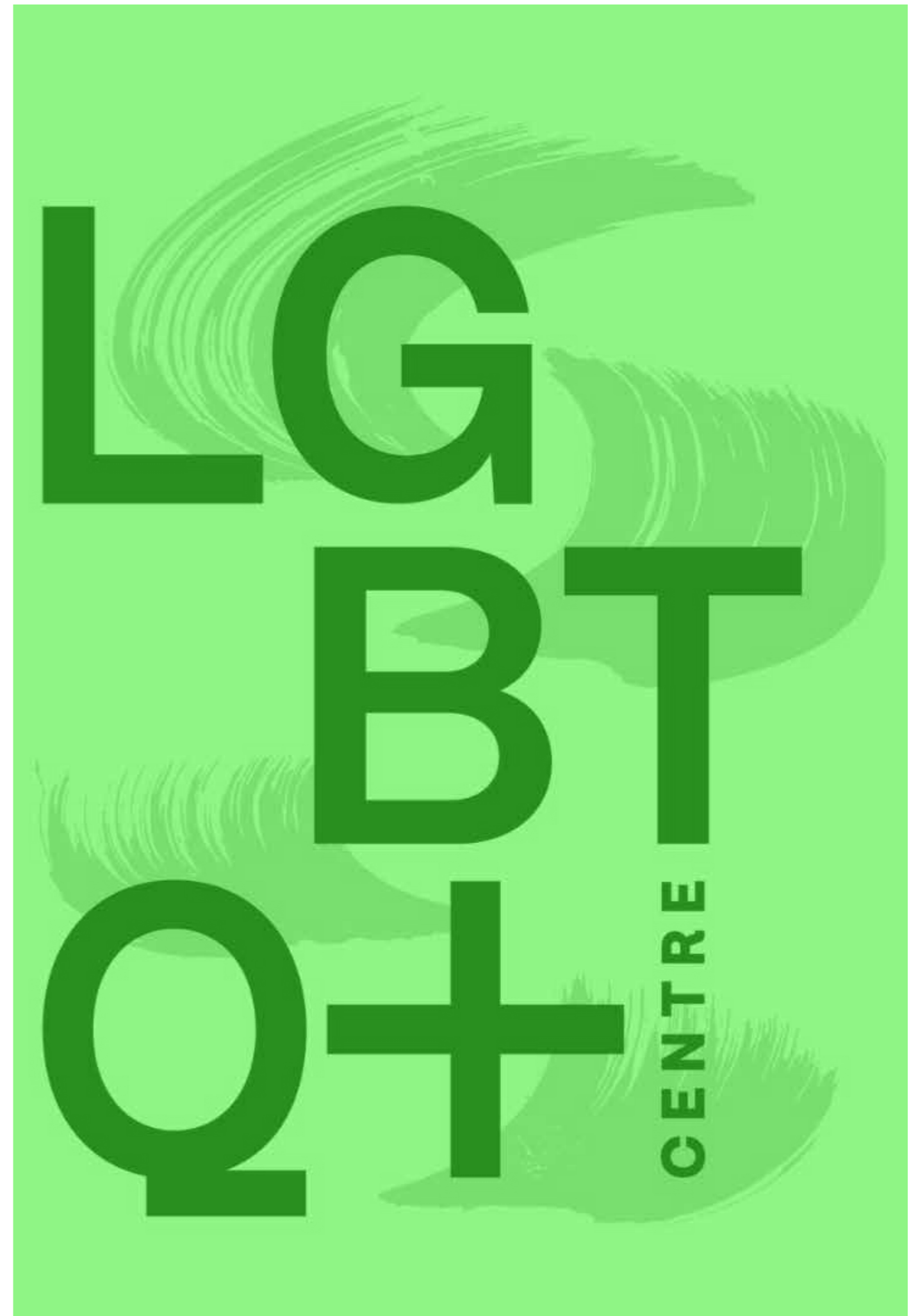
Queer Hub Case Study

Clapham Common LGBTQIA+ Community Hub, London (Multi-purpose community space)

Why it matters?

Clapham Common hosts a variety of queer initiatives, including outreach programs, support services, and cultural events. The hub is a space where LGBTQIA+ people can connect, access services, and be a part of a broader community. Whether it's hosting workshops on mental health, providing safe spaces for discussion, or organizing queer-friendly events, the hub is a central point for queer culture in the area.

Relevance: A community hub like this could act as a model for larger-scale queer spaces, emphasizing the importance of accessibility, support services, and creating spaces for social connection.



3 CONCLUSIONS



Reflections & Conclusions

London is full of neglected and unloved buildings/ spaces left behind and empty. These are places with layers of history, often overlooked or written off. Yet there are thousands of people ready to bring care, energy and creativity to them. Whether through raves, exhibitions, live music, or moments of quiet connection, these places have the potential to become homes for joy, resistance and community. And where there is no space made for us, we will make it ourselves because so much has already been taken.

Queer people have always found ways to gather in the gaps such as, in basements, warehouses, woods and kitchens. The LGBTQIA+ community is one of the most resilient, resourceful and imaginative in the face of erasure. This project is for them, not just to survive, but to thrive, and to invite others into that vision.

These proposals are not just events or ideas but are acts of refusal. A refusal to be pushed out. A refusal to be forgotten.

Stop taking our spaces away.

We will take yours, and make it ours.



Conclusion

Themes Across the Sites

Each site carries its own history, its own character, and its own scars. Many have been left to deteriorate, neglected over time, and each demands a different kind of care. Some will need physical adaptation, like sourcing power, providing basic facilities like toilets, or bringing in sound and lighting systems. Others will just require the presence of people willing to reimagine what these spaces could be, and to treat them with respect and creativity.

The idea of theming each site is not just about aesthetics but about how we think, feel and move within a space. Approaching these sites through the lens of the rat or the creature offered a playful yet radical way of engaging. It encouraged us to embrace what is hidden, to find beauty in the overlooked, and to party in places not usually meant for celebration. The creatures bring queerness with them by transforming the space by being in it, by surviving in the margins, and by refusing to be contained. This way of inhabiting makes the unknown familiar, and the forgotten extraordinary.



Queer Immigration as Design Practice

Queer people have always had to move around to find places where we can just be ourselves. It is something we have learnt to do to stick together and support one another.

All over London, we keep getting pushed out. Rents are too high, old venues are closing down, and loads of places are being taken over by people who care more about profit than people. Gentrification, fancy restaurants, overpriced bars – it is happening everywhere.

Fugitive Infrastructures is about pushing back. It is about taking over spaces we were never meant to be in and making them ours. We are turning what was taken from us into something powerful – places where we can gather, celebrate, and feel free. Even if something has been abandoned or ignored, we know how to bring life into it. This is about claiming space and doing it in our own way.

Future Pathways

The aim is to slowly grow the size and reputation of these events across London, building momentum over time. The hope is that, eventually, it becomes realistic to secure a permanent space that can properly support and celebrate every part of the LGBTQIA+ community.





This catalogue explores overlooked and abandoned spaces across London, re-imagining them as potential sites for queer gatherings in response to the city's decreasing number of LGBTQIA+ venues. Each site is documented through the eyes of a rat, a creature of the margins, offering a unique and queer perspective that reveals what is often hidden and ignored. From small-scale club interventions to the vision of a permanent queer hub in Central London, this project maps a speculative journey over ten years, reclaiming space for joy, resistance, and community.

“In a city that buries us, we find life underground and in the cracks.”