

**Designing an Architecture of Labour Affirmation, Harm Reduction and Community Development
for Vancouver's Sex Worker Population**

by

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Author's Declaration

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

I understand that my thesis may be made electronically available to the public.

Abstract

Within the current political, social, and legal landscape of Canada, sex workers face a considerable number of barriers to labour recognition that would afford them labour rights, dignity, and safety. The refusal to accept this labour as legitimate work augments the precarity of sex work; when it is treated as inherently criminogenic and exploitative, it is pushed into sociospatial zones that breed crime and exploitation in a cycle that reinforces the “common sense” knowledge that is responsible for marginalizing this community. One critical factor in this reproduction of precarity is the nonexistence of a place of indoor sex work created with the input of sex workers. How can rethinking the architectural design process to emphasize the expert knowledge of sex workers create a new commercial typology of adult entertainment that prioritizes health, safety, and dignity for sex workers? Sex workers themselves have speculated about a new typology of commercial sex workplaces for decades but have lacked the cooperation with a designer who could feasibly produce this as an architectural project through drawings, models, and renderings. My work uses a participatory methodology to generate architectural design as a diagram for “sex industry best practice” knowledge to provide context for, and disseminate, information that exists within expert communities but has not become mainstream due to the social and political challenges sex workers face today.

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Introduction

This research began with a desire to understand how architecture could play a role in addressing harm that resulted from social inequity. Sex workers are a group that are effected by many social inequities including those resulting from one's gender, class, ability and race. As a result of this augmented precarity, they experience a disproportionate amount of harm.¹ Knowing that the increasingly mainstream sex workers' rights movement focused on this issue from a labour perspective, I became curious to Investigate how reimagining the place of sex work could contribute to better working conditions and hence improved quality of life.² The research question that guided my investigations addressed this goal of improved social conditions through improved labour conditions: How can redesigning the architecture, interior and urban context of indoor sex work environments be supportive to the sex workers' rights movement's demand for labour affirmation, harm reduction and social equity?

In order to address this question I knew I would need to investigate architectural methodology itself by creating a process that incorporated participatory design. The methodology of this project and the resultant design address a missing step in the architectural process where architects together with stakeholders design a project brief and design ethos that reflect the full scope of stakeholder needs and desires. Early in the process I approached several sex worker advocacy groups with a proposal to collaborate on the design of a prototypical ideal work place with the goal being to conduct three focus groups centred on design development. The British Columbia Coalition of Experiential Communities (BCCEC) responded enthusiastically to my proposal after having come up with a business plan for an ideal workplace in 2008 that was rejected by the municipal government. Before meeting with the members of this group I conducted independent research into the history of sex worker marginalization and its spatial manifestation. Using this ground work I came up with some initial schemes for a building design that I then developed with the feedback from the BCCEC.

The result of our collaborative research

is a documentation of proposals for addressing the current harms and challenges of sex work in Canada. Instead of a resolved building proposal, this research presents a diagram of what is missing in the industry currently and what needs to be addressed for the wellbeing of the community and individual. This project uses design as a diagram to describe social issues through their spatial manifestations by proposing radical spatial organization, programing, and siting. Though each design element might not necessarily be pragmatic or feasible, they may not be literal recommendations in the physical sense, they are about addressing a lack in our current world, highlighting something social that needs addressing by spatializing it and creating a visual aid for its discussion. The result of this thesis project is a social manifesto represented as a prototype for the type of building and programing that could result from the research gathered .

¹Mac and Smith, *Revolting Prostitutes*, 22–86.

²Leigh, *Inventing Sex Work*, 225–31.

Part 1: Independent Research

1.1. The Socio-Political History of Sex Work Regulation in Canada

In order to ameliorate the inequities faced by sex workers today it is necessary to understand precisely how the current socio-political landscape within Canada produces harm. We must think critically about covert anti-sex work narratives that have been naturalized within "progressive" legislative and social discourse about if, and how, to enable this industry to operate. In order to reveal how seemingly benevolent legal and social stances on sex work today continue in fact to reproduce harm, it is important to trace the origins of these perspectives to reveal their foundation in deeply harmful traditions.

1.1.1. The Origins of Contemporary Sex Work Law

Sex work, both as an industry and identity, has endured a long and lasting history of stigma propagated by groups spanning the spectrum of human ideologies. To understand the precarity of sex workers it is important to understand that the eradication of their livelihood is called for by groups as far reaching and disparate as the church and modern feminist thinkers. At the epicentre of this stigma is an antiquated heteronormative cultural vision about the sanctity and meaning of sex. These narratives, although incongruous with contemporary progressive thought, have surreptitiously made their way into the social and legal spheres through what is believed to be "common sense" concerns about sex work. To understand, and hence dismantle, on-going opposition to decriminalizing sex work it is necessary to trace the roots of these "common sense" beliefs to expose that they originate from sex being used as a tactic of control.

Pre 21st century sex was an effective means of controlling a nation by controlling the physical population and also its prevailing social norms. The late 19th, early 20th century in Canada saw a national surge in moral panic centred on sex work leading to a regulatory system that has formed the foundation of all subsequent sex work legislation.³ Sex work specifically insighted moral panic due to its crossing of several social

and religious taboos that dominated the Western public sphere. Sex outside the married couple was religiously forbidden and deemed unacceptable as sex was strictly for the purpose of reproduction. Nonconforming female sexuality was labeled doubly problematic, even pathological, and its policing was an important means of limiting female behavior.⁴ This belief system worked effectively for the state for a multitude of reasons, notably: the encouragement of procreation developed a robust work force and hence labour power to be used for capital accumulation; and the tight control on female behavior ensured a free source of domestic labour to support this work force and nation.⁵ This overt emphasis on reproduction produced a culture of heteronormativity that has been largely responsible for anti-sex-work rhetoric. Heteronormativity represents a state where heterosexuality is seen as natural, moral, and essential for a sense of normalcy and belonging. Sex that does not have ambitions of coupling and procreation is therefore deeply abnormal even if it is heterosexual. "It consists less of norms that could be summarized as a body of doctrine than of a sense of rightness".⁶ It was in this Victorian context of reproductive emphasis that anti-sex work sentiments were first written into law.

Sexuality was carefully confined; it moved into the home. The conjugal family took custody of it and absorbed it into the serious function of reproduction...The legitimate and procreative couple laid down the law. The couple imposed itself as model, enforced the norm...A single locus of sexuality was acknowledged in social space as well as at the heart of every household, but it was a utilitarian and fertile one: the parents' bedroom.⁷

Emphasis on the family's ability to reproduce was not limited to procreation but importantly extended to cultural and ideological reproduction. The family, in their moral place of privilege, was a

³Leigh, *Unrepentant Whore*, 124.

⁴Foucault, *The History of Sexuality*, 15-75.

⁵Federici, *Caliban and the Witch*, 8-84.

⁶Berlant and Warner, *Sex in Public*, 548.

⁷Foucault, 3.

tool for the maintenance of the status quo and all those structures that benefited those in power.⁸ At a time where belonging also meant whiteness, citizenship, and affluence, colonialist and capitalist mentalities were being reproduced and privileged through the importance placed on female virtue and familial (hence national) purity.⁹ The sex had through sex work was antithetical to these values and motives in nearly all ways elucidating just some of the major complexity of anti-sex-work rhetoric. "heterosexuality, and this privatized sexual culture bestows on its sexual practices a tacit sense of rightness and normalcy. This sense of rightness-embedded in things and not just in sex is what we call heteronormativity. Heteronormativity is more than ideology...it is produced in almost every aspect of the forms and arrangements of social life: nationality, the state, and the law"¹⁰ As heteronormativity seeped into all facets of public life to safeguard the morality of sex, sex workers were made constant example of everything not to be. Every aspect of their existence was antithetical to a morality that meant purity of body, race, class, and behavior.¹¹ In this time period of the late 19th, early 20th century certain women's suffrage campaigns took advantage of the correlation between familial and national strength. They highlighted the connection between the honour purity of the female body and the honour and purity of the body politic of the nation. These white women used sexual morality to leverage their role in the heteronormative structure to gain new rights.¹² This required an unwavering condemnation of their antithesis, the immoral fallen women archetype represented by the sex worker who spread disease and weakened the family structure and nation. Heteronormativity in its all-encompassing definition of belonging or not belonging, is what has allowed these sexual regulations to pass into the sphere of public space. As the family stepped into a place of privilege, so did the space they occupied, and in this same way that sex became

purified, urban space became purified for familial use only.¹³

Thus, heteronormative patriarchy impacts the place of sex work as society strives to regulate transgressive sexuality (Hubbard & Sanders, 2003). Sociostructural power seeks to perpetuate the existing social order by replicating dominant ideas of gender and sexuality in the material form of place; Dovey (2008) reminds us that "the built environment is a primary medium for the techniques of establishing, legitimizing and reproducing ideology at every scale from the house to the city"¹⁴

This summary by Grittner and Sitter draws a clear link between the behavioral regulation of policing sexuality and the maintenance of this control through how space is allocated and used. This brief history begins to establish a cause for skepticism towards mainstream "pragmatic" or "benevolent" anti-sex work rhetoric. These narratives upheld by those in positions of power exist to maintain their own privileged positions. The example of women's suffrage is important because it illuminates how heteronormativity, among other factors, creates a privilege divide among women where sexual purity and conformity is used to measure their human worth. I draw on this example to highlight how pervasive hetero-patriarchy is and how it has historically, and contemporarily interacts with race and class to privilege the white affluent family.

1.1.2. The Origins of the Sex Workers Rights Movement

The purpose of introducing skepticism towards anti - sex work feminism is to provide context for questioning the Canadian federal approach to sex work and to illuminate how beliefs that continue to reproduce precarity are normalized within mainstream "progressive"

⁸Berlant and Warner, 547-557.

⁹Mac and Smith, *Revolting Prostitutes*, 26-27

¹⁰Berlant and Warner, 554. Author's Emphasis

¹¹Hubbard, *Cleansing the Metropolis: Sex Work and the Politics of Zero Tolerance*, 1695-1698

¹²Mac and Smith, 26.

¹³Berlant and Warner, 558-566.

¹⁴Grittner and Sitter, *The Role of Place in the Lives of Sex Workers: A Sociospatial Analysis of Two International Case Studies*, 276-277.

thought. Decades after anti-sex work rhetoric was used to support women's suffrage, this hierarchical thinking once again made its way into feminist thought. The radical feminism of the 60s/70s echoed the turn of the century by making a clear distinction between the right and wrong ways to be sexual as a woman. Sex workers were said to contribute to gender based inequity by degrading their bodies or being exploited, which as a result contributed to the degradation and exploitation of all women.¹⁵ This branch of feminist thinking is right in identifying sex work as a deeply unequal transaction under patriarchy however there is little nuance in this theory when unpacking the impacts of colonialism, classism and ableism. These three broad categories define some major identities that in a North American context often create precarity: non-whiteness, non-citizenship, poverty, mental illness, physical disability, and addiction. These factors often prevent individuals from regular avenues of employment, making sex work one of their only options to meet their material needs.¹⁶ Even beyond this level of intersectional understanding, these carceral feminists simply refused to acknowledge the agency and autonomy of individuals choosing to do sex work. "For carceral feminists, arguing about the "meaning" of sex usefully conceals practical, granular questions about sex workers' access to power and resources at work".¹⁷

Failing to find allies in feminist thinkers of the time, sex working women officially began the sex workers rights movement in the late 1970s. The term sex work itself was coined by academic and activist Carol Leigh who used the term to call attention to this struggle as a labour rights issue rather than a debate about identity.¹⁸ The goal of the movement has been to emancipate sex work from the discourse around the socio-cultural role of sex and instead treat it like any other service. From this history of pathologizing, scapegoating and ostracization has risen this central powerful resistance with its simple and clear goal to have sex work recognized as work with all the rights and protections that accompany that designation. In

the century preceding the birth of this movement, sex was used by all manner of authority figures to delineate rightness and belonging. These narratives have become so normalized through reuse that we no longer recognize them as oppressive means of defining otherness. Instead, these antiquated cultural narratives about good and bad sex have transcended the abstract social sphere and become physicalized into the material world.¹⁹

Although radical feminism is in opposition to the sex workers rights movement, it did progress public attitudes towards sex work from pure moralizing to a kind of sympathy for sex workers that views them as inherently victimized. Moving away from the narrative of degradation, Canada adopted the Nordic model which criminalizes the purchasing of sex services rather than the sex worker.²⁰ This framework blames clients for their role in degrading women, and misidentifies sex work itself as exploitative instead of identifying real sites of exploitation within the industry. This system is also known as the abolitionist system as it seeks to see the eventual eradication of the sex industry through prosecuting clients, pimps and other third parties who support the industry.²¹ The problem with this model, though well meaning, is it disregards the agency of sex workers who are calling for protections within their jobs. This model does nothing to address these foundational inequities that produce harm within sex work, but instead simply makes the profession more difficult and precarious for the most vulnerable. Even sex workers (survival based or otherwise) who wish to exit the industry do not benefit from the elimination of their current livelihood.²² For these people who depend on sex work to survive, criminalizing their client-base does nothing but give them less power to negotiate their own safety and comfort as now clients take on the liability of the transaction. The clients still willing to hire the services of a sex worker are then more likely to be individuals with less fear of committing a crime. By and large this means the clients who are dissuaded by this ban tend to be the "nicer" "safer" clients.²³

¹⁵Grant, *Playing the Whore*, 15–25.

¹⁶Smith and Mac, 22–56.

¹⁷Smith and Mac, 35.

¹⁸Leigh, *Inventing Sex Work*, 225–31.

¹⁹Berlant and Warner, 558–566.

²⁰Smith and Mac, 140–142.

²¹Hubbard, 1689.

²²Grant, 35–48.

²³Smith and Mac, 142–156.

One of the unintended consequences of this model is actually an increase in worker exploitation at the hands of third-party managers. When the only forms of legal sex work can happen within a licensed venue the owner/manager can leverage the legality of their business to get away with working conditions that would not otherwise be tolerated by workers.²⁴ The primary concern of the municipality is creating planning schemes that distance sex work venues from incompatible occupants, primarily economically and socially high value land used by families. This means sexually oriented services are confined to isolated venues where they can be monitored for nuisance and crime, rather than worker health and safety.²⁵ With a criminal code that prioritizes the eventual decline of the industry rather than pragmatic protections to workers, third parties can get away with profit maximizing tactics such as overstaffing and creating competition between workers. These tactics make it so often workers cannot make money in their place of work but also have no authority to turn to in order to report working conditions.²⁶ With legal venues becoming more and more scarce due to restrictive planning tactics, workers are put in an increasingly precarious position where they must choose between working illegally and profitably, or legally with harsh working conditions and dwindling opportunities for income amongst competition. With fewer legal means of making money available, those who control the workplaces control the industry and dictate how sex workers will be treated. This example begins to illustrate how legal attitudes towards sex workers begin to affect their material reality, and hence it also highlights why a safe workplace is necessary. In this instance safety means not only an indoor workplace, but one free from the legal system that allows exploitative third parties to create harmful working conditions. This illuminates the logic not only of decriminalization, but of having workers

²⁴Mount, *“Behind the Curtain”: Strip Clubs and the Management of Competition for Tips*, 64–67.

²⁵Laing, *Regulating adult work in Canada: the role of criminal and municipal code*, 175–182.

²⁶Mount, 61–62.

²⁷Davis and Bowen, *Developing Capacity for Change – Cooperative Development Exploration Report*, 2–39.

design and operate these spaces themselves.²⁷

1.2. The Socio-Spatial Conditions of Sex Work

As implied in section 1.1.1. sociostructural power dynamics are reproduced and maintained in part by the construction of the material world. Planning practise are tactics of territory-making that dictate who belongs, and importantly who does not belong. Section 1.1. illustrated how high value space is reserved for privileged groups within society and hence the inverse is also true, that marginalized groups are relegated to less maintained and cared-for spaces. Understanding how this has manifested in the specific case of sex workers can help to create a new site strategy for indoor sex work venues that will prioritize not only safety and operability, but resistance by locating with the intent to disrupt discriminatory usage of urban space. This section also calls further attention to the decline of viable indoor sex work venues due to planning practices that work in tandem with the Canadian legal approach to sex work. Here I will further explore the methods by which this has occurred and the implications not only for sex workers, but for the entire Canadian public, supporting the argument for the creation and promotion of a new type of indoor sex work venue.

1.2.1. Spatial Marginalization & The Revanchist City

Sex work regulation never shook the moral motivation of the early 20th century crackdown. Shifting socio-political climates ushered in new perspectives and new ways of tackling the sex work “problem”, all without ever questioning if sex work itself was a problem. This inherited belief that sex work is inherently problematic therefore became normalized to the point of immutability and was cemented in the collective mindset as “common sense”.²⁸ These beliefs are anchored in the “negative secondary effects” argument, which posits that sex-work-places have inevitable consequences on the community that warrant

²⁸Crofts and Prior, *Effects of sex premises on neighbourhoods: Residents, local planning and the geographies of a controversial land use*, 130–132.

serious concern from the municipality. In Canada sex work is regulated by the criminal code however the management of legal businesses falls to the municipality and thus matters of licencing, planning and operation are all regulated by the city. Therefore the mitigation of supposed negative secondary effects is influenced not only by city officials but by residents.²⁹ These effects include the association between sex entertainment venues and crime such as drug use/sale, sexual/physical assault, child molestation, vandalism and property damage; environmental concerns such as litter, noise, traffic, public urination, and visible sex; and health related concerns including the spread of sexually transmitted infections.³⁰ Researchers investigating the public nuisance associated with sex work venues found that only 3% of community residents found their presence disturbing, much lower than the disturbance reported from pubs and nightclubs in the area.³¹ A 2012 study demonstrated that 72.3% of respondents reported zero negative effects from sex work venues in their neighbourhood. Additionally they were able to show that the residents who had moral objections to such venues were far more likely to become involved in local planning processes creating a false sense among law makers that the community on the whole saw these venues as a problem.³² These myths continue to grip the collective imagination when public policy validates them by using special planning and policing measures to control sex work.

It is this narrative that now dominates public discourse surrounding sex work. There is a general acceptance that sex work will and should be allowed to happen just so long as it is separated from incompatible land uses such as residential areas, schools, churches, hospitals and care homes.³³ This is represented by the theory of spatial

marginalization that suggests social marginalization is reflected in subsequent physical marginalization within the city.³⁴ Many Canadian cities conform to this theory with heavy restrictions on where sex-work-places may operate with negative secondary effects used to justify this move not as one of moralization, but of practicality. However when such "secondary effects" are unproven or common among other mainstream venues, seen in the two studies highlighted previously, it becomes clear the planning and subsequent policing tactics are rooted in moral objections. "Such geopolitical strategies of exclusion are essentially concerned with the maintenance of social and spatial boundaries, with the exclusion of the disordered Other an attempt to physically and psychologically remove individuals labelled as different, deviant or dirty."³⁵ Such socio-spatial ordering implemented by city planning bylaws serves to "maintain distance between 'pornographic' and moral expressions of heterosexuality". The link between upholding heteronormativity and policing sex workers as representative of all that is non-conforming is clearly evidenced by Canada's introduction of adult entertainment business licencing in the early 1980s. The rape and murder of a young boy in Toronto in 1977 created an explosion of moral panic around the supposed dangers of deviant sexuality. This panic surrounding gay men quickly extended to sex workers and with the number of venues offering strip tease entertainment falling from 363 to 63 in one year with the introduction of licencing.³⁷ Similar processes were happening concurrently world wide where fears of urban crime were setting off a wave of intense policing crackdowns intended to separate the safe, respectable, white, affluent families from the feared "other". This process described by Neil Smith as "urban revanchism" was based in gentrification that served the dual purpose of writing spatial marginalization into law for social order maintenance and capital accumulation through subsequent land value increase.³⁸

³⁴Ryder, *The Changing Nature of Adult Entertainment Districts: Between a Rock and a Hard Place or Going from Strength to Strength?*, 1661.

³⁵Hubbard, 1695.

³⁶Hubbard, 1698.

³⁷Clipperton, *Work, Sex, or Theatre*, 34-35.

³⁸Hubbard, 1697-1698.

²⁹Laing, 166.

³⁰Cooper and Kelly, *From perception to Reality: Negative secondary effects and effective regulation of sex businesses in the United States*, 249-255.

³¹Hubbard and Lister, *Sexual entertainment, dread risks and the heterosexualization of community space*, 141.

³²Crofts and Prior, 134-139.

³³Hubbard and Lister, 141-142.

(...) heteronormative forms, so central to the accumulation and reproduction of capital, also depend on heavy interventions in the regulation of capital. One of the most disturbing fantasies in the zoning scheme, for example, is the idea that an urban locale is a community of shared interest based on residence and property...dominated by a fantasy that sexual subjects only reside, that the space relevant to sexual politics is the neighborhood.³⁹

In New York, the "broken windows" policing and harsh anti-pornography zoning techniques of 1980s and 90s set a global precedent for validating and mobilizing these fears against sex workers. This spatial policing strategy stated in no uncertain terms that the sex industry was entirely incompatible with safe and prosperous modern cities.⁴⁰

Policing and planning are both instrumental in the expression and maintenance of a prevailing order. As such, the enforcement of bourgeois morality and decency has been achieved through the police, via the management of the "dangerous" and "disreputable" poor who threatened the quality of life and economic advancement of the "respectable".⁴¹

This municipal territory-making reveals anti-sex-work planning as the deliberate separation of programs that do, and do not, belong in the city based on their threat to the existence of the white, upper class, heteronormative family who ensure the survival of the capitalist market place and the status quo. Toronto quickly adopted the harsh anti-sex work mentality of the time. Only a year after the introduction of mandatory licensing, the AIDS crisis reinvigorated fear that sex workers were vectors of disease and incited extreme

panic about any sex that was not heterosexual, monogamous, and conjugal.⁴² From 1998 to 2007 the number of strippers in Toronto fell from 2,834 to 1,254 reflecting the rapid decline of the industry. Then concurrently five out of thirteen provinces and territories closed their last strip club. Toronto never recovered from the sex panic of the early 1980's. The city capped the number of strip clubs able to attain a license at the initial 63 granted in 1981.⁴³ Presently in Toronto, zoning dictates that an adult entertainment venue cannot be located within 100 metres of a residential area; 500 metres of a school or church; and within 500 metres of another adult entertainment venue.⁴⁴ Between the lack of areas that meet zoning criteria, the prohibitive cost, and likelihood of acquiring a zoning amendment, the realistic number of sex-work-places that could operate in the city of Toronto is far fewer than 63.

1.2.2. Pragmatic Settling & The Maturation of Urban Sex Markets

Some scholars such as geographer Andrew Ryder suggest that the theory of spatial marginalization confuses correlation with cause and effect hence anthropomorphizing a process that is in fact much more natural. He suggests that the decline in the adult entertainment industry mirrors trends in mainstream entertainment, such as the decline in video stores or movie theatres, as many products and services are now accessed online.⁴⁵ He raises an interesting avenue of investigation with this statement: "Describing adult entertainment districts as marginalised does not explain why they end up where they do. In most urban areas, there are many 'marginal' areas into which adult entertainment can go."⁴⁶ Understanding why sex entertainment venues operate where they do can suggest some of the factors that contribute to tolerance and profitability. The city of Mississauga has even more stringent rules pertaining to sexual entertainment yet more venues operate there than in the city of Toronto: "adult entertainment

³⁹Berlant and Warner, 563.

⁴⁰Papayanis, *Sex and the revanchist city: zoning out pornography in New York*, 341-342.

⁴¹Crofts, Hubbard, and Prior, *Policing, Planning and Sex*, 55.

⁴²Leigh, 185.

⁴³Clipperton, 36-40.

⁴⁴City of Toronto, *Zoning By-law 569-2013 Chapter 150 Specific Use Regulations 150.110 Adult Entertainment Establishment*.

⁴⁵Ryder, 1661-1667.

⁴⁶Ryder, 1661.

★ Adult Entertainment Venue ★ Erotic Massage ★ Adult Retailer ★ Adult Video Store ① City of Toronto ②

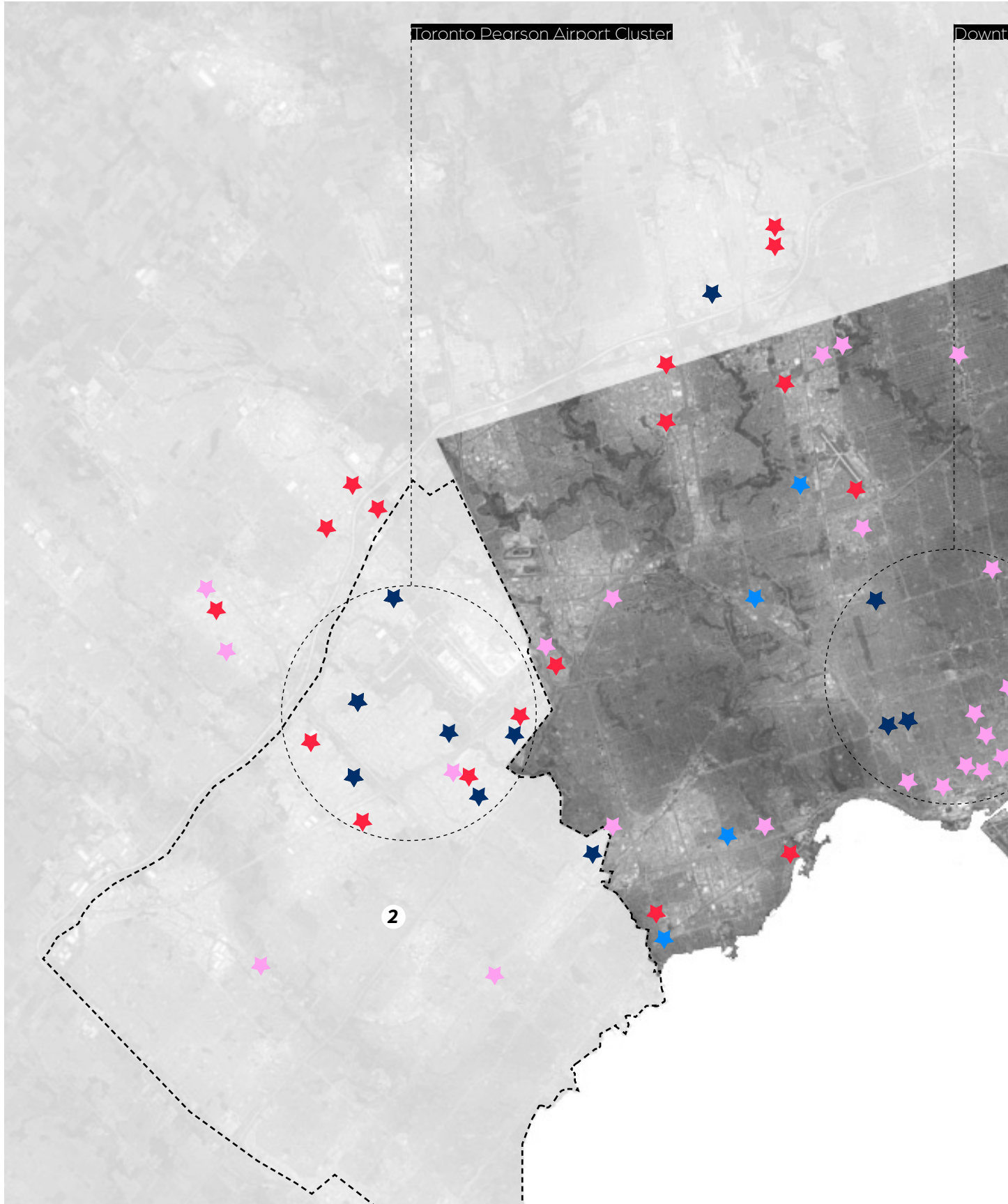
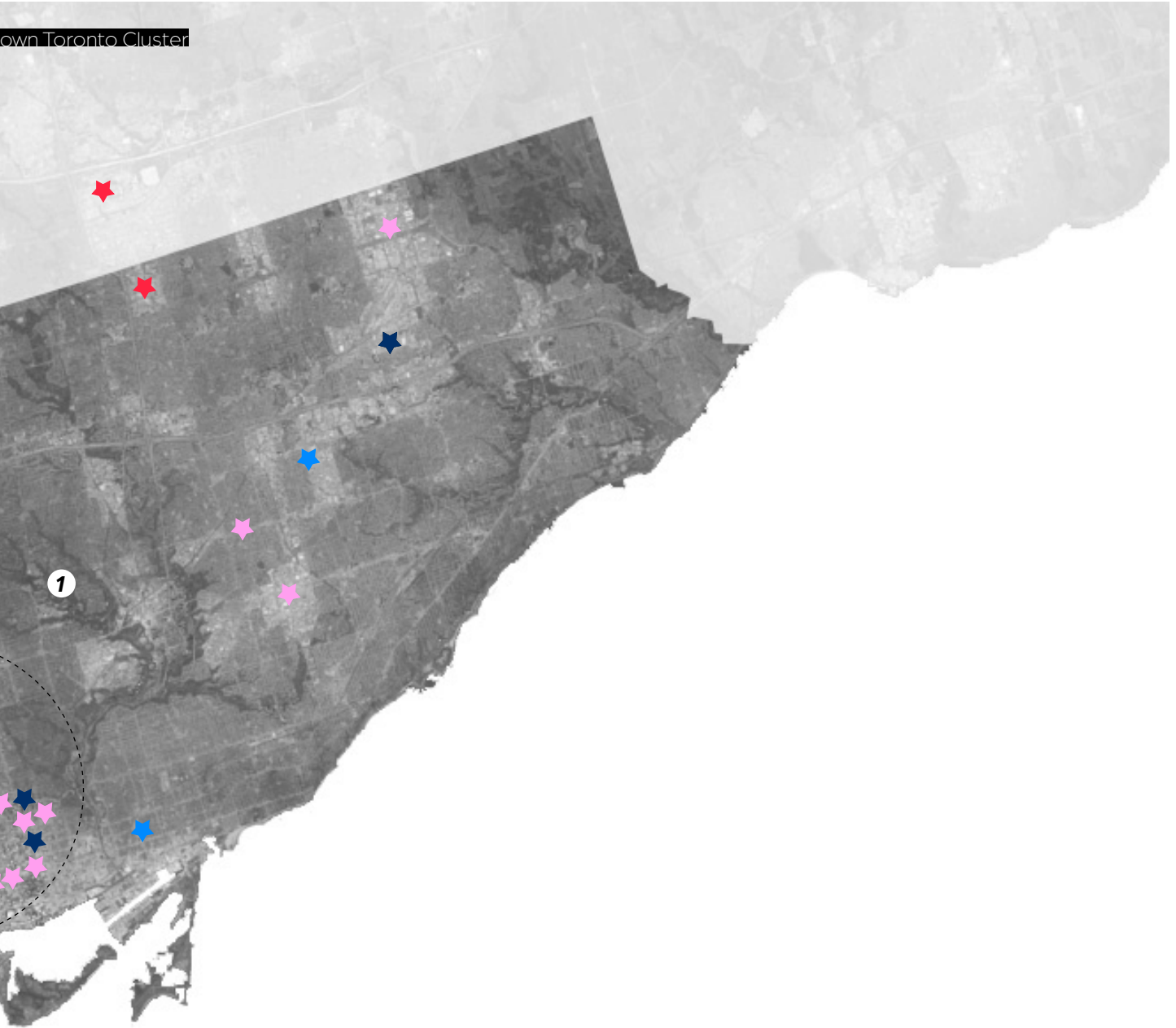


Fig. 1 Greater Toronto Area Sex Industry Venues

own Toronto Cluster



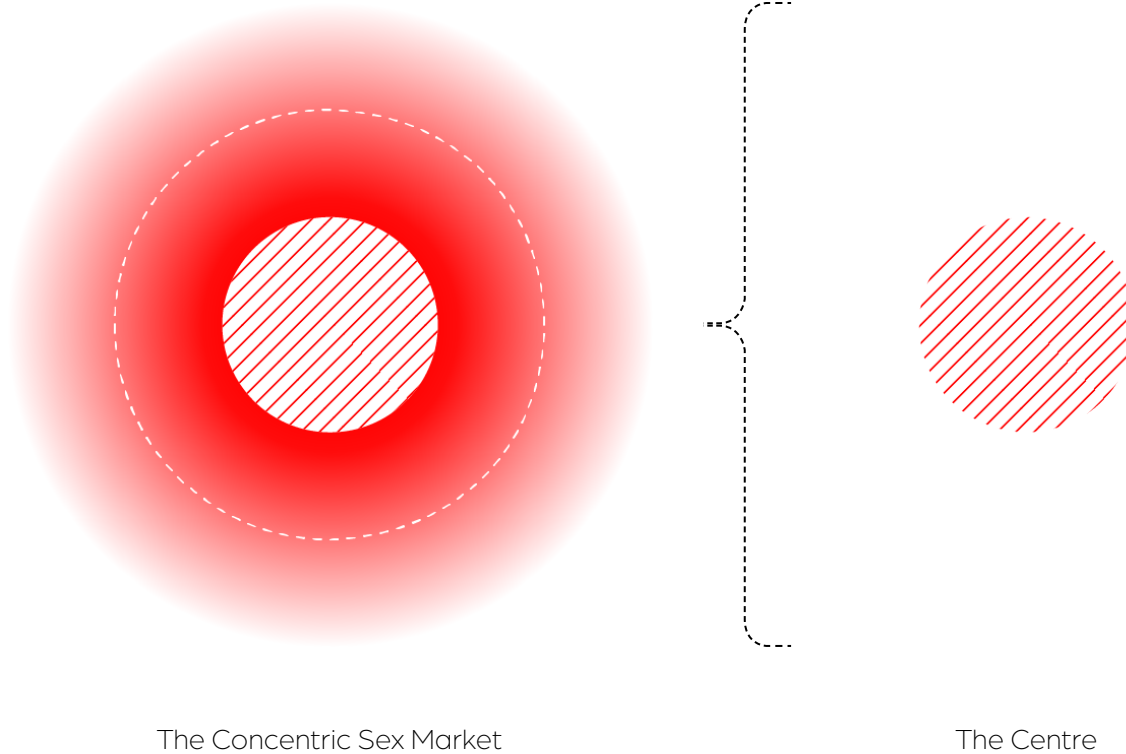


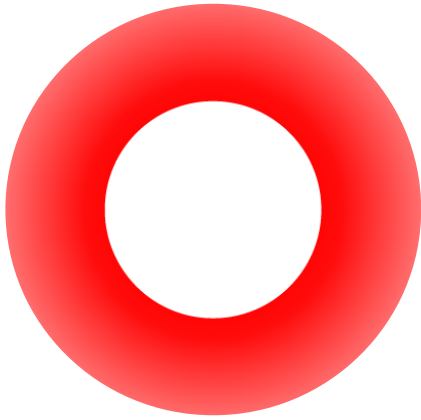
Fig 2. The Concentric Sex Market Model

parlours shall only be permitted in an industrial zone and shall not be located in a building which is closer than 800 m, measured in a straight line, from the nearest part of the adult entertainment parlour building to the lot line of a residential zone or a school site".⁴⁷ This suggests that although spatial marginalization has a significant role in decline of these venues, there are other factors at play. I theorize that the location and operation of clubs depends on there being a sufficient client base to sustain the venue's existence, with the reason these venues are in decline being that they specifically cater to a client base that no longer represents the majority of consumers seeking sexually oriented services/goods. There are as many venues in the entire city of Toronto as there are in the cluster located in the ward 5 district of Mississauga. (Fig. 1) Ward 5 is home to the Toronto Pearson International Airport and many major commuter highways. Data from the early 2000s suggests that adult entertainment venues settle in zones characterized by anonymity, high population

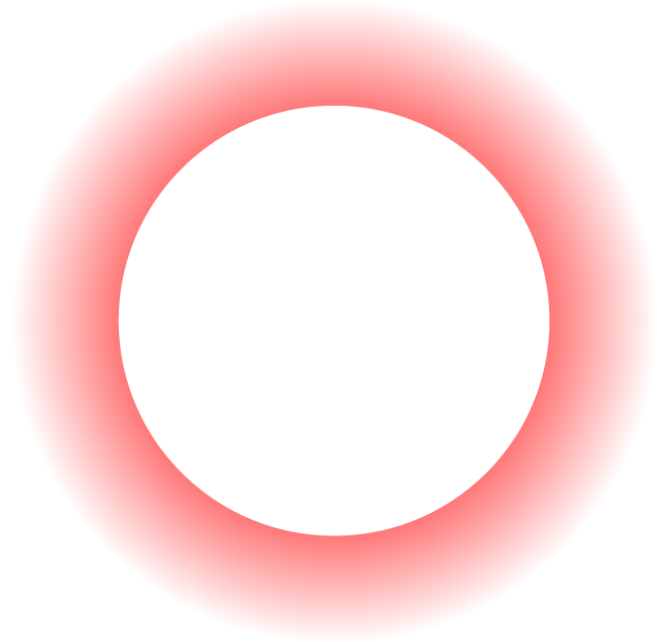
⁴⁷City of Mississauga, *Zoning By-Law No. 5500 Adult Entertainment Parlours 221*.

turnover, high visitor/tourist density, major transit routes and hubs, and high hotel density. The same 2000s era data suggests the demographic that frequents sex-work-places are "single, male, educated and wealthy" and are also the largest consumers of other sexual goods on the internet and in retail stores. Men travelling for business or commuting likely have the time, privacy, and freedom to access sexual stimulation they might not otherwise be able to access.⁴⁸ These clubs cater to and hence attract a heterosexual male demographic. Changes in site, program and design, among other non-spatial changes to the industry, could help create a new adult entertainment typology more relevant to the sexual market of today, where women and queer consumers represent a large sector. The sex industry continues to rapidly expand and with the sex positivity and sex workers' rights movements becoming mainstream, it is only a matter of time before there is an overwhelming demand for the city to reflect contemporary sexual liberation.

The concentric sex market model is one
⁴⁸Ryder, 1665-1666.



Buffer Zones



The Periphery

commonly used by geographers studying sex work to describe spatial marginalization. (Fig. 2) It describes the sanitization of central urban space for commercial and residential development resulting in people or businesses deemed "other" being pushed to the fringes.⁴⁹ In some Canadian cities such as Mississauga adult entertainment venues are explicitly only allowed to operate in industrial zones at the city periphery, whereas others like the city of Toronto simply insulated residential and other "sensitive" areas against these businesses. (Fig. 1) These two strategies show that the "centre" in the concentric model can be either the city centre or a neighbourhood. The second strategy here implies the existence of tolerance zones within the city centre. These are informal areas where sex work is endured by police and city officials if they are suitably far from socially or economically high value land.⁵⁰ These areas often found between the centre and the periphery create a "moral

⁴⁹Cameron, *Space, Risk and Opportunity: The Evolution of Paid Sex Markets*, 1653.

⁵⁰Hubbard, 1692.

geography that implies that some behaviours are acceptable only in certain places...A key idea here is that spatial order naturalizes distinctions between normality and deviance, making them appear common sense.⁵¹ Some sexually oriented products and services are permissible in the centre if they are suitably sanitized such as high end sex toy stores or strip clubs. This fortifies the theory that policing sex work in part conceals the policing of class and race based identities.⁵²

There are four evolutionary stages of an urban sex market that work in combination with the concentric model. (Fig. 3) They all exhibit different spatial economic theories that contribute to the profitability and normalization of sex work businesses. Laddering describes direction clustering that allows consumers to move up or down any hierarchy of sex work businesses. (Fig. 4)

⁵¹Hubbard and Sanders, *Making Space for Sex Work: Female Street Prostitution and the Production of Urban Space*, 79.

⁵²Cook and Laing, *Governing Sex Work in the City*, 507.

★ Adult Entertainment Venue ★ Adult Retailer • Mainstream Retailer/Entertainment 1 Type 1 Red Light District

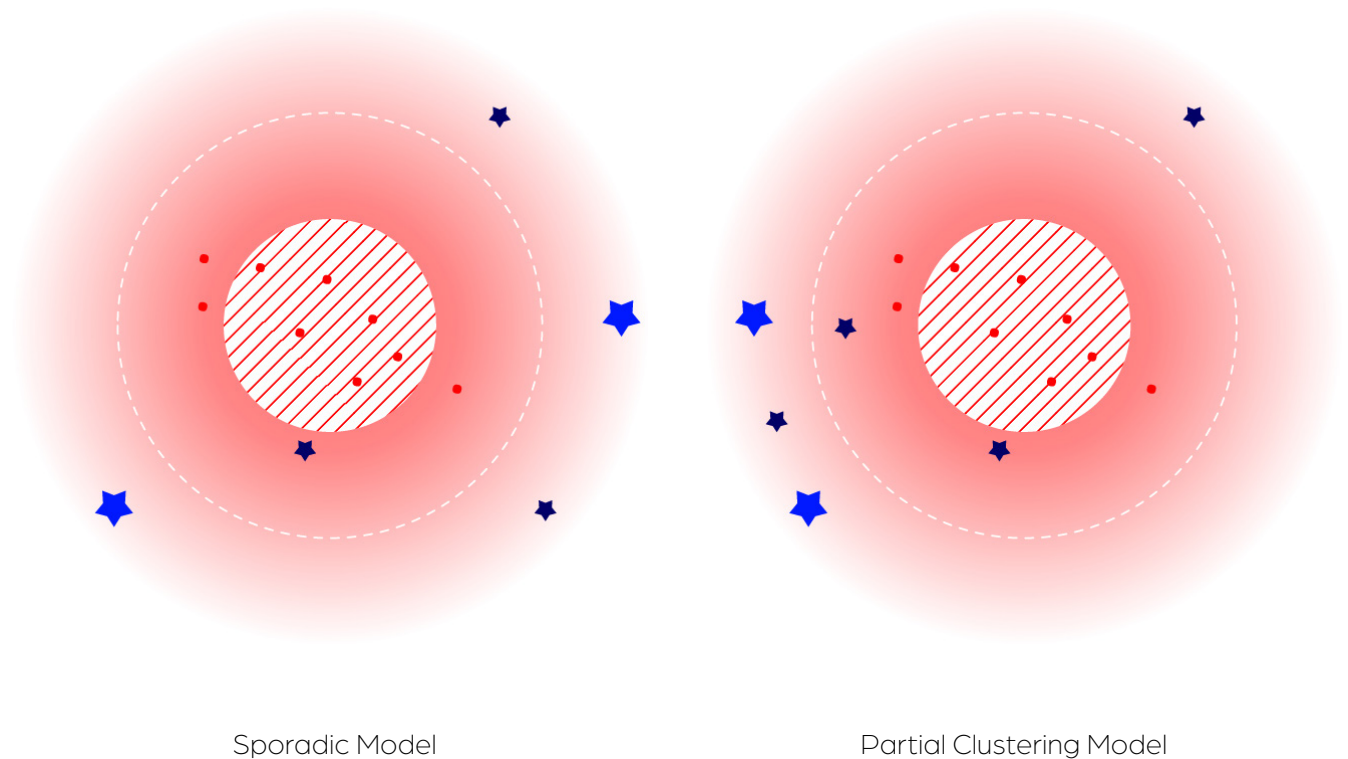


Fig 3. Commercial Sex Business Dispersal Models

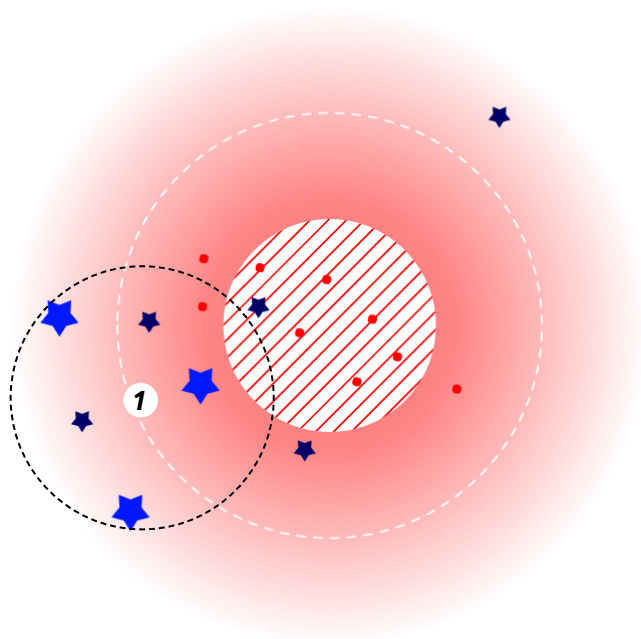
This hierarchy may be defined by examples such as social stigma or amount of physical intimacy. It relies on other genres of sex work being proximate and hence may expose a user to services they were previously unaware of. Bundling refers to multi-directional consumption of thematically related businesses. (Fig. 5) In this case the relating factor is not sex work its self but includes it. It is predicated on sex work being naturalized within the mainstream service and entertainment economy. Like laddering, it may have the effect of introducing a client to the industry.⁵³ The basic difference is laddering is exposure to sex work businesses through other sex work businesses where as bundling is exposure through mainstream businesses or scenarios. Clustering describes a group of industries related through specialized buyer-seller relationships and is at a conceptually lower stage of development than laddering or bundling. At the lowest stage of sex market maturation is the sporadic model which describes a market under a prohibitionist or abolitionist system,

⁵³Cameron 1646.

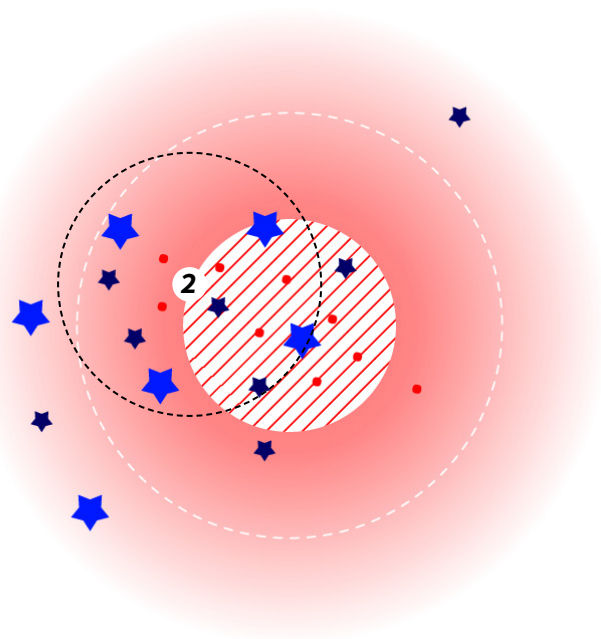
such as in Canada, where sex work is either explicitly illegal or highly regulated and stigmatized. (Fig. 3) The next two stages, partial clustering and partial laddering, describe markets where more tolerance exists and where we begin to see the establishment of red light districts. Both the sporadic and partial clustering models are dominated by the spatial marginalization of the concentric model.⁵⁴ In the clustering model type 1 red light districts emerge, these are areas located away from the centre and have few, if any, other uses than sexually oriented products and services. In the laddering model type 2 red light districts emerge in which sex businesses are comingled with mainstream entertainment and retail.⁵⁵ The mature sex market model exhibits a high degree of integration with mainstream businesses and is not restricted to a red light district or the periphery. (Fig. 3) The majority of Canadian planning strategies seek to discourage clustering and laddering by defining a minimum separation between sex industry businesses, and discourage

⁵⁴Cameron, 1649-1652.

⁵⁵Laing and Cook, 506-507.



Partial Laddering Model



Mature Model

bundling through restricting operation to industrial zones. (Fig. 1) This keeps the limited legal sex businesses in Canada at a low and stagnant level of development.

Vancouver is an example of a Canadian city that has a commercial sex market at a much higher stage of development. (Fig. 7) Vancouver however only specifies that adult entertainment may not be directly abutting hospitals, churches or any community institution that may operate in the evening and be disturbed by noise or crowds. Adult venues are considered a subcategory of cabarets and restaurants and have no minimum separation from other adult venues.⁵⁶ Although the same businesses are legal in Ontario and British Columbia, the city of Vancouver has adopted a planning strategy that has led to clustering of sexually oriented businesses in the downtown. (Fig. 7) These factors make it easier to imagine a

new sex work business typology emerging that reimagines both ownership and management as well as the physical space of such businesses, in Vancouver over Toronto. By comparing clustering in Toronto (Fig. 6) to clustering in Vancouver (Fig. 7), it is clear that Vancouver's regulations permit a much more integrated and robust sexual entertainment sphere. To reiterate, the club typology I theorize could exist here is one that prioritizes site, program, design, and other non-spatial factors that support a demographic more reflective of today's sexual market place. One where women and queer consumers are also considered and important and valid part of urban sexual diversity. As the market for commercially available sexually oriented goods and services expands, indoor sex work venues must adapt to reflect emerging values around sex positivity, LGBTQIA2s+ visibility, and sex work's rights so these venues can serve as a physical affirmation of the right for these values to be a part of contemporary society.

⁵⁶City of Vancouver, *Land Use and Development Policies and Guidelines Cabaret and Restaurant Guidelines (Including Establishments with Exotic Dancers and Strippers)*.

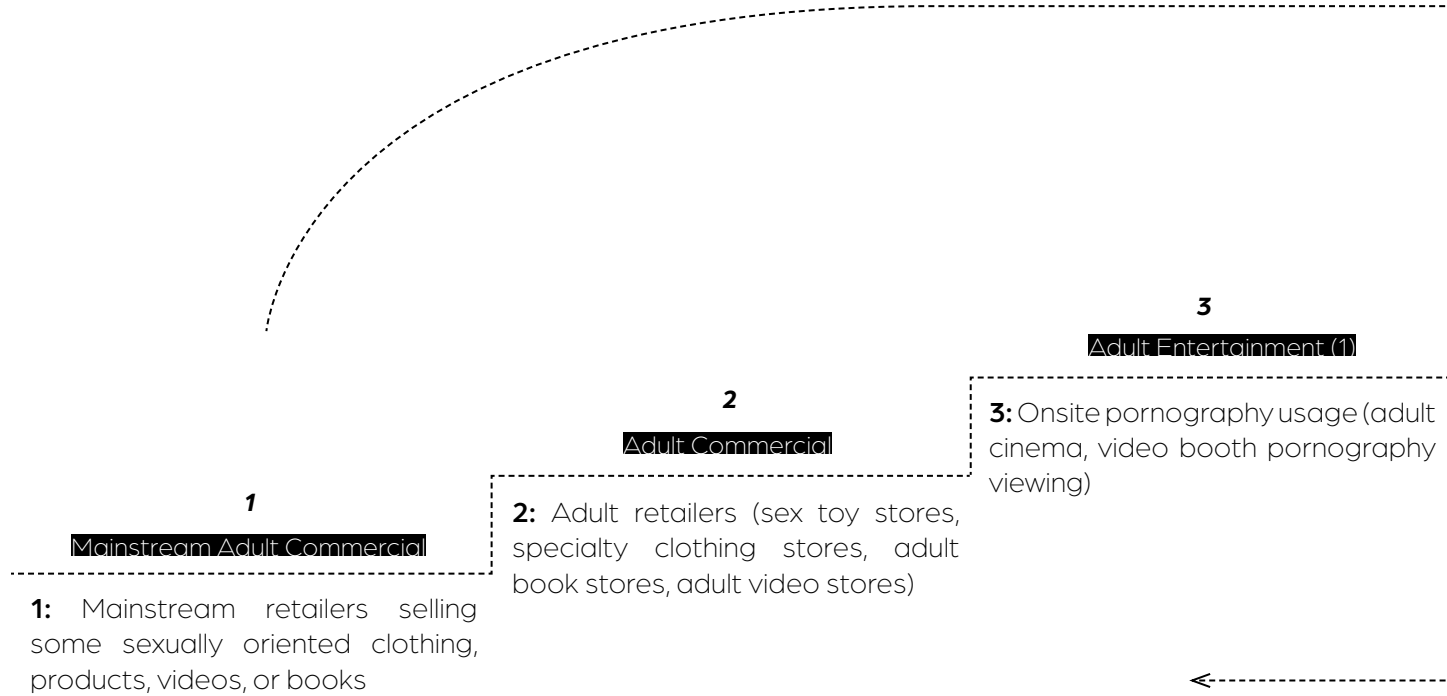


Fig 4. Sex Work Laddering Example

★ Adult Entertainment Venue ★ Adult Retailer • Mainstream Retailer/Entertainment

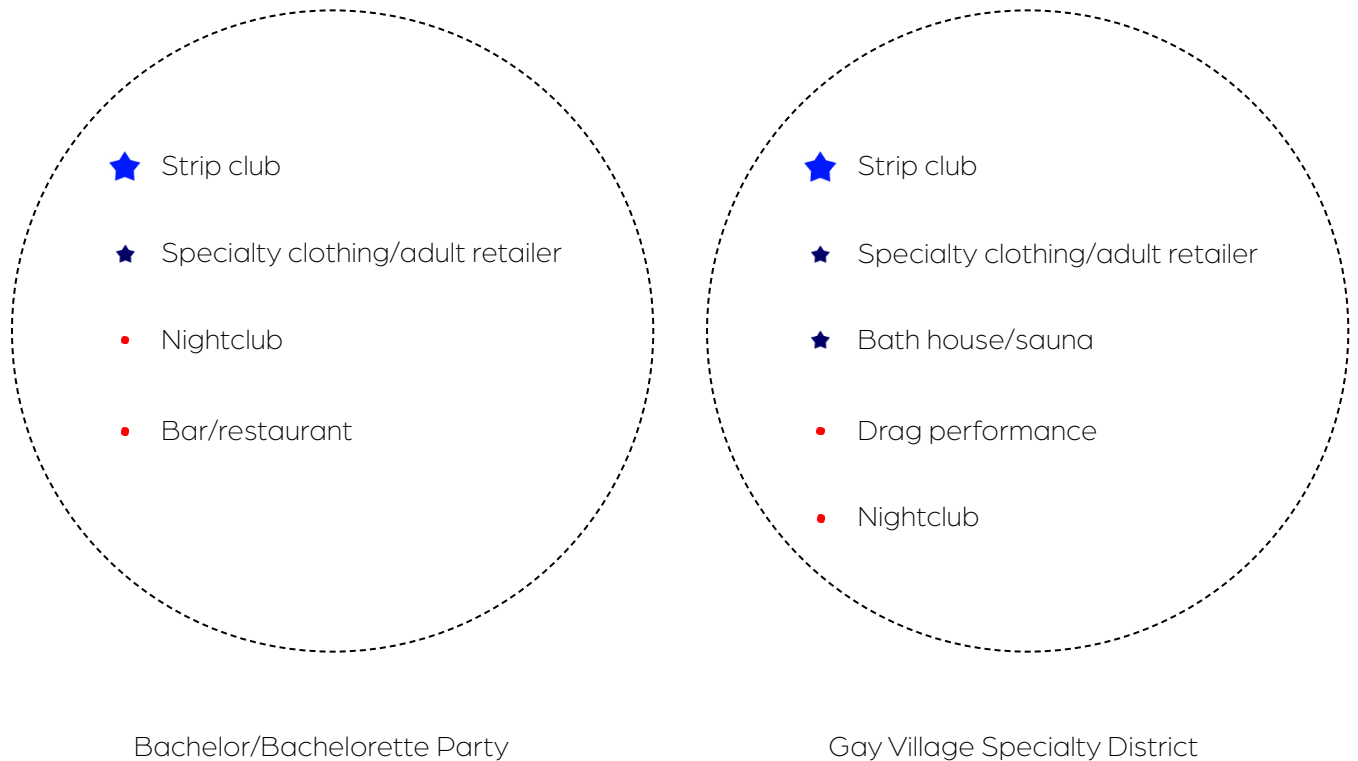
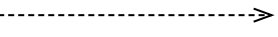


Fig 5. Sex Work Bundling Examples



6

Full Service Sex Work

5

Adult Entertainment (3)

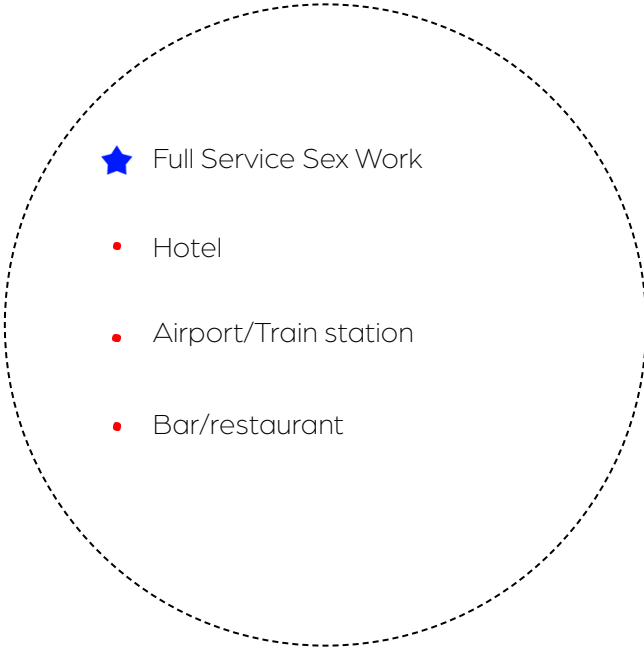
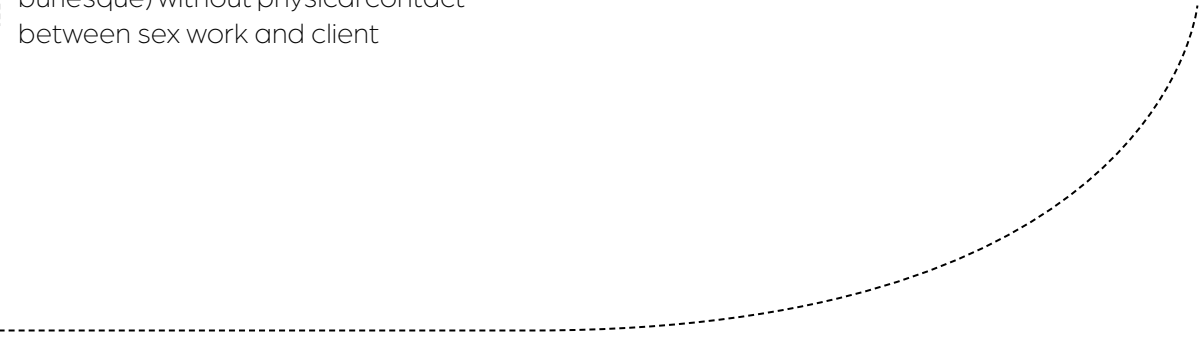
6: Full sexual contact between sex worker and client (brothels, in-call sex worker's home or client's home)

4

Adult Entertainment (2)

5: Live performance (strip clubs) where physical contact between sex work and client is permitted

4: Live performance (peep shows, burlesque) without physical contact between sex work and client



Business/Solo Travel

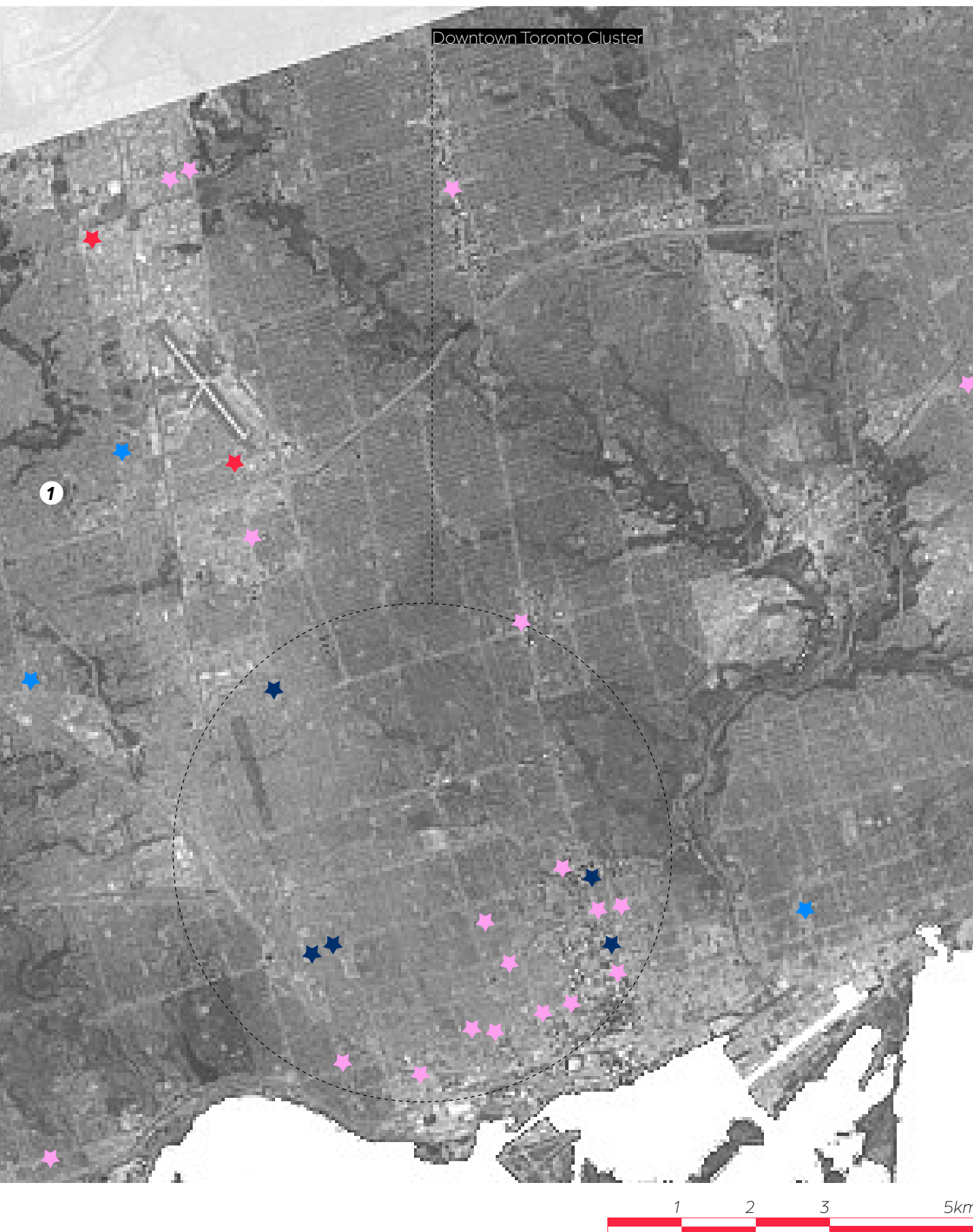


Mega Sporting Event

★ Adult Entertainment Venue ★ Erotic Massage ★ Adult Retailer ★ Adult Video Store ① City of Toronto ②



Fig. 6 Greater Toronto Area Sex Industry Venues (Fragment)



★ Adult Entertainment Venue ★ Erotic Massage ★ Adult Retailer ★ Adult Video Store ① City of Vancouver

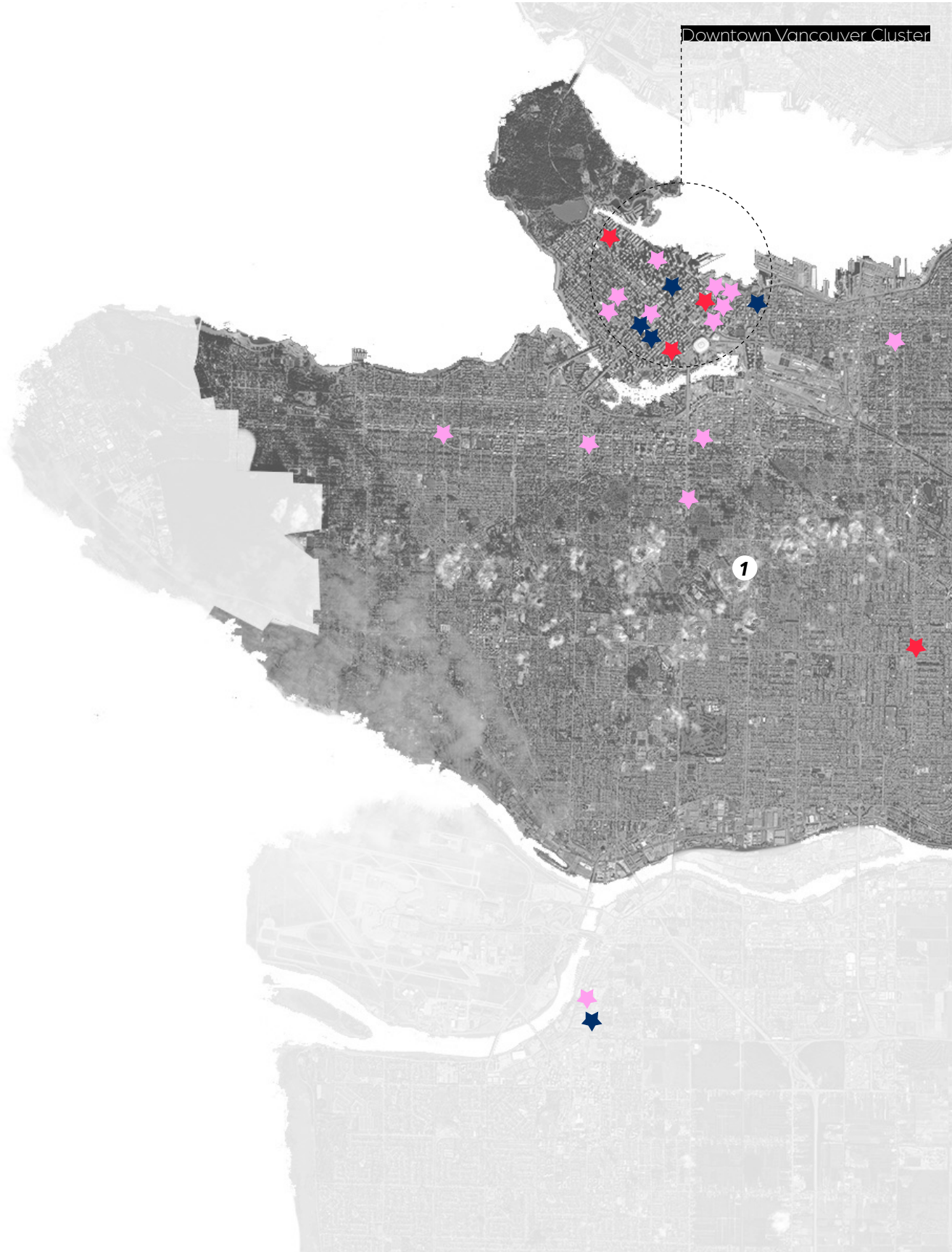
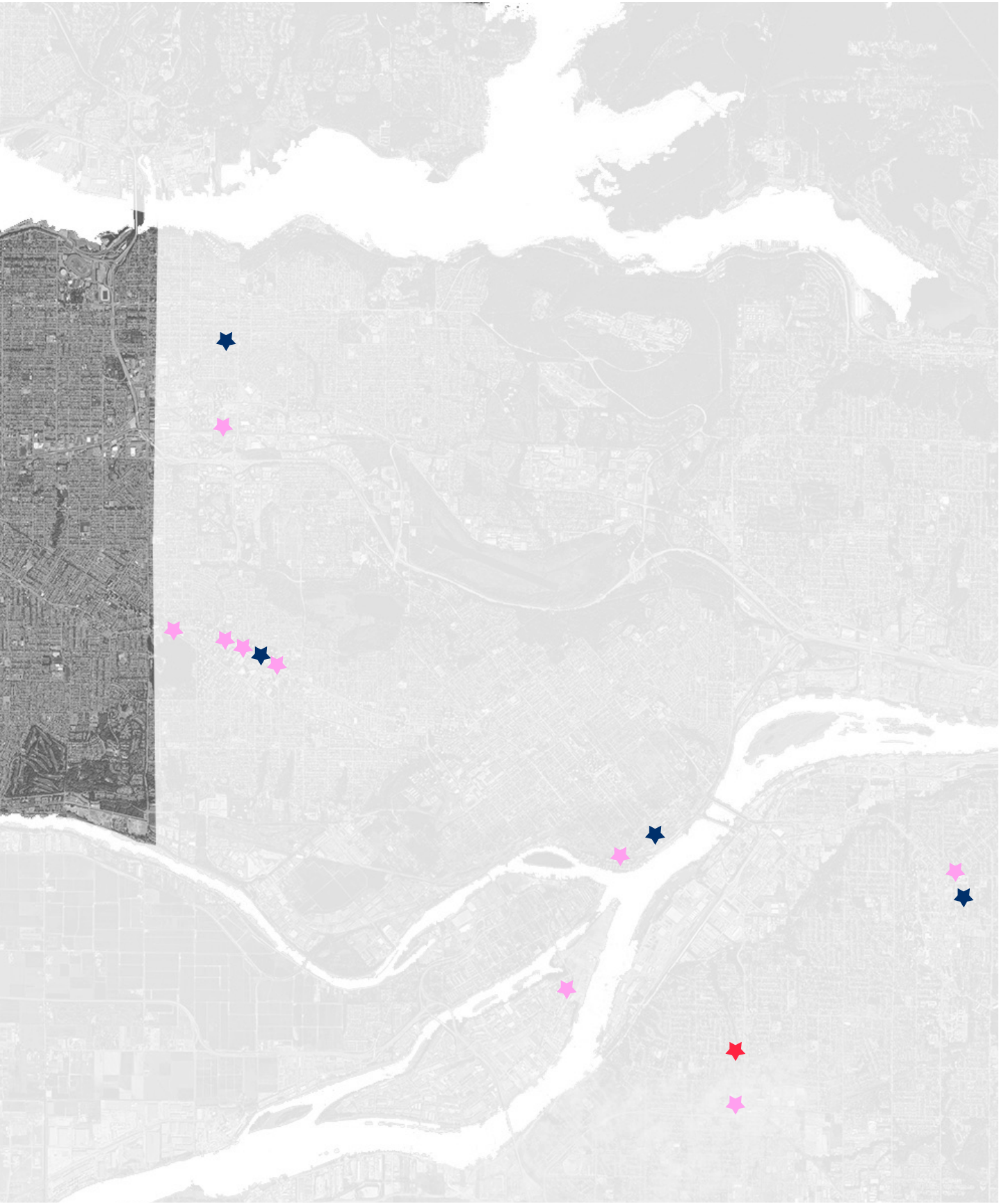


Fig. 7 Metro Vancouver Sex Industry Venues



Part 2: Collaborative Research

2.1. Evaluating Architectural Methodology and Implementing Participatory Design

After concluding my preliminary research into existing socio-spatial studies of sex work I was ready to conduct my own project specific research. The goal of my independent research was to provide myself with enough understanding of the current socio-spatial realities of sex work that I could assess what information I was missing in order to address my research question. To fill those knowledge gaps I knew I must speak with experiential experts. My method for doing so was to conduct three focus groups with sex worker participants where we discussed some of the failings of existing workplaces, goals for new workplaces, and goals for built-in community support. Each focus group consisted of approximately 10 – 12 participants, all members of the BCCEC who met bi-monthly to discuss relevant issues facing the community. I initially communicated with the group's coordinator to discuss the parameters of my research and insure these meetings would be mutually beneficial. This participatory design method was an incredibly significant portion of my thesis research that went beyond simply helping me answer my research question. Designing this method illuminated the necessity of participatory design in the architectural process at large. This method therefore could be replicated for other architectural projects designed for a community, whose needs are not accounted for in the mainstream design process.

2.1.1. The Role of Participatory Design & The Role of the Architect

Participatory design is a comprehensive term for a process that aspires to reconcile the desires of a particular client with the desires of the intended project user group. This is done by involving all stakeholders in the design processes at one or more stages. It is considered a sustainable and equitable practice in that community involvement tends to lead to higher group and individual satisfaction facilitating the longevity and relevance of the project.⁵⁷ Commonly used in the discipline of urban planning which has a commitment to public

welfare, there are many established procedures for community development through participation. In much the same way that planning is a socio-political process implemented through design, architecture establishes and legitimizes social ideology through its material form. Yet participatory design in architecture is often token, strategically used to suggest sensitivity without earnest interest in stakeholder feedback.⁵⁸ "Architects, needing clients with money and power, usually on the side of those in power and willing to embrace and express in built terms the ideology and economies of these clients, to the exclusion of the desires of the potential users."⁵⁹ Considering that architecture is a key factor in replicating and enforcing dominant sociostructural power relations, it is disturbing to see that community participation is often little more than a marketing strategy. At its most extreme, this means the most vulnerable social groups are entirely written out of the material world. When a client does want to account for a diversity of user needs, it is often deemed satisfactory for an architect to rationalize their own design vision with secondary data from geographers and planners as there is little established participatory procedure for the discipline. This injustice in the worldmaking process presents an opportunity for the reimagining of the role of the architect. By developing and normalizing an architectural practice that necessitates community involvement at all stages of development, architects could take on an activist role by disrupting the replication of dominant social norms. With time this new practice could become standard and act as an automatic system of checks and balances for assessing who and what a project serves to uphold. Reflecting on the role of the architect after having run a participatory study of my own, I realized the role of the architect goes further. Speaking to representatives from a community that has had no built representation and that continues to be socially and legally stigmatized made it clear that many marginalized groups cannot even begin to express what a better world might look like to them because they have never imagined it possible.

⁵⁸Grittner and Sitter, 277.

⁵⁹Blundell Jones, Petrescu and Till, *Architecture and Participation*, xiv.

⁵⁷Wates, *The Community Planning Handbook*, 3.

It's probably hard to acknowledge this utopian structure or utopian business model without taking into account the ethical issues, and stigma, and culture that we currently live in and experience, because that's the only work experience that most of us have had...at least personally I find this struggle of like 'yes let's think of this utopian space' but I don't even know what I would want *laughs* because I've only worked in stigma and whorephobia...I don't know, it's never been a thing. It's never been a thing in any country for complete decriminalization and destigmatization, that's never happened for sex workers, that's the whole point. It's an interesting challenge for sure, to imagine this particular type of structure.⁶⁰

The role of the architect might therefore be one of interpretation; translating the community's criticisms of the existing structures and their aspirations for the future into a tangible diagram of a more equitable world. Not only would this be a creative project, but also an archival endeavour which could illuminate to the general public flaws in the built world. Not having access to the language and process of design is just one more way marginalized communities are prevented from asserting their right to the world around them. To make participation truly meaningful it must be ongoing. Stakeholders need to be involved in designing the process itself; who the project serves; and what its ambitions are; in order to create a design brief and ethos that is rooted in the vision of the community. Every stage of project development must be checked against this vision to produce projects that reflect critically on the shortcomings of existing precedents; propose radical and innovative new ways of living; meet contemporary material needs; are affirmative for the intended public; and create a process of reconciliation through inclusion.

2.1.2. Thematic Analysis & The Role of the Architect

Having understood the potential importance of participatory design in architecture,

⁶⁰Briefing Workshop 2, focus group

it was necessary to explore methods for its implementation. Drawing on processes from outside of architecture was critical to research and assess such methods for their efficacy in this particular methodology. Drawing on practices from urban planning and geography provided a foundation for conducting the actual participant interactions and focus groups while broader methods from the social sciences were used to interpret the data collected. This includes not only study design, but data interpretation and synthesis for which thematic analysis provides a distinct methodology. It is an established practice of qualitative data analysis that requires a deep involvement from the researcher to interpret the data by finding implicit and explicit themes.⁶¹ Thematic analysis breaks down into six major steps: familiarization, coding, searching for themes, reviewing themes, defining and naming themes and writing the report. Familiarization involves reviewing of the data and making initial analytic observations. Coding is a systematic process of identifying and labelling relevant features of the data in relation to the research question. Searching for themes builds on coding by clustering related codes to begin looking at larger patterns in the data. From there the potential themes are reviewed to clarify their central organizing concept. The selected themes are given a brief definition to ensure conceptual clarity and provide a framework for the final report in which an analytic conclusion is drawn across the themes.⁶² For architects the final design would replace a report which is what this exploration attempts to pioneer. To translate this concept to design I visually diagrammed the resultant themes as a way to organize the building's conception. The diagramming process replaces the report-based analytic conclusion in a way that is accessible to architects and non-architects creating a roadmap for the designer to follow in terms they are familiar with.

The theory of thematic analysis can be executed in such a way that it is either exploratory or confirmatory where the exploratory method

⁶¹Guest, MacQueen and Namey, *Applied Thematic Analysis*, 10.

⁶²Clarke, Braun and Hayfield, *Qualitative Psychology: A Practical Guide to Research Methods*, 230.

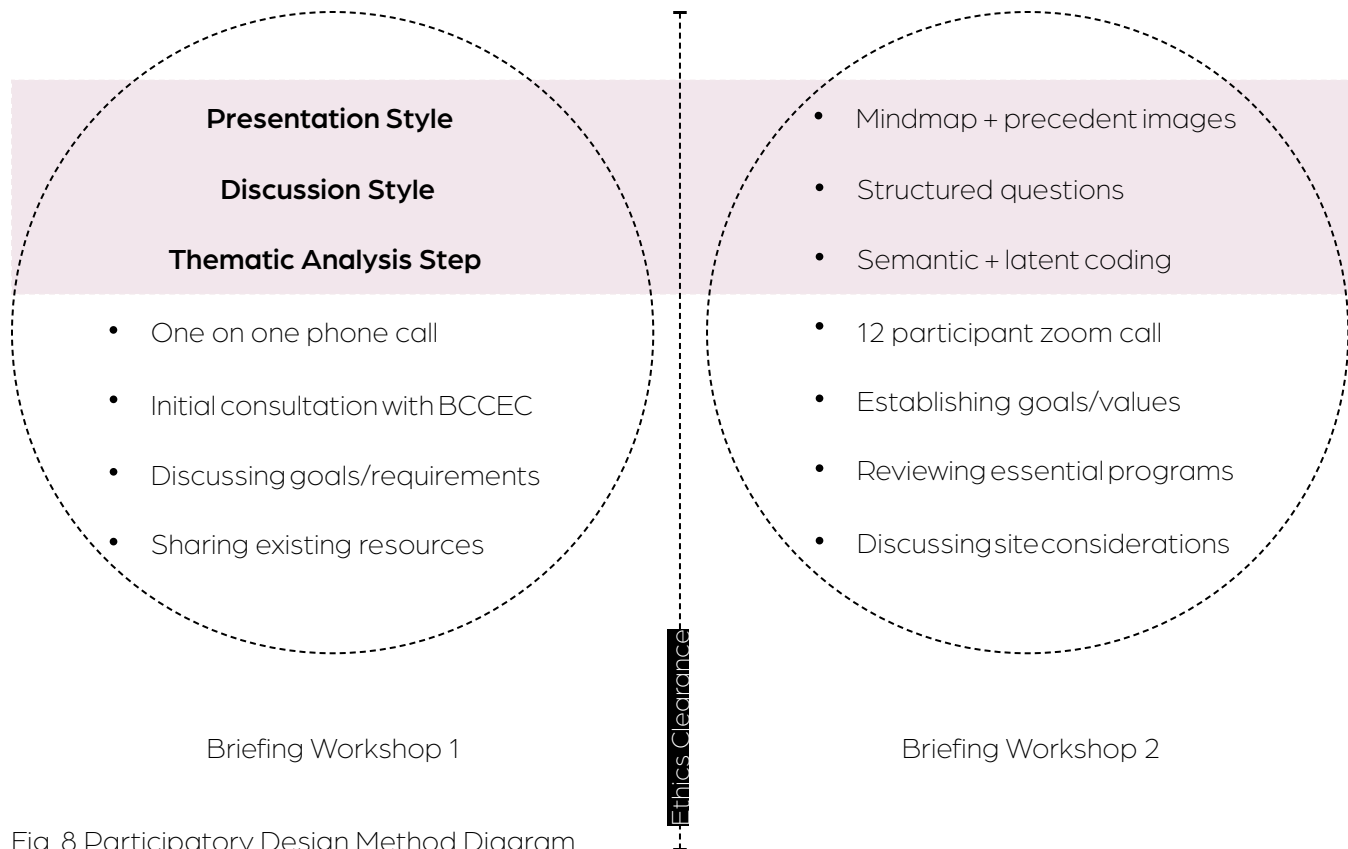


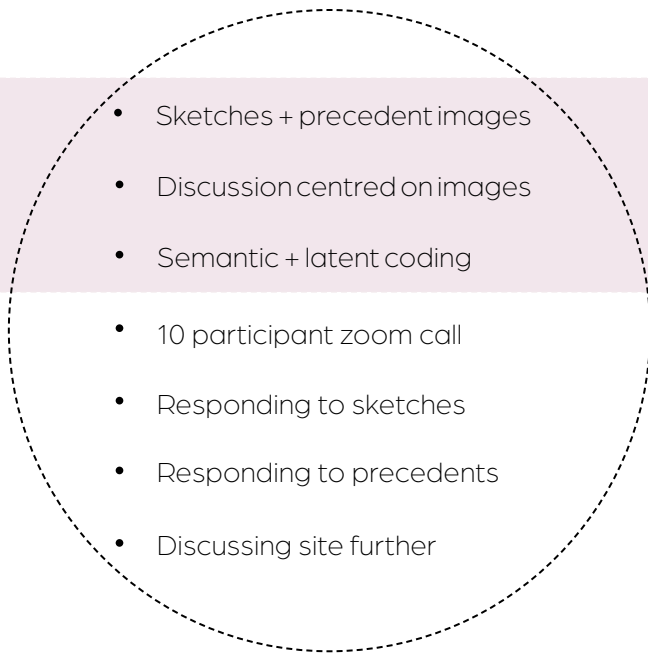
Fig. 8 Participatory Design Method Diagram

relies on a open research question, and the deductive confirmatory method relies on a binary hypothesis.⁶³ Employing exploratory thematic analysis to participatory design in architecture would counter the problem of post-rationalizing a design based on bias data selection. This type of confirmatory analysis leads to no real agency for the user. Within the exploratory context, during the coding process, there are further methodological options that allow a researcher to acknowledge their own perspective and goals. Inductive coding does the opposite by working “bottom up” with the data, using it as a starting point for identifying meaning. The flaw in this method is that a researcher can never interpret a data set with true neutrality. Instead the researcher can use a deductive, “top down” approach where their existing theoretical positioning creates a foundation for “seeing” the data. This theory encourages researchers to use their knowledge as a lens with which to identify hidden implicit themes. Meaning that semantically the data might appear random, but with analysis

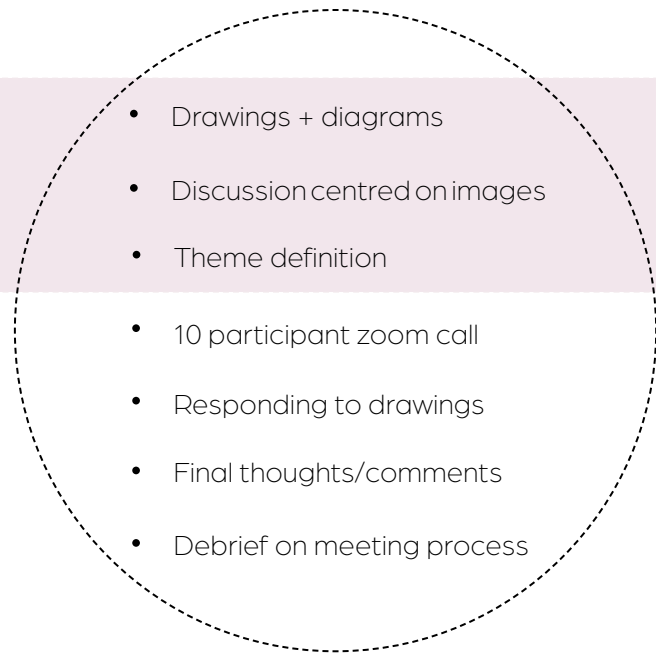
⁶³Guest, MacQueen and Namey, 8.

from the researcher, connections would emerge and elucidate commonalities between seemingly unrelated statements. It is a method for deeper inclusion rather than biased exclusion. The same rationale applies to the choice between semantic and latent coding where semantic coding identifies data on the basis of related language and statements, and latent coding moves beyond explicit statements to find underlying patterns. The deductive orientation is less beholden to semantic meaning and hence often primarily relies on latent coding.⁶⁴ However it is important to note that the two methods can compliment each other and the proportion of reliance on one or the other should be determined by the researcher for the particular study. In my own study, I relied on semantic coding to do a preliminary interpretation of the data identifying multiple specific topics. For my study, the independent research phase alerted me to the context in which to interpret the data for latent

⁶⁴Terry, Clarke, Braun and Hayfield, *The SAGE Handbook of Qualitative Research in Psychology*, 22-23.



Design Workshop 1



Design Workshop 2

themes. After getting a basic understanding through semantic coding, I was then able to use latent coding to uncover larger unspecified concerns that applied holistically to the project. The purpose of this is to resolve conflicting or numerous niche pieces of feedback by getting to the core motivation of what is being said and providing holistic solutions. This is where the designer can use their expertise to resolve seemingly disparate requests into a cohesive vision. In this way, this analysis can be a tool for creating a rich design ethos encompassing a straightforward program list that take into account the full scope of participant responses.

2.2. Designing the Participatory Design Method

2.2.1. Ethics Clearance & Preparing to Meet

Participatory design relies on studies where the designer/researcher interacts with participants to collect data that embodies a range of feedback relevant to the research question. This study therefore must be designed with as much

care as the resultant project, holding participant experience paramount starts in the phases before a project even begins in earnest. At this stage independent research and consultation with experts must be used to design a study that will ask questions to stimulate honest and rich feedback; make participants feel comfortable and valued; is ethical in its conduct and risk minimization; and is flexible enough to allow participant feedback to determine the outcome.⁶⁵ Seeing as participatory design is not emphasized in architecture, study design is also an area of weakness within the field. As the researcher/designer for this study, getting ethics approval to work with human participants highlighted my lack of training for this kind of design methodology. At this stage I had formed a relationship with the British Columbia Coalition of Experiential Communities, a sex work advocacy group based in Vancouver, that was interested in participating in my research. Their mission is clear: "We are a non-profit consortium of sex worker activists who work to fight the oppressive systems

⁶⁵Wates, 14–20

which cause harm in the sex industry and to ensure a secure physical, emotional and economic future for our community."⁶⁶ Susan Davis, one of their principal organizers, collaborated with me during this phase to design an ethical, effective and sensitive study. She also shared with me two studies she had conducted in 2007 and 2008 to determine the failures of current sex industry businesses with the eventual goal of proposing an alternative, worker controlled, business. This was invaluable foundational material for my study; affirming its necessity and locating it within existing discourse. This briefing meeting with Sue helped me answer the most challenging portion of the ethics application which was describing anticipated benefits to participants. This question was reflective of the overall participatory design structure within architecture which, to move beyond tokenism, must meaningfully centre benefits to stakeholders rather than the personal gain of the designer. The benefit of this study according to Sue was to continue the theme of 2007/2008 studies and to then have all the data visualized in drawings. For the BCCEC this would become an important advocacy tool for negotiations with the government about why such workplaces are necessary. Hence I could confidently demonstrate that this study was a mutually beneficial collaboration, as in keeping with the spirit of participatory design. The ethics process also asks that you describe the study and its purpose in lay language which was another task I felt that was not often addressed in architectural education. This exercise helped me settle the divide between academic tradition and real world approaches to discourse. It sharpened my attention to accessibility in components of the study including language and concepts which is critical to enabling the public to become involved in the architectural process. Involving experiential experts early on to ensure the study would benefit participants, be accessible to them and not be redundant was critical to designing a study that would align with participatory design.

2.2.2. Designing the Study

⁶⁶British Columbia Coalition of Experiential Communities, *Sex Workers Rights Are Human Rights!*

Designing the study itself required investigation into established urban planning methods. To begin I decided a focus group format would be most appropriate because it has the potential to be collaborative and involve a wide range of perspectives without generating data out of proportion with the eventual goal. The typical sample size recommendation for a focus group would be 3–6 participants, however if the data accounts for the majority of the project, 10 participants may be appropriate.⁶⁷ For this study, all participants were members of the BCCEC and were known to each other through the bimonthly meetings and other community involvement. This level of familiarity further justified planning for a larger group size. The Community Planning Handbook by Nick Wates was an excellent touchstone for understanding the basics of how to design a participatory study. Reading through the manual I determined the first meeting with my participant group needed to take the format of a briefing workshop:

Briefing workshops are simple, easy-to-organise working sessions held to establish a project agenda or brief. Simultaneously they can: introduce people to the project; help establish the key issues; get people involved and motivated; identify useful talent and experience; identify the next steps needed. They are useful at the start of a project...Potential users of the project are invited to attend a workshop, usually lasting around 1.5 hours.⁶⁸

By this definition I retroactively determined my initial call with Sue to be briefing workshop 1 as we had discussed our goals and next steps informally. After briefing workshop 1 the overall goal was clear: design an ideal workspace for sex workers. My challenge moving into briefing workshop 2, working with the entire participant group, was to find out what "ideal" meant to them. The point of a briefing workshop is typically wide range idea generation guided by a facilitator and hence mind mapping is a common tool used.⁶⁹ My primary

⁶⁷Terry, Clarke, Braun and Hayfield, 22.

⁶⁸Wates, 34.

⁶⁹Wates, 34.

objective was to create a meeting framework that provided enough prompting so as to address the research question without inadvertently leading participant responses. For this reason I decided to create a digital mind map board that combined the use of text and precedent images to prompt feedback. The study framework went through several iterations that I rejected each time for being overly complicated and extractive in nature and leaving little room for participant direction and unexpected answers. I decided then to simply get at our common goals. I should ask about the who, what, where, when, why and how's of the subject by using non-hierarchical prompts to reveal what the participants felt their community lacked and what it needed to improve not only materially but socially. This was a reversal of all I had learned in my architectural education where typically the designer sets the project intention, but in this case I needed to remain open and instead determined what the user group felt the intention of the project needed to be. It was then that I realized this meeting was ultimately creating a project brief that would inform the later more independent design stage. The iteration of this meeting design was rife with challenges making apparent just how alien participatory design was to my typical understanding of the architectural process.

After conducting briefing workshop 2 (Appendix A. and Appendix B.) I again identified areas of the process that were cumbersome. I discovered the realistic number of prompts and images that could be discussed in the allotted meeting time was far fewer than I initially anticipated. My initial rationale for including a large range of precedent images was to give the respondents a language to discuss space however I quickly realized it was unnecessary. The sex industry is about fantasy creation and hence participants' ability to describe space and its affect was creative and rich. In this way I found a common language between the worldmaking of architecture and the fantasy creation of sex work that made the discussion natural and fruitful.

2.3. Analysing and Interpreting the Data

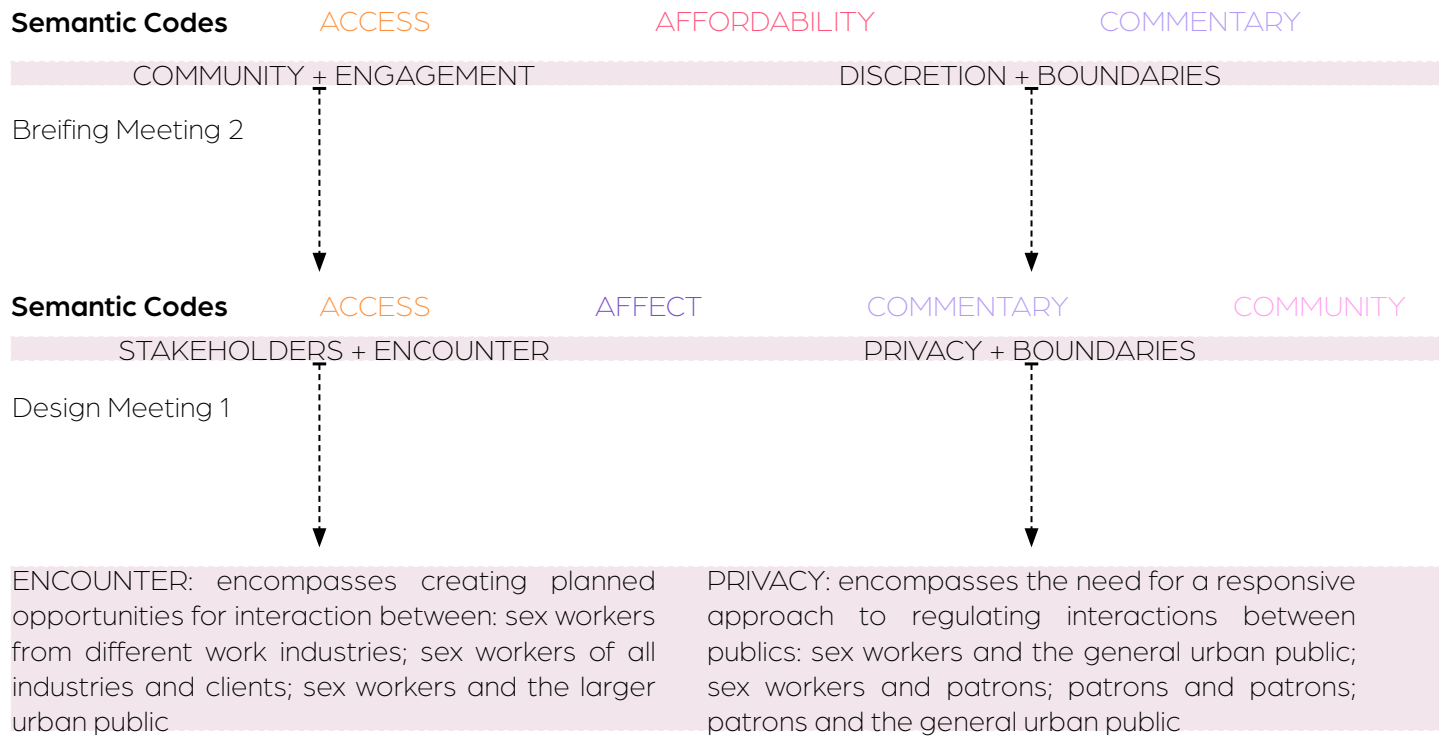
2.3.1. Familiarization & Coding

To begin processing the data from briefing

workshop 2 I familiarized myself with the notes I had taken during the meeting. The notes were an excellent summary of the overall impression I was left with from the meeting. To first analyse the explicit meaning of the feedback I coded the notes semantically by subject using the 6 most common points of discussion. Those included: access, affordability, commentary, community, privacy, program/design, and support. I included "commentary" to capture any discussion about the politics and social circumstance related to sex work not in the context of space. This semantic coding process described issues of importance at the surface of discussion. From here I reread the notes and using latent coding I organized them into four categories that represented underlying topics tying seemingly disparate comments together. These categories were: community & engagement, discretion & boundaries, accessibility & wellness, and programing & architecture. These categories reflected the research question topics of community and harm-reduction and, as these were all key notions that arose in the independent research phase, they served to provide the contextual knowledge for data analysis. Once I had used the notes to develop my method of semantic coding, I applied this process to the entire transcript. Once the data was sorted in this way I could examine each category for the emerging theme (latent coding) it presented, knowing that the themes would be finalized after the second meeting was held. Typically the participants agreed on most suggestions however there was conflict in the discussion about having support services, such as addiction and mental health services, on site. The range of responses included:

I just think that the majority of sex workers don't need support. And so having it on site assumes that everyone who's there needs support and there would be justification for that kind of thing on site. – Community & Engagement (Appendix B.)

Support workers, in general are unpaid or under paid, especially experiential sex work support workers...I think it would be beneficial to make it a business expense to have designated support workers... you



Design Meeting 2

Fig. 9 Latent Code to Theme Development Evolution Diagram

need to talk to someone and have a reliable space where you can find support work or at least a support worker that you trust and know on a regular basis. – Accessibility & Wellness (Appendix B.)

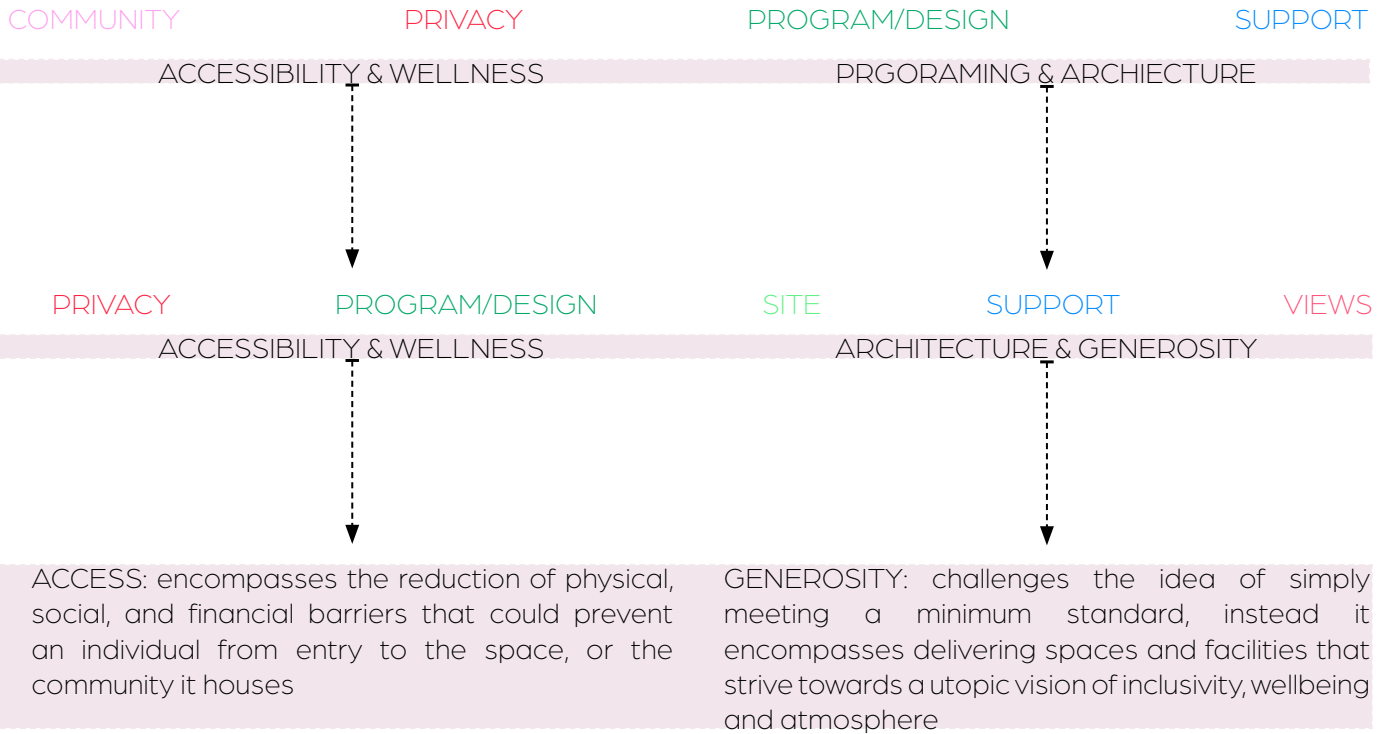
The discussion about having services on site is important because it don't think its good for business. Perhaps out the back where clients can't see maybe...Whether its support services for people or if it's an advocacy thing that's totally different I guess. – Discretion & Boundaries (Appendix B.)

There needs to be different entrances and access for people. Even if we're talking about support services and mental health services and things like that, there's stigma amongst us about it. So people would need to feel private going to access those kinds of supports as workers. – Discretion & Boundaries (Appendix B.)

Make it safe for the workers to have confidential services like support work in an in-call while also maintaining the anonymity of clients and their irrational bullshit. – Discretion & Boundaries (Appendix B.)

When we're talking about services on site that would have to be defined because honestly and truthfully I just don't feel comfortable providing services with a social worker on site...whereas someone who is a social service provider or you know coming in to drop off condoms, or lubricant, or whatever the hell they're going to do, that may be scheduled throughout the week. But of course not just in the backroom kitchen, maybe in a nice lounge where someone could come in, they could enjoy each other and they could talk in a much more casual, comfortable environment. – Programing & Architecture (Appendix B.)

If we had a common space just for entertainers, something very central, where



people could go and maybe there is a mental health support person there, peer support workers, like a some tables and a little kitchen to sit and have your coffee on your break where you could be around other people. – Programing & Architecture (Appendix B.)

If you just take the discretion and boundary comments, they represent three very different opinions about having support on site. However, the underlying issue between all three is ensuring there is privacy when accessing services so a worker does not need to feel stigma from their fellow workers, clients or the general public. There is also a distinction between experiential support workers and councillors. Throughout all these comments it appears that experiential support workers would be welcomed throughout the space, whereas counselling or social work services should be discreet and separate. Instead of fixating on this question of whether or not to make space for support work on site and disregard several peoples comments, focusing on the implicit meanings

helped me target the root issue of stigma. Another example of conflict was in the decision to include advocacy space in the building:

Perhaps that's important to have some kind of discussion ongoing within workplaces about the politics of sex work and what legal challenges were facing at different times. But not everybody is interested in that as well right, some people just want to work, get out, and go on with their lives. – Community & Engagement (Appendix B.)

To employ support workers is a valid expense as a business because workers are the business. There would not be a business without the workers...Support workers at least, advocacy in terms of legal shit, that can be dealt with the next day... I've worked in both, in-calls as well as strip clubs, and neither of them have enough support inherently provided. – Accessibility & Wellness (Appendix B.)

Again, what I gathered from this was not whether or not to include advocacy space. Instead I began to see a distinction between “on-shift” work and “off-shift” work. (Fig. 18) Meaning sex work includes income generation work and socio-political work. The two have distinct programmatic needs seeing as they involve a different public and different spatial requirements.

The process of coding was iterative and included an element of familiarization. Each time I reviewed the data I felt I could sort each comment into a different category. This points to the complexity of each comment in the context of the larger issues, it also supports the need for latent coding. This initial coding exercise provided a strong foundation for the creation of a design brief based on everyone’s ambitions for the project.

2.3.2. Coding & Reviewing Themes

The second meeting I ran with the participant group was a design workshop. Design workshops are collaborations between stakeholders and design professionals usually centred around plans or a flexible model. They occur after a briefing workshop has been held and typically involve 8 – 10 participants. At this stage participants were shown initial massing, site, program and circulation diagrams, derived from the thematic analysis, which allowed them to respond to the architectural concepts in much greater detail. The same codes from briefing workshop 2 showed up and started to establish concrete themes, however, as we got into further discussion specific topics such as site, new semantic codes appeared. This new information in combination with the developing themes from briefing workshop 2 formed new latent coding categories that went on to evolve into the final themes. The new semantic codes that became important in this data set were affect, site, and views. This contributed to the latent coding categories evolving from: community & engagement, discretion & boundaries, accessibility & wellness, and programing & architecture to: stakeholders & encounter, privacy & boundaries, accessibility & wellness, and architecture & generosity. There was a great deal of discussion of interface with the public and clients both for means of advocacy and business. Recurring conversations about site and views emphasized

the importance of these emerging themes. This type of engagement revealed itself as the opposite of privacy, the necessity of encounter. This short exchange revealed to me a great deal about encounter:

Participant 1: **discussing location** Definitely in the higher rent districts...Yeah, like maybe one of the trendier parts of town, maybe some place closer to the nightlife, you know. Yeah kind of where people would be out and about, in the evening, feeling sexy and adventurous and up for something. Anybody else? (Appendix C. and Appendix D.)

Participant 2: If you wanted to do sort of closer to sexy stuff then you’d be getting more along the lines of DV and Granville **laughs** and then also the apartments owners, the higher end people which would shit a brick because they wouldn’t want that around there so... **laughs** (Appendix C. and Appendix D.)

Participant 1: Well let’s let them shit bricks, because they’re already doing that anyway. (Appendix C. and Appendix D.)

This exchange made it clear that the building needed to create enough of a relationship with the street that it would entice new clients to come in. However it also illustrates that encounter between sex work businesses and certain demographics, affluent people in high rent areas, is discouraged even though sex work is inevitable. By locating this building in such a district encounter itself is a radical proposal that works to reverse the spatial marginalization felt by most sex work businesses. There was also an emphasis on encounter within the building that, much like the site strategy, would help entice clients into new experiences:

It’d be cool if you had like some clear glass or something but it’s like obviously bullet-proof or whatever. And then like you can kinda see down into the dungeon. And it would be like a kind of sexy fishbowl. **laughs** (Appendix C. and Appendix D.)

I'm also thinking about the bar. Uh could it go up two floors inside? And be open?... And then you could have like a couple of VIP rooms that have a window to look back out at the club and I don't know, it could be so cool man. (Appendix C. and Appendix D.)

If you want to wait, like an example you're waiting for your room with the sex worker or whatever and then you have an appointment to go up to a room upstairs then you don't want to be in the strip area then you can be on a kind of lovey-ish bar and then if you wanna, you know see a bit of a sexy thing before your appointment you climb and then you have a strip club. You know? It's a separate area. And you can put some mirror, oh not mirror, window and then you can see a bit of kinky room you know, like a kink room you know and then you can have some visibility of service, different services you can have. (Appendix C. and Appendix D.)

Well, looks like you chose classic downtown east side, which well we may have lots of services, (Fig. 10, 11) also doesn't necessarily put forth like the sexy vibe of sex work. So I mean, I just want to sort of add that there too, because it's a little bit more of a desperate neighbourhood, and yes we do have some gentrification happening, but it certainly isn't like, making you feel like super sexy sex tourist coming on in to live your ultimate fantasy... yeah, in that neighbourhood that's a little bit more rough. (Appendix C. and Appendix D.)

As we got into discussion of the architecture, ideas about privacy also evolved. Whereas in briefing workshop 2 there was an emphasis on extreme separation, this design workshop revealed creative ways of honouring privacy without having a building completely dominated by partitions, while still acknowledging that interactions with non-sex workers (the general public) could be problematic:

What we could do for walk-ins is have

everybody come through the gentleman's club. And maybe when people sit down, they can let the waitress know if they're looking for something else, then it could be more discrete and somebody in the bar could be in charge of controlling the um traffic. (Appendix C. and Appendix D.)

I also like the plausible deniability of like just a mainstream thing just like a bar or restaurant...we're gonna need some stuff like that so I like the plausible deniability like "oh no, no I'm just here because the food's great". Right? So that if any, any clients wanted that deniability that having like a mainstream business as a club for the strip club would actually be very helpful for the clientele to feel safe. (Appendix C. and Appendix D.)

What about the buildings around it? Because um there was a massage parlour up on Hastings where the women were suntanning and uh got complaints because they were out there in their bikinis um so... I wonder about the location...I don't know I mean do we really want to shelter the whole thing in, or do we want to let in some bloody sunshine, right? (Appendix C. and Appendix D.)

These evolved ideas about discretion made it clear that privacy and encounter work together to produce a certain anonymity that could help lower a client's inhibitions or provide them with a feeling of safety and invisibility. Moving from the final latent coding categories to themes was the final part of the analysis process which included four trial themes: encounter, privacy, accessibility and generosity. These themes best encompassed the motive underlying the majority of statements and provided a guiding framework for the subsequent design creation.

★ Adult Entertainment Venue ★ Erotic Massage ★ Adult Retailer ● Nightclub ● Hotel ● Social Service

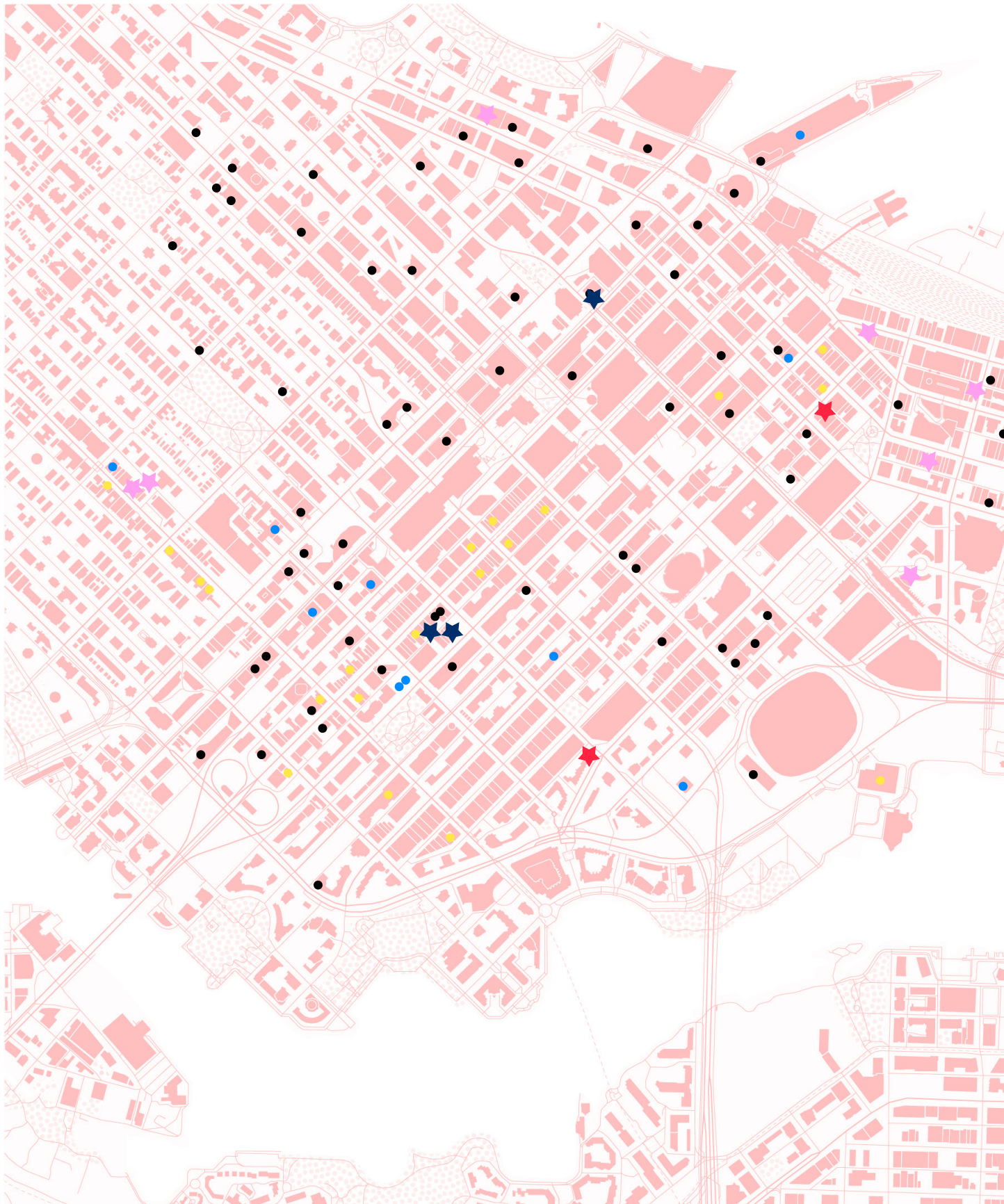
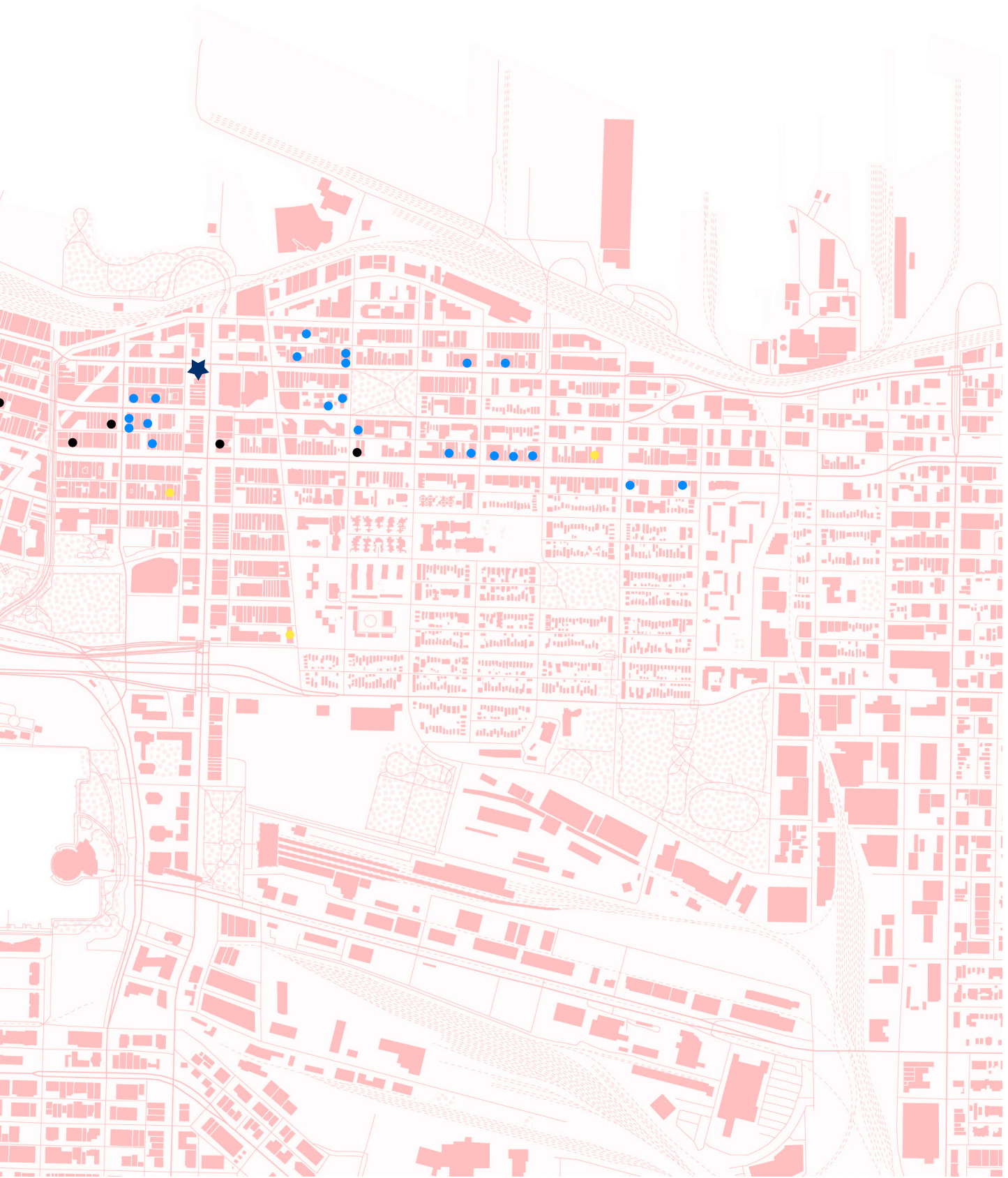


Fig. 10 Downtown Vancouver Sex Industry Venues + Adjacent Programs



★ Adult Entertainment Venue ★ Erotic Massage ★ Adult Retailer ● Nightclub ● Hotel ● Social Service

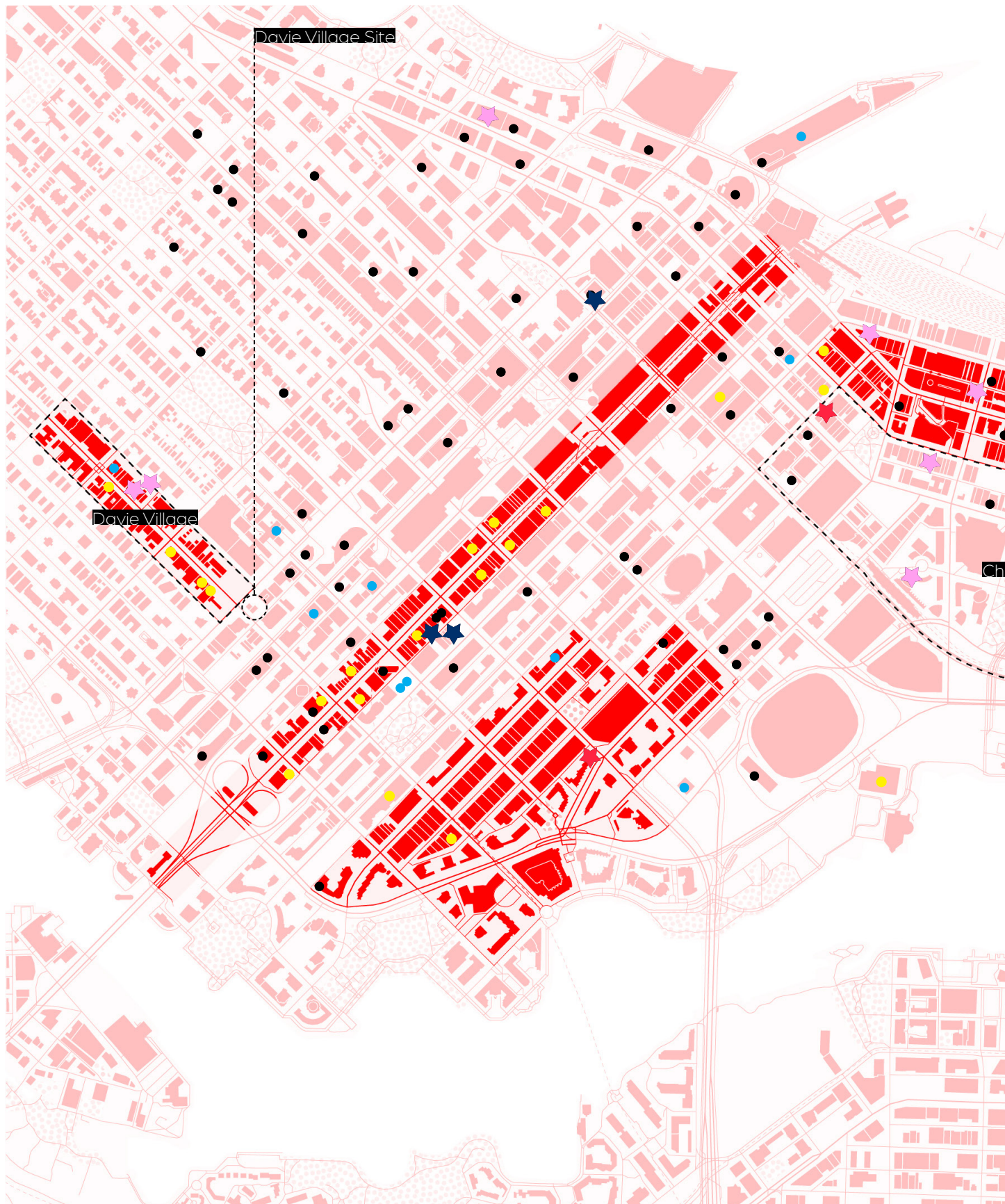
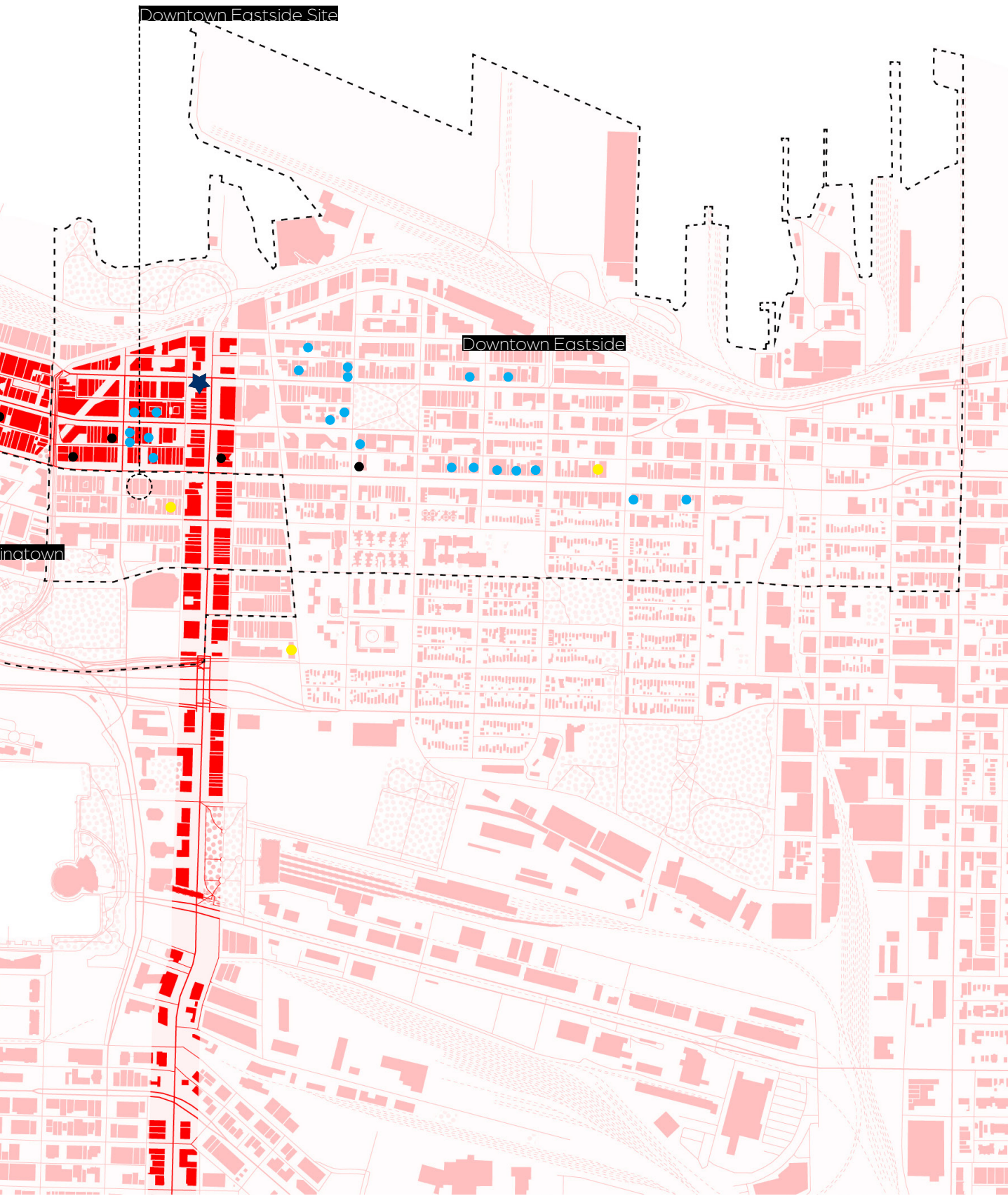


Fig. 11 Suggested Site Locations + Selected Sites

--- Suggested Site Locations  Entertainment Districts



Part 3: Evolving Research

3.1. Data Synthesis and Initial Design Analysis

The first place the themes from the focus groups were implemented was the creation of site strategy. This set up a precedent for using the themes to inform design choices. Site was a major element of the design process due to its relationship to the city and larger questions of spatial marginalization raised in section 1.2. Hence site choice needed to address all four themes to become the city facing representation of the data. It was from this discussion and eventual selection of site that the rest of the design could emerge.

3.1.1. Theme Definition & Reflection on the Participatory Process

In design workshop 2 I presented plans, sections and diagrams. The feedback given was detail oriented and focused on small programmatic changes and interior infrastructure. The feedback was mostly practical in nature and hence could be coded semantically for design use. (Fig. 8) There was a continued emphasis on internal windows for views into different services, classrooms and spaces to interact with the public, performance rehearsal space, retail space for workers, health services for workers, and ample storage. This final focus group meeting confirmed the accuracy of the trial themes developed after design workshop 2 but did not present new data for inclusion in theme or design development, it only aided in refinement. This allowed me to move onto defining and naming themes. (Fig. 9) The 4 major themes that came up in my research are as follows: Accessibility encompasses the reduction of physical, social, and financial barriers that could prevent an individual from entry to the space, or the community it houses. Encounter encompasses creating planned opportunities for interaction between: sex workers from different work industries; sex workers of all industries and clients; sex workers and the larger urban public. Generosity challenges the idea of simply meeting a minimum standard, instead it encompasses delivering spaces and facilities that strive towards a utopic vision of inclusivity, wellbeing and atmosphere. Privacy encompasses the need for a responsive approach to regulating interactions between publics: sex workers and the general urban public; sex workers and patrons;

patrons and patrons; patrons and the general urban public. Briefing workshop 2 emphasized privacy and accessibility where design meetings 1 and 2 brought in more ideas about encounter and generosity. As the meetings went on, the group became more comfortable expressing design ideas and they started to have larger aspirations for the project. Generosity became increasingly important as the group members named more programs that would serve them that they previously had not thought to include in a workplace. For me this was an important discovery, as the group got comfortable with the design process they could better describe programs that would be assistive to their goal whereas in the beginning they struggle to look beyond the immediately pragmatic. With the themes established I could move on to creating a final design and drawing set.

3.1.2. Site

In briefing workshop 2 when site was discussed, accessibility and encounter were primary concerns. Being accessible and hence a safe space for the most vulnerable, typically street based sex workers, is critical. Encounter is important in that the building needed to capitalize on laddering and bundling by existing in a neighbourhood with a diversity of demographics accessing entertainment and nightlife services. Encounter also took the form of locating with resistance, siting in the sanitized "centre" to affirm the existence and rights of sex workers. These principles lead to the selection of two sites to demonstrate their potential. The advantage of the Downtown Eastside site is that it is located within a larger conglomeration of districts where sex work has historically existed in Vancouver and is near the majority of social services. (Fig. 11) This was suggested to affirm the long-standing existence of sex work in Vancouver and to create proximity to support services. The Davie Village site is near the gay village, a specialty district close to the main entertainment districts and many hotels making this a location prime for laddering, bundling and encounter with diverse client groups. (Fig. 11) It also affirms the deep and historic connection between the LGBTQIA2S+ community and sex workers both as otherized groups whose members often overlap. At the neighbourhood level both of these sites were selected for their three way access,

something I chose based on initial research and was coincidentally confirmed by the group. (Fig. 12, 13, 14, 15) They described a three entrance strategy being used in the Drake hotel, a historic sex work venue in Vancouver, to cater different entrance to different programs.

I was thinking about how originally we wanted the Drake Hotel, so that we could have the strip club up front, you know, public coming in, and you know it was quite successful, it's location. But then the back door for the safe worksite, and then there was even a side door entrance that went up to the second floor, rather than the pub level. So to get up into the hotel there was three entrances, all that could be sort of geared toward different things, discretion, or 'let's take the stag party to the pub', or you know, that's sort of the way we had framed it around that old hotel. With the senior citizens on the top floor so they could come down to the strip club and hangout with people in their own community, you know?⁷⁰

3.2. Theme Expression in Design Logic

The themes developed and described in part 2 went on to inform the ethos and logic of the building. (Fig. 9) Therefore the building can be understood with a prior knowledge of the data, or conversely the themes from the data can be inferred from the logic of the building. It is this two way knowledge communication that makes this design valuable as an advocacy tool. A non-expert would ideally be able to access information from the design that would quickly inform them of the needs of the sex work community based on site, program, and organization. This is the strength of the design as a diagram rather than a literal design proposal, in addition to this diagram being a record of a specific moment in a social movement.

3.2.1. Guiding Building Logic and Organization

During briefing workshop 2 I noticed a hesitancy from participants to ask for programing

that did not appear directly related to the performance of sex work. As I spent more time brainstorming with them they opened up about a plethora of needs that went beyond on-shift work. For this reason the building's overall logic encompasses two needs: the first being privacy/ encounter which can be read as one need divided into two subgroups, and the second need being a supportive workplace. (Fig. 18) In this case supportive means attention to both the working and personal lives of the workers. Privacy and encounter are complimentary themes in that the more encounter is cultivated the less privacy exists and the more privacy exists, the less encounter is possible. The building is mirrored around the ground floor which acts as a sorting plane for users. (Fig. 18) It is an ambiguous space in that is not geared towards to provision of services. The above ground program represents the personal lives of the workers while below grade is dedicated to on-shift sex work. The mirroring is a representation of how stigma and oppression effect the work and the worker in such a way that the condition of one cannot improve without the other. Both the work and personal aspects of sex workers' lives require a range of encounter and privacy. Moving from the front to the back of the building encounters become more private which is reflected in the smaller more heavily partitioned spaces. Views and access are controlled through increasing rigidity and opacity of partitions, contracting room size and more specified paths of circulation. The spiral ramp core creates a long path and staggered floor plates to facilitate visual encounter as the user slowly descends. It also sets up a system of ceiling heights that relate to the scale of encounter with large public spaces being housed in grand spaces and one-on-one encounters happening in intimate spaces.

The spatial organization of the building's descent is a reflection of the laddering theory. (Fig. 19, 20) The first space you visually encounter and the highest publicly accessible space is the gallery. (Fig. 20) The main public entrance would be a mainstream restaurant. This serves the dual purpose of providing plausible deniability, and for others, an accessible introduction to the building as a whole. The next space would be the main reception area, the bar club area from which you could get more explicit views. As you circle around

⁷⁰Design Workshop 1, focus group

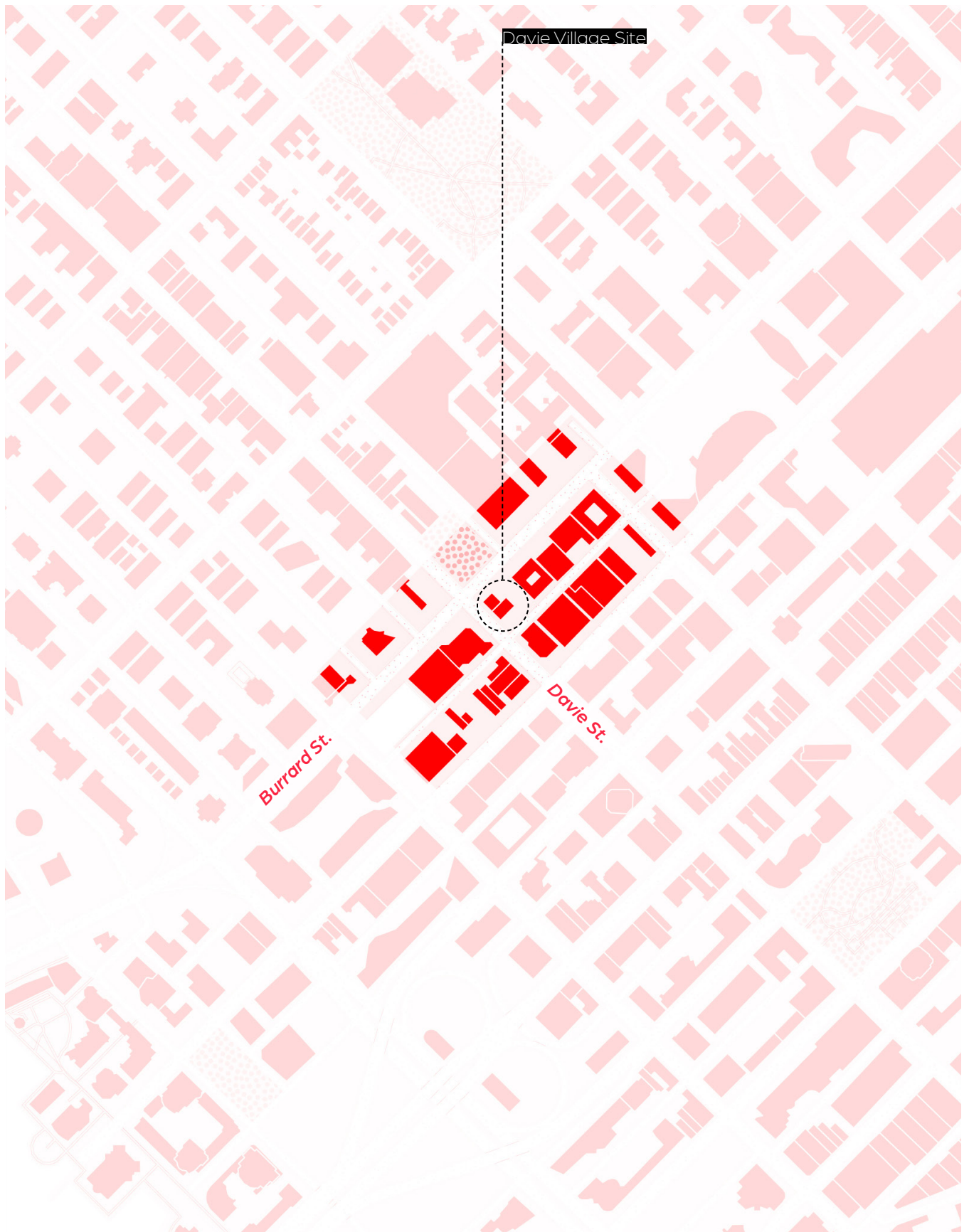


Fig. 12 Davie Village Siting at Block Scale

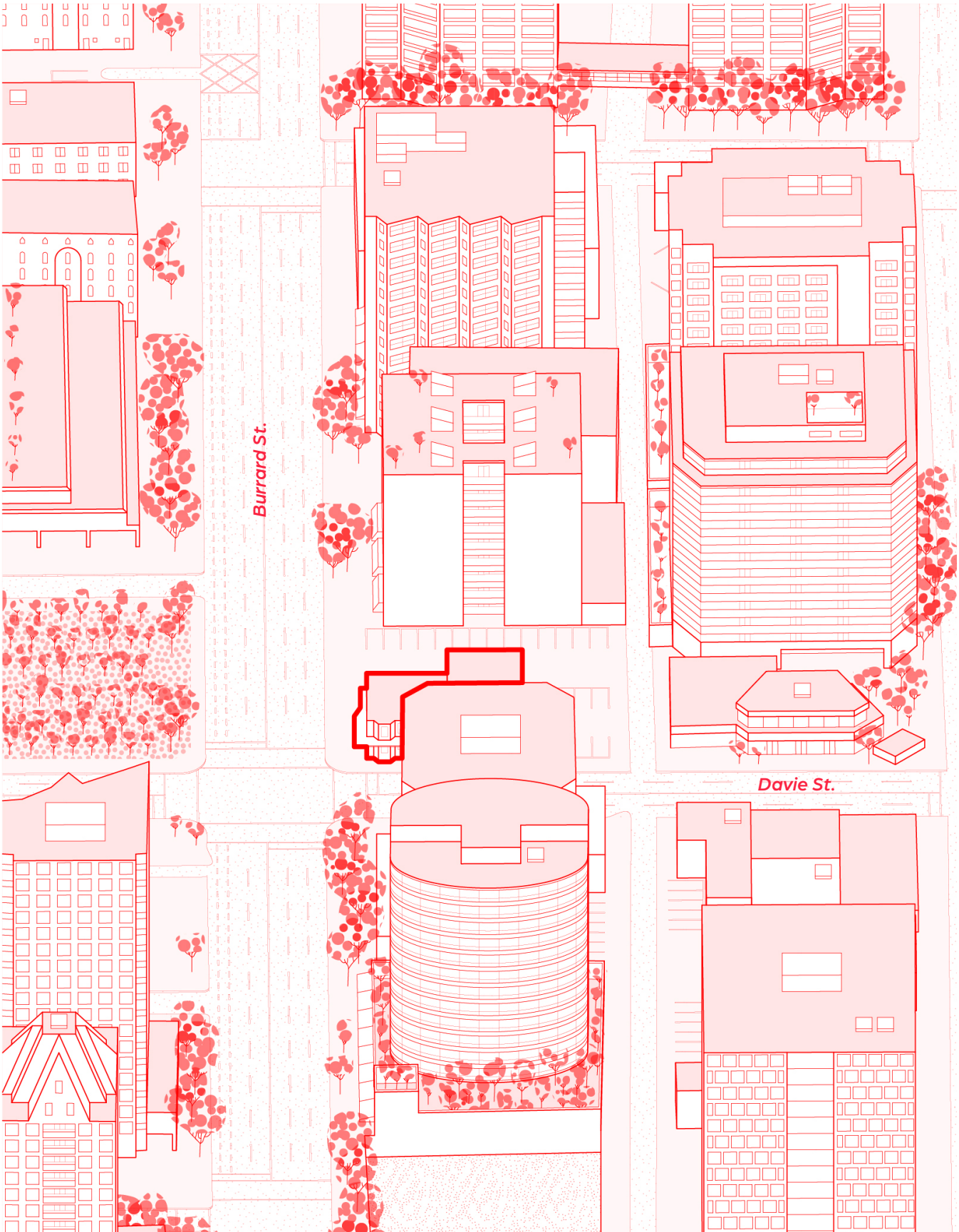


Fig. 13 Davie Village Site Axo - Existing

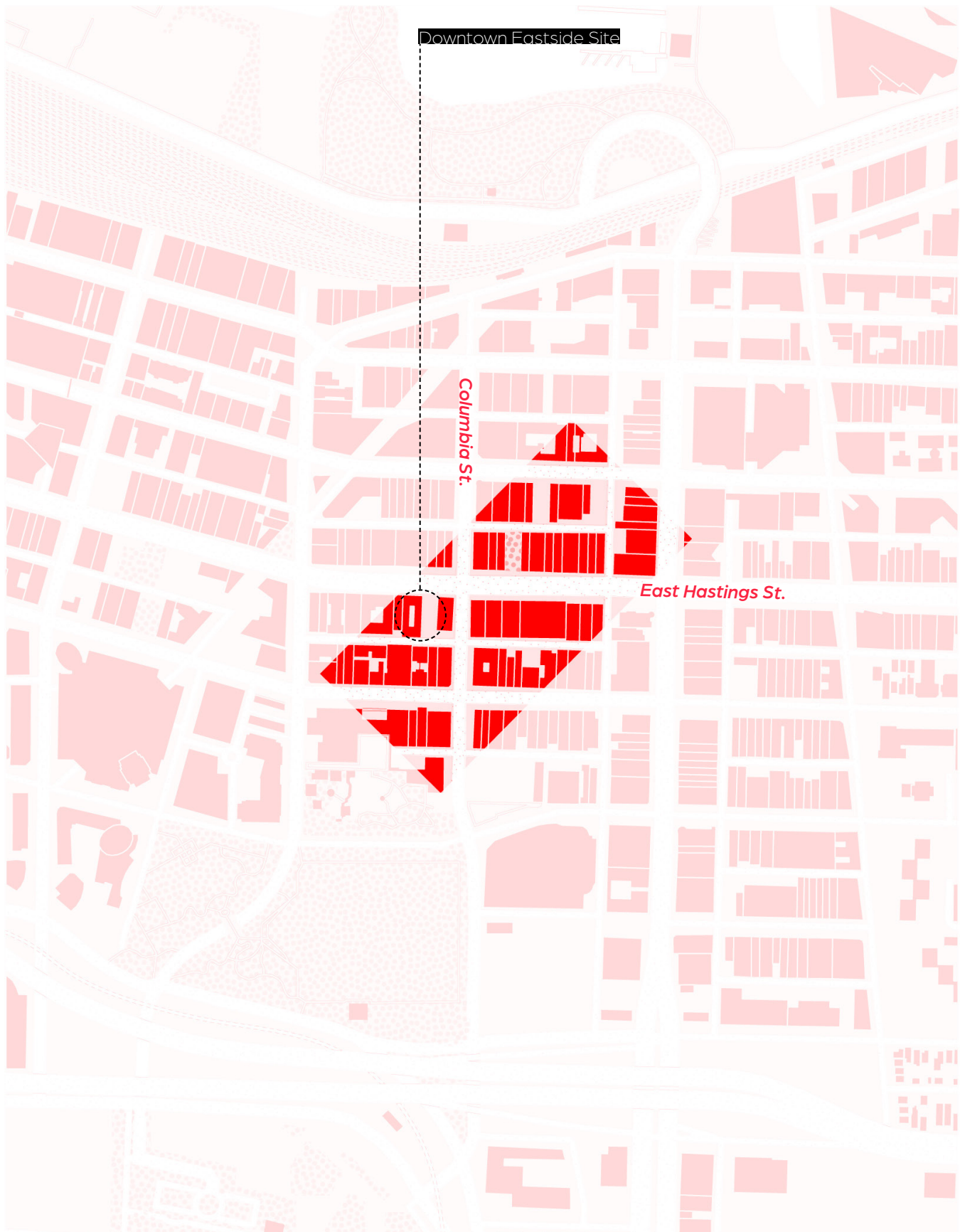


Fig. 14 Downtown Eastside Siting at Block Scale

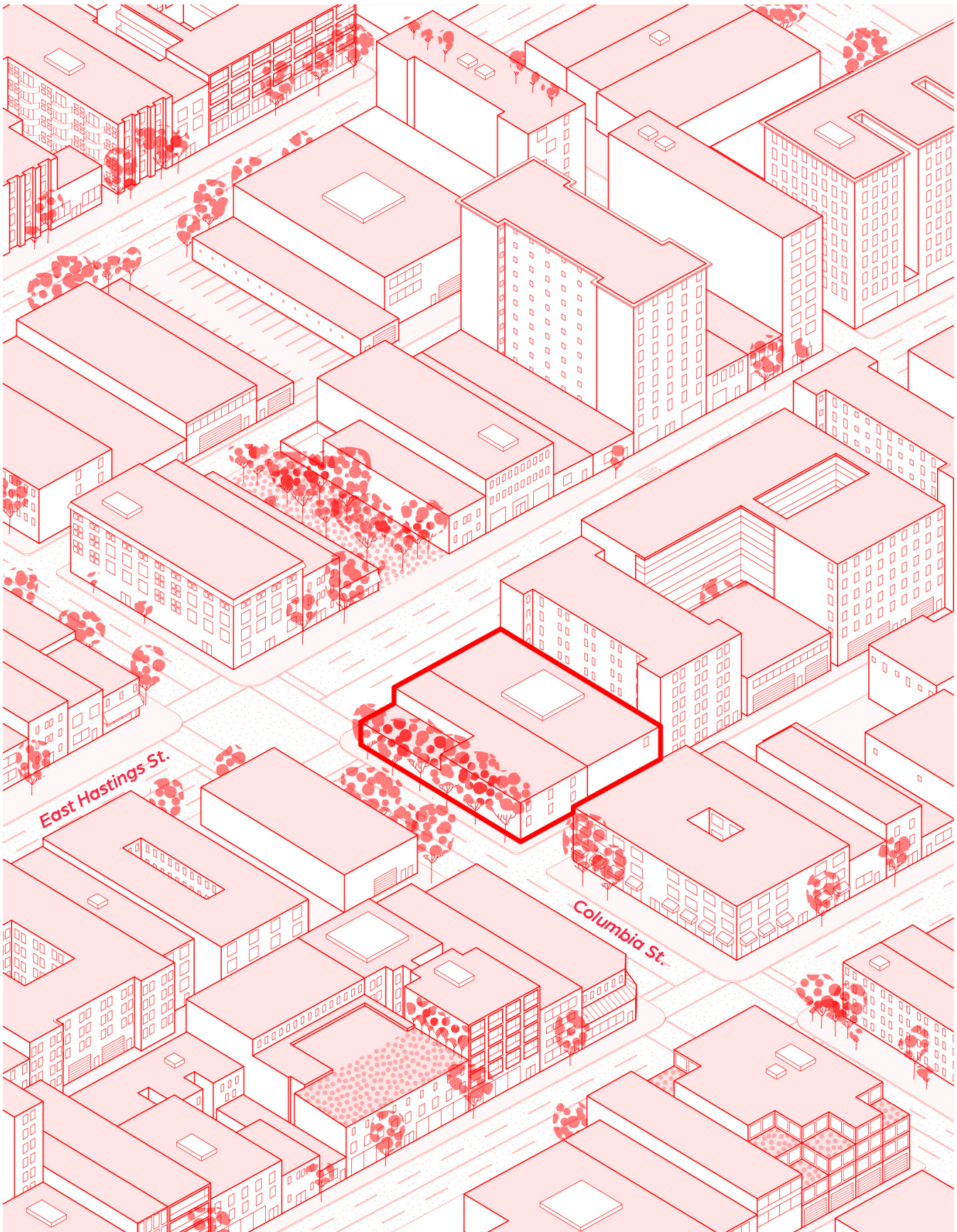


Fig. 15 Downtown Eastside Site Axo - Existing

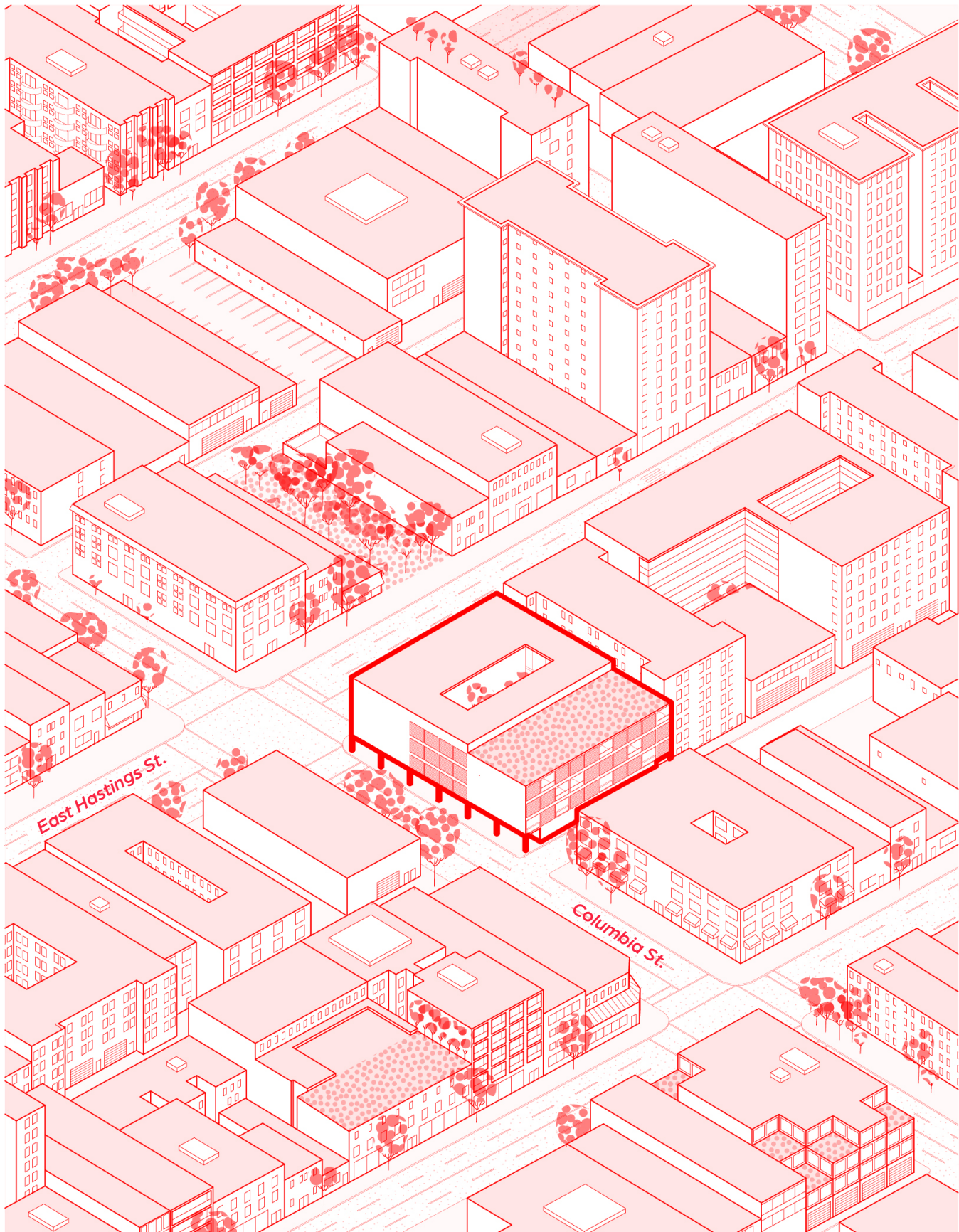


Fig. 16 Downtown Eastside Site Axo

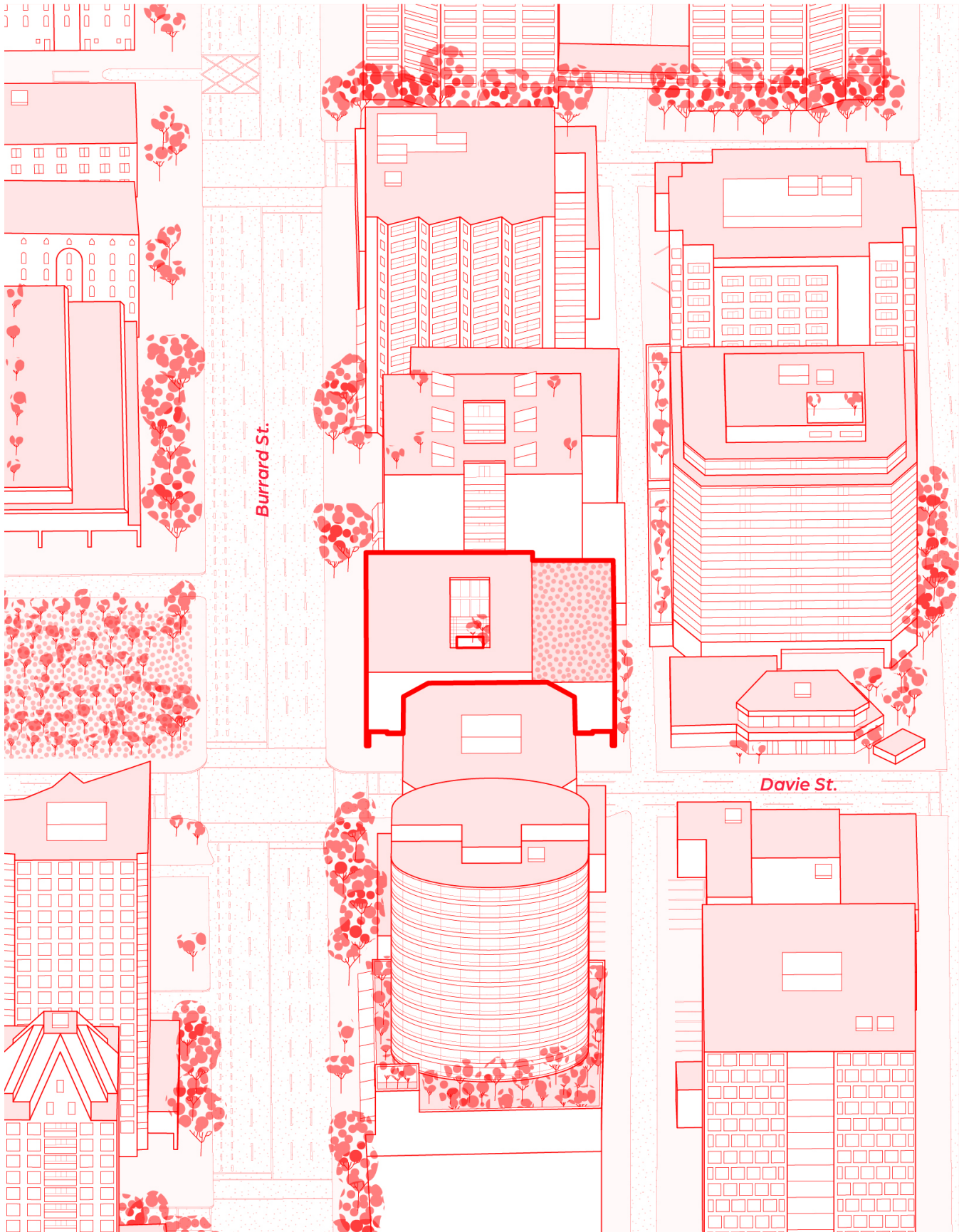


Fig. 17 Davie Village Site Axo

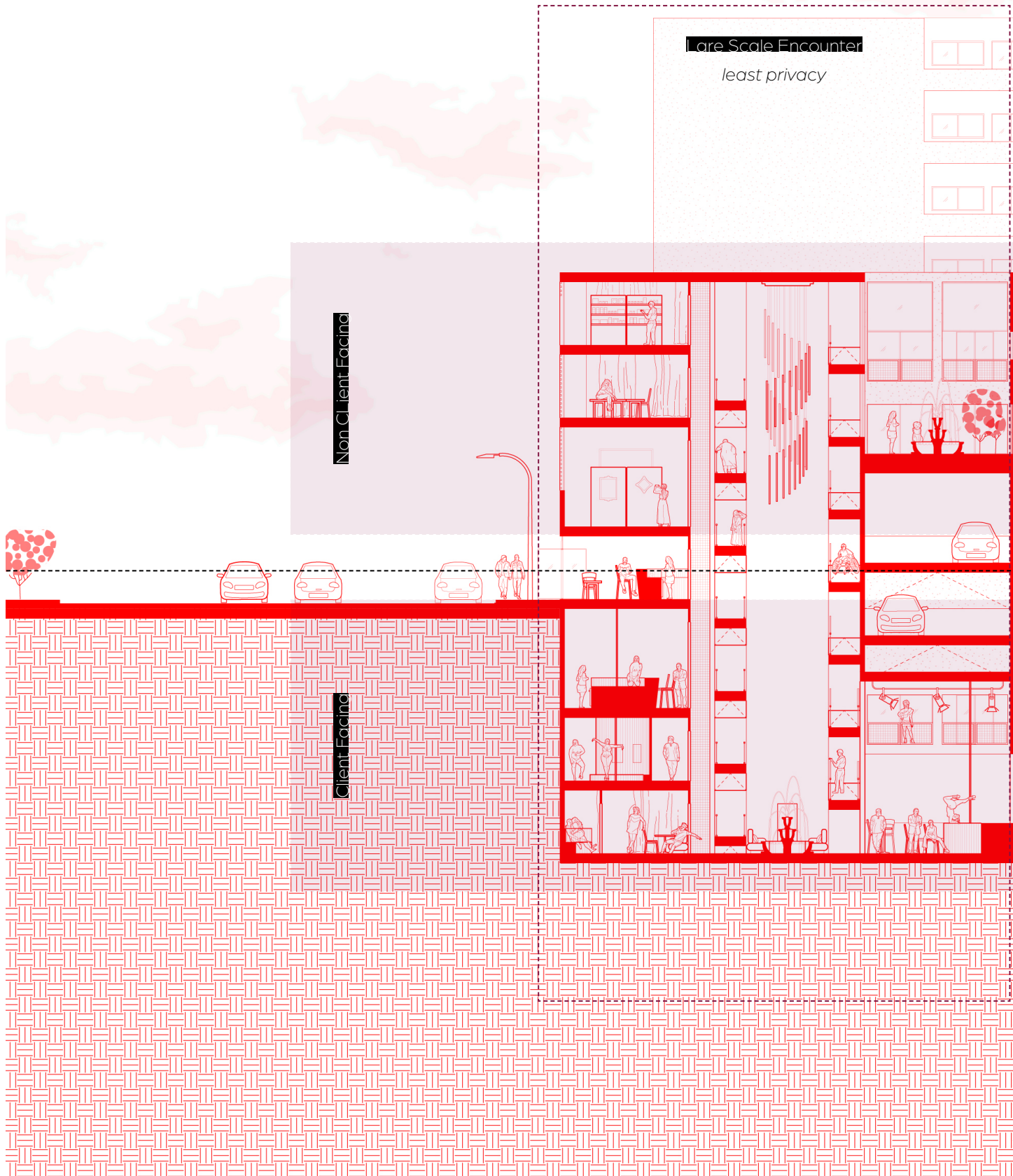
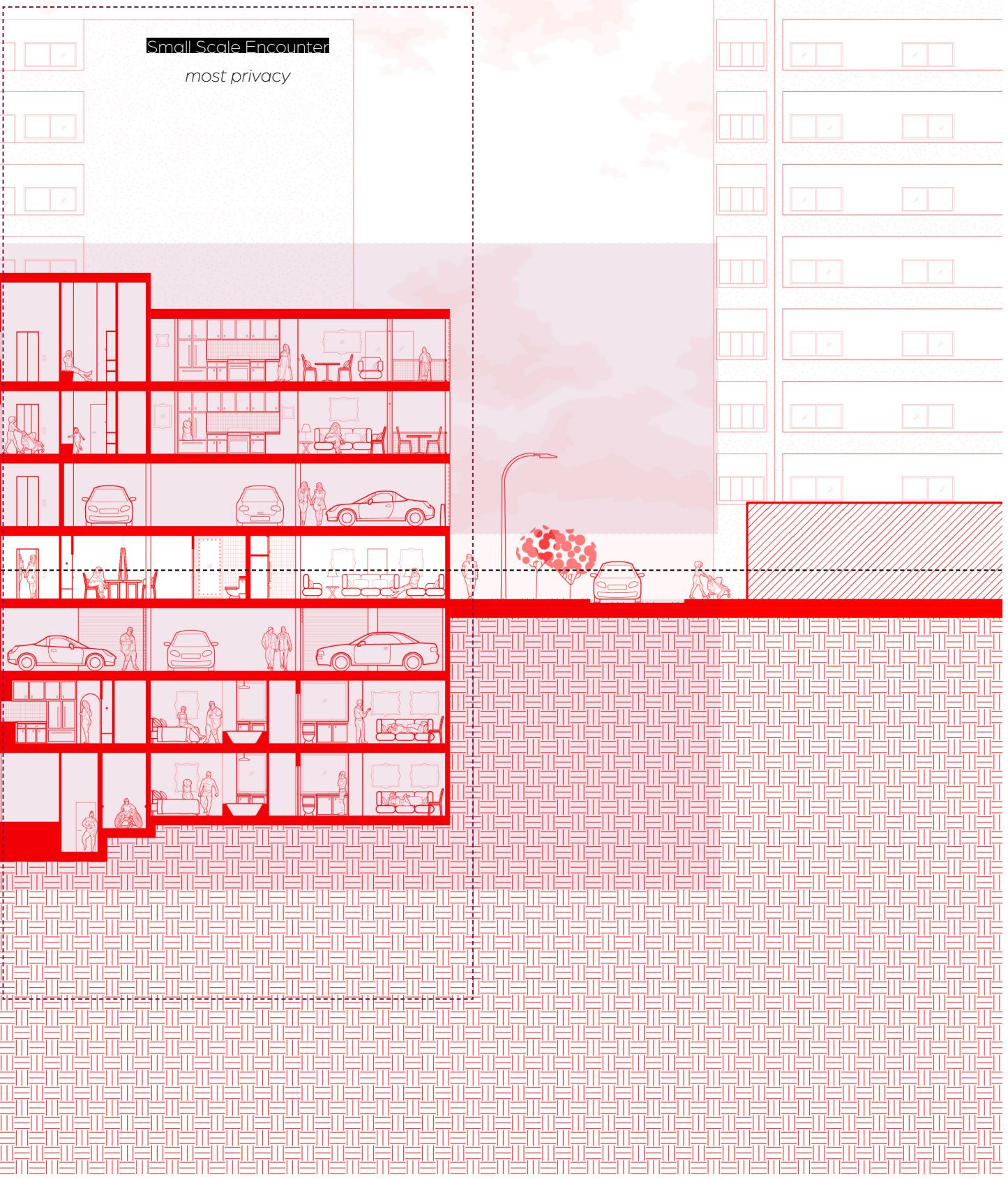


Fig. 18 Building Sectional Logic

Small Scale Encounter

most privacy



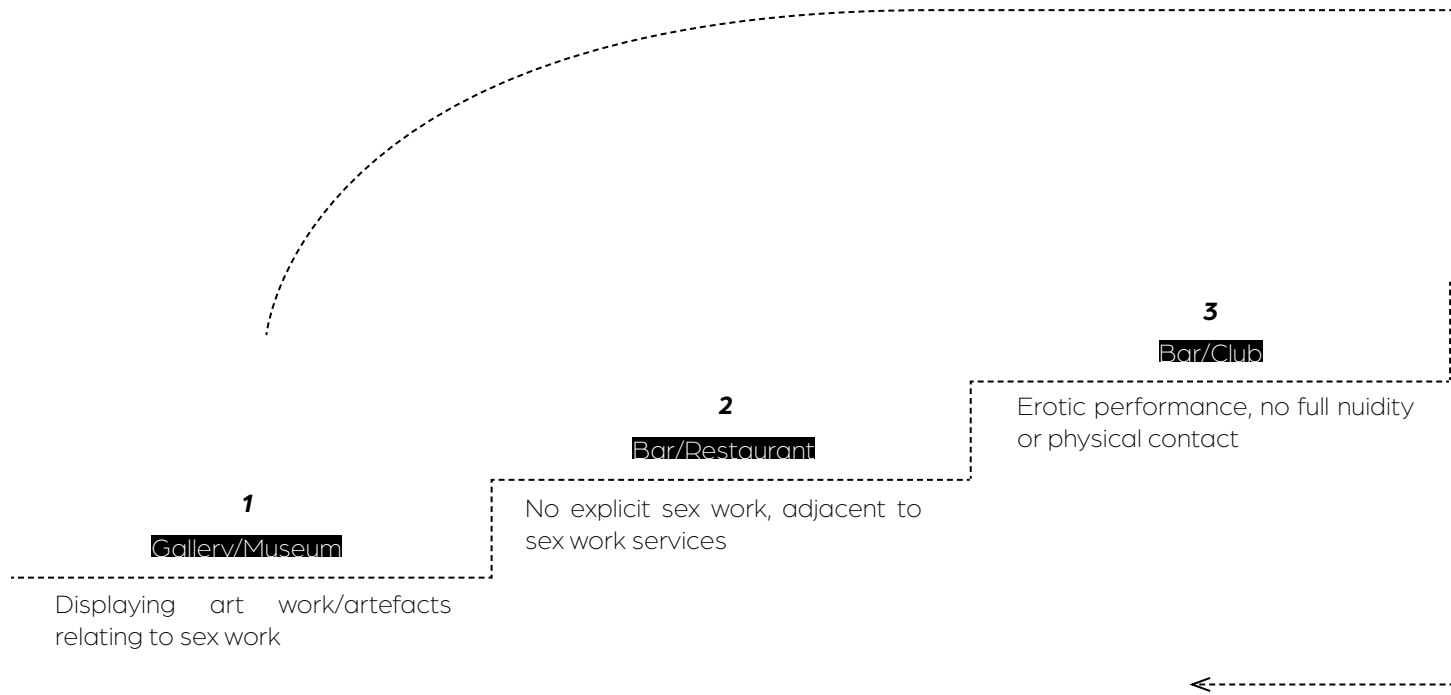


Fig. 19 Programatic Laddering Logic

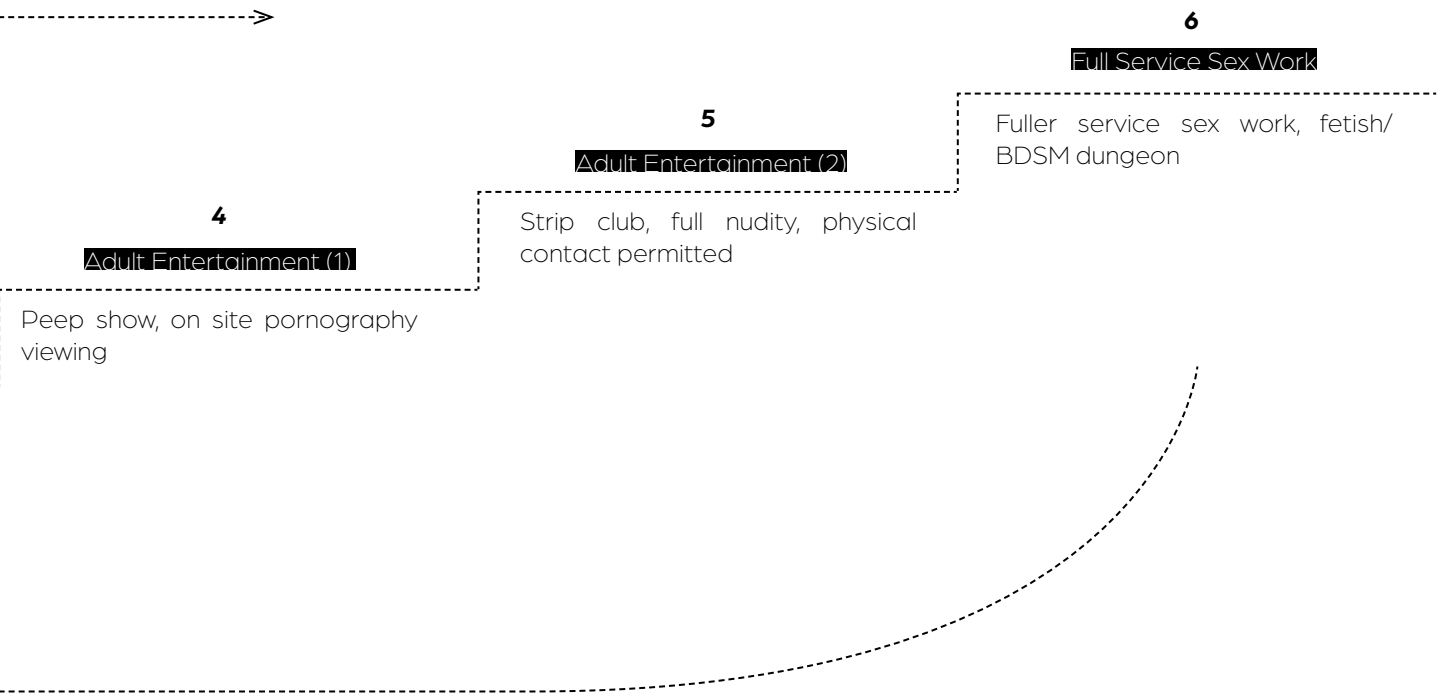
the ramp there are a variety of other programs all increasing in the level of encounter and intimacy with workers. Finally moving into the back of the building you reach the full service sex work rooms which house the highest level of intimacy. The full service area is accessible three ways based on the client's preferred level of privacy. The most private exit will take you directly up and out to the back of the building, completing the journey from front to back of the building.

The program division and entrances from the street on this floor informs the circulation for the entire building. (Fig. 23) The Burrard St. entrance connects to the main client core which guides the user through the building program by giving glimpses to all the services available. (Fig. 23, 25, 26) This area is highly transparent in its partitions as it relates to high encounter versus the programs towards the South which are more private. (Fig. 24) These two areas are visually and spatially buffered by the parking ramps which provide some privacy for the sex worker entrances. Privacy for the entrances was an issue mentioned many times in the meetings so I've separated them into the

main public entrance, the highly private full service entrance off the alleyway, the worker entrance to the dressing room and the sex worker community entrance which ascends all the non-client facing programming such as child care and residences. (Fig. 23)

This privacy gradient is controlled visually in addition to physically. The work and community programming is buffered by vestibules housing admin/security programming, with semi transparent glazing. (Fig. 24) This attempts to respect the privacy of workers while also attempting to provide a level of encounter with the public that may begin to demystify the work through exposure. There are no views into the full service lobby as that public values the highest discretion. This entrance also makes use of a vestibule for safety/discretion so a client can quickly enter off the street and wait in a secure space to be screened by workers inside.

The worker lounge/dressing room prioritizes flexibility and could evolve over time. (Fig. 27) Flexibility is an important design theme because workers constantly need to change their space and it's affect to suit the needs of different clients.



The industry is also subject to constant changes in legal status and entertainment trends. Sex work is a game of fantasy creation and hence the space needs to be foundational and flexible enough to evolve with clients' desires and workers' needs:

Dependent on a person's particular taste and style, you know if we are going to have as much versatility as we possibly can with the different variables of service work that's taking place...the way I kinda see it is maybe the rooms could be designed in a way where they could be adaptable for each individual that's working from those, if, you know, if that individual was to be in that room for a period of time, for example it could be a room devoted exclusively to kink, or peep shows, or massage and then when they're done or retire from that room, they, you know someone else takes it over and it could totally change into something completely different.⁷¹

3.2.2. Sectional Logic and Organization

Circulation is an important means of controlling encounter and privacy. Client circulation exclusively descends while the community circulation exclusively ascends. (Fig. 25) Workers, being the primary users, have a throughline means of access to the entire building. This access into client facing spaces is buffered so workers have more control over their encounter with clients:

Have the exit of the changing room come out right beside the DJ booth. So if you don't feel like walking through the club or talking to any of the clients, because sometimes you don't, then you don't have to, you can just go straight from the changing room to the stage...If there's a VIP area that could also be accessible from the entertainer only area.⁷¹

The above ground program is dedicated

⁷⁰Design Workshop 1, focus group

⁷¹Briefing Workshop 2, focus group

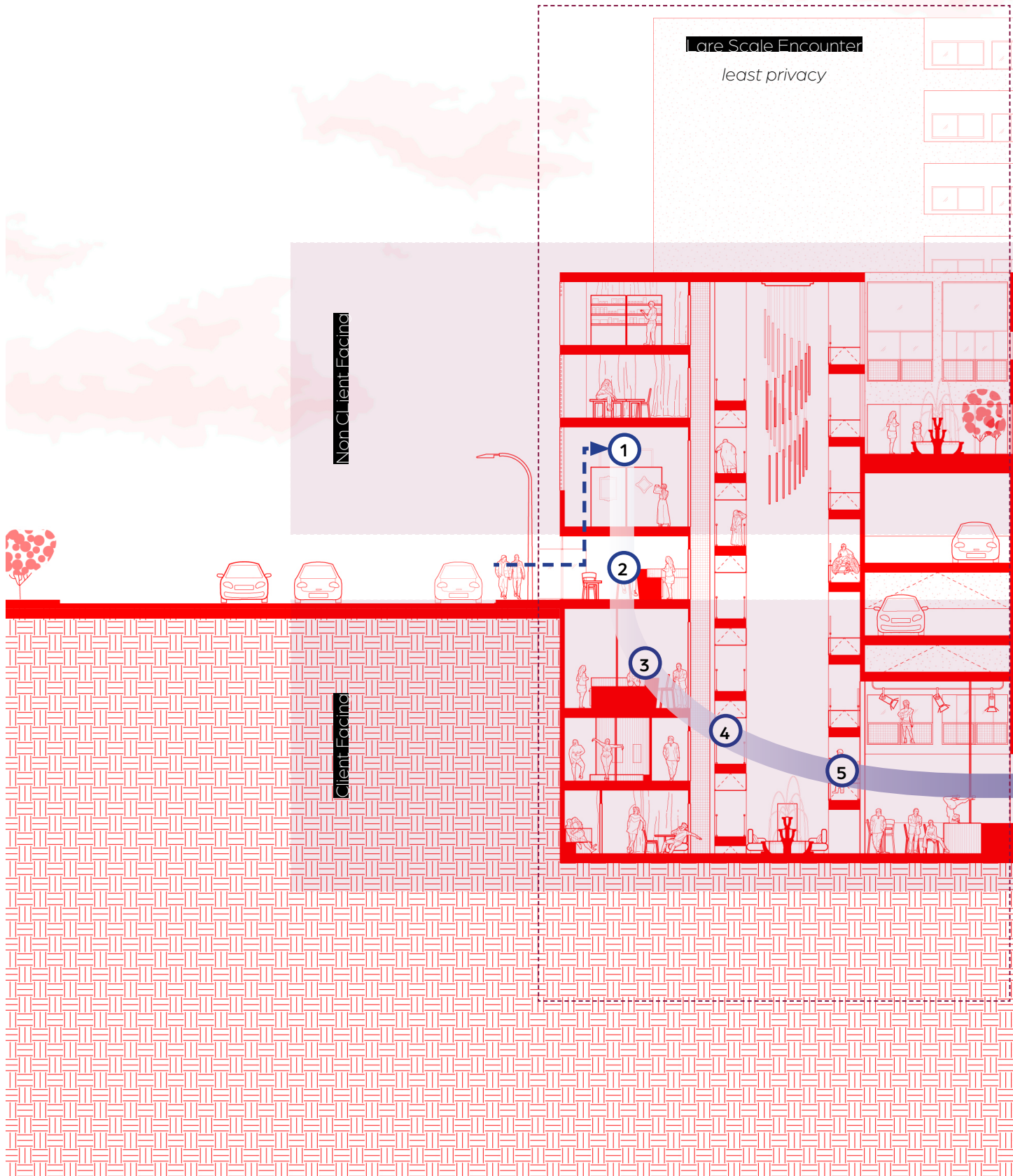


Fig. 20 Building Sectional Laddering Logic

Small Scale Encounter

most privacy



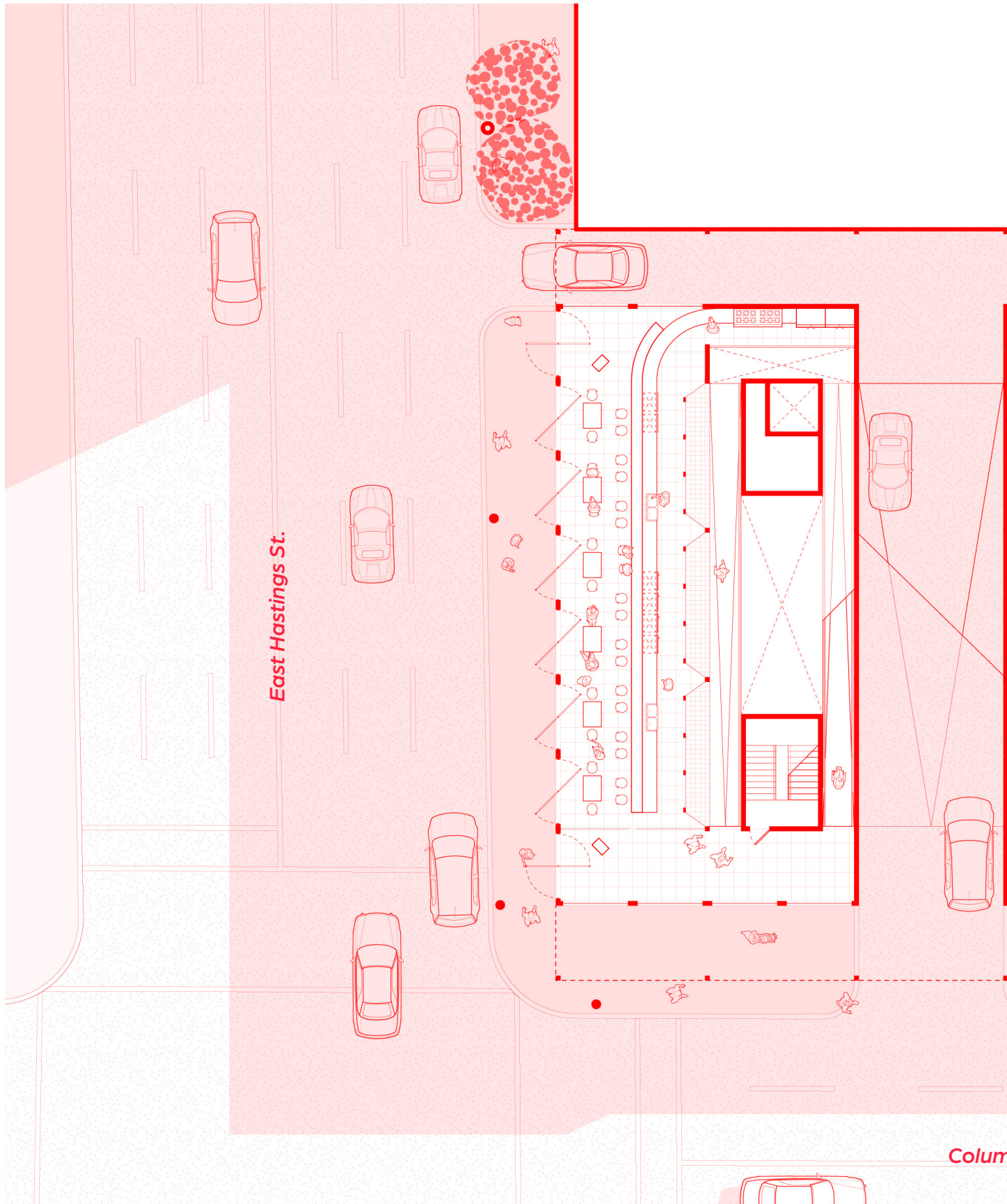
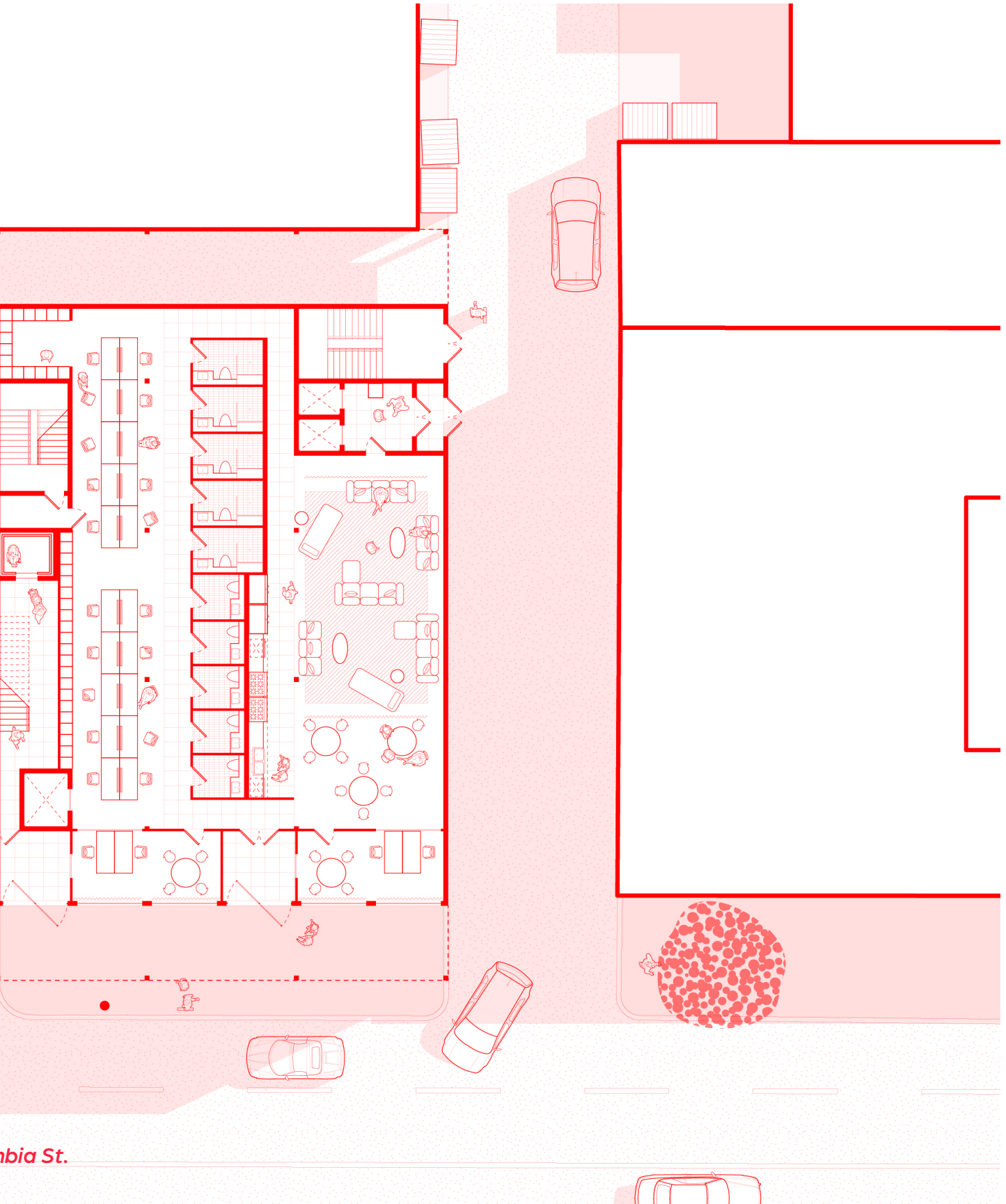


Fig. 21 Downtown Eastside Site - Ground Floor Plan



mbia St.



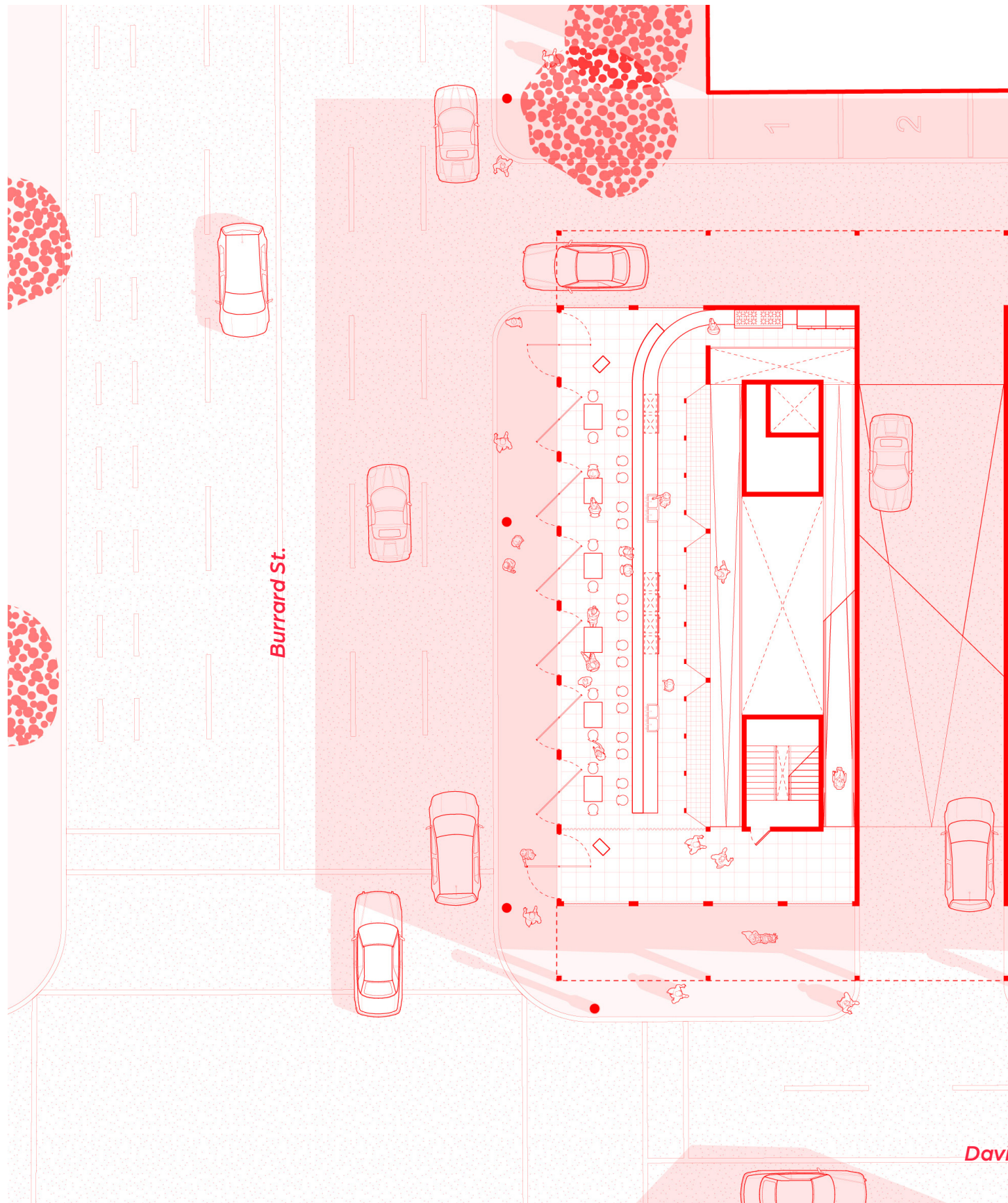


Fig. 22 Davie Village Site – Ground Floor Plan



ie St.



■ General Guest Access ■ Full Service Client Access ■ Residence/Childcare Access ■ Worker Access

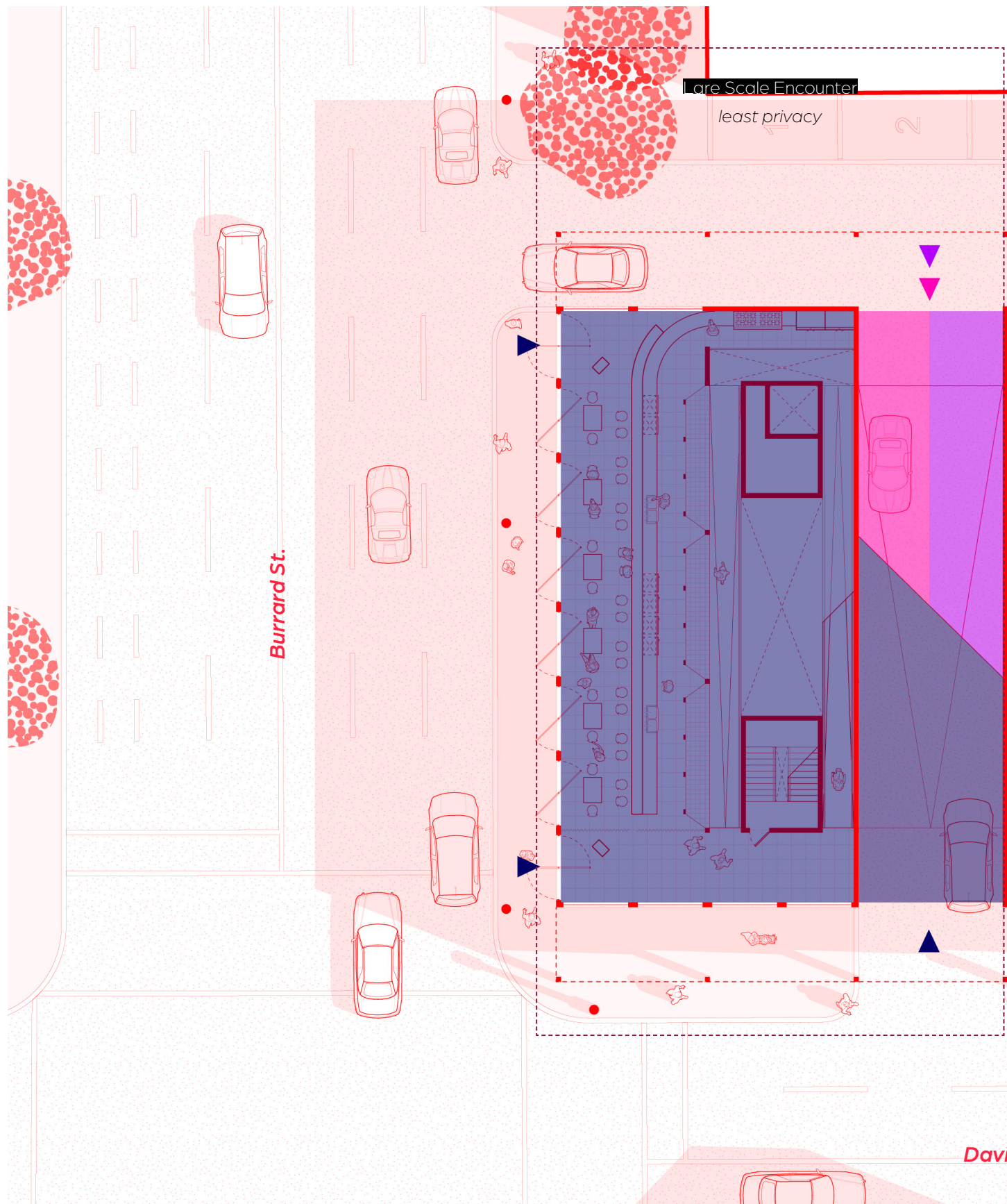
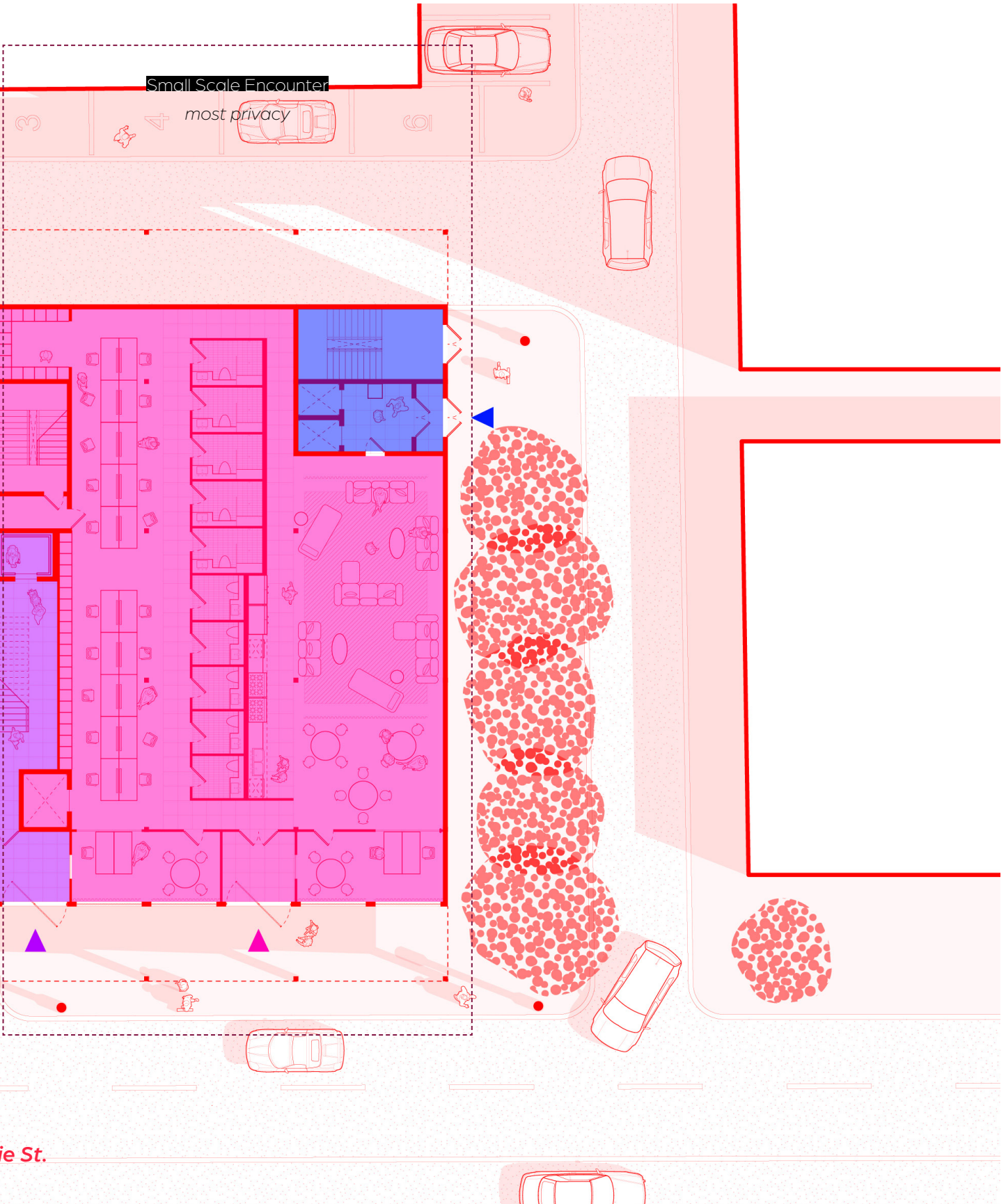


Fig. 23 Davie Village Site – Ground Floor Access + Program



Small Scale Encounter

most privacy

ie St.



■ General Guest Views ■ Full Service Client Views ■ Residence/Childcare Views ■ Worker Views ■

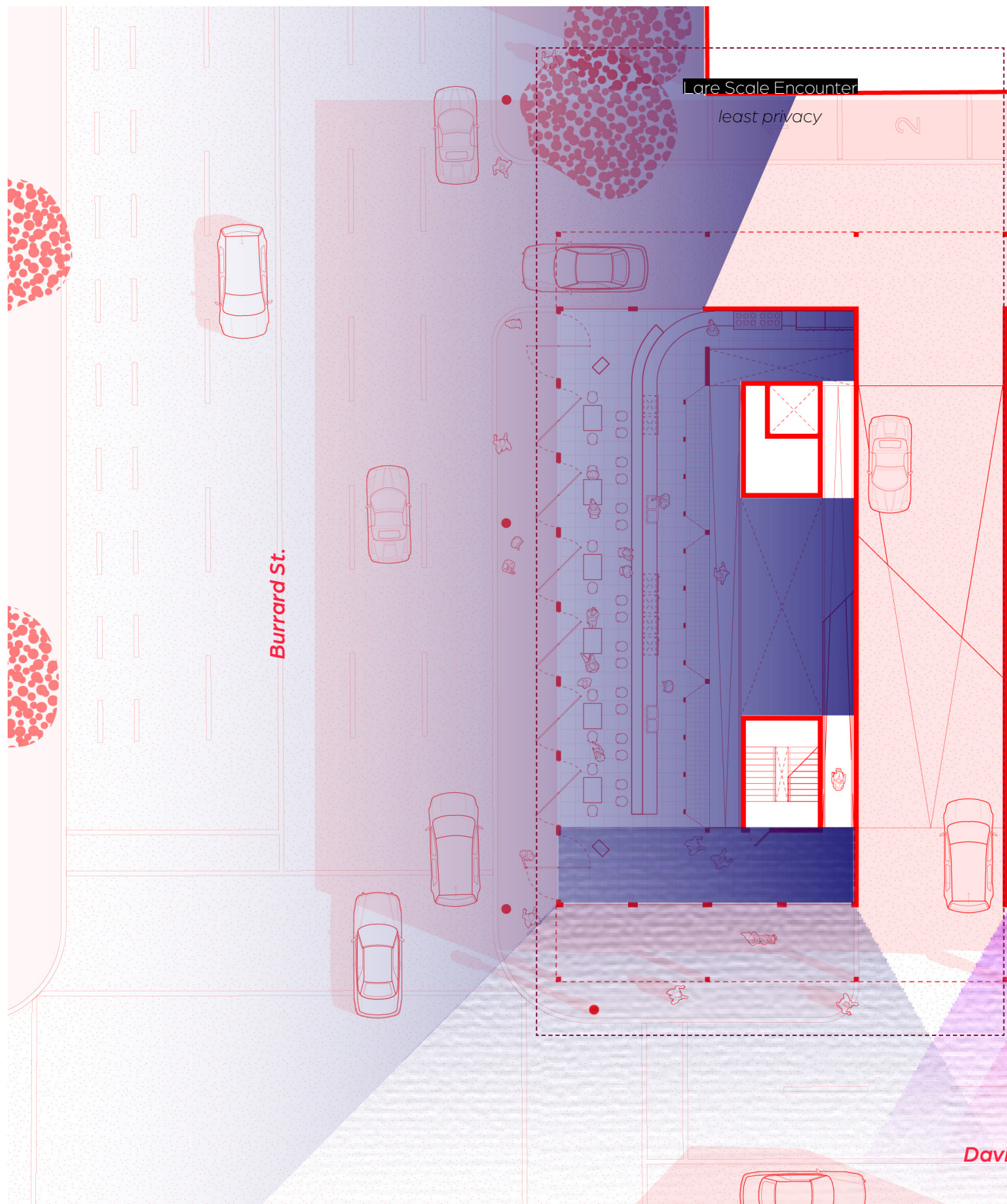


Fig. 24 Davie Village Site – Ground Floor Visual Access



Small Scale Encounter

most privacy

ie St.



Club Clients
 FSSW Clients
 Gallery Patrons
 Sex Workers (Community)
 Residents/Children

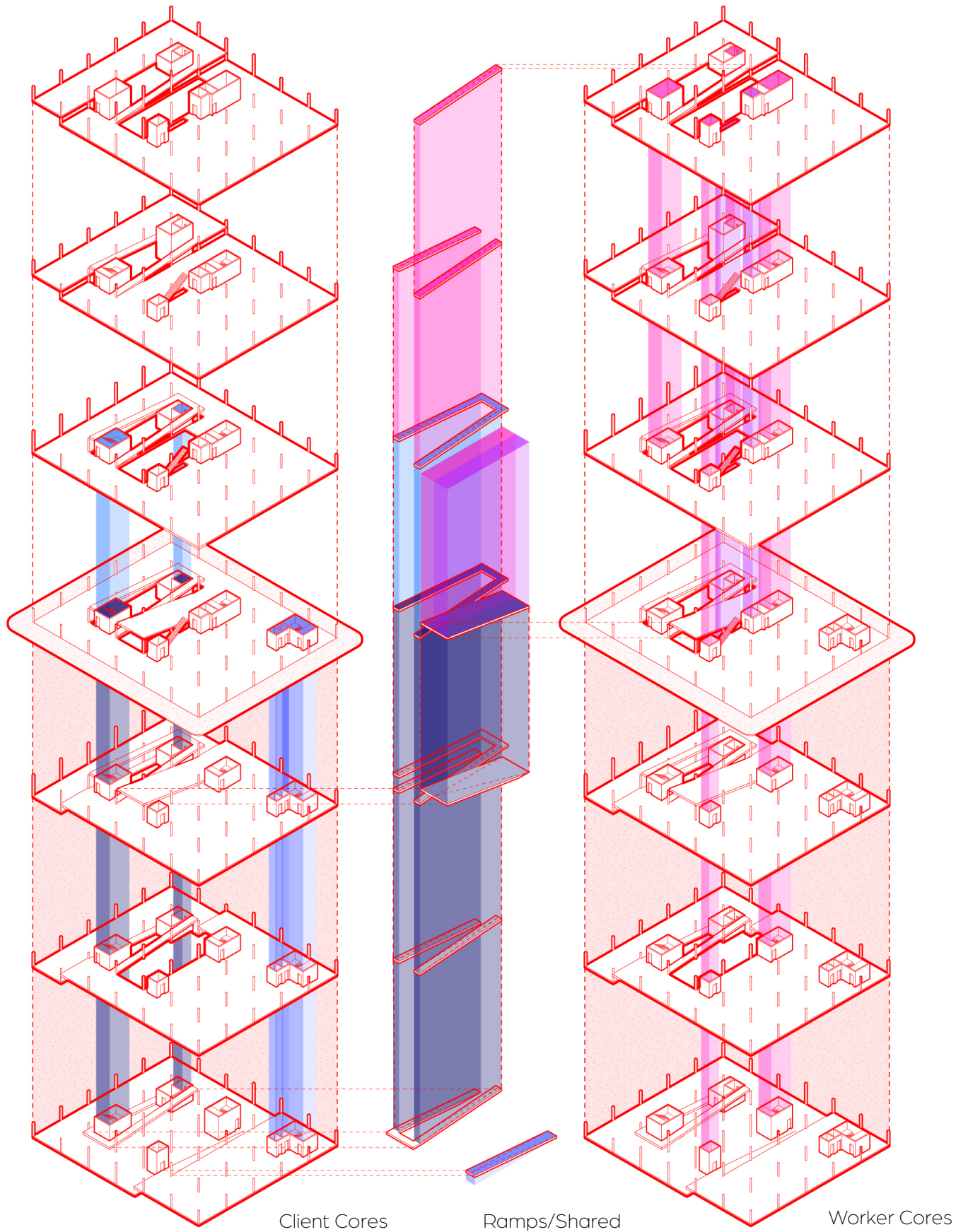


Fig. 25 Circulation Diagram

en (Community)

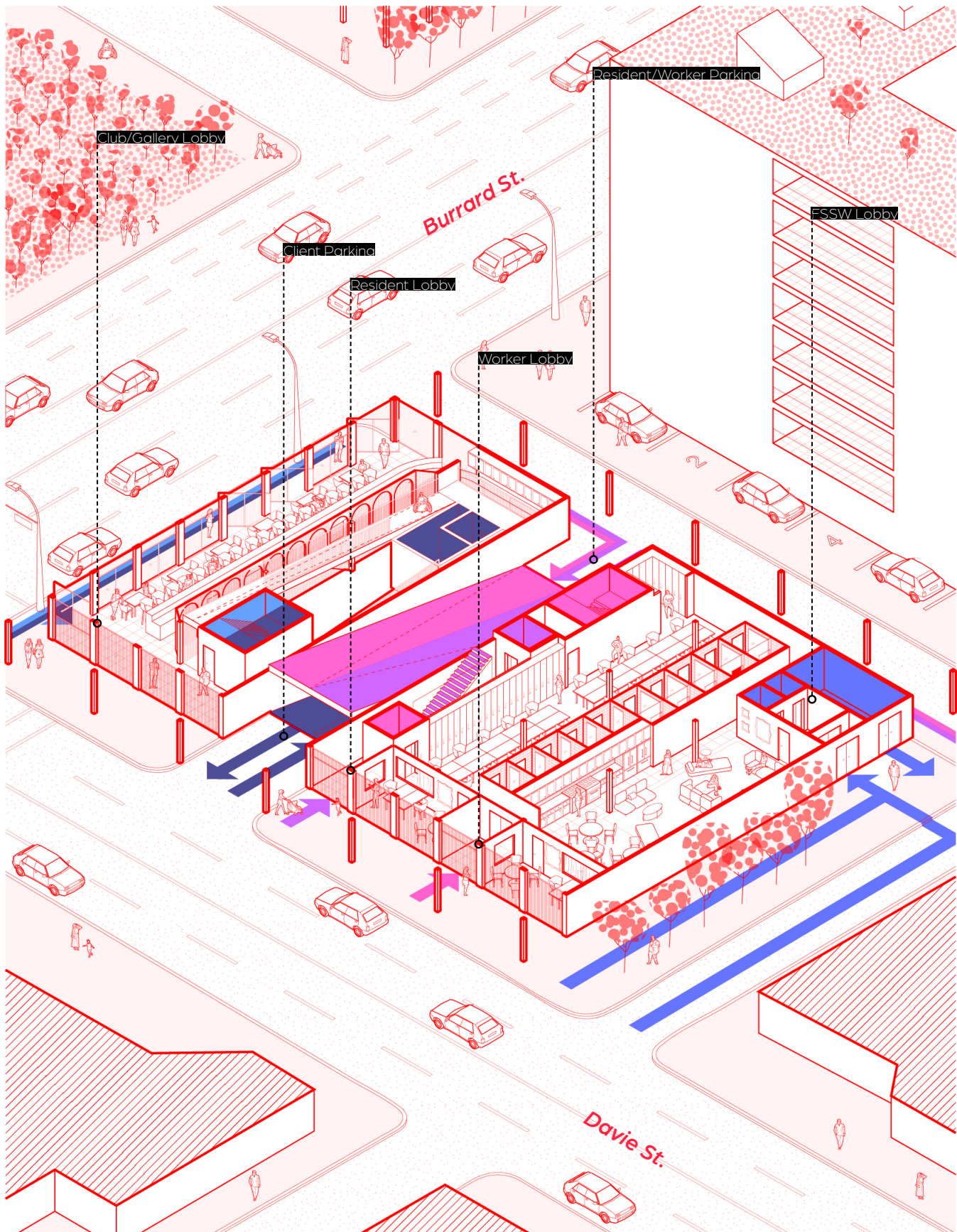


Fig. 26 Ground Floor Axo + Circulation Diagram

1. Public Lobby 2. Bar/Restaurant 3. Kitchen 4. Community Lobby 5. Worker Lobby 6. Admin/Security

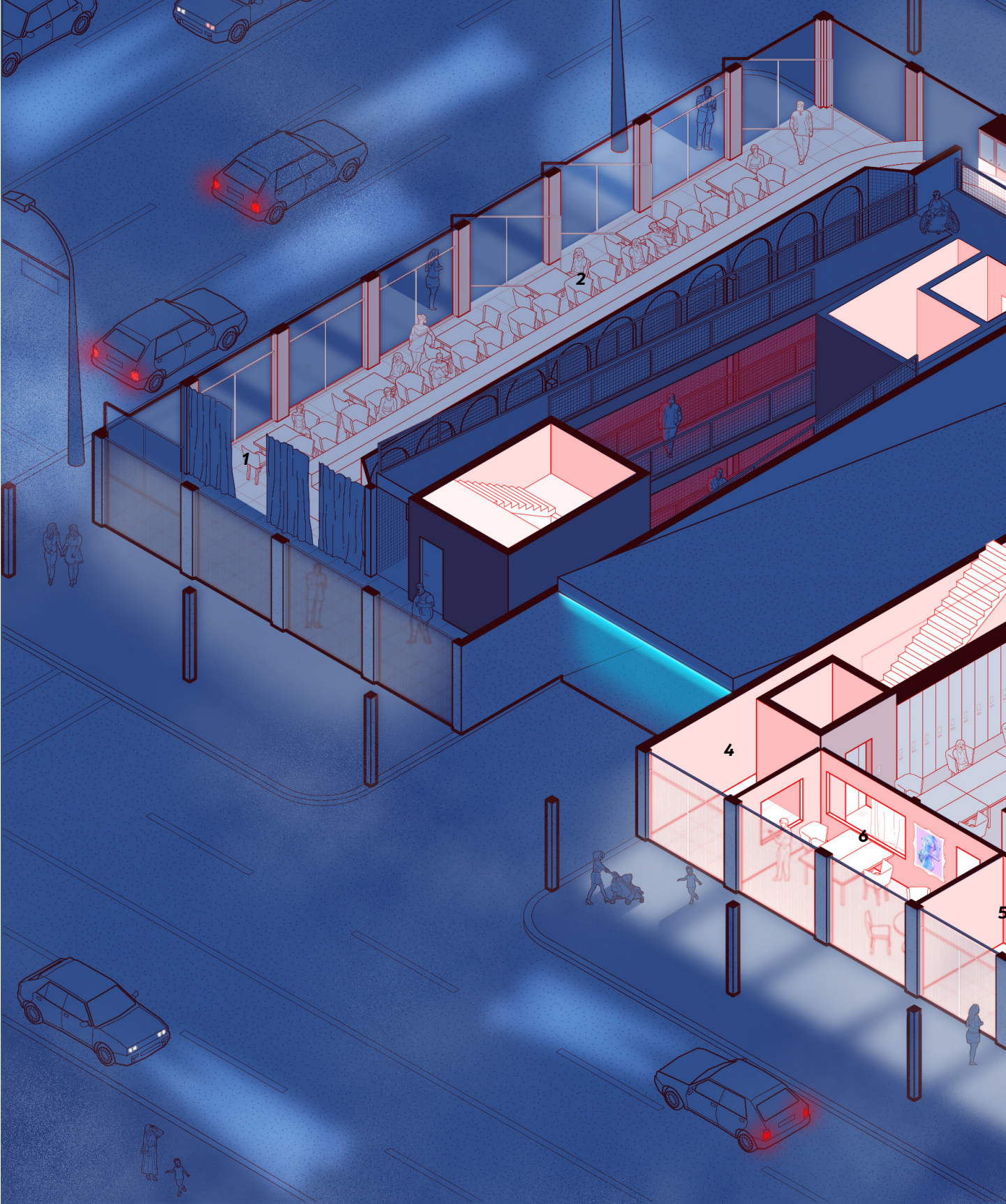
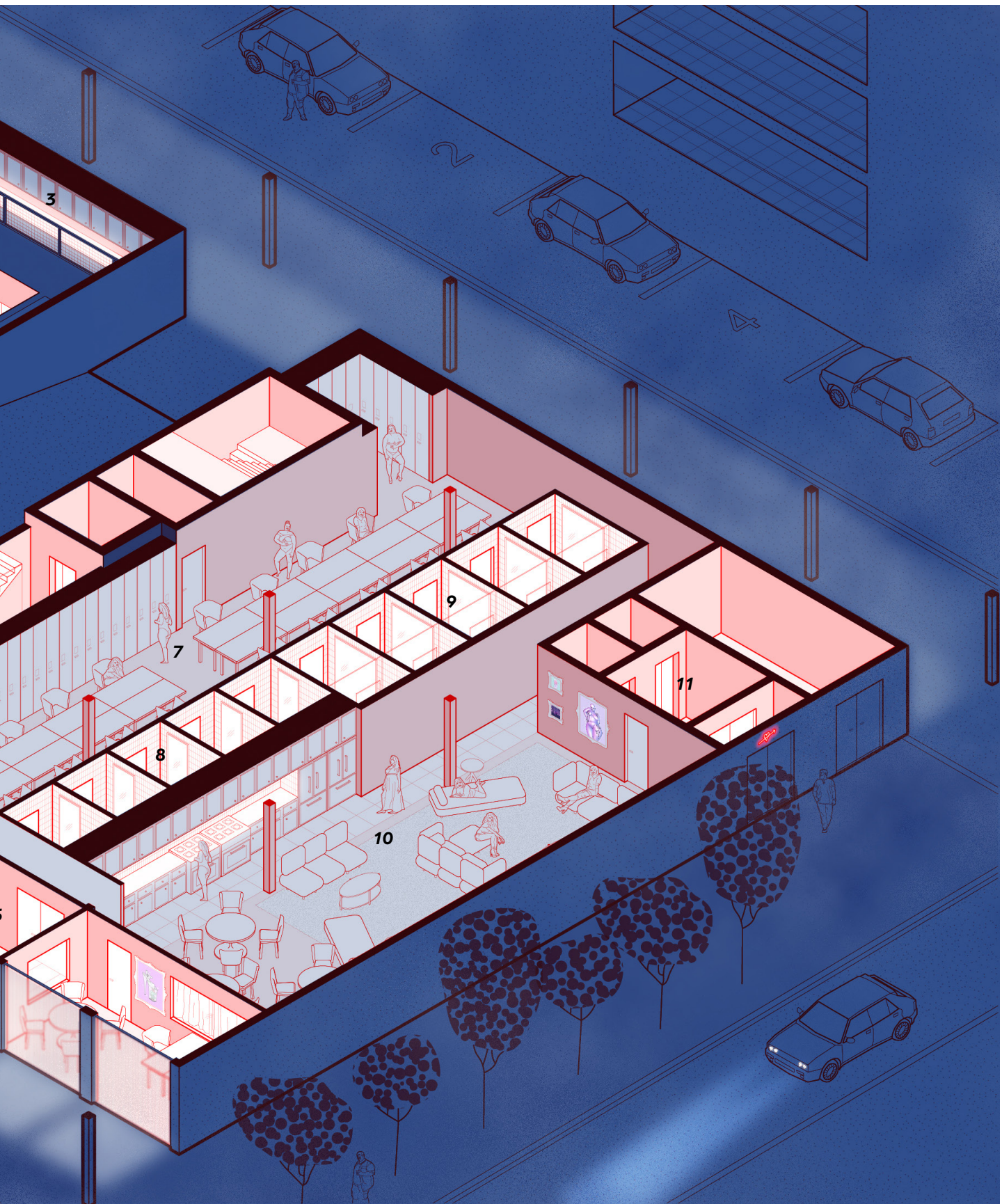


Fig. 27 Ground Floor Nighttime Axo

Office 7. Dressing Room 8. Bathroom 9. Bathroom with Shower 10. Worker Lounge 11. FSSW Lobby



to workers' personal lives including advocacy, creative arts, education childcare, residences, shopping, personal care and health care. (Fig. 28) These spaces cater to community building among workers but also provide an opportunity to bring in outsiders in a controlled and safe environment to experience select interactions with sex worker culture. The hope for this community area is not only break down internal divisions between genres but to create an information sharing hub and a place to share skills and services.

Childcare nearby but very obviously separate, wow, that would help so many people. And the residences, I love that idea too because I feel like the older people that are retired, at least everyone I know that's retired, can't make a lot of money of their pension and most supplement with side cash jobs and stuff and being in a building with a bunch of people who are making cash, that helps them if they you know, if we pay them to do something for us here and there.⁷²

We want to have people from all genres, from all backgrounds, to see it be more of a central location that promotes healthy and safe practices, provided a place to ask questions if they were new to the industry. As well as provide alternative income sources for people who maybe weren't in a position, maybe emotionally or physically, to actually do sex work at the moment but were part of the community.⁷³

If we've got workers that are facing challenges, on permanent disability...I just think of an example of this young woman who was run over by a client. She loved to come out to all the events, she'd show up wearing lingerie walking down the street just really you know needed to be in a more supportive living environment, but surrounded by people who were her community, so that she didn't feel shamed

all the time for wanting to wear makeup and lingerie. So maybe we wouldn't just say retired. I know we were always saying old age sex workers, but um maybe if they were just one bedroom apartments and then with that communal living space.⁷⁴

What if we could and got to know each other and escorts and massage, non full service providers, chat girls and phone sex girls and adult film, everybody could sort of just hangout together?⁷⁵

We had talked about art by sex workers explaining a little bit about who we are, we could have really interesting theatrical performances, beyond the typical sex work. Expanding what we do beyond just using it as a sex work space to be more of a community outreach space where we can teach people about our culture as sex workers.⁷⁶

...could also be like a museum explaining the activist side of sex work.⁷⁷

Below grade is where all of the on-shift workers would interact with clients. The spaces are organized according to the principle of laddering which also creates clear delineation between genres of sex work. (Fig. 29) This is important to the structure of the building as it leaves no room for ambiguity about who provides what kinds of services:

So there's stage performance in stripping and then there's VIP which is lap dances... There's a huge kerfuffle in VIP stripping that involves doing full service extras as an incentivization for more money, which is a pretty obvious thing to do...⁷⁸

The reason that a lot of girls get extremely bitchy and aggressive about you know,

⁷²Briefing Workshop 2, focus group

⁷³Briefing Workshop 2, focus group

⁷⁴Design Workshop 1, focus group

⁷⁵Briefing Workshop 2, focus group

⁷⁶Briefing Workshop 2, focus group

⁷⁷Briefing Workshop 2, focus group

⁷⁸Briefing Workshop 2, focus group

somebody doing extras, is because the girl who's doing extras, the guys are going to go to her. So basically you're literally losing money because the other girl is doing stuff that you're not comfortable doing.⁷⁹

We just have to be really clear about the lines that are drawn in the sand between what positions the workers in the shared space are, you know, doing. So like you don't go into the strip club and expect to find the working girls...And also to encourage tolerance among the workers about the other genres who know because there's a whorearchy and so I think a shared space like this would be really beneficial in breaking down some of that whorearchy...I think just having very clear job positions and making that very clear to the clients depending on which area they are accessing, that could overcome that issue I think.⁸⁰

Some spaces however benefit from ambiguity. Cruising is an established practice that lends precedent to the idea of taking an anonymous liminal space and using it for sex. Sex in these spaces does not impact competition but instead provides the excitement of chance encounter or the ability for street based workers to find some safety.

It reminds me of like, when we would go to the like, fetish nights and stuff like that and you'd find somebody in a little piece of wall in the corner and you'd make your own little sexy moment out of whatever was there. I really like that. It gets this really hot sexy vibe.⁸¹

I'm sure if we have somewhere for people to park, they're going to be doing it there anyway...I wouldn't say no to that...Making it as accessible as possible is more the point. Right? That if they wanna just do it in the car and be done with it, that's ok too.⁸²

The descending circulation is purposefully generous to provide ample opportunities for encounter between clients and potential services and service providers. This creates a safe place for cruising services that might enable clients to feel emboldened to seek out new services. This is not only good for business but could provide an opportunity for familiarization that could lead to destigmatization or at least normalization. The laddering organization means some clients may slowly immerse themselves while others may remain within a select comfort zone that is suitably easy to navigate and understand the boundaries of. (Fig. 20)

3.3 Design Analysis

3.3.1. Non-Client Facing Organization & Logic

The ground floor provides entrances that mirror the logic of the programs they serve. (Fig. 23) Level +1 houses a dedicated worker parking lot that is separate from the ambiguity of the club parking lot. (Fig. 36) Parking space is often used for sex work services and hence having a dedicated working parking lot is important to separate spaces that could be used for work from spaces that are explicitly not for that purpose. It occupies the back half of the floor plate that is dedicated to privacy where the front very public section is dedicated to the gallery. On level +2 we have the gallery offices and archives with views into the gallery. (Fig. 39, 40) The office space also connects to a conference space for advocacy use. This adaptable room could also house other programs in service of the gallery for events with its access to the internal courtyard. Also with access to the internal courtyard is the childcare facility which is a highly sheltered area. Bridging the space between the residences and gallery programming is an artist residence with attached studio. Studio space was emphasized as being a high priority for its ability to be an advocacy tool, a therapeutic space, and supplemental income stream. This artist residency empowers the connection between community and art. On level +2.5 is the community art studio which has views into the rehearsal rooms/dance studios and gym. (Fig. 42, 44) This creates thematic connection between all the creative programming while still housing different activities separately

⁷⁹Briefing Workshop 2, focus group

⁸⁰Briefing Workshop 2, focus group

⁸¹Design Workshop 1, focus group

⁸²Design Workshop 1, focus group

1. Gallery 2. Gallery Reception 3. Sex Worker (Community) Parking 4. Artist Residence (Visual) 5. Meeting

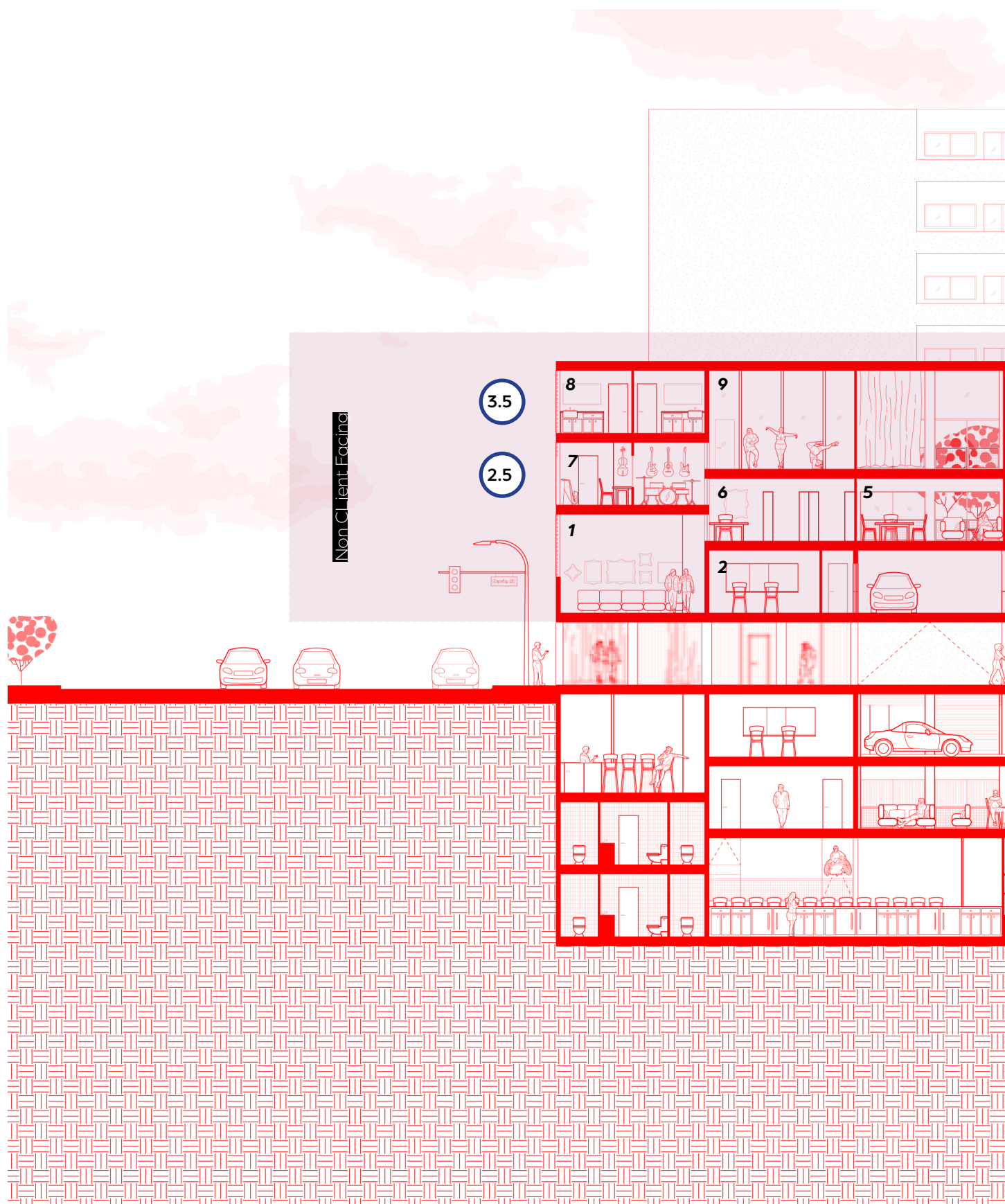
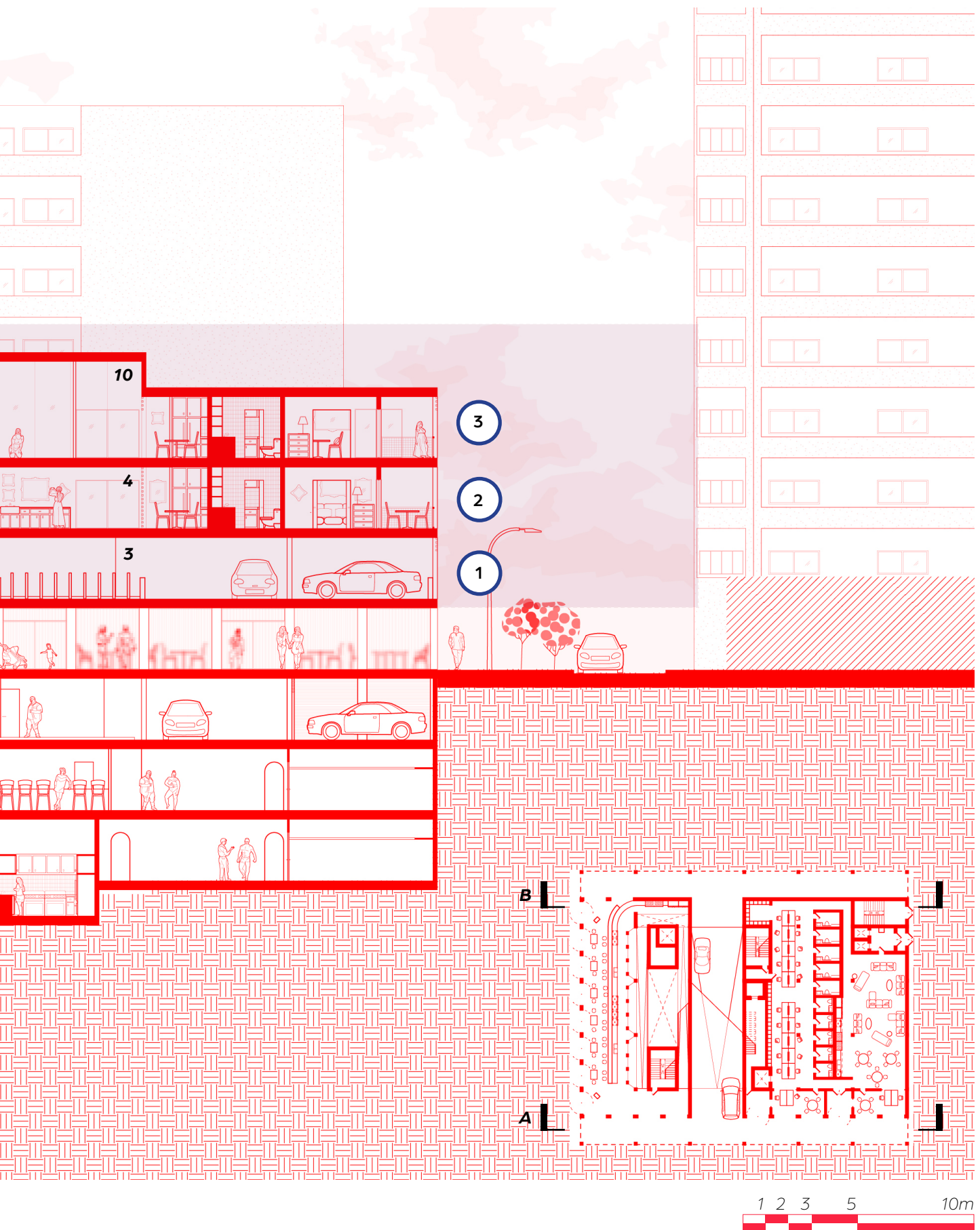


Fig. 28 Section A

Space 6. Archives 7. Music Studio 8. Health Services 9. Dance Studios 10. Artist Residence (Performance)



1. Adult Cinema 2. Client Parking 3. Video Entertainment Rooms 4. BDSM Dungeon 5. Dungeon Bathroom

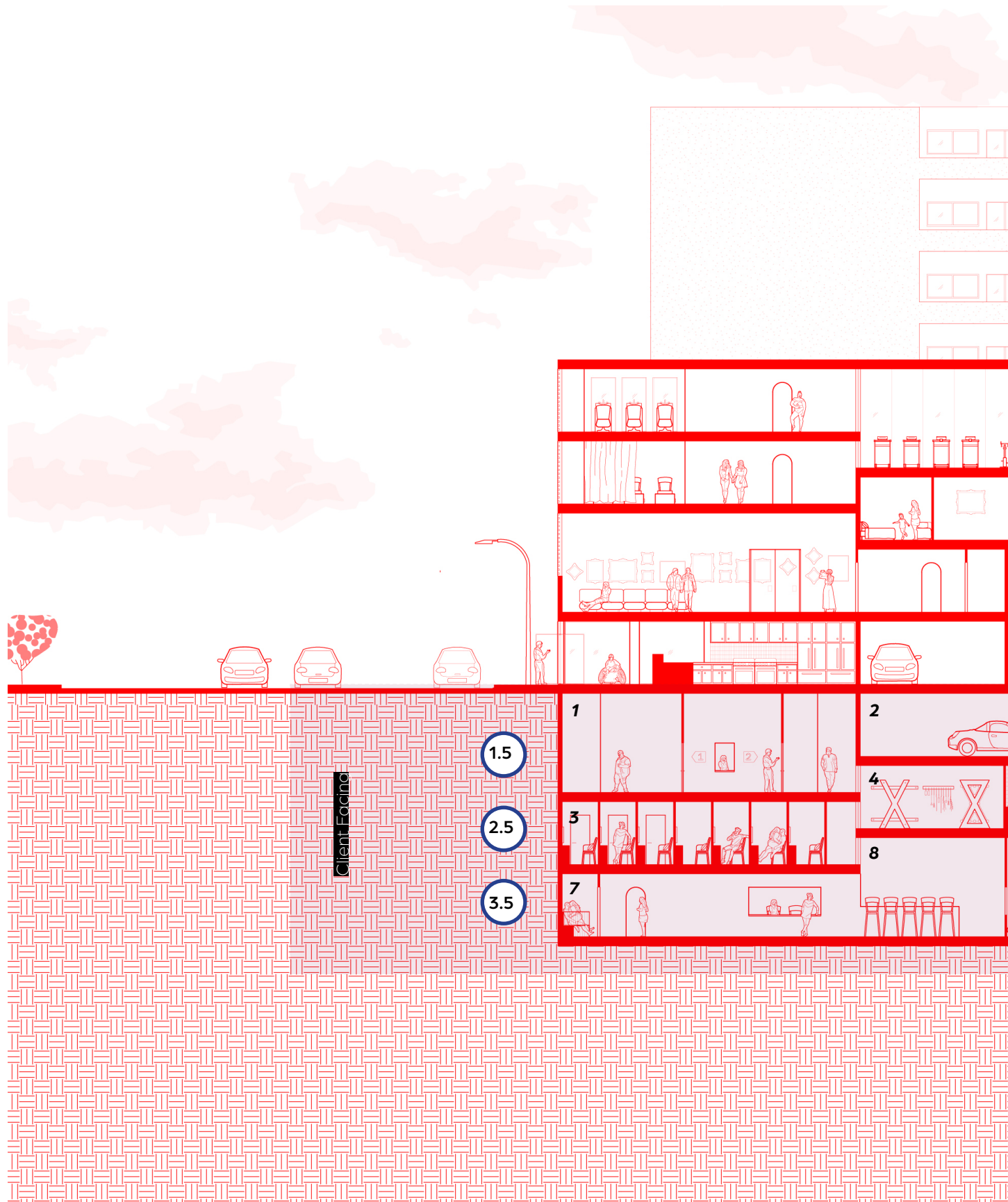
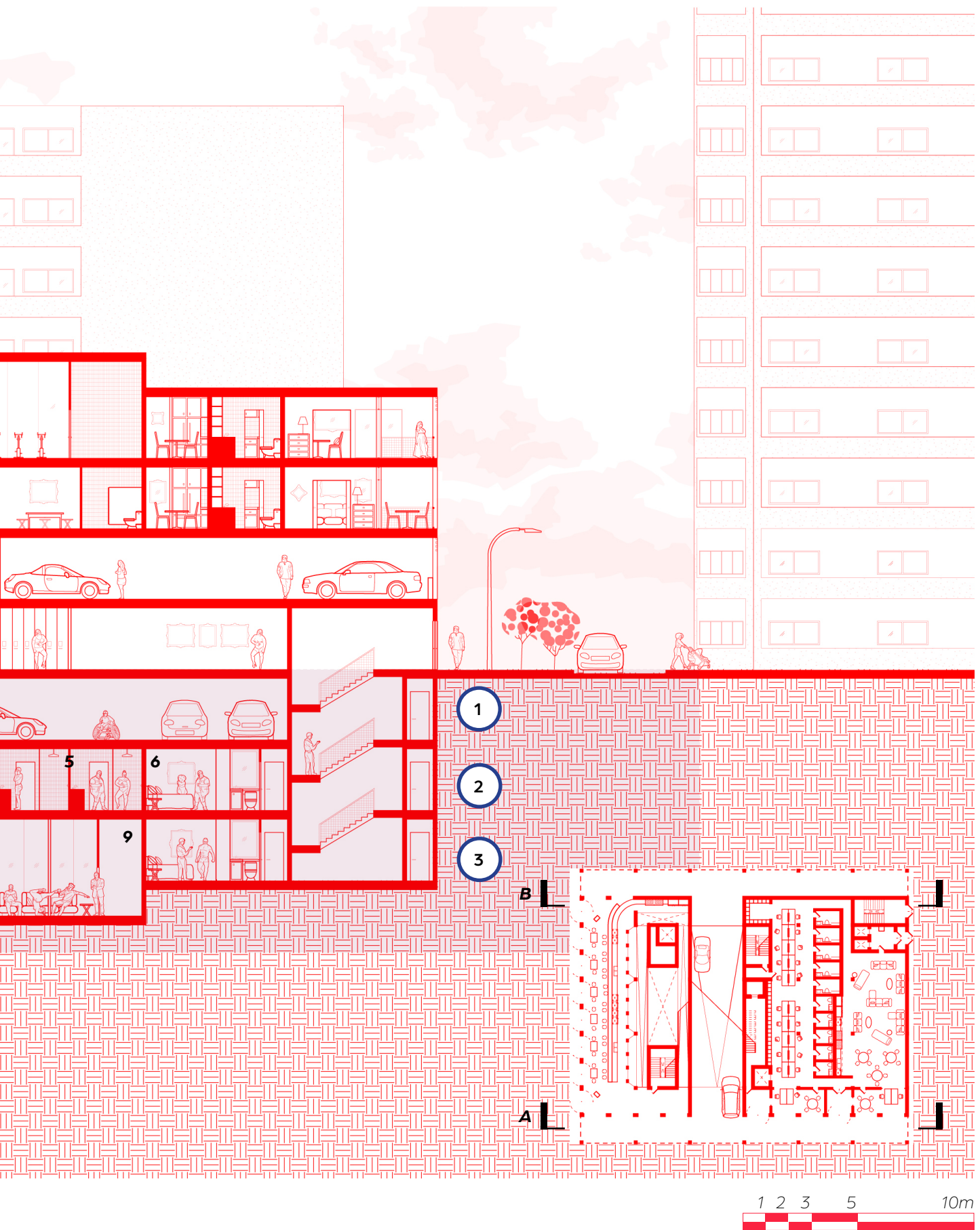


Fig. 29 Section B

rooms 6. Full Service Sex Work Rooms 7. VIP Booths 8. Strip Club Bar 9. Strip Club VIP/Private Room



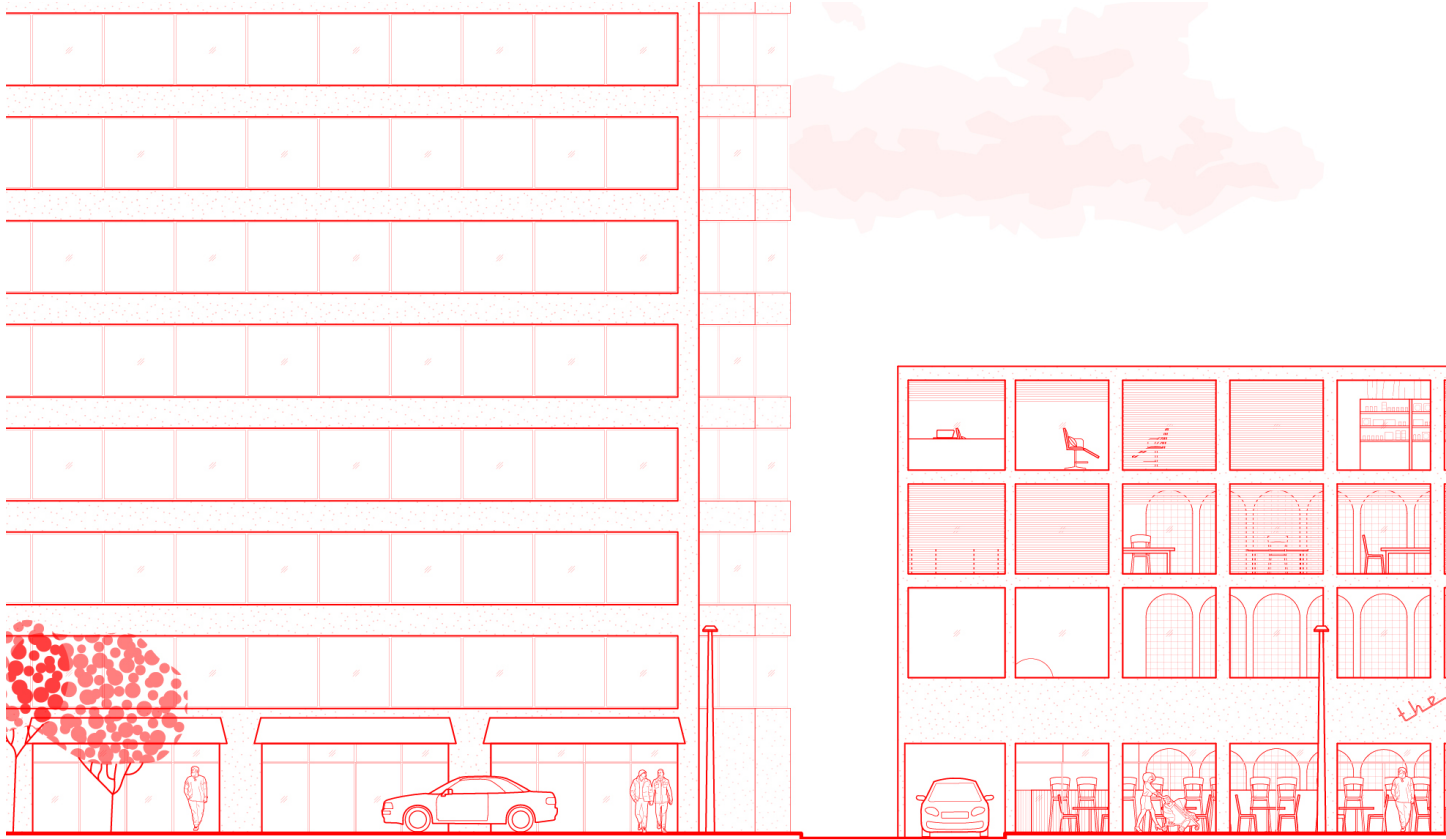


Fig. 30 Elevation - Front

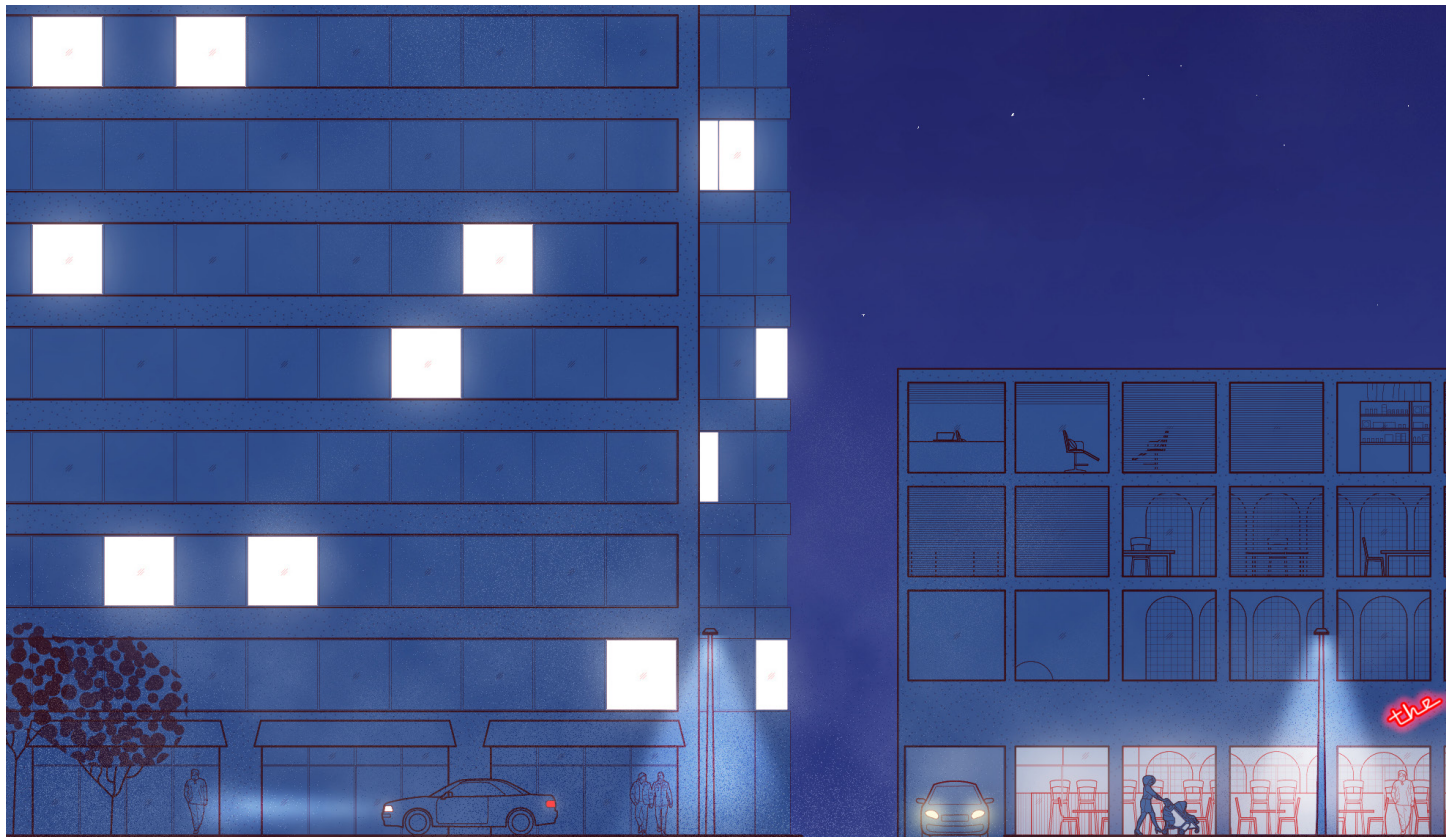
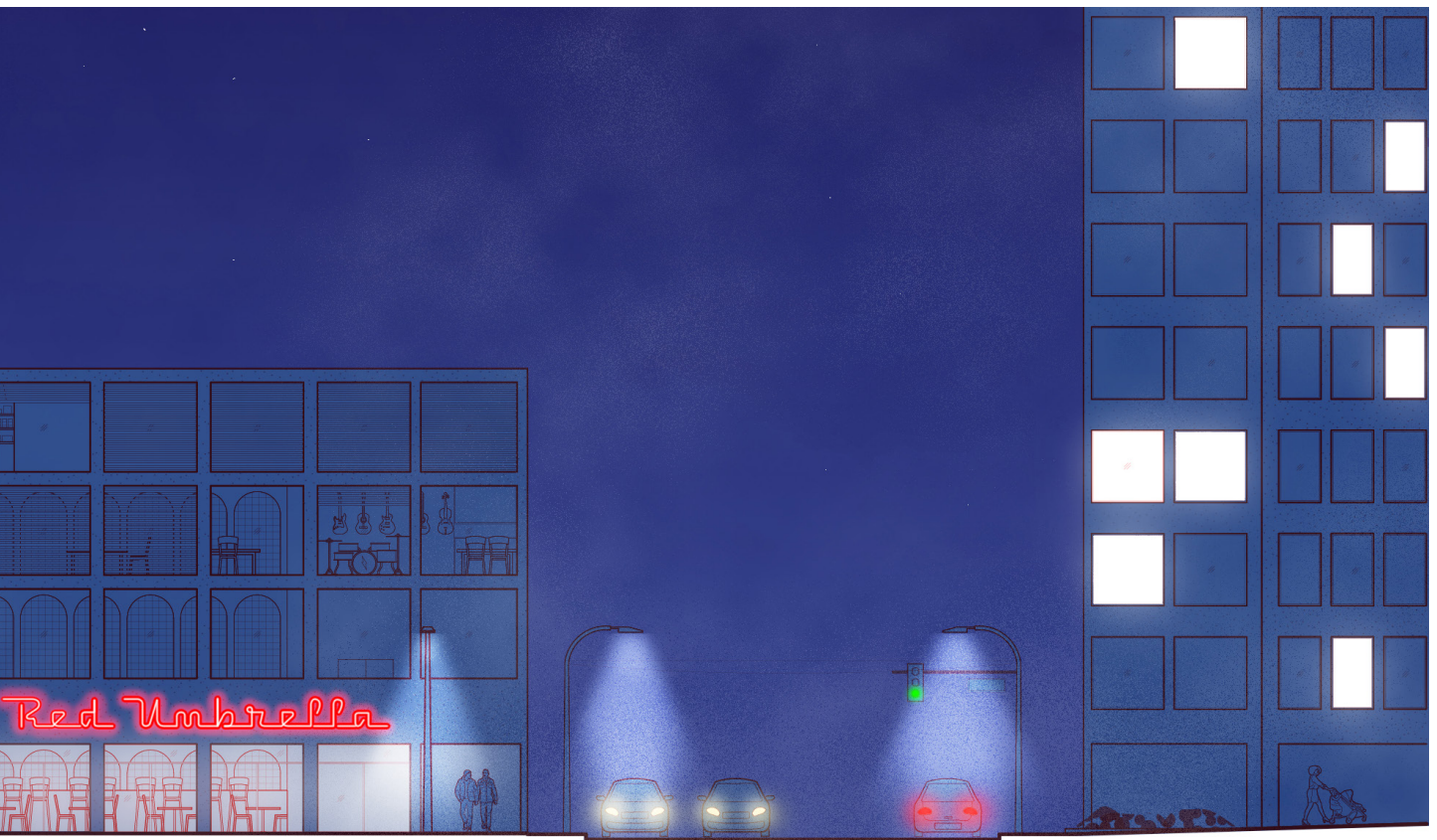
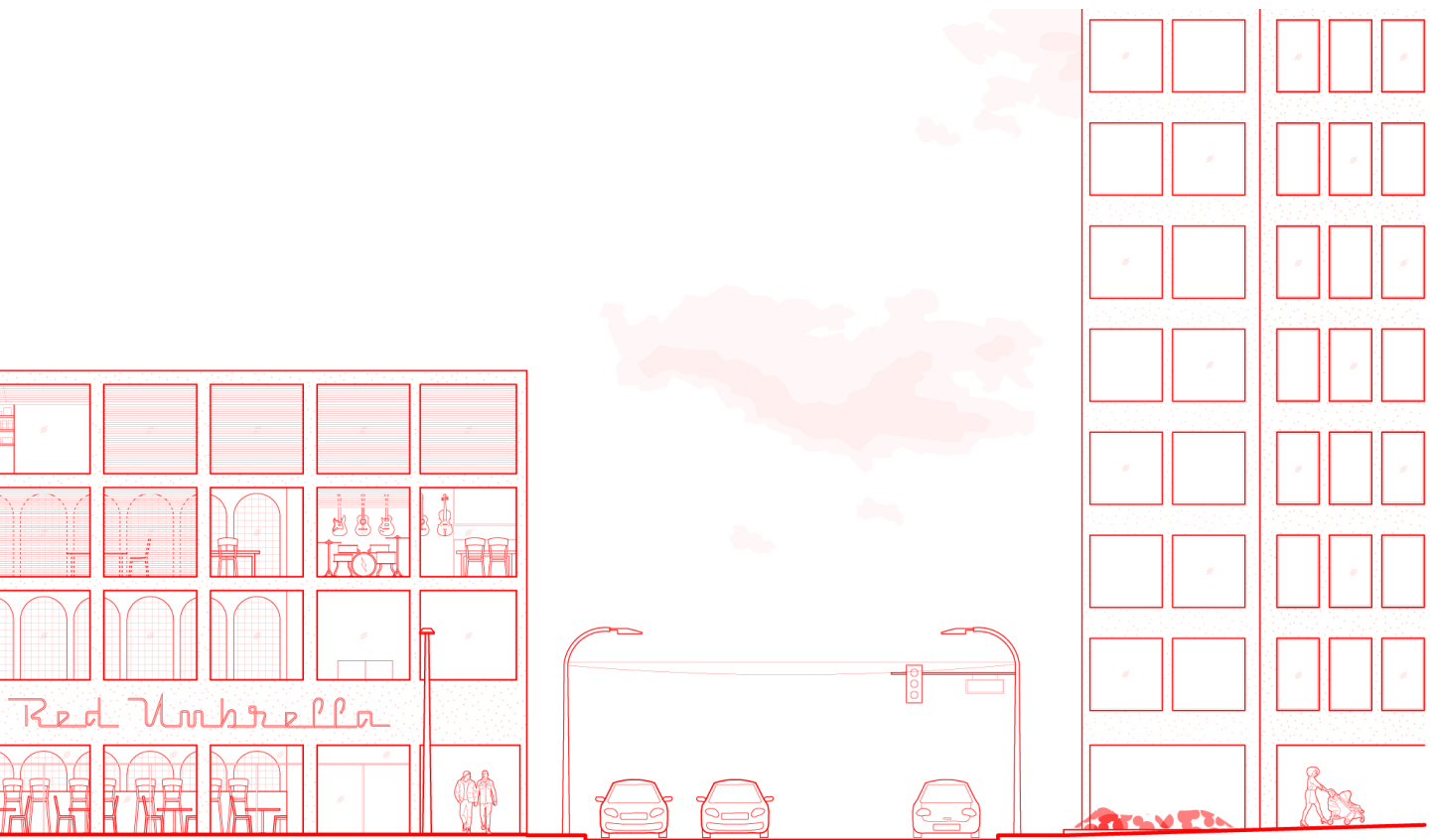


Fig. 31 Elevation - Front Night



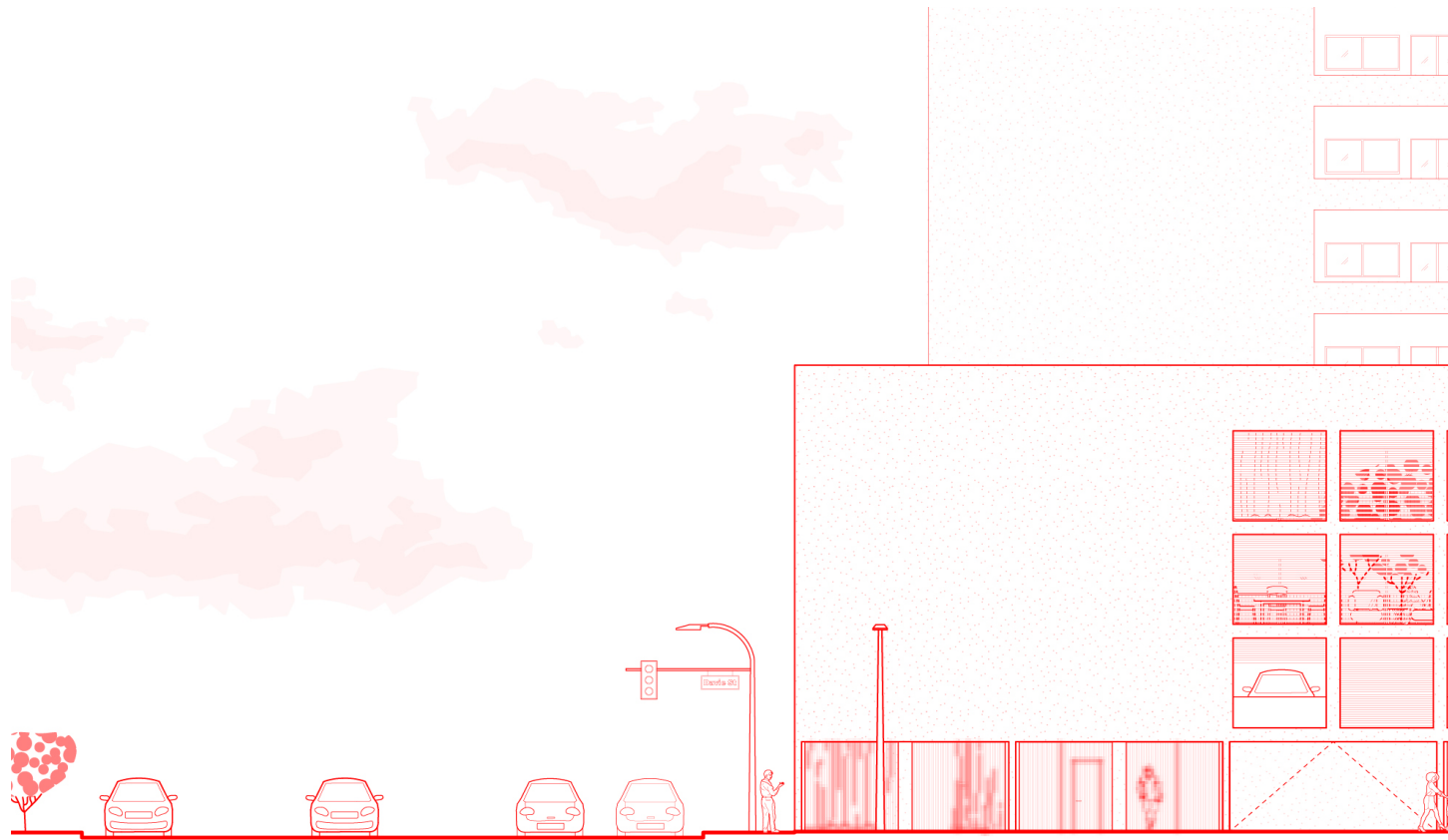


Fig. 32 Elevation - Davie St.

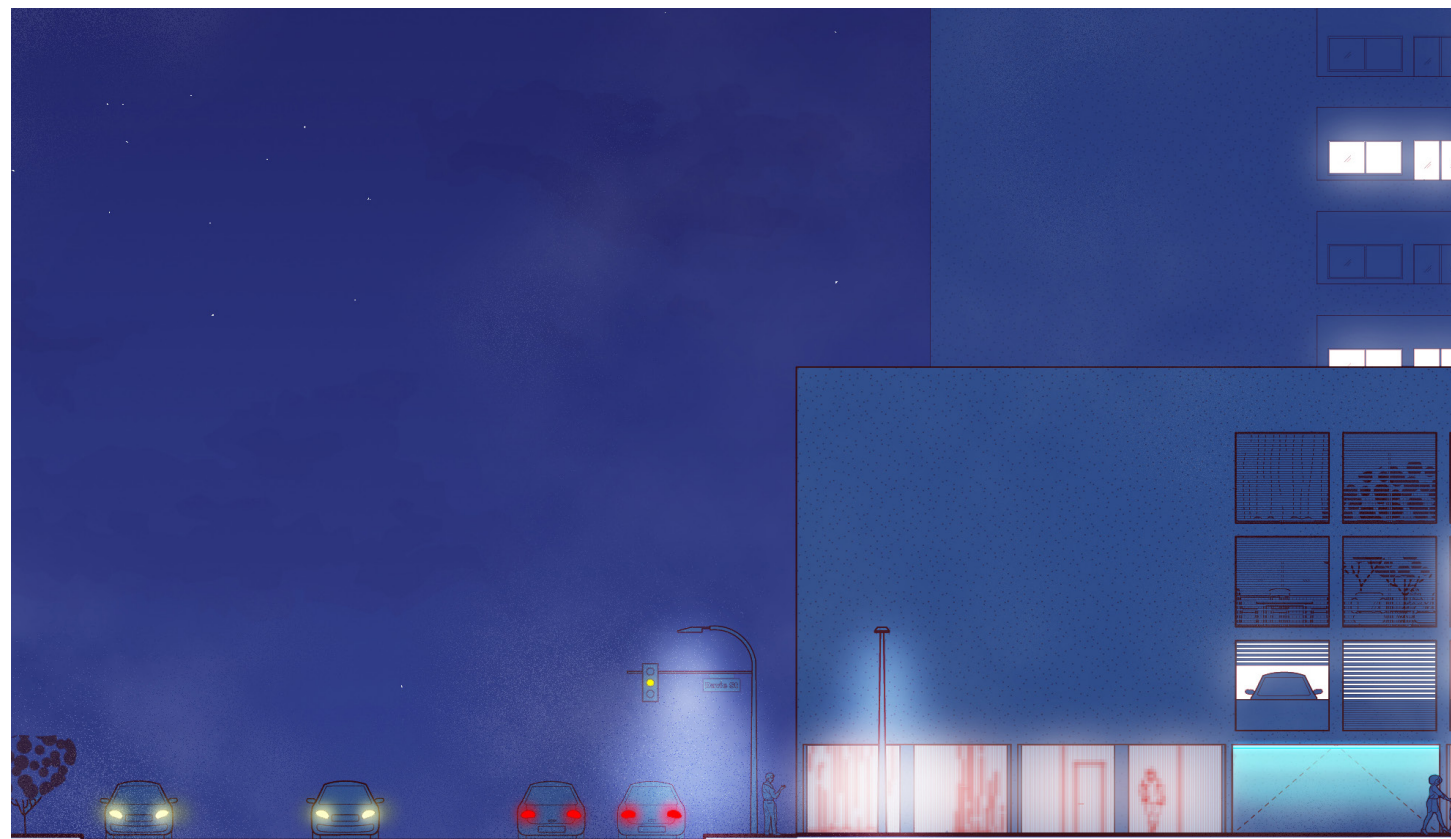
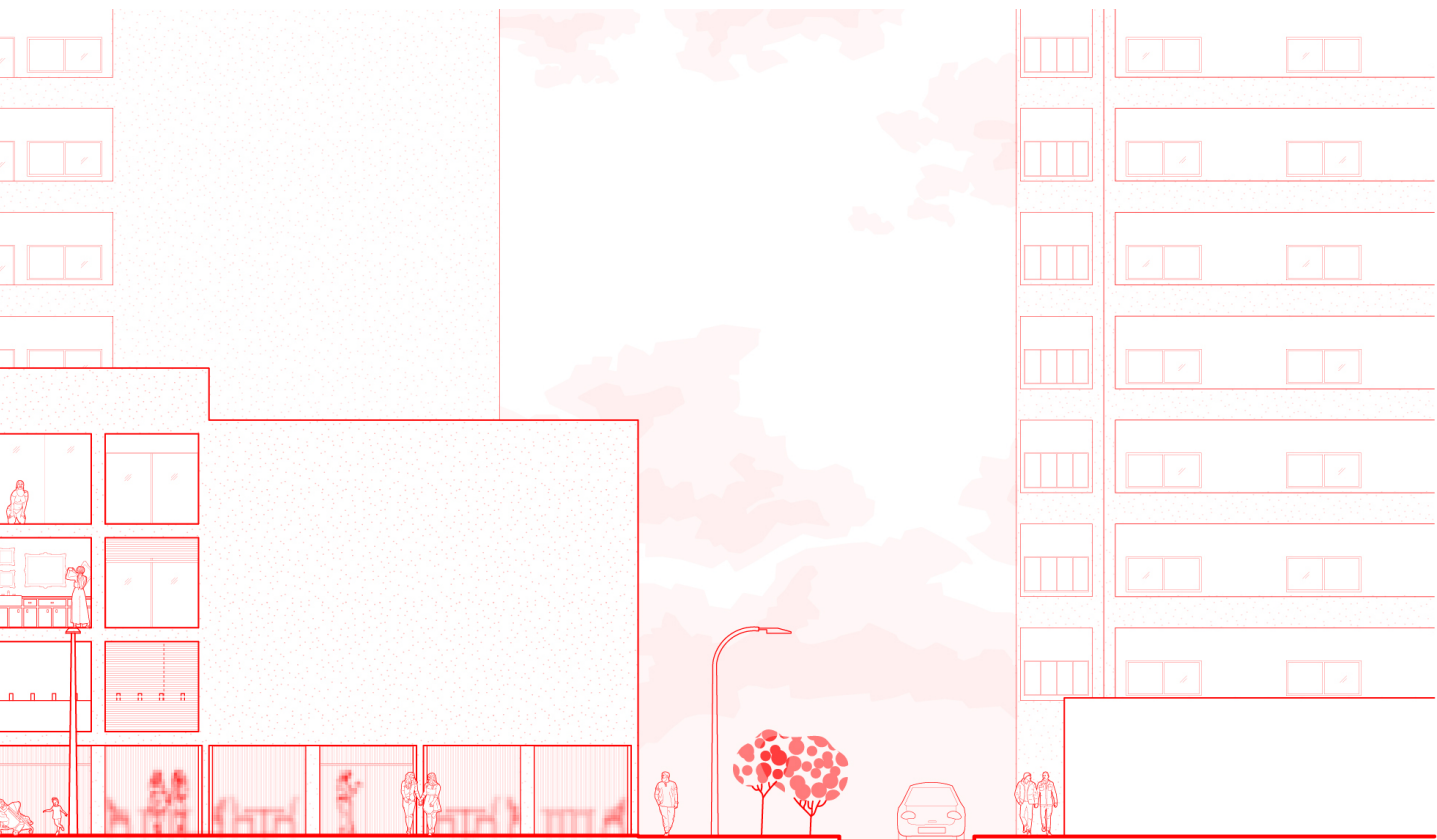


Fig. 33 Elevation - Davie St. Night



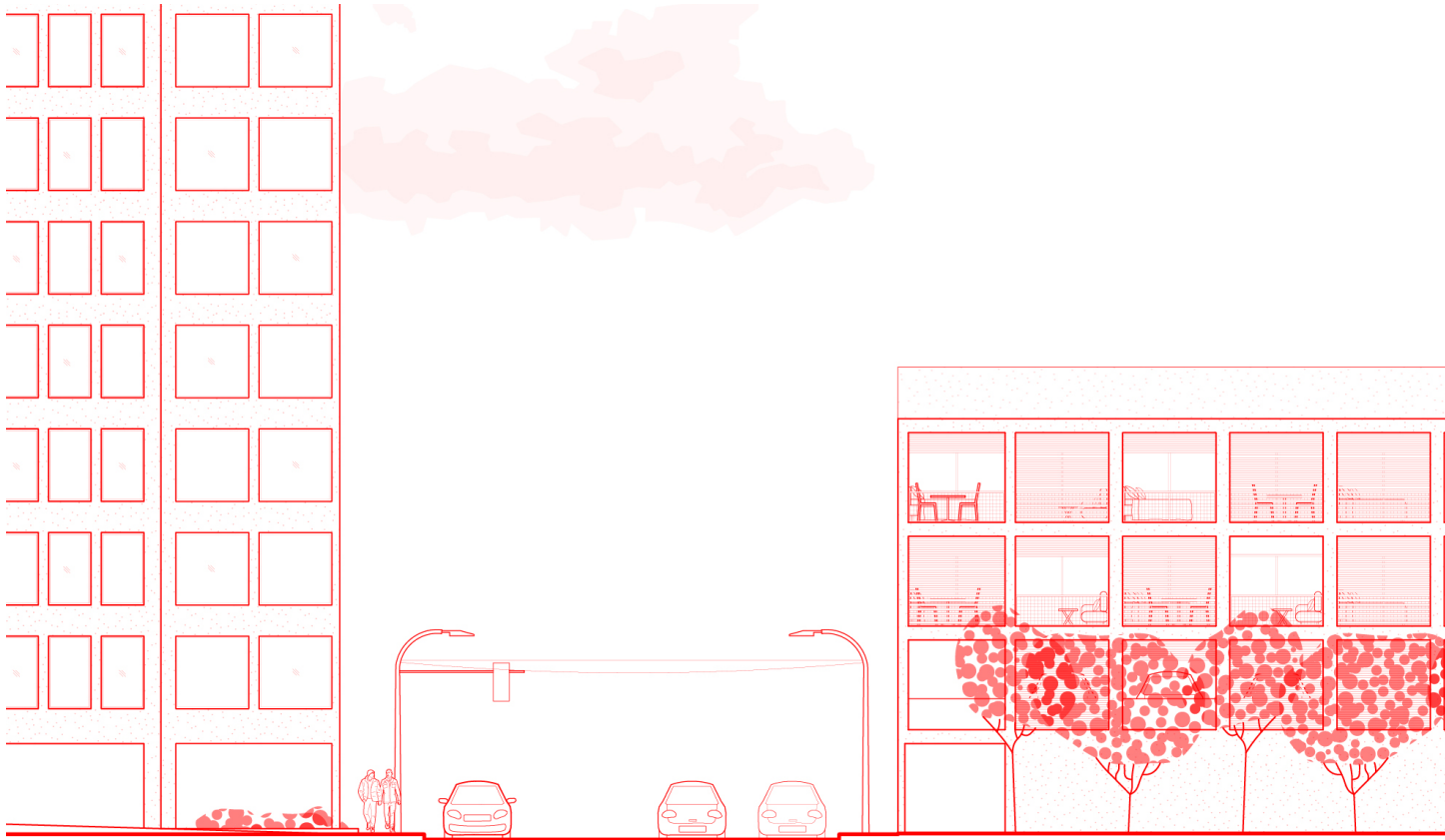


Fig. 34 Elevation - Back

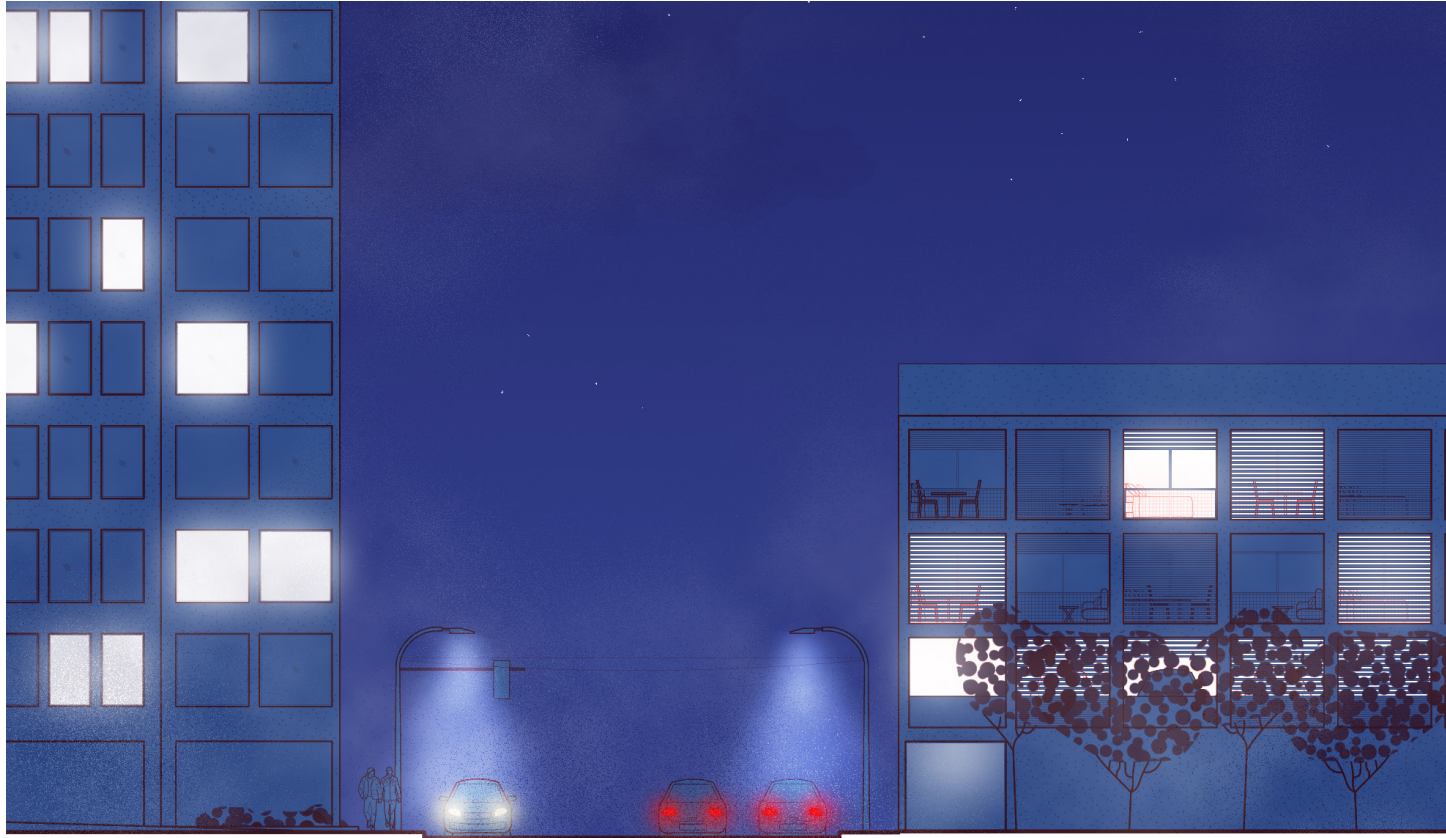
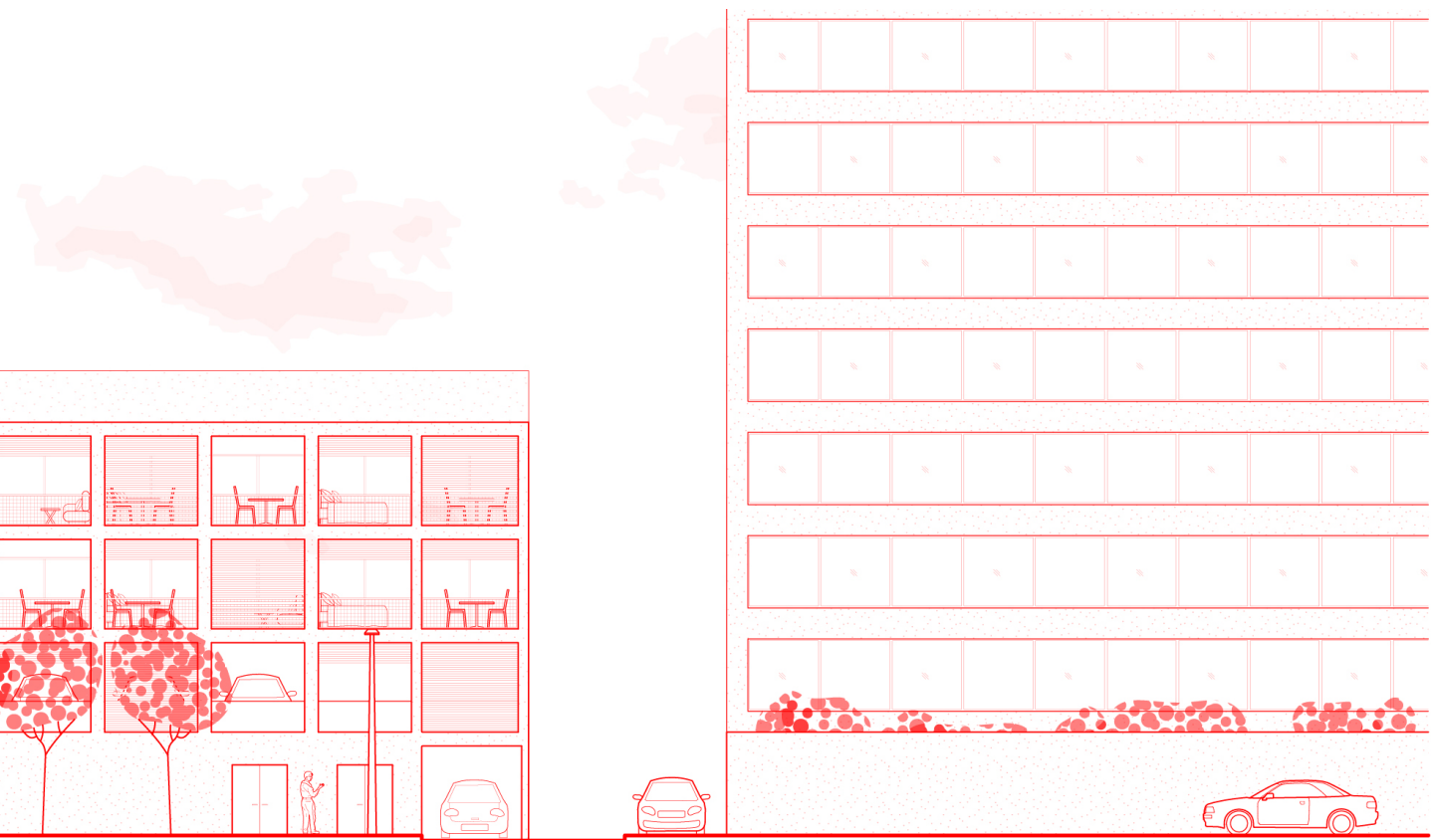


Fig. 35 Elevation - Back Night



to control sound and ventilation. Level +3 houses all the physically active program so the gym and rehearsal rooms can open to the courtyard core for ventilation. (Fig. 42, 43) On level +3 there is a second artists residence for performance based art. The gym has views to the salon programming on level +3.5 linking personal care programming. (45, 47) Level +3.5 houses services for workers to be run by other community members. Tanning, hair, makeup and retail were all requested to be controlled internally. Their concern was "civilians" as they refer to non sex workers, appropriating sex work aesthetics and culture.

I think it's probably better to keep squares outside of sex worker spaces. There's already issues sometimes with people entering spaces and appropriating sex worker culture.⁸³

...ethical independent contracting !! Hiring heavily vetted experts to enter our space is important, as well as prioritizing sex workers who also specialize in other indie contracting work example: hooker plumber or regular plumber, ethically we'd hire the hooker plumber because like duh⁸⁴

With regards to the concern about isolation, these practices are necessary to have some degree of incubation. This community needs first and foremost a place to thrive and develop in a way that is protected. From there more interpenetration with the outside world is possible. The goal is not to segregate this community but rather give them an opportunity to feel safe and have the autonomy to be able to develop as a community. The two quotes above may seem like concerns that are not relevant to architecture but what I see here is a need for a fortified space where workers can meet their own needs and choose when to involve outsiders. This is what is meant by generosity, these kinds of dedicated spaces are not typically considered because there are no occupational health and safety standards for sex work in this country. However listening to the group it was emphasized that from the worker

⁸³Briefing Workshop 2, focus group

⁸⁴Briefing Workshop 2, focus group

perspective, they are completely essential to the safe and enjoyable facilitation of this industry.

3.3.2. Client Facing Organization & Logic

Level -2 houses the full service area. (Fig. 52, 54) The reception is accessed from the ramp landing so clients can come in and speak with admin staff before being allowed access. Reception would facilitate introductions between clients and workers in the lounge where they could negotiate rates, services and fantasies in a private booth or at the bar. From this reception area the BDSM dungeon or the full service rooms can be accessed. Both the lounge and dungeon can open to the club below to control privacy but also facilitate exciting glimpses into this discreet program. This motif of the adaptable partition carries over into the FSSW rooms. The smaller rooms can be made larger by retracting the adaptable partition separating them. This enables the rooms to change based on client request or operational needs. Not only on a day to day basis but for the longevity of the industry and its ever changing trends and modes:

I always thought it should be that the rooms are diverse in that they can be used in different ways. And of course their would be a domination dungeon style room, you know varies kinds of themes depending on what the clients are looking for as well as what services the worker provides. So not just a bondage room but...some of the fanciest brothels I've ever seen...have a hospital room, have a foot worshipping room, have a dungeon...⁸⁵

An element of fixity in these spaces is the bathroom which is essential to the work. The bathroom acts as a vestibule to highlight the ritual of cleansing before and after services are performed. The bathroom also makes use of transparent partitions to separate environments while still enabling a connection between the spaces as the bathroom can be an ambiguous space that may be involved in services. Versatility and accessibility also includes having a variety of spaces:

⁸⁵Design Workshop 1, focus group

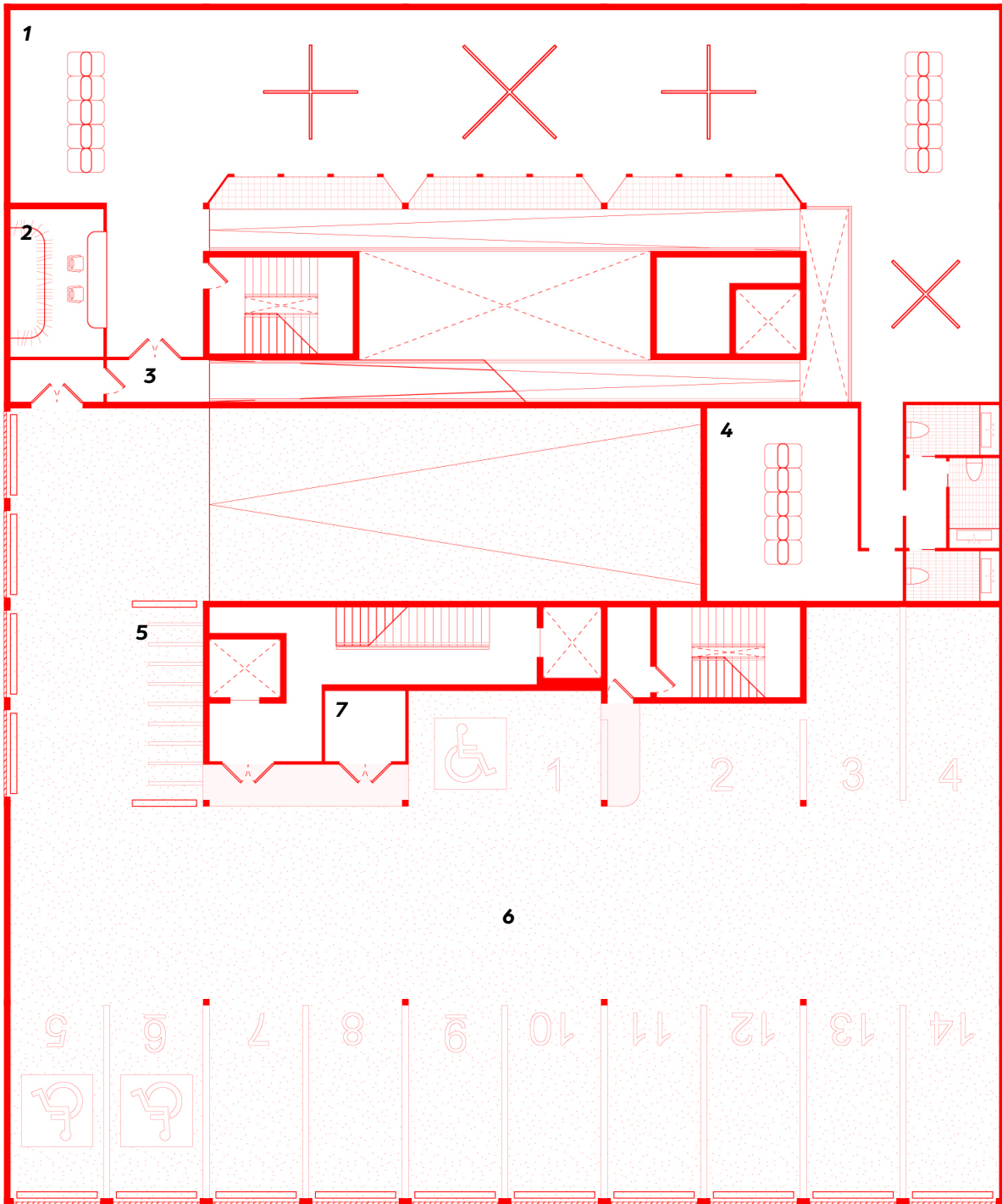
We want to make sure there's space for, just to put it bluntly, people who want to charge \$1000 an hour and people who just need a safe place to visit a client right now for an hour.⁸⁶

Having a variety of room sizes on each floor, including rooms of a flexible size, was done as an inclusionary tactic to keep the community together, rather than separated by rates or services offered as often these divisions also have implications along other social lines. Level -3.5 is the most social area, the strip club. (Fig. 56, 57) It features booths at the back for private dances as the VIP structure is where most workers make their money. These booths can also be used for dining or drinking and are parallel to larger seating areas that could be used for groups or more spacious private experiences. These spaces make use of drapery to create adaptable partitions depending on the client's desired level of privacy. It also features the large main stage, bars and private party room. This large VIP room was placed specifically to create the third entrance to the full services area. It creates a risk-reducing opportunity because a client would appear to just be going through this entrance for the party room which to some might be less taboo than full service. It also provides a way for workers to bring clients easily from the club to the full service area. All of these tactics and programmatic organizations were discussed in detail throughout the meetings. They enable privacy for clients and workers while allowing workers control over the space and their movements through it.

⁸⁶Briefing Workshop 2, focus group

1. Gallery/Museum 2. Gallery Reception 3. Worker Entrance (Prevents public from acending further) 4. Audio/V

1



1

Fig. 36 Plan Level +1

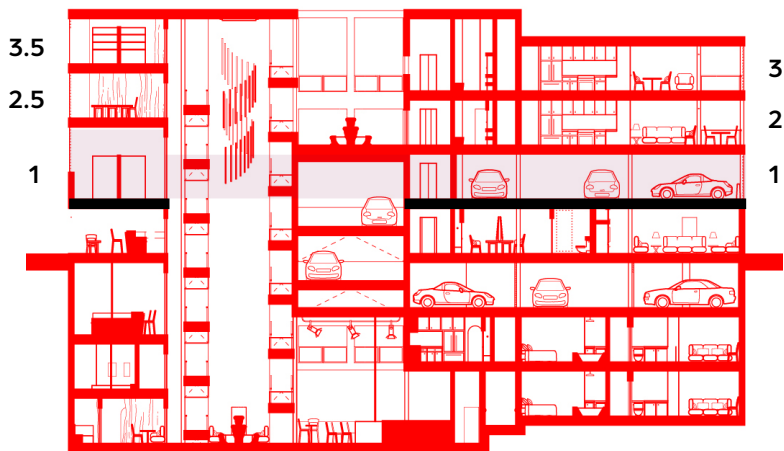


Fig. 37 Key Section

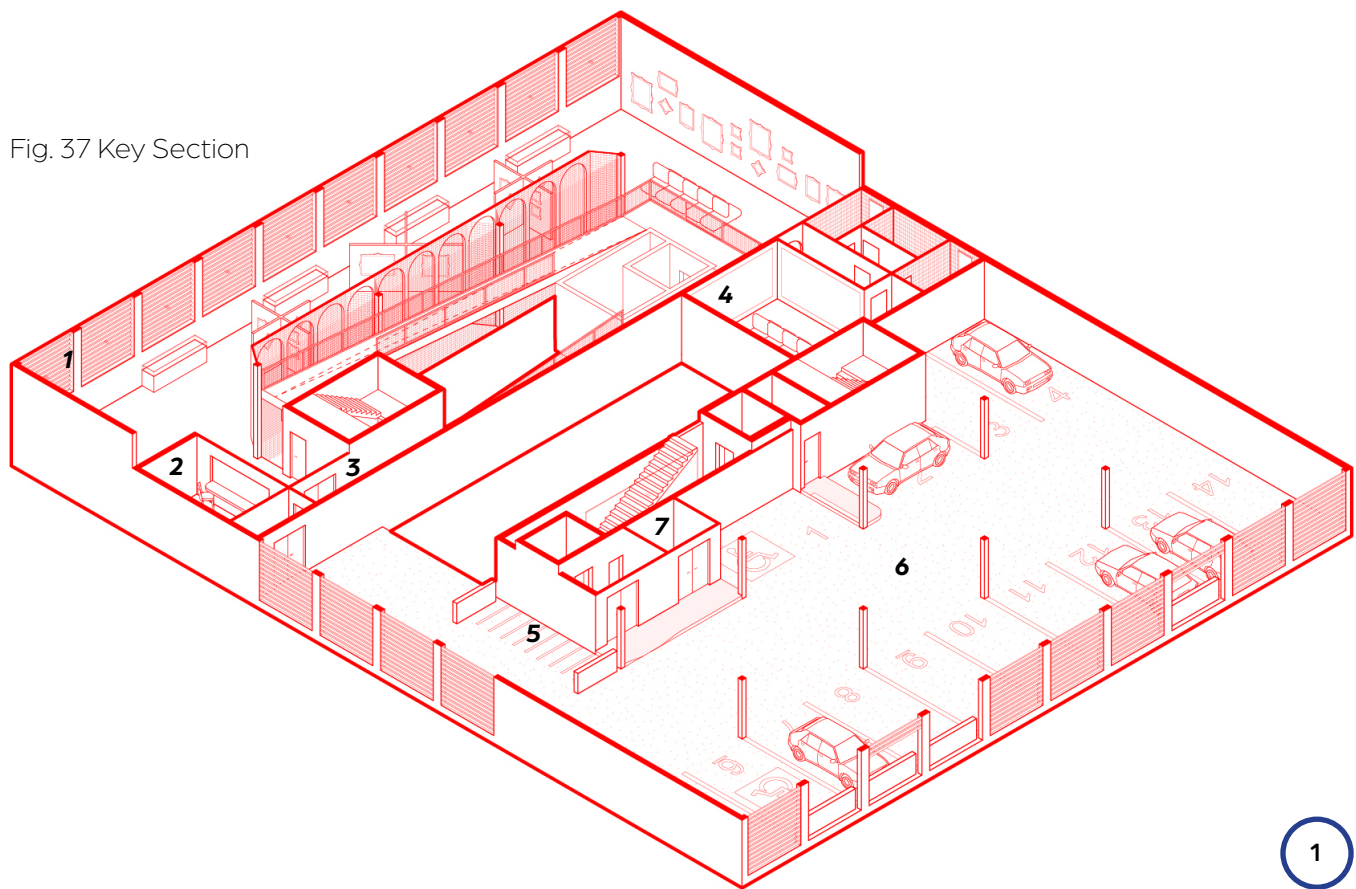
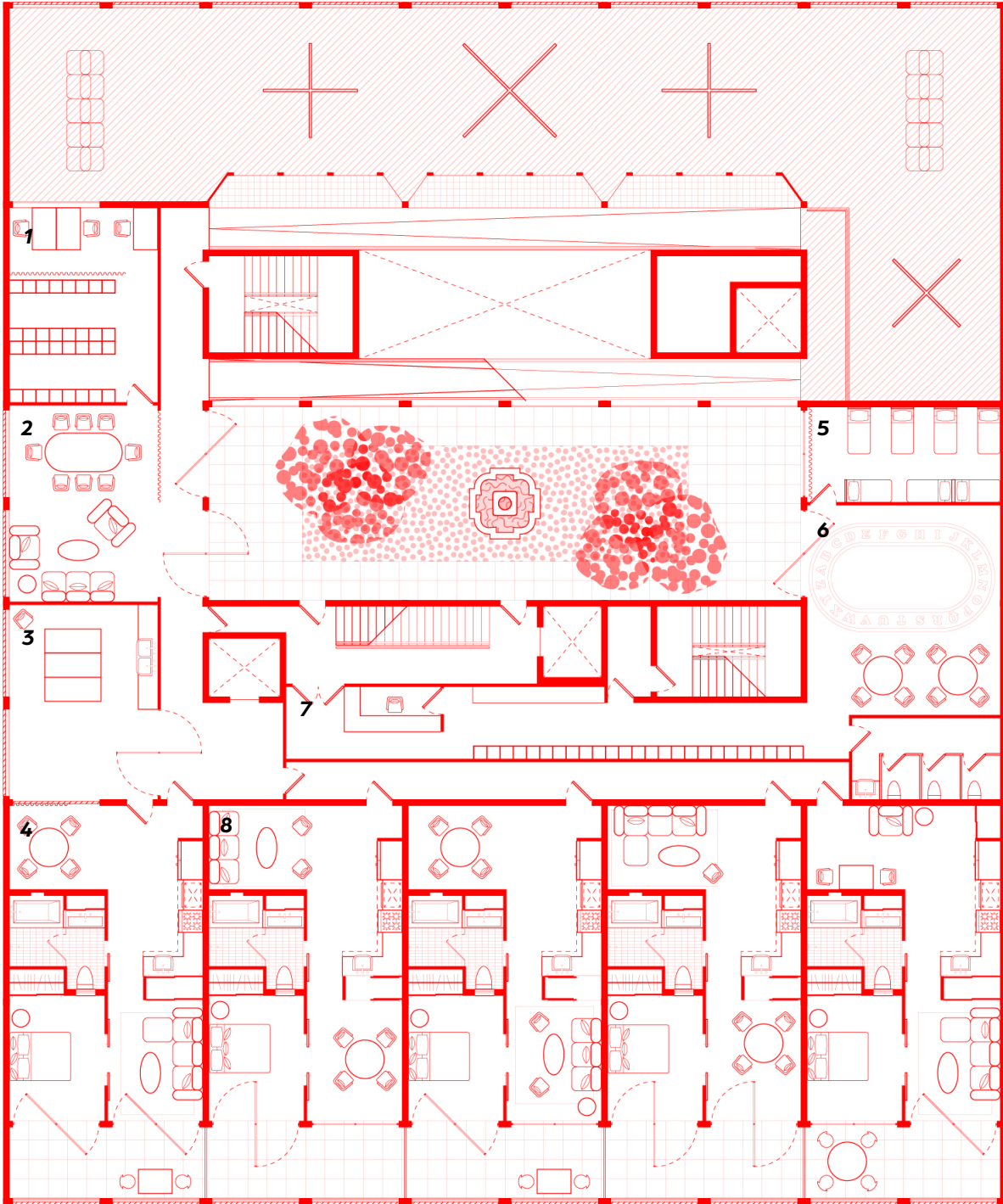


Fig. 38 Axo Level +1

1. Gallery Admin/Archives 2. Advocacy Meeting Room 3. Artist Residence Studio 4. Artist Apartment 5. C

1



2

Fig. 39 Plan Level +2

2.5

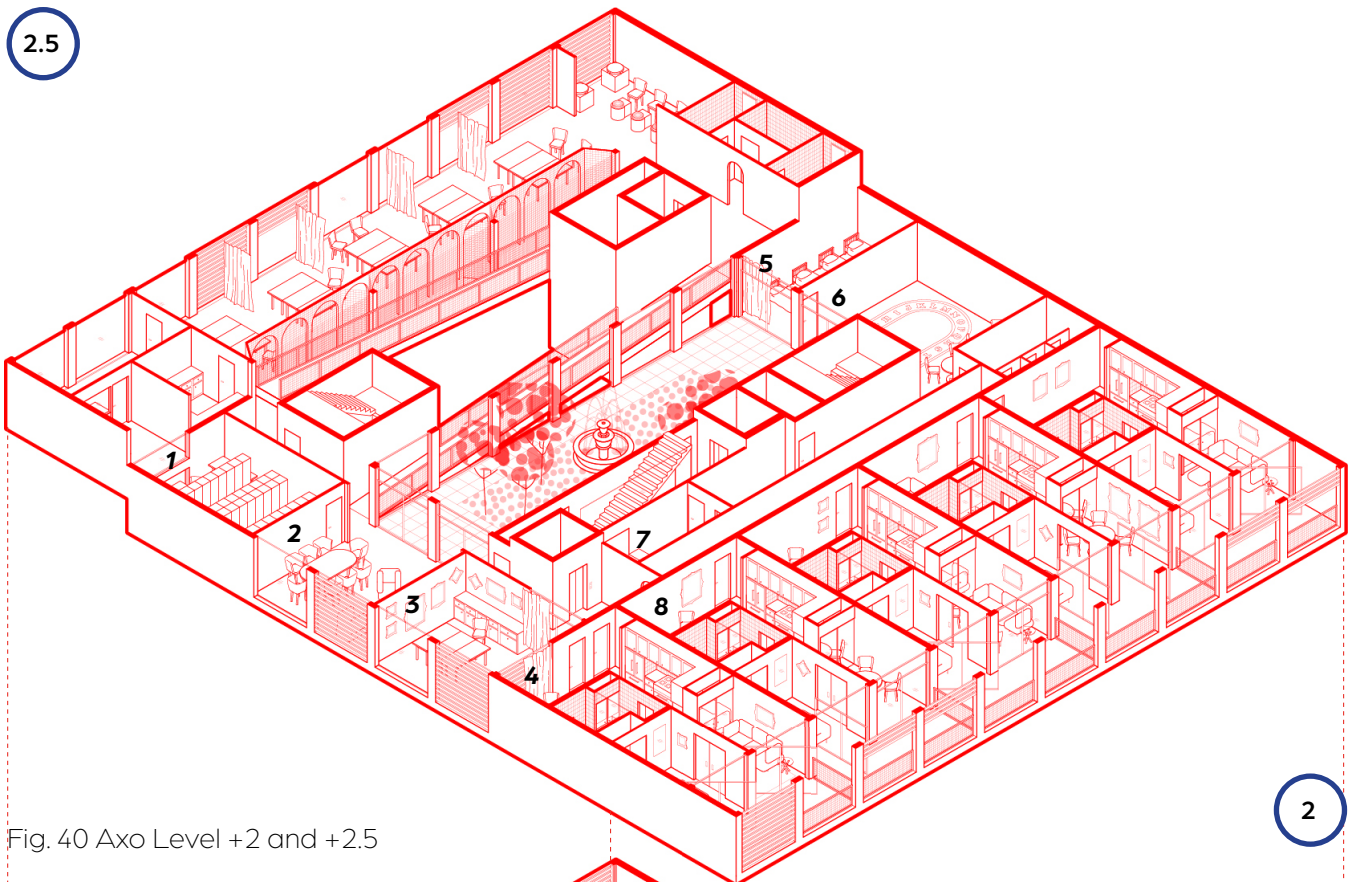


Fig. 40 Axo Level +2 and +2.5

2

1

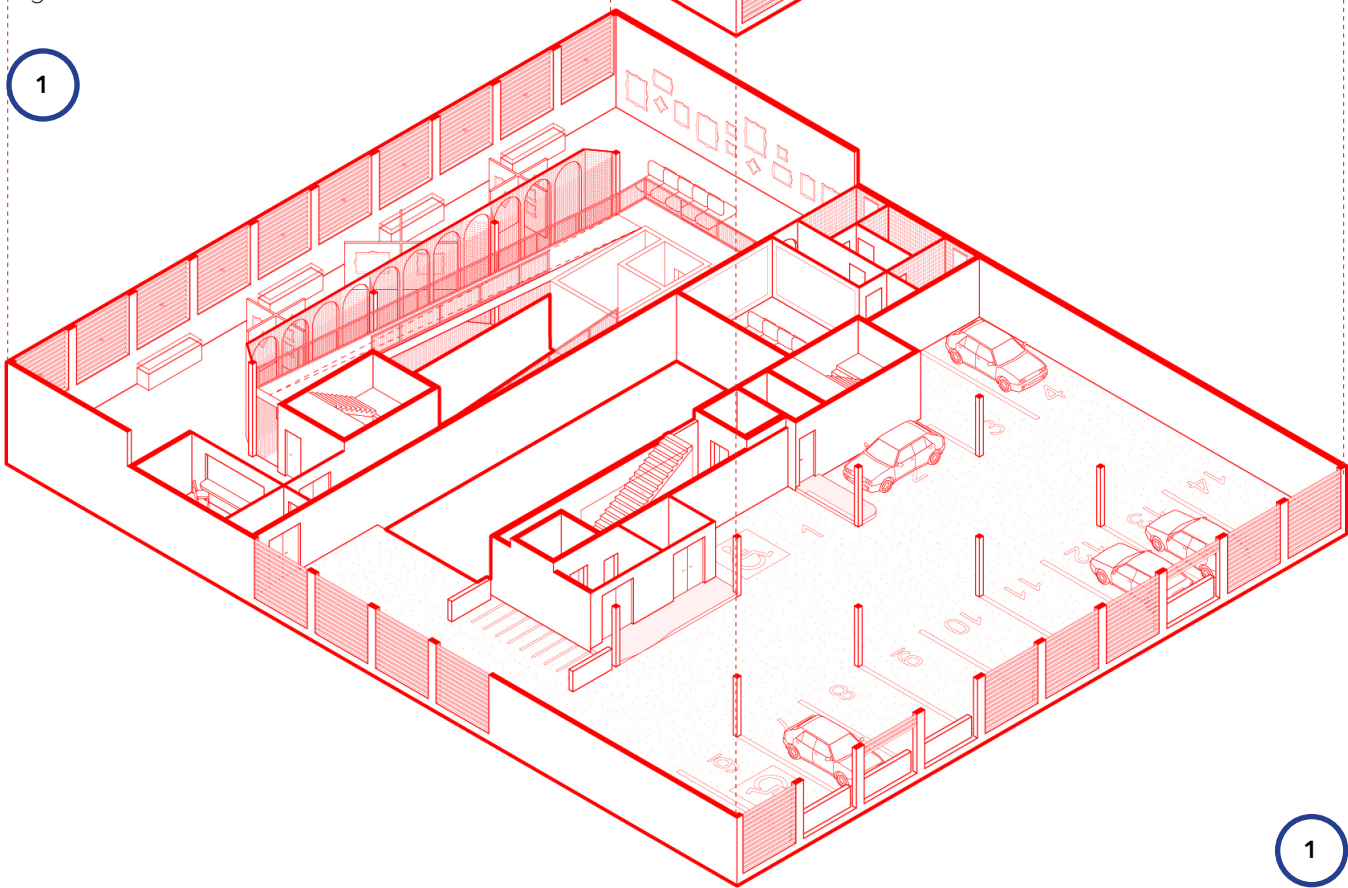
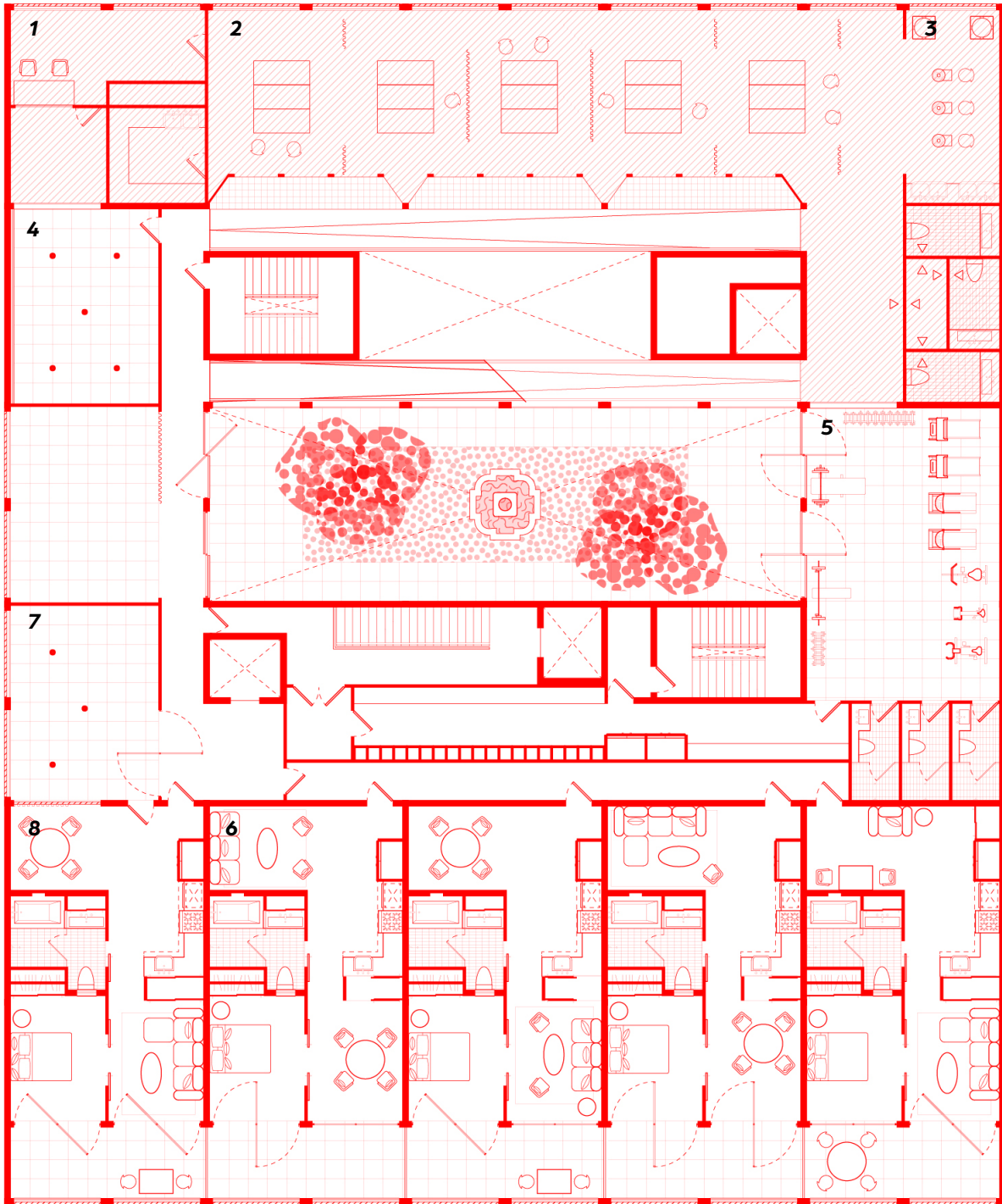


Fig. 41 Axo Level +1

1

1. Music + Recording Studio 2. Visual Arts Studio Space 3. Ceramics Studio 4. Rehearsal Rooms / Dance Stud

2.5



3

Fig. 42 Plan Level +3

os 5. Gym 6. Sex Worker Apartments 7. Artist Residence Performance Studio 8. Artist Residence Apartment

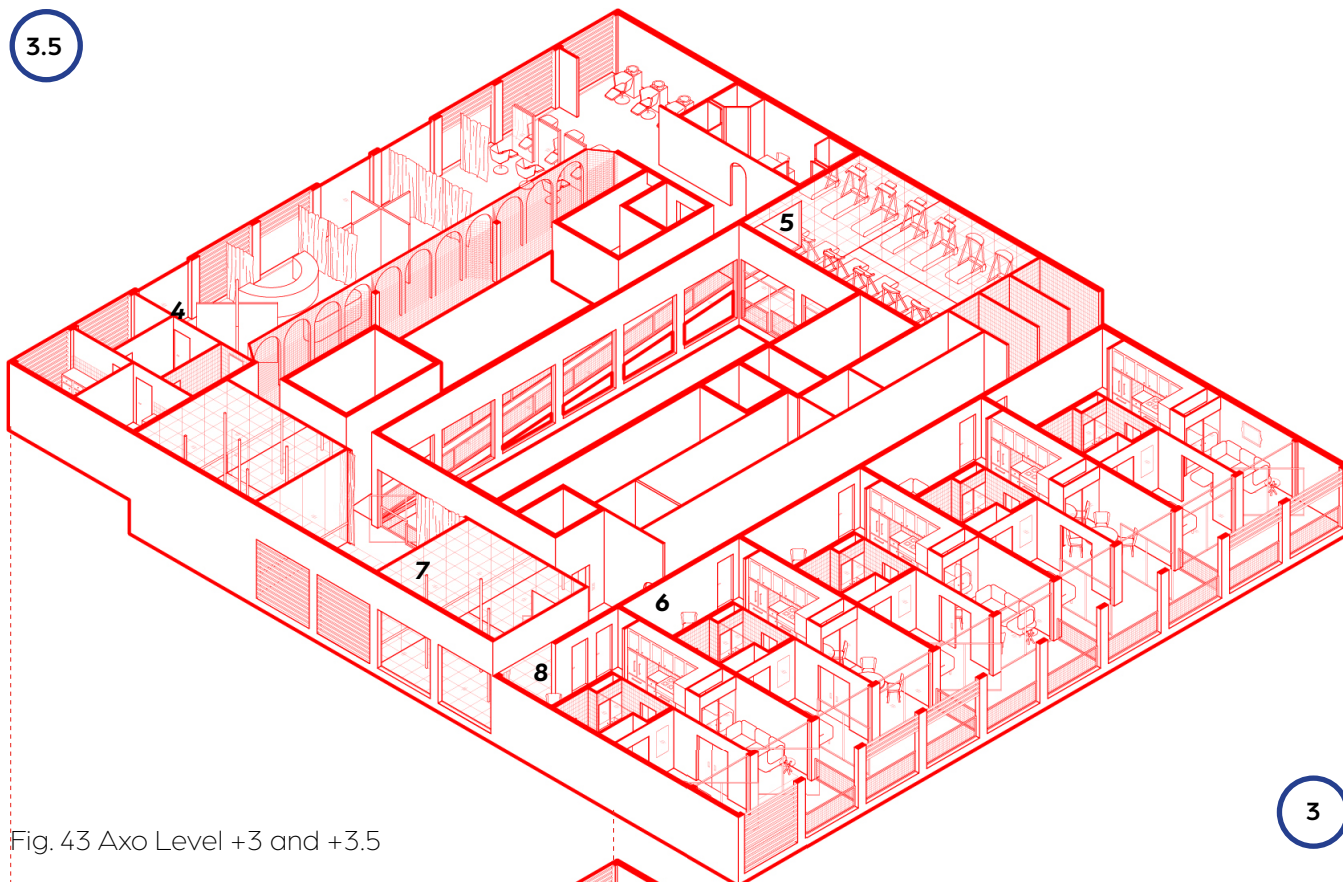


Fig. 43 Axo Level +3 and +3.5

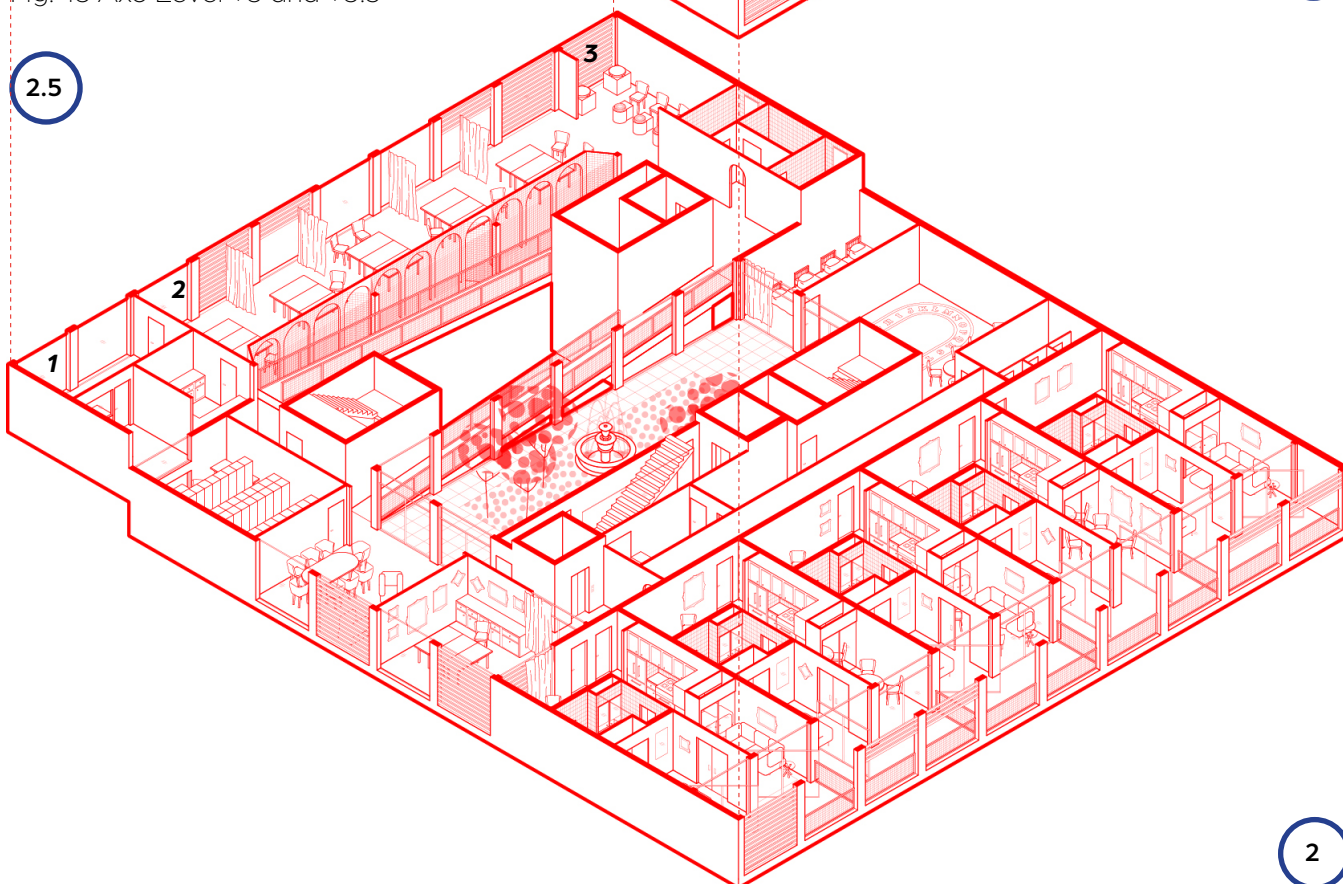
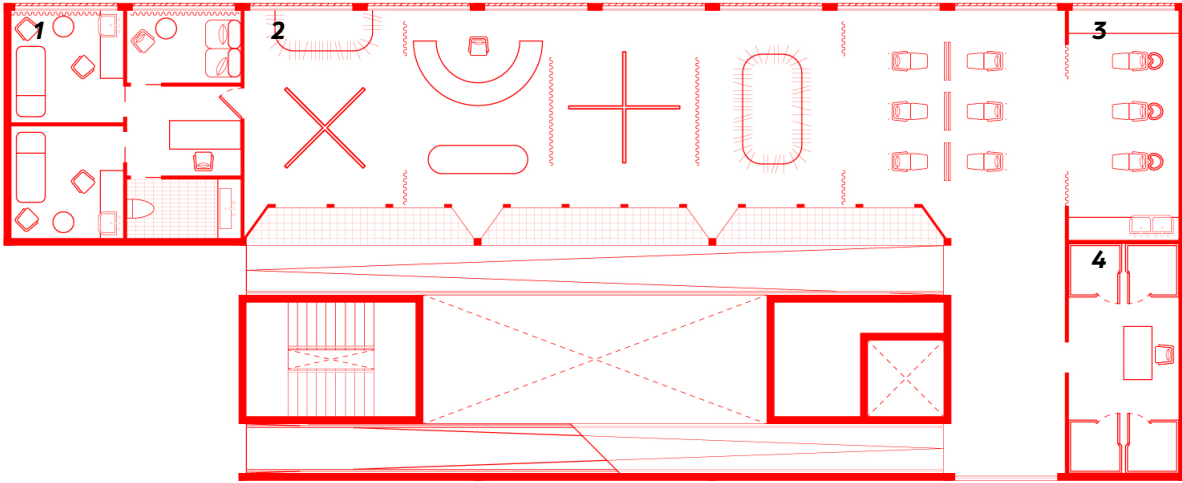


Fig. 44 Axo Level +2 and +2.5

1. Medical + Mental Health Clinic 2. Market Space (Internal Economy) 3. Hair + Makeup Salon 4. Tanning

3.5



3.5

Fig. 45 Plan Level +3.5

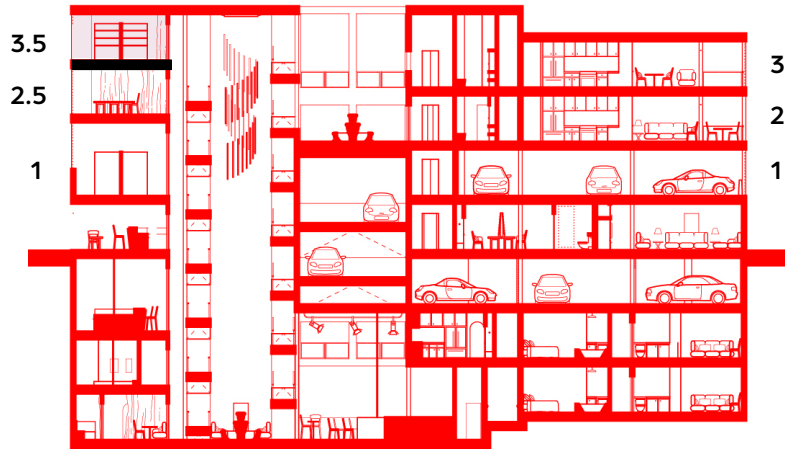


Fig. 46 Key Section

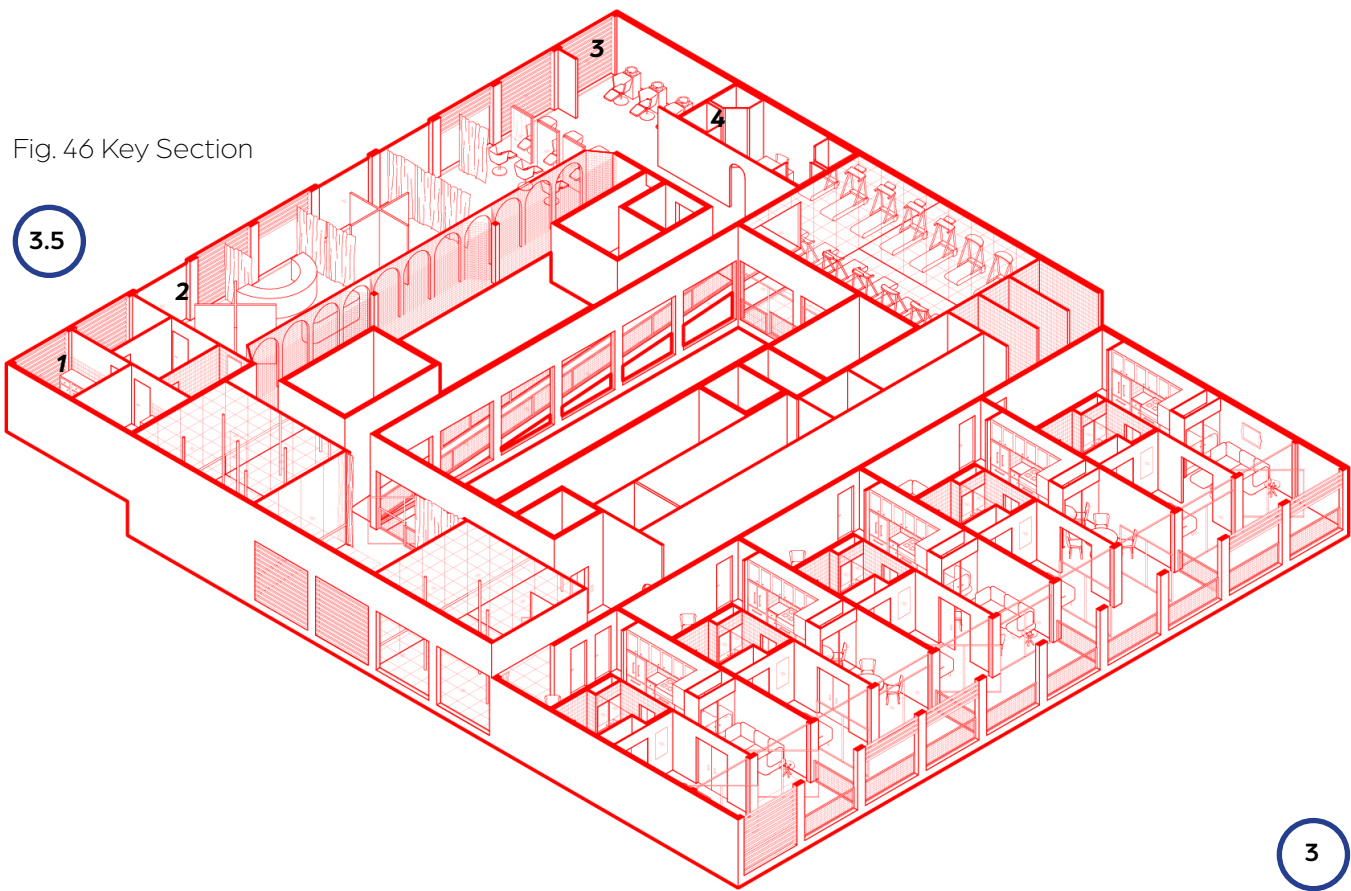


Fig. 47 Axo Level +3 and +3.5

1. Public Lobby 2. Bar/Restaurant 3. Kitchen 4. Community Lobby 5. Worker Lobby 6. Admin/Security

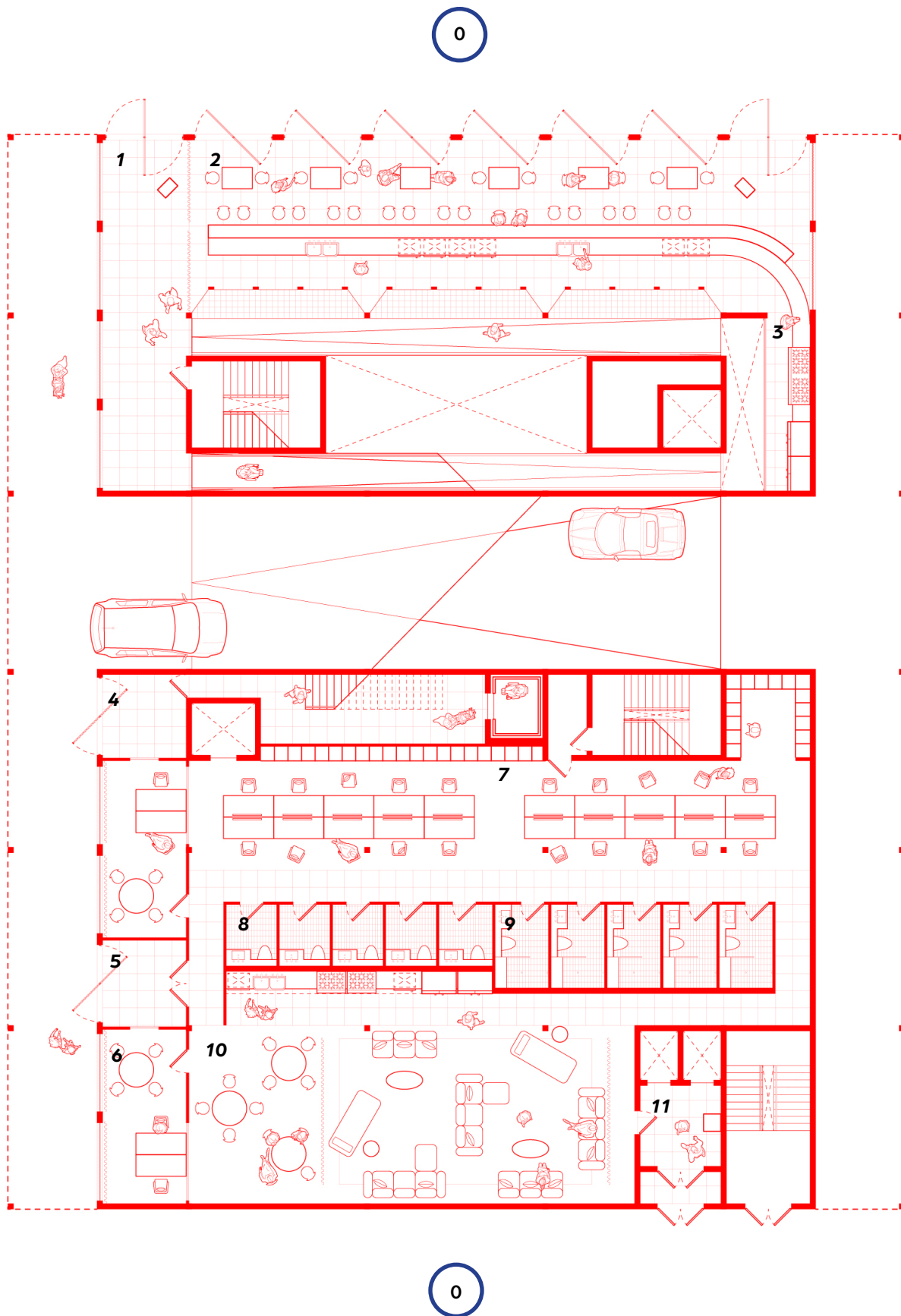
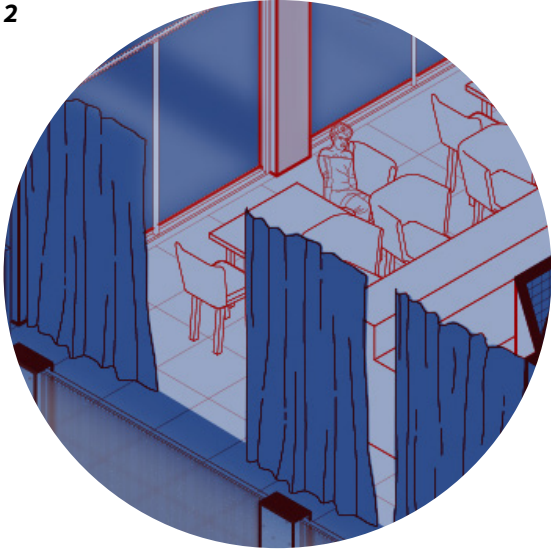
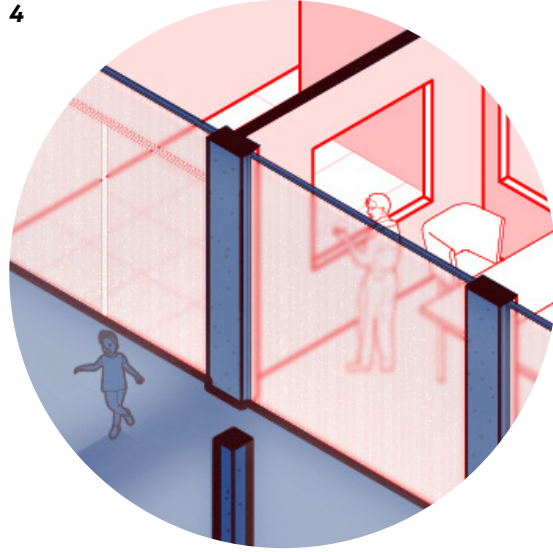


Fig. 48 Ground Floor Plan

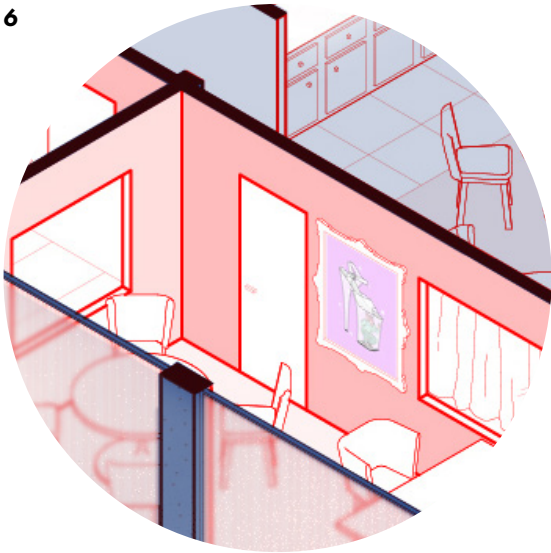
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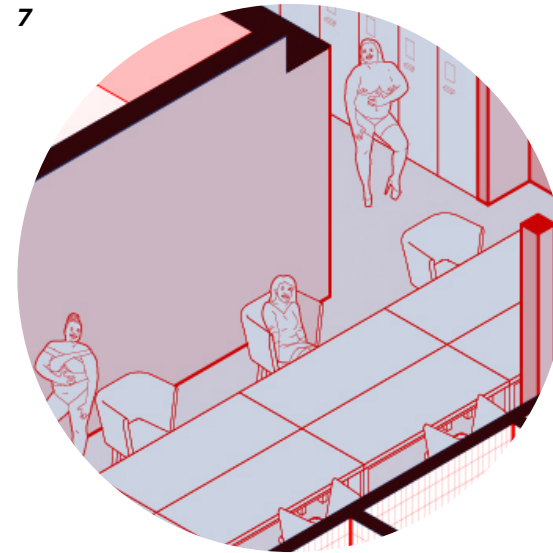
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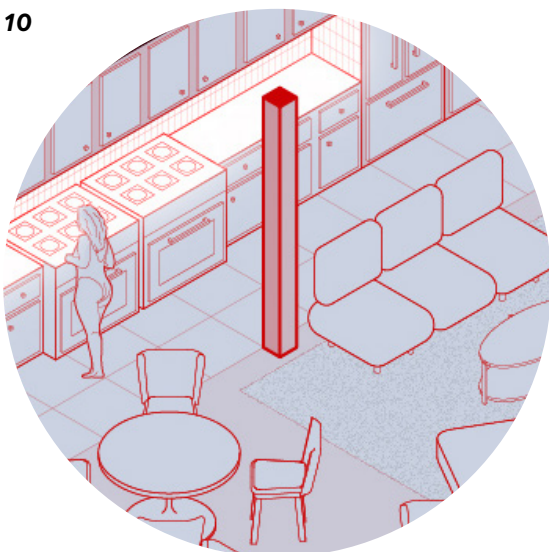
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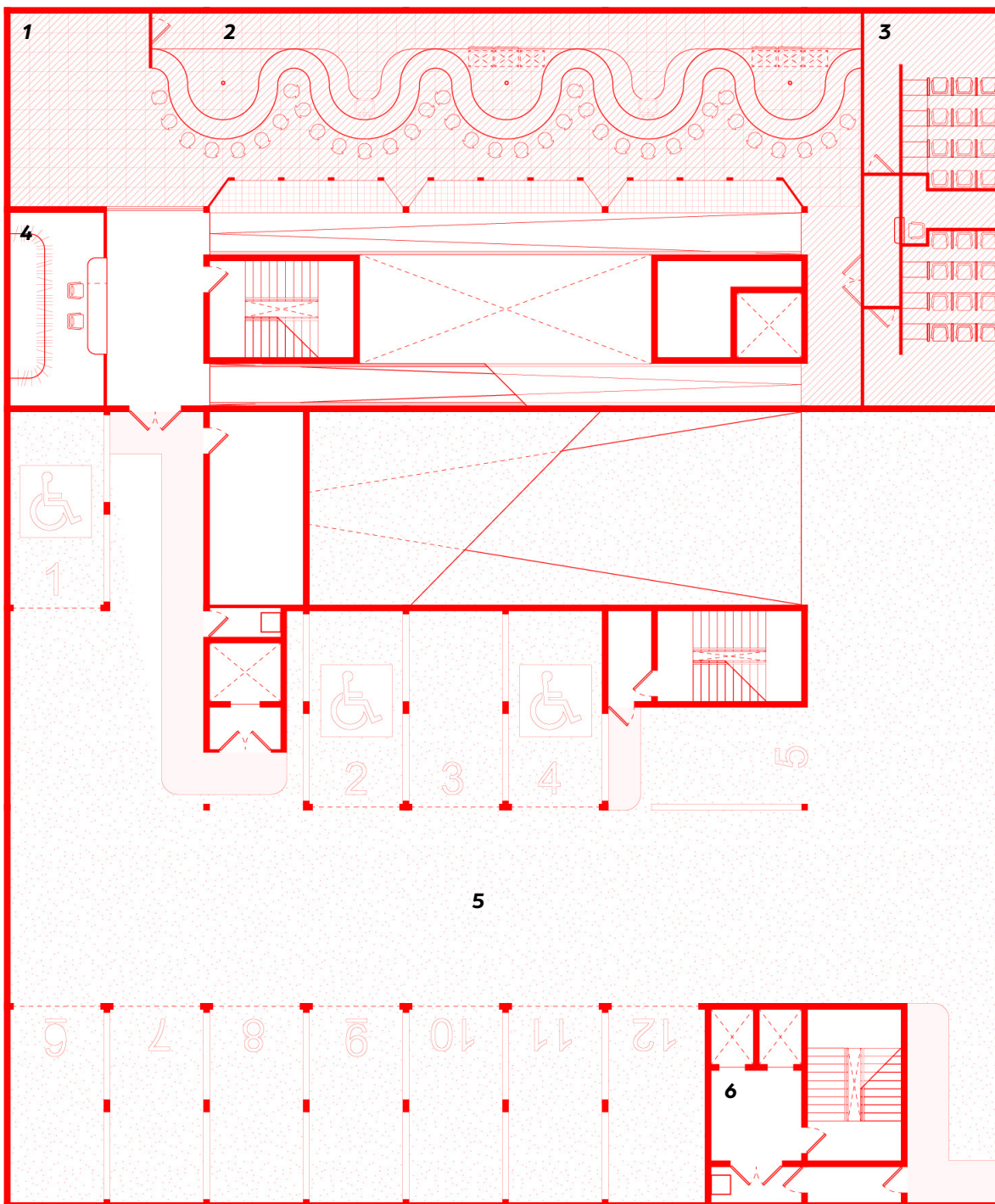


11



1. Dance Floor / Flexible Club Programming 2. Bar / Performance Area 3. Adult Cinema 4. Club

-1.5



-1

Fig. 49 Plan Level -1

ent Reception / Coat Check 5. Client Parking 6. Full Service Sex Work Area Entrance Vestibule

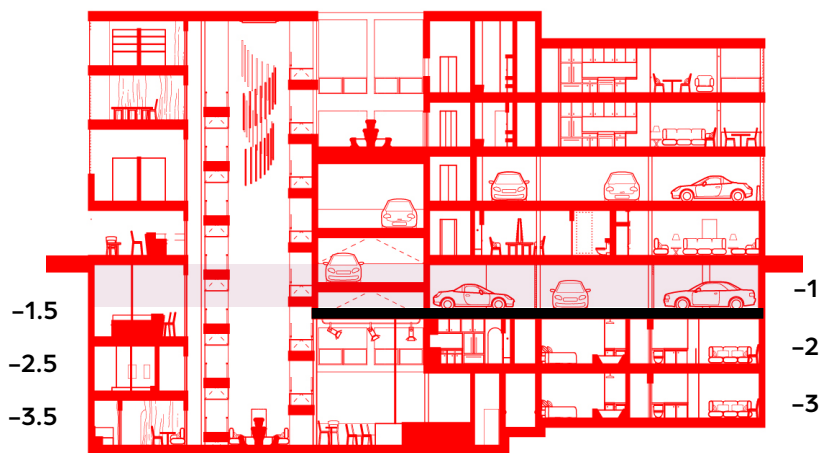


Fig. 50 Key Section

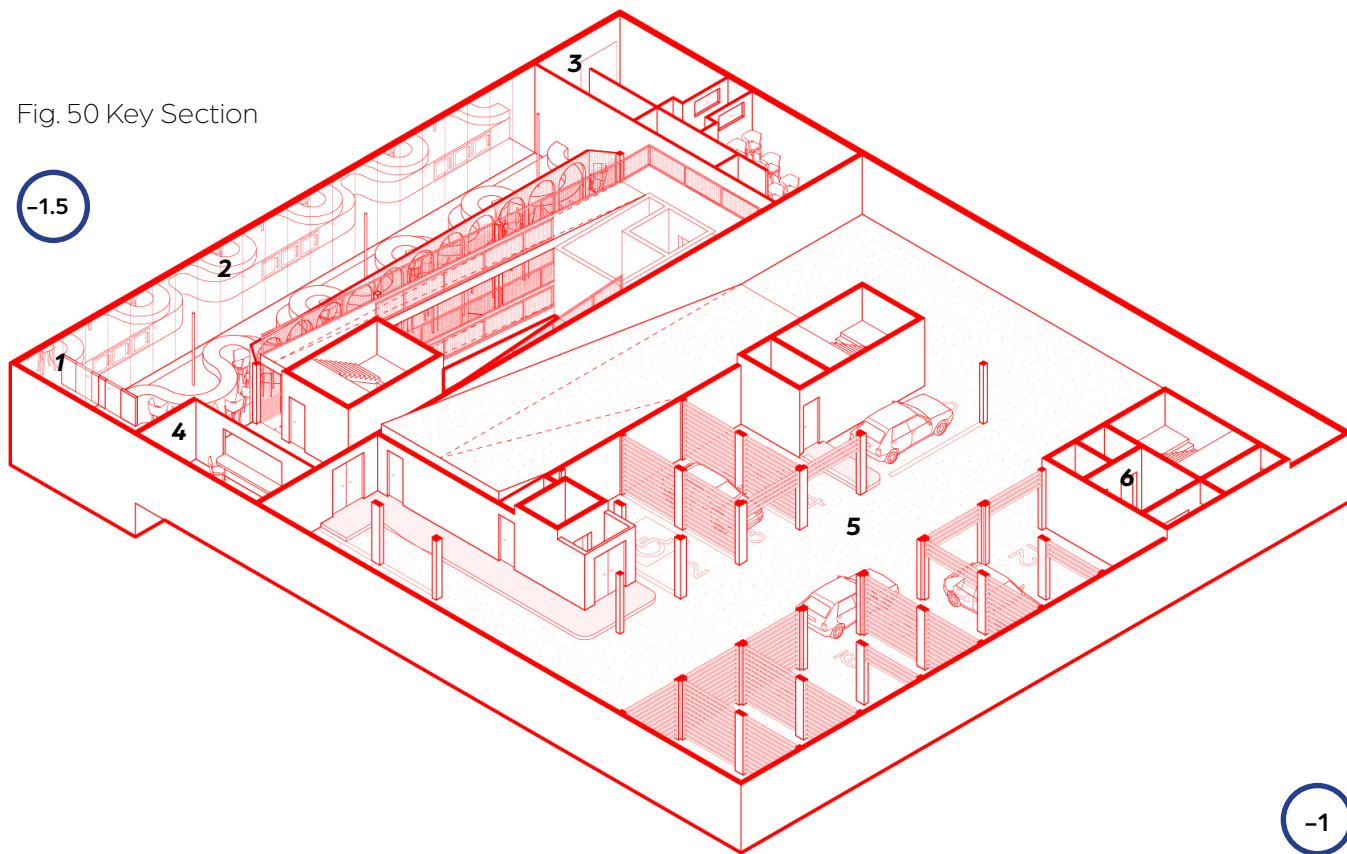
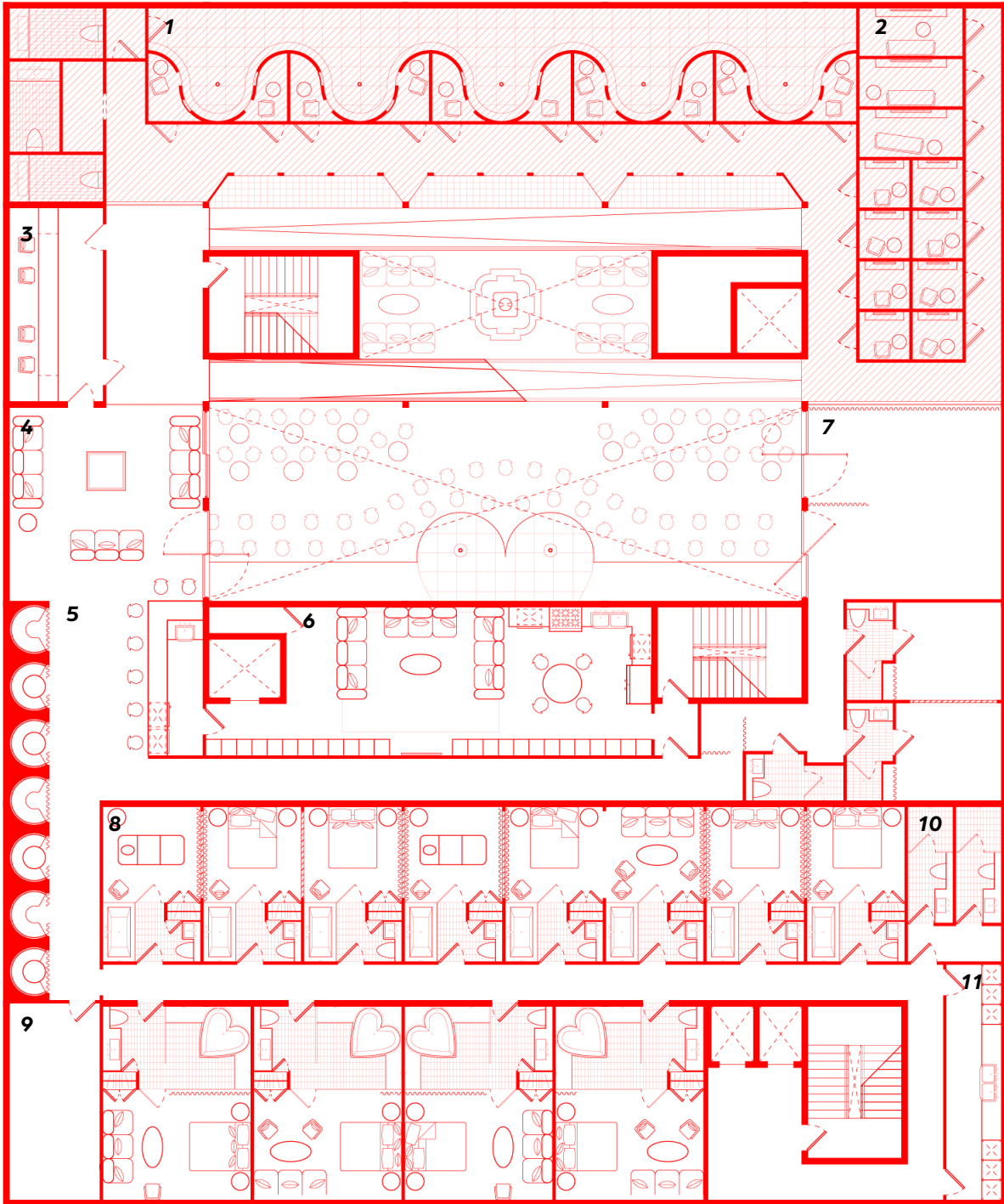


Fig. 51 Axo Level -1 and -1.5

1. Peep Show 2. Video Rooms 3. Full Service Reception 4. Full Service Lobby 5. Bar 6. Full Service W

-2.5

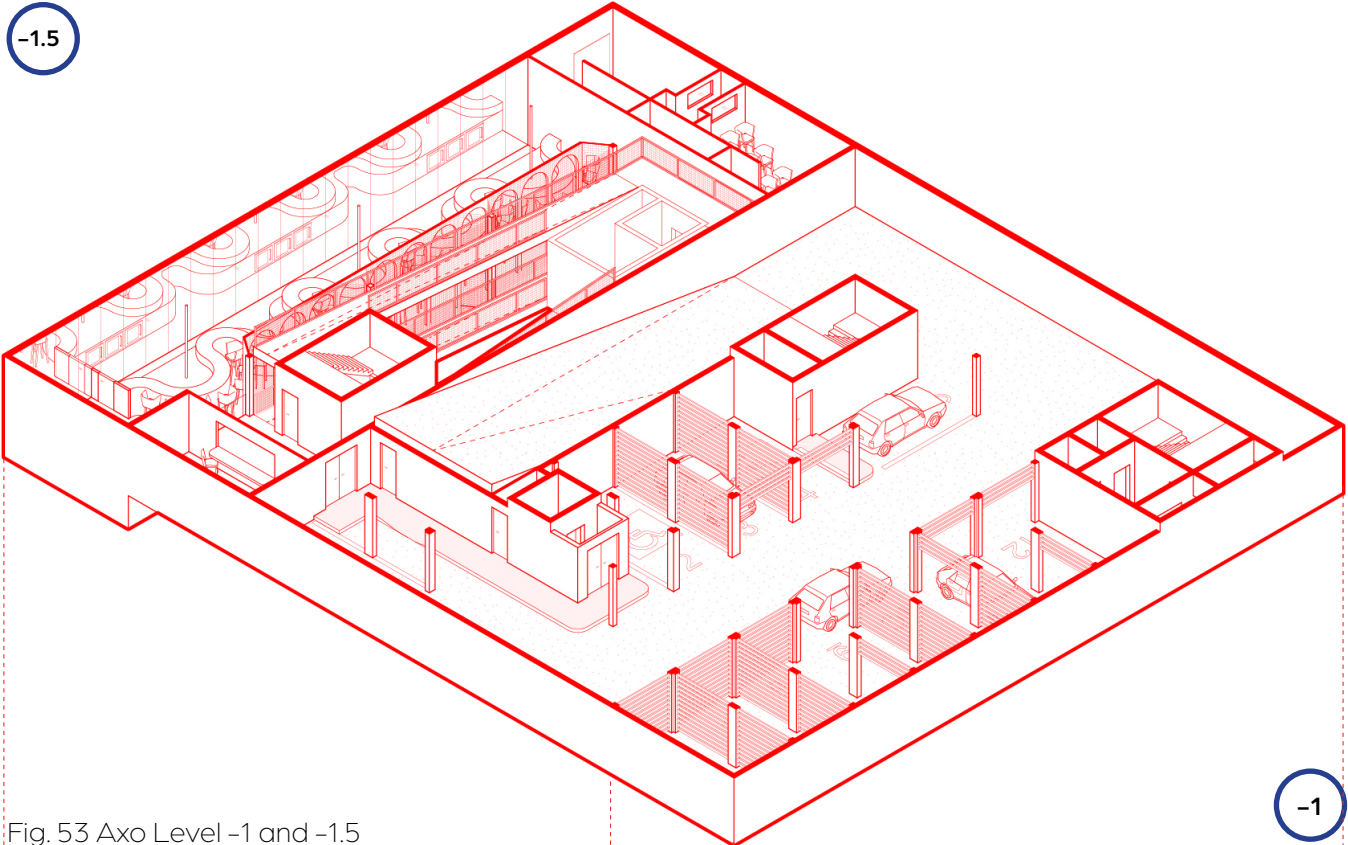


-2

Fig. 52 Plan Level -2

Workers Lounge 7. Dungeon 8. Full Service Sex Work Rooms 9. Storage 10. Worker Showers 11. Laundry

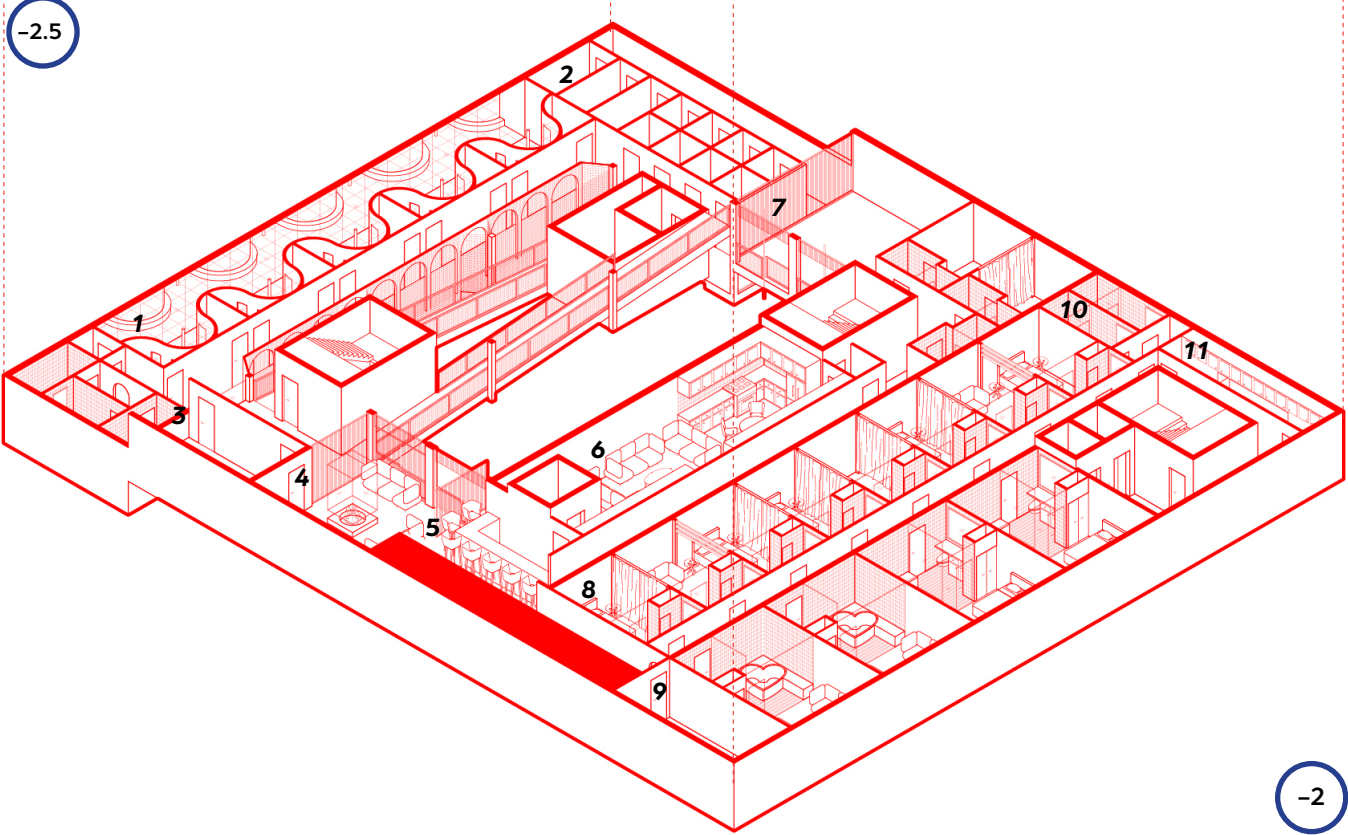
-1.5



-1

Fig. 53 Axo Level -1 and -1.5

-2.5

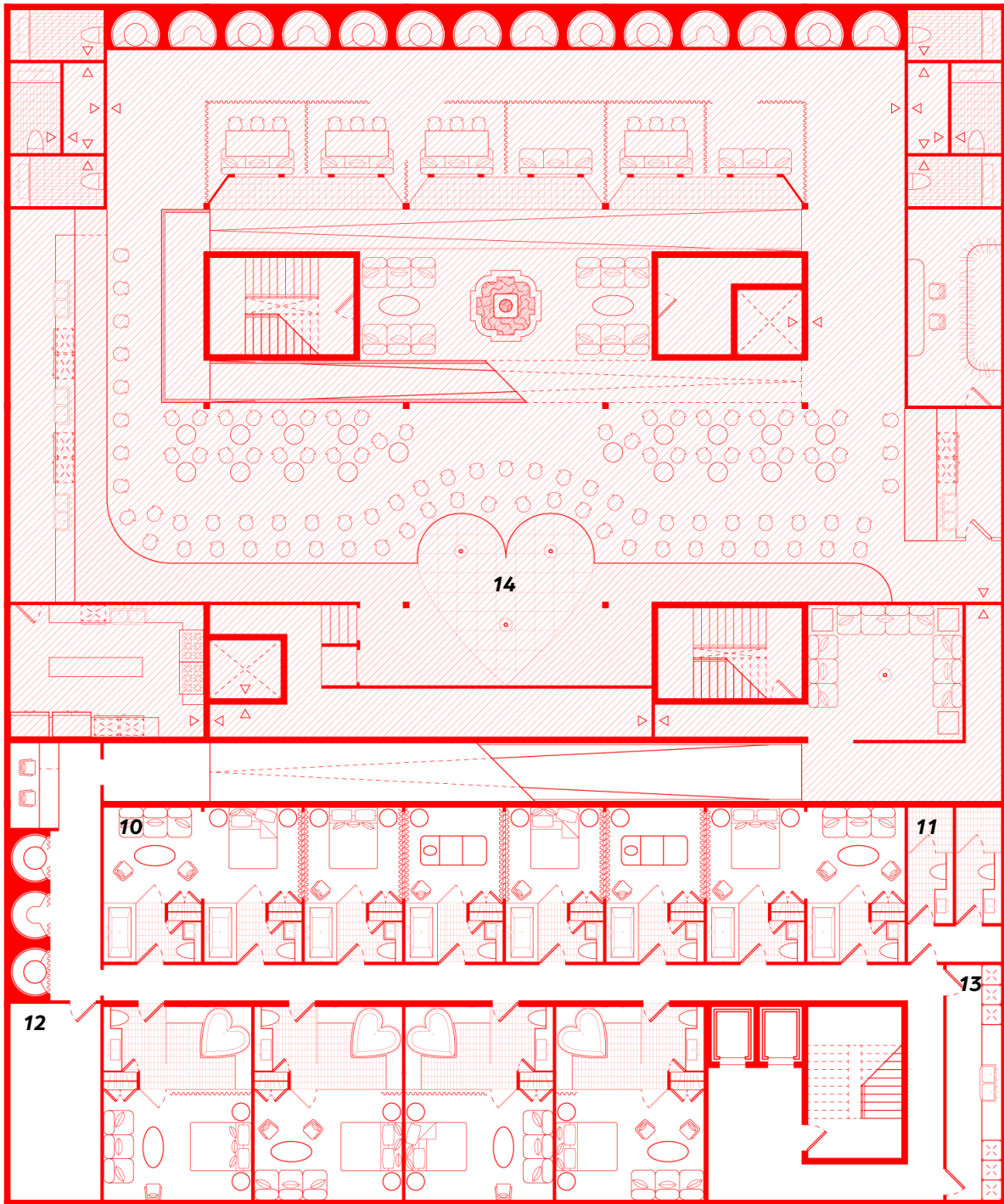


-2

Fig. 54 Axo Level -2 and -2.5

1. VIP/Private Dance Booths 2. VIP Tables 3. Bar 4. VIP Lounge 5. Strip Club Reception 6. Kitchen 7. Strip Club

-3.5



-3

Fig. 55 Plan Level -3

8. Backstage 9. VIP Room 10. Full Service Rooms 11. Worker Showers 12. Storage 13. Laundry 14. Main Stage

-3.5

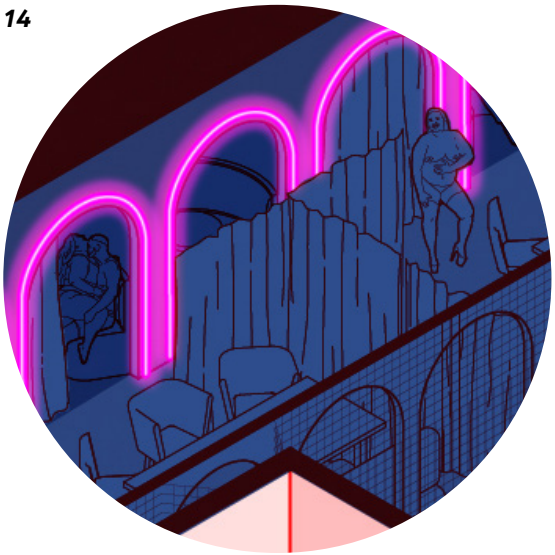
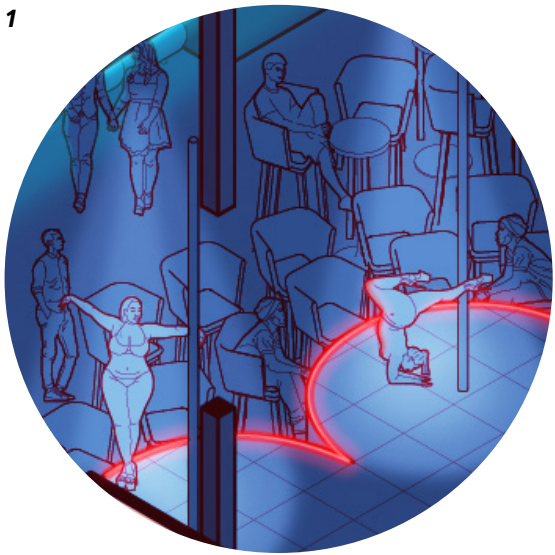
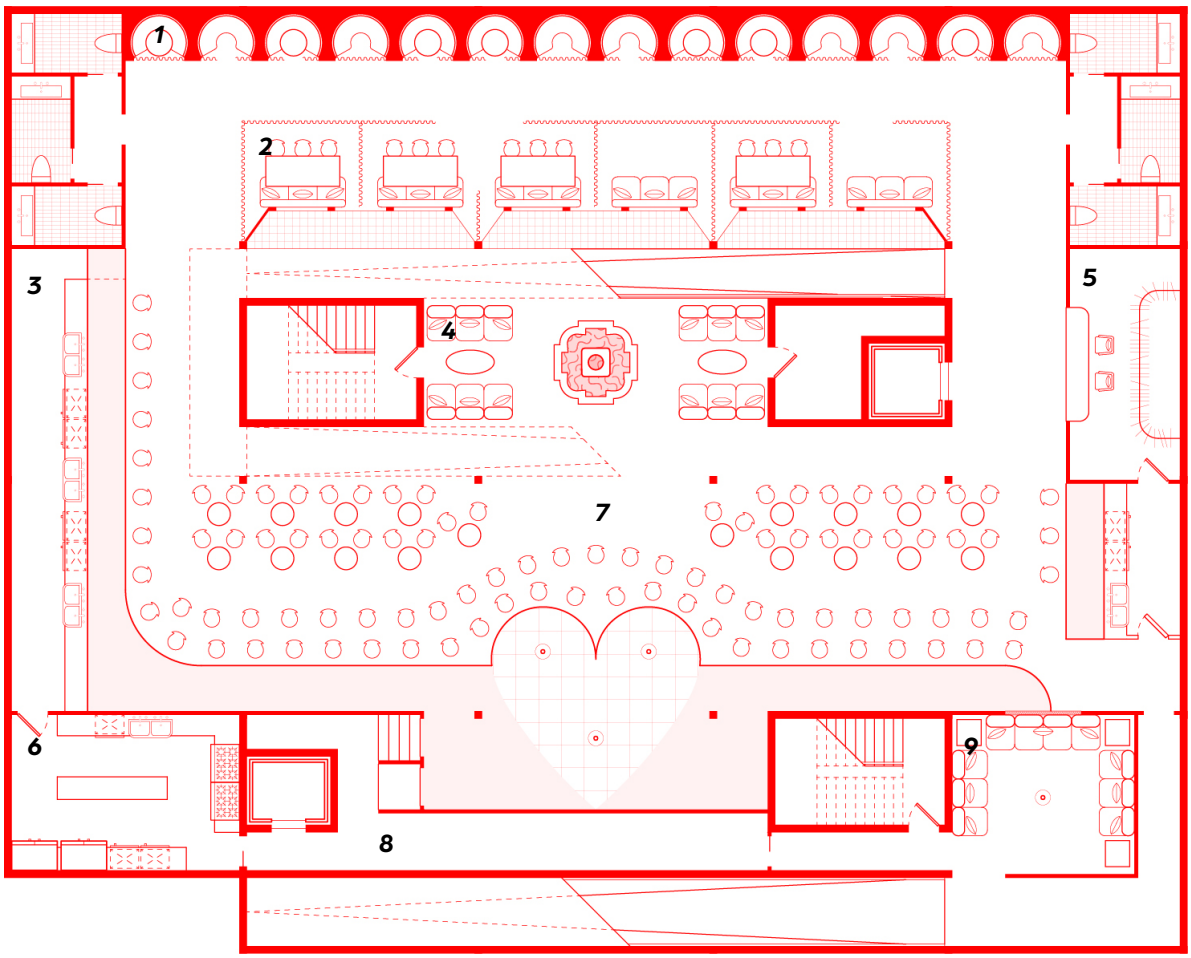


Fig. 56 Plan Level -3.5

1. VIP Booths 2. VIP Tables 3. Bar 4. VIP Lounge 5. Reception 6. Kitchen 7. Strip Club 8. Backstage

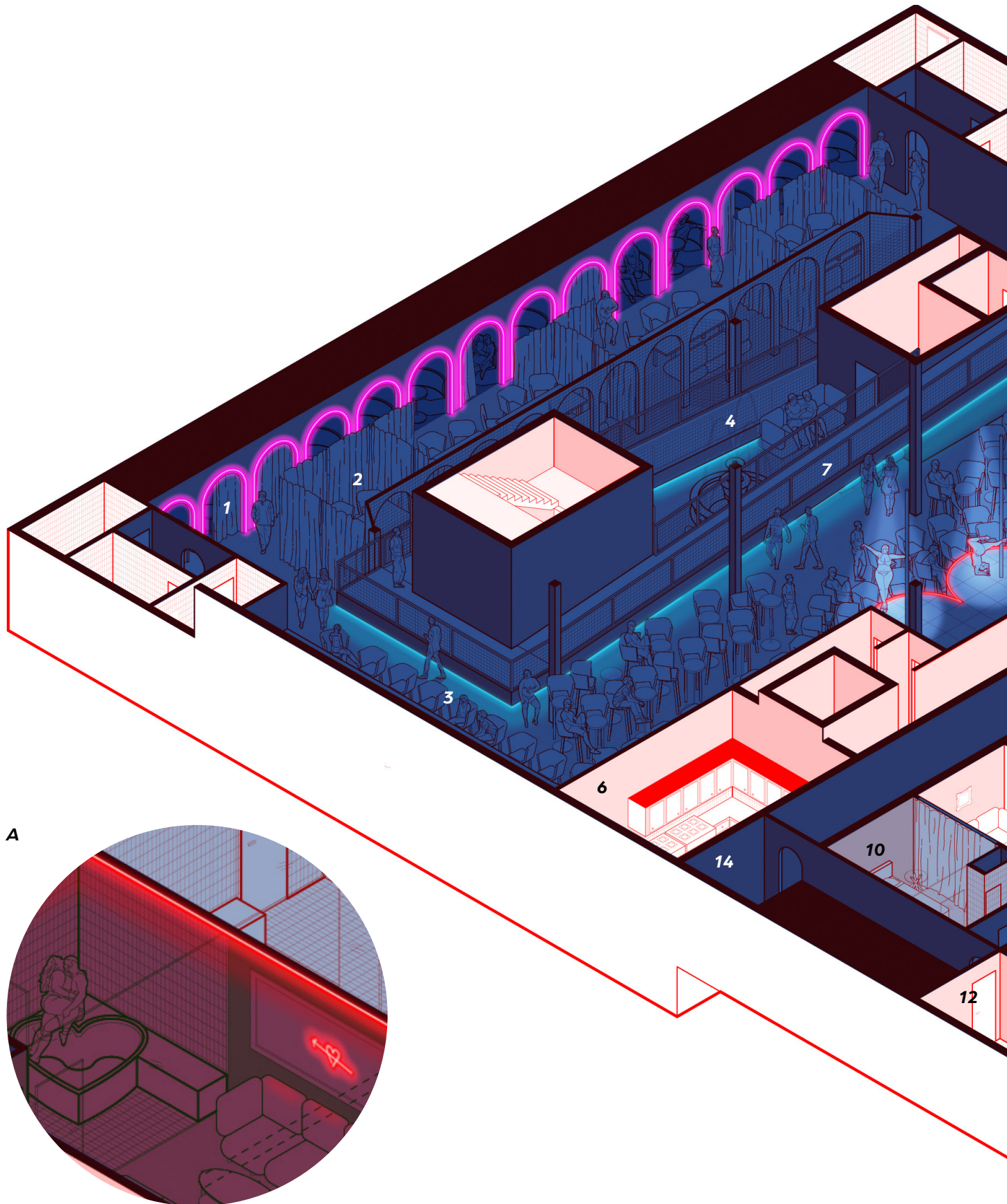
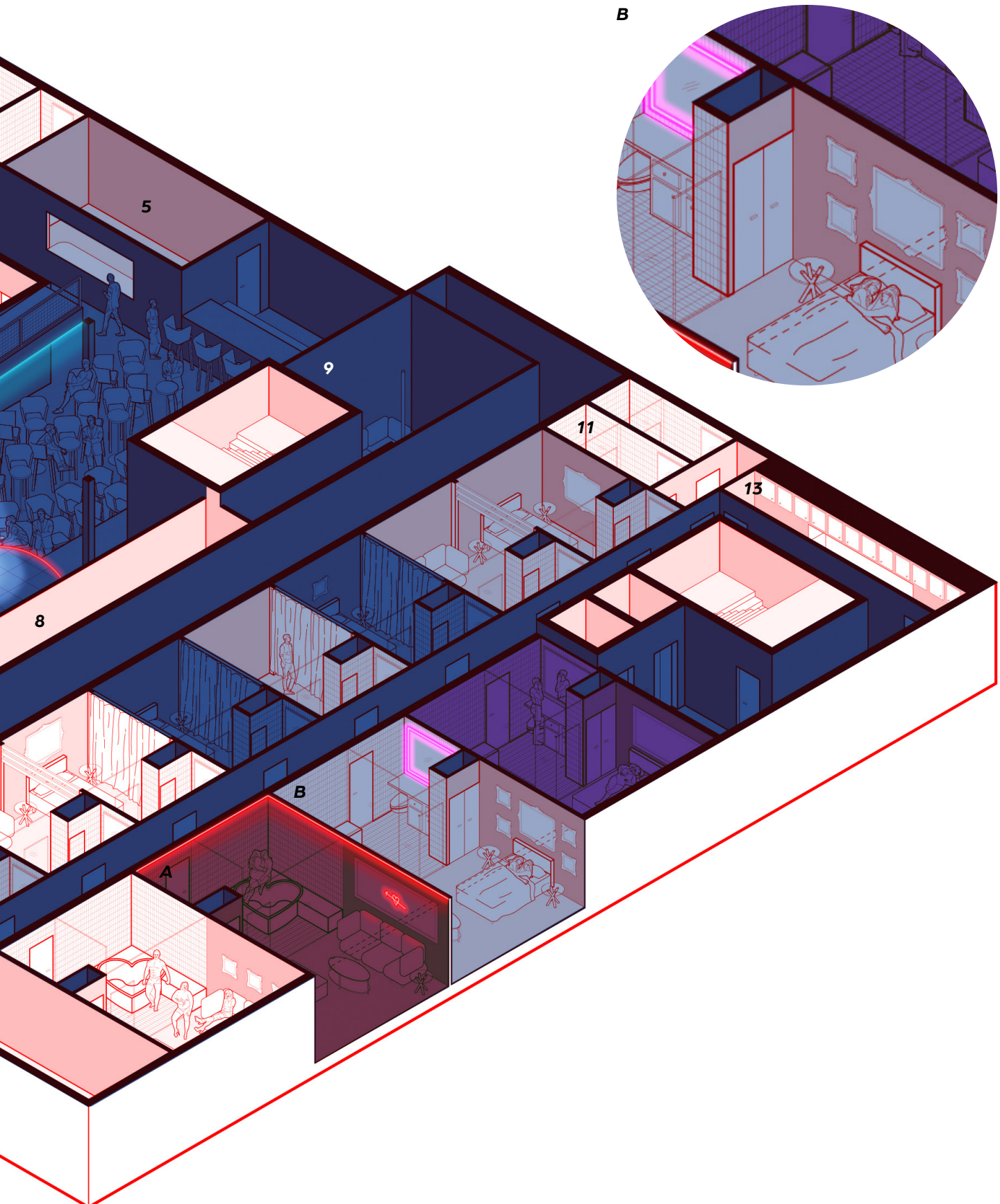


Fig. 57 Axo Levels -3 and -3.5

ge 9. VIP Room 10. FSSW Rooms 11. Worker Showers 12. Storage 13. Laundry 14. FSSW Reception



Conclusion

Reflecting on the project after the final review revealed some limitations to be considered in the development of not only this project, but all projects designed specifically for marginalized communities. Some of the questions raised concerns about social isolation, overprogramming, and institutionalization. There was hesitation about consolidating medical, retail, residential, employment and personal programming all into one building because it could create an isolated environment that encourages societal marginalization of this group. I believe this is a natural concern when a space is dedicated to any one subset of the population. However I believe that as things are in Canada, we need a moment to incubate this community and allow it to develop within a safe and protected space undisturbed by outsiders. Similar to this concern, some comments questioned why these programs were not simply housed in separate buildings forming a complex or even just located within the same neighbourhood. This echoed some of the participant comments that if we were truly to discuss a utopic vision for this project we should design an entire neighbourhood or community. This could be a concept to be further explored in combination with more research about sex work at the urban scale. Considering this aspect might aid in bridging the gap between the research into sex work being done by geographers, and the concepts explored in this thesis at the architectural scale.

Building off the comments from my final design review I can envision several next steps for this project and research. This research could act as a starting place for further nuanced research into how these concerns can be addressed in the built world. It creates a foundation for further research into the affect of space and how design for sexuality and sensuality also play into the workplace experience of sex work. Exploring the design at the scale of rooms and furniture could lead to interesting discoveries about literally facilitating human sexuality. This would help build not only a material palette for the project, but open it up to other interdisciplinary studies within the social sciences. The evolving research from this project should be viewed as a provocation of further investigation into how to feasibly implement these needs now that they have been illuminated and consolidated into a single body of research.

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List of Appendices

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ACCESS

"It can provide safe working environments for people who don't have them and don't have the ability to work independently from home...Even when you're touring, you could come and rent a room there...and to have a worker controlled space."

"The discussion about having services on site is important because it don't think its good for business. Perhaps out the back where clients can't see maybe...Whether its support services for people or if it's an advocacy thing that's totally different I guess."

"Perhaps that's important to have some kind of discussion ongoing within workplaces about the politics of sex work and what legal challenges were facing at different times. But not everybody is interested in that as well right, some people just want to work, get out, and go on with their lives."

"In terms of support services I don't think that's a good idea on site...if we're talking about the ultimate circumstances maybe having broader supports like that in the background and somebody on call for counselling or support or reliable 24 hour referrals to shelters and things like that."

"I think an ideal workspace would have really affordable rates for us."

"I just think that the majority of sex workers don't need support. And so having it on site assumes that everyone who's there needs support and there would be justification for that kind of thing on site."

"Support services, support workers, in general are unpaid or under paid, especially experiential sex work support workers...I think it would be beneficial to make it a business expense to have designated support workers...I call my support worker like every in-call day *laughs* ...and like when you have a bad date and you need to continue on because you need to pay rent, yeah you need to talk to someone and if you have a reliable space where you can find support work or at least a support worker that you trust and know on a regular basis..."

"Affordability is a big problem here. In-calls are not

AFFORDABILITY

COMMENTARY

COMMENTS

only rare and found by means of almost like hear say and understanding and social status almost? It's controlled by so many barriers currently...you need to have connections to get an in-call now... Affordability, accessibility, low-barrier access is incredibly important as well as support work."

"To employ support workers is a valid expense as a business because workers are the business. There would not be a business without the workers... Support workers at least, advocacy in terms of legal shit, that can be dealt with the next day...I've worked in both, in-calls as well as strip clubs, and neither of them have enough support inherently provided."

"There is an illogical fear of pimps. They walk in and if they see a closed door in my in-call...anything along the lines of something they cannot see they get sus about and they will open or they will try to understand what's going on at any cost and this is something I've understood as an independent worker."

"In terms of how to make it safe for the workers to have...confidential services like support work in an in-call while also maintaining the anonymity of clients and their irrational bullshit."

"...the men are very scared to be caught going into a building."

"A show lounge, a place to do pictures, costume sharing space, because not everybody has photos for their ads, and a computer place. We want to have people from all genres, from all backgrounds, to see it be more of a central location that promotes healthy and safe practices, provided a place to ask questions if they were new to the industry. As well as provide alternative income sources for people who maybe weren't in a position, maybe emotionally or physically, to actually do sex work at the moment but were part of the community...so you'd clean up, maybe wash towels, serve drinks in the show lounge or any number of jobs depending on the services that are there..."

"We want to make sure there's space for, just to put it bluntly, people who want to charge \$1000 and

hour and people who just need a safe place to visit a client right now for an hour..."

"In the strip club the clients are all inclined to hang out with each other. In the full service or the massage areas a lot of the time they don't wanna see each other because they might know each other."

"I was thinking about you know, if we had a common space just for entertainers something very central where people could go and maybe there is a mental health support person there, peer support workers, like a some tables and a little kitchen to sit and have your coffee on your break where you could be around other people."

"So I worked at an in-call when I had nowhere else to work and the two main challenges were that the men never see each other...we're all running around trying to time everything perfectly between like six different rooms. So each room if it had its own entrance, would be ideal because you don't want to see another guy. That way girl can come and go, do their business as they please, not worrying about what's going on around them. The other thing was the only room where we had to sit and wait for these calls to happen was a tiny room in the back where we're all smooshed in. Where we could even get into our locker, we couldn't make a meal, we couldn't do anything. So essentially we had to go out onto the street or go sit in our cars and wait...Also we had to do our own laundry so you're standing around waiting for your laundry to finish and you're just like hanging out in the hallways which is not the vibe you want in your brothel. Those were the three main challenges that I really didn't like."

"Stripping and full service have totally different stigmas, totally different social cultures, totally different politics, so if we're gonna conflate them we have to think of a utopic world where there is no stigma for full service as opposed to say, stripping...My stripper community is deeply fearful of conflating itself with full service due to society. It has nothing to do with our personal preferences it has to do with what currently stands. Talking utopically is fun, but its not our mindset so it's

making this very weird to me."

"A show lounge could be attached to this space to rile up the clients, to get the guys randy, get them wanting to spend more money. If they want to go private with an individual, if they want to see a group of people, that would be in a different portion, they could have a host or hostess taken them to that room and they could show them that they could have their own private little space."

"I'm all about the glam, I want a beautiful environment...it has to be top notch. It has to be something that I think is looking professional, not only surface but underneath the surface as well... and when we're talking about services on site that would have to be defined because honestly and truthfully I just don't feel comfortable providing services with a social worker on site...whereas someone who is a socials service provider or you know coming in to drop off condoms, or lubricant, or whatever the hell they're going to do, that may be scheduled throughout the week. But of course not just in the backroom kitchen, maybe in a nice lounge where someone could come in, they could enjoy each other and they could talk in a much more casual, comfortable environment."

"So there's stage performance in stripping and then there's VIP which is lap dances...structurally speaking VIP is different from stage stripping. There's a huge kerfuffle in VIP stripping that involves doing full service extras as an incentivization for more money, which is a pretty obvious thing to do, only thing is, a lot of clubs fire girls for doing so because the culture of the club becomes so inclined for full service because so many people start doing it, that it's no longer a strip club, it's a brothel...in terms of the structure that occurs now in VIP it's like...you can do VIP that's like a champagne room where you're literally in a room with a man...you can do like longer VIP stuff in certain sections of clubs or lounges and you can do like per dance dances in a different area. That's usually how they're set up...The politics of when does it become a brothel, when is this just a hush hush little way for someone to make an extra few hundred dollars? That's also an issue structurally and socially in the club...I just want to mention that because it's a totally different

thing from stage...most girls do VIP dances, that's where the money is a lot of the time."

"We just have to be really clear about the lines that are drawn in the sand between what positions the workers in the shared space are, you know, doing. So like you don't go into the strip club and expect to find the working girls...And also to encourage tolerance among the workers about the other genres who know because there's a whorearchy and so I think a shared space like this would be really beneficial in breaking down some of that whorearchy...I think just having very clear job positions and making that very clear to the clients depending on which area they are accessing, that could overcome that issue I think."

"Childcare nearby but very obviously separate, wow, that would help so many people. And the residences, I love that idea too because I feel like the older people that are retired, at least everyone I know that's retired, can't make a lot of money of their pension and most supplement with side cash jobs and stuff and being in a building with a bunch of people who are making cash, that helps them if they you know, if we pay them to do something for us here and there."

"The reason that a lot of girls get extremely bitchy and aggressive about you know, somebody doing extras, is because the girl who's doing extras, the guys are going to go to her. So basically you're literally losing money because the other girl is doing stuff that you're not comfortable doing. So when the focus is on stage, and not quota system, you don't care about what somebody else is doing because it doesn't impact you."

"All of that kind of comes in the utopian future where those things weren't a problem. That's sort of where were trying to look at this building from, like what if all of these issues didn't exist? What if we could and got to know each other and escorts and massage, non full service providers, chat girls and phone sex girls and adult film, everybody could sort of just hangout together you? What if it was utopian?"

"I always thought it should be that the rooms

are diverse in that they can be used in different ways. And of course their would be a domination dungeon style room, you know varies kinds of themes depending on what the clients are looking for as well as what services the worker provides. So not just a bondage room but...some of the fanciest brothels I've ever seen...have a hospital room, have a foot worshipping room, have a dungeon..."

"Maybe for dancers there would be a dressing room, for escorts and massage there would be a separate dressing room, or generally I mean an escort or masseuse would dress in the room they were gonna work in so you know perhaps the dancer's stage area, on the day only the people that are booked in are allowed in there something along those lines."

"You need lots of mirror space and room for everyone to put their own make up in their own pile...Everybody kind of picks their own chair, so its going to be your own chair for your whole entire shift so there's gotta be a lot of room depending on how many entertainers you're booking in a shift. And then the lighting around the mirrors obviously for doing makeup. Comfortable chairs because you're sitting there for a long time doing makeup. Bathrooms where you can shower. A laundry facility...in the change room it was nice when we had couches because then in between shows we can sit on the couches and chat. But I was even in clubs where they had beds, bunk beds and a tanning bed, gym, and a kitchen. It was like the nicest changing room I've ever seen in my life."

"Have the exit of the changing room come out right beside the DJ booth. So if you don't feel like walking through the club or talking to any of the clients, because sometimes you don't, then you don't have to, you can just go straight from the changing room to the stage. So also having the stage entrance close to the DJ booth and the exists of the changing room...It there's a VIP area that could also be accessible from the entertainer only area."

"I was thinking about a boutique, like a shop...so we can get our own boutique and figure the price."

"I think it's probably better to keep squares outside

of sex worker spaces. There's already issues sometimes with people entering spaces and appropriating sex worker culture."

"There needs to be different entrances and access for people. Even if we're talking about support services and mental health services and things like that, there's stigma amongst us about it. So people would need to feel private going to access those kinds of supports as workers."

"Maybe in some ways what we were talking about is we need an entire community that was democratically run rather than lets say a co-op one building. Maybe we were talking about an entire community which has these things...everybody kind of there together."

"We've been having some previous discussions on art and wellness. What if we thought about bringing a creative arts space to this ideal community? We had talked about art by sex workers explaining a little bit about who we are, we could have really interesting theatrical performances, beyond the typical sex work. Expanding what we do beyond just using it as a sex work space to be more of a community outreach space where we can teach people about our culture as sex workers."

"I think its extremely important to note that its culturally diverse."

"...a smudge room for our indigenous people...could also be like a museum explaining the activist side of sex work."

"I think we should reclaim part of the east end. I just think that that community was traditionally where sex work was in the city. There are still madams' names in tiles on the fronts of some of those buildings, you might not notice them but they're there...it's sort of on the edge of the business district as well so it's not far for people to go at lunch time etcetera."

"I think the downtown east side defiantly needs one [safe sex work space]"

"usually on the escort side...each room would have its own bathroom and a girl would use that

bathroom because she's booked that space. I think that's a good distinction, just to have like a bigger space for the show room girls, like a very large space, girls need tonnes of room, way more than you ever think. We like to spread our shit all over the floor *laughs* you know?"

"...it has to be exciting but also warm and inviting... the place I worked out of, the brothel, was like velvety and the couches were luxurious and it was just like, you felt special being there...but it should also be exciting, like neon lights and shit, the stripper side should look like a K club in Korea. It should look like a fucking acid trip or something."

"It's probably hard to acknowledge this utopian structure or utopian business model without taking into account like the ethical issues and stigma and culture that we currently live in and experience because that's the only work experience that most of us have had because that's how the world works...at least personally I find this struggle of like 'yes let's think of this utopian space' but I don't even know what I would want *laughs* because I've only worked in stigma and whorephobia...I don't know, it's never been a thing. It's never been a thing in any country for complete decriminalization and destigmatization, that's never happened for sex workers, that's the whole point. It's an interesting challenge for sure, to imagine this particular type of structure."

COMMUNITY

+

ENGAGEMENT

"Perhaps that's important to have some kind of discussion ongoing within workplaces about the politics of sex work and what legal challenges were facing at different times. But not everybody is interested in that as well right, some people just want to work, get out, and go on with their lives."

"I just think that the majority of sex workers don't need support. And so having it on site assumes that everyone who's there needs support and there would be justification for that kind of thing on site."

"A show lounge, a place to do pictures, costume sharing space, because not everybody has photos for their ads, and a computer place. We want to have people from all genres, from all backgrounds, to see it be more of a central location that promotes healthy and safe practices, provided a place to ask questions if they were new to the industry. As well as provide alternative income sources for people who maybe weren't in a position, maybe emotionally or physically, to actually do sex work at the moment but were part of the community...so you'd clean up, maybe wash towels, serve drinks in the show lounge or any number of jobs depending on the services that are there..."

"Stripping and full service have totally different stigmas, totally different social cultures, totally different politics, so if we're gonna conflate them we have to think of a utopic world where there is no stigma for full service as opposed to say, stripping...My stripper community is deeply fearful of conflating itself with full service due to society. It has nothing to do with our personal preferences it has to do with what currently stands. Talking utopically is fun, but it's not our mindset so it's making this very weird to me."

"So there's stage performance in stripping and then there's VIP which is lap dances...structurally speaking VIP is different from stage stripping. There's a huge kerfuffle in VIP stripping that involves doing full service extras as an incentivization for more money, which is a pretty obvious thing to do, only thing is, a lot of clubs fire girls for doing so because the culture of the club becomes so inclined for full service because so many people start doing it, that it's no longer a strip club, it's a brothel...in terms of the structure that occurs now in VIP it's

DISCRETION

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BOUNDARIES

"The discussion about having services on site is important because it don't think it's good for business. Perhaps out the back where clients can't see maybe...Whether it's support services for people or if it's an advocacy thing that's totally different I guess."

"In terms of support services I don't think that's a good idea on site...if we're talking about the ultimate circumstances maybe having broader supports like that in the background and somebody on call for counselling or support or reliable 24 hour referrals to shelters and things like that."

"There is an illogical fear of pimps. They walk in and if they see a closed door in my in-call...anything along the lines of something they cannot see they get sus about and they will open or they will try to understand what's going on at any cost and this is something I've understood as an independent worker."

"In terms of how to make it safe for the workers to have...confidential services like support work in an in-call while also maintaining the anonymity of clients and their irrational bullshit."

"...the men are very scared to be caught going into a building."

"In the strip club the clients are all inclined to hang out with each other. In the full service or the massage areas a lot of the time they don't wanna see each other because they might know each other."

"The reason that a lot of girls get extremely bitchy and aggressive about you know, somebody doing extras, is because the girl who's doing extras, the guys are going to go to her. So basically you're literally losing money because the other girl is doing stuff that you're not comfortable doing. So when the focus is on stage, and not quota system, you don't care about what somebody else is doing because it doesn't impact you."

"I think it's probably better to keep squares outside of sex worker spaces. There's already issues sometimes with people entering spaces and appropriating sex worker culture."

"It can provide safe working environments for people who don't have them and don't have the ability to work independently from home...Even when you're touring, you could come and rent a room there...and to have a worker controlled space."

"I think an ideal workspace would have really affordable rates for us."

"Support services, support workers, in general are unpaid or under paid, especially experiential sex work support workers...I think it would be beneficial to make it a business expense to have designated support workers...I call my support worker like every in-call day *laughs* ...and like when you have a bad date and you need to continue on because you need to pay rent, yeah you need to talk to someone and if you have a reliable space where you can find support work or at least a support worker that you trust and know on a regular basis..."

"Affordability is a big problem here. In-calls are not only rare and found by means of almost like hear say and understanding and social status almost? It's controlled by so many barriers currently...you need to have connections to get an in-call now... Affordability, accessibility, low-barrier access is incredibly important as well as support work."

"To employ support workers is a valid expense as a business because workers are the business. There would not be a business without the workers... Support workers at least, advocacy in terms of legal shit, that can be dealt with the next day...I've worked in both, in-calls as well as strip clubs, and neither of them have enough support inherently provided."

"We want to make sure there's space for, just to put it bluntly, people who want to charge \$1000 an hour and people who just need a safe place to visit a client right now for an hour..."

"Childcare nearby but very obviously separate, wow, that would help so many people. And the residences, I love that idea too because I feel like the older people that are retired, at least everyone I know that's retired, can't make a lot of money of

"So I worked at an in-call when I had nowhere else to work and the two main challenges were that the men never see each other...we're all running around trying to time everything perfectly between like six different rooms. So each room if it had its own entrance, would be ideal because you don't want to see another guy. That way girl can come and go, do their business as they please, not worrying about what's going on around them. The other thing was the only room where we had to sit and wait for these calls to happen was a tiny room in the back where we're all smooshed in. Where we could even get into our locker, we couldn't make a meal, we couldn't do anything. So essentially we had to go out onto the street or go sit in our cars and wait...Also we had to do our own laundry so you're standing around waiting for your laundry to finish and you're just like hanging out in the hallways which is not the vibe you want in your brothel. Those were the three main challenges that I really didn't like."

"A show lounge could be attached to this space to rile up the clients, to get the guys randy, get them wanting to spend more money. If they want to go private with an individual, if they want to see a group of people, that would be in a different portion, they could have a host or hostess taken them to that room and they could show them that they could have their own private little space."

"I'm all about the glam, I want a beautiful environment...it has to be top notch. It has to be something that I think is looking professional, not only surface but underneath the surface as well... and when we're talking about services on site that would have to be defined because honestly and truthfully I just don't feel comfortable providing services with a social worker on site...whereas someone who is a social service provider or you know coming in to drop off condoms, or lubricant, or whatever the hell they're going to do, that may be scheduled throughout the week. But of course not just in the backroom kitchen, maybe in a nice lounge where someone could come in, they could enjoy each other and they could talk in a much more casual, comfortable environment."

"I always thought it should be that the rooms

like...you can do VIP that's like a champagne room where you're literally in a room with a man...you can do like longer VIP stuff in certain sections of clubs or lounges and you can do like per dance dances in a different area. That's usually how they're set up...The politics of when does it become a brothel, when is this just a hush hush little way for someone to make an extra few hundred dollars? That's also an issue structurally and socially in the club...I just want to mention that because it's a totally different thing from stage...most girls do VIP dances, that's where the money is a lot of the time."

"We just have to be really clear about the lines that are drawn in the sand between what positions the workers in the shared space are, you know, doing. So like you don't go into the strip club and expect to find the working girls...And also to encourage tolerance among the workers about the other genres who know because there's a whorearchy and so I think a shared space like this would be really beneficial in breaking down some of that whorearchy...I think just having very clear job positions and making that very clear to the clients depending on which area they are accessing, that could overcome that issue I think."

"All of that kind of comes in the utopian future where those things weren't a problem. That's sort of where we were trying to look at this building from, like what if all of these issues didn't exist? What if we could and got to know each other and escorts and massage, non full service providers, chat girls and phone sex girls and adult film, everybody could sort of just hangout together you? What if it was utopian?"

"Maybe in some ways what we were talking about is we need an entire community that was democratically run rather than lets say a co-op one building. Maybe we were talking about an entire community which has these things...everybody kind of there together."

"We've been having some previous discussions on art and wellness. What if we thought about bringing a creative arts space to this ideal community? We had talked about art by sex workers explaining a little bit about who we are, we could have really interesting theatrical performances, beyond the

"There needs to be different entrances and access for people. Even if we're talking about support services and mental health services and things like that, there's stigma amongst us about it. So people would need to feel private going to access those kinds of supports as workers."

their pension and most supplement with side cash jobs and stuff and being in a building with a bunch of people who are making cash, that helps them if they you know, if we pay them to do something for us here and there."

"I was thinking about a boutique, like a shop...so we can get our own boutique and figure the price."

"I think its extremely important to note that its culturally diverse."

"I think the downtown east side defiantly needs one [safe sex work space]"

are diverse in that they can be used in different ways. And of course their would be a domination dungeon style room, you know varies kinds of themes depending on what the clients are looking for as well as what services the worker provides. So not just a bondage room but...some of the fanciest brothels I've ever seen...have a hospital room, have a foot worshipping room, have a dungeon..."

"Maybe for dancers there would be a dressing room, for escorts and massage there would be a separate dressing room, or generally I mean an escort or masseuse would dress in the room they were gonna work in so you know perhaps the dancer's stage area, on the day only the people that are booked in are allowed in there something along those lines."

"You need lots of mirror space and room for everyone to put their own make up in their own pile...Everybody kind of picks their own chair, so its going to be your own chair for your whole entire shift so there's gotta be a lot of room depending on how many entertainers you're booking in a shift. And then the lighting around the mirrors obviously for doing makeup. Comfortable chairs because you're sitting there for a long time doing makeup. Bathrooms where you can shower. A laundry facility...in the change room it was nice when we had couches because then in between shows we can sit on the couches and chat. But I was even in clubs where they had beds, bunk beds and a tanning bed, gym, and a kitchen. It was like the nicest changing room I've ever seen in my life."

"Have the exit of the changing room come out right beside the DJ booth. So if you don't feel like walking through the club or talking to any of the clients, because sometimes you don't, then you don't have to, you can just go straight from the changing room to the stage. So also having the stage entrance close to the DJ booth and the exists of the changing room...It there's a VIP area that could also be accessible from the entertainer only area."

"usually on the escort side...each room would have its own bathroom and a girl would use that bathroom because she's booked that space. I think that's a good distinction, just to have like a bigger

typical sex work. Expanding what we do beyond just using it as a sex work space to be more of a community outreach space where we can teach people about our culture as sex workers."

"...a smudge room for our indigenous people...could also be like a museum explaining the activist side of sex work."

"I think we should reclaim part of the east end. I just think that that community was traditionally where sex work was in the city. There are still madams' names in tiles on the fronts of some of those buildings, you might not notice them but they're there..it's sort of on the edge of the business district as well so it's not far for people to go at lunch time etcetera."

space for the show room girls, like a very large space, girls need tonnes of room, way more than you ever think. We like to spread our shit all over the floor *laughs* you know?"

"...it has to be exciting but also warm and inviting... the place I worked out of, the brothel, was like velvety and the couches were luxurious and it was just like, you felt special being there...but it should also be exciting, like neon lights and shit, the stripper side should look like a K club in Korea. It should look like a fucking acid trip or something."

"It's probably hard to acknowledge this utopian structure or utopian business model without taking into account like the ethical issues and stigma and culture that we currently live in and experience because that's the only work experience that most of us have had because that's how the world works...at least personally I find this struggle of like 'yes let's think of this utopian space' but I don't even know what I would want *laughs* because I've only worked in stigma and whorephobia...I don't know, it's never been a thing. It's never been a thing in any country for complete decriminalization and destigmatization, that's never happened for sex workers, that's the whole point. It's an interesting challenge for sure, to imagine this particular type of structure."

"I was thinking about you know, if we had a common space just for entertainers something very central where people could go and maybe there is a mental health support person there, peer support workers, like a some tables and a little kitchen to sit and have your coffee on your break where you could be around other people."

"Well, looks like you chose classic downtown east side, which well we may have lots of services, also doesn't necessarily put forth like the sexy vibe of sex work. So I mean, I just want to sort of add that there too, because it's a little bit more of a desperate neighbourhood, and yes we do have some gentrification happening, but it certainly isn't like, making you feel like super sexy sex tourist coming on in to live your ultimate fantasy... yeah, in that neighbourhood that's a little bit more rough."

"Um, definitely in the higher rent districts...Yeah, like maybe one of the trendier parts of town, maybe some place closer to the nightlife, you know. Yeah kind of where people would be out and about. Um, in the evening, feeling sexy and adventurous and up for something."

"If you wanted to do, um sort of closer to sexy stuff then you'd be getting more along the lines of DV and Granville *laughs*. And then also the apartments uh, owners, the higher end people which would shit a brick because they wouldn't want that around there so. *laughs*"

"Well, let's let them shit bricks, because they're already doing that anyway."

"I mean, taking into consideration different areas and things like that... also too what I'd like to throw in the mix is: if its going to be in areas that are, how shall we say, darker, possibly warehouse district, uh factory district, things like that, that exterior would have to really amp up its presentation so that it dispels those myths that are out there already, that stigmatise this industry, such as, you know: its dirty, its low class, its this, its that."

"That also brings up the whole issue of the entrance, you know, are people going to be going through the front door, the back door? Are they going to be going through an entrance that is going to be discreet as an employee or a worker? Whatever term we are going to use here. Not everyone wants to be pretty much on display when they go to work, you know given the stereotype and stigma that is still attached."

"I was thinking about how originally we wanted the

Drake Hotel, so that we could have the strip club up front..um, you know, public coming in, and you know it was quite successful, it's location, but then the back door for the safe worksite, and then there was even a side door entrance um that went up to the second floor, rather than the pub level. Um, so to get up into the hotel there was three entrances, all that could be sort of geared toward different things: discretion, or let's take the stag party to the pub, or um you know that's sort of the way we had framed it around that old hotel, with the senior citizens on the top floor so they could come down to the strip club and hangout with people in their own community, you know. Uh as well as all the little jobs for people within the thing right."

"Lots of the customers, not lots but some of the customers are disabled and things like that so wheelchair sized to get through the doors and all that stuff, definitely."

"I was thinking you know what about parking? Um and why wouldn't they just do it in there anyway? I'm sure if we have somewhere for people to park, they're going to be doing it there anyway."

"Making it as accessible as possible is more the point. Right? That if they wanna just do it in the car and be done with it, that's ok too."

"You know clients in a place like this, clients they know they're going to run into people. It's just... that's the nature of it. Within the massage parlours all over the city often times clients will see each other but don't know one another, you know what I mean? They don't talk or anything like that and oftentimes the workers will control the exit, you know what I mean? Somebody's arriving, somebody's leaving, you're just kind of controlling like "oh you're going out the back, you're coming in the front" that kind of thing as well helps to keep them from seeing each other."

"What we could do for walk-ins is have everybody come through the gentleman's club. And maybe when people sit down, they can let the waitress know if they're looking for something else, then it could be more discrete and somebody in the bar could be in charge of controlling the um traffic."

"I think that's a good idea. Blend everybody. And then I'm also thinking about the bar. Uh could it go up two floors inside? And be open? And then you could have like a couple of VIP rooms that have a window to look back out at the club."

"If you want to wait, like an example you're waiting for your room with the sex worker or whatever and then you have an appointment to go up to a room upstairs then you don't want to be in the strip area then you can be on a kind of lovey-ish bar and then if you wanna, you know see a bit of a sexy thing before your appointment you climb and then you have a strip club. You know? It's a separate area. And you can put some mirror, oh not mirror, window and then you can see a bit of kinky room you know, like a kink room you know and then you can have some visibility of service, different services you can have."

You have like your private room downstairs, so you can put you know a bit of like a window so it can, so you can just climb and check so you can see kinky thing or you know different stuff...But kind of a window inside, then you can see the different services."

"I think that the nightclub should be underground, because we'd be louder and then maybe like, like the dungeon underneath the nightclub or something. That'd be kind of cool and then maybe you could have like, it'd be cool if you had like some clear glass or something but it's like obviously bullet-proof or whatever. And then like you can kinda see down into the dungeon. And it would be like a kind of sexy fishbowl. *laughs* or something."

"I think a lot of strip clubs are laid out in a way where there's uh there's like an area where you can go where you aren't watching the strippers directly, but they might be able to see them in mirrors."

"I also like the plausible deniability of like just a mainstream thing just like a bar or restaurant, because we're going to want to have foods sent up, we're gonna need some stuff like that so I like the plausible deniability like "oh no, no I'm just here because the food's great". Right. So that if any, any clients wanted that deniability that having like a

mainstream business as a club for the strip club would actually be very helpful for the clientele to feel safe."

"If we've got workers that are facing challenges, on permanent disability or if you've got, uh, you know there was, there was... I was just think of an example of this young woman _____ who was run over by a client. Uh, and she, uh. Loved to come out to all the events, she'd show up wearing lingerie walking down the street [she] just really you know needed to be in a more supportive living environment, but surrounded by people who were her community, so that she didn't feel shamed all the time for wanting to wear makeup and lingerie, etc...I know we were always saying old age sex workers, but um maybe if they were just one bedroom apartments um and then with that communal living space, like, just like a place where everyone can kind of a little bit of hangout."

"What about the buildings around it? Because um there was a massage parlour up on Hastings where the women were suntanning and uh got complaints because they were out there in their bikinis um so... I wonder about the location...I dont know I mean do we really want to shelter the whole thing in, or do we want to let in some bloody sunshine, right?"

"When we would go to the like, fetish nights and stuff like that and you'd find somebody in a little piece of wall in the corner and you'd make your own little sexy moment out of whatever was there. I really like that. It gets this really hot sexy vibe."

"I just want to throw into that as well, um, that is also dependent on a person's particular taste and style, um you know if we are going to have as much versatility as we possibly can with the different variables of service work that's taking place, I think it should also be indicative of a person's particular tastes and what their aesthetic is as well...the way I kinda see it is maybe the rooms could be designed in a way where they could be adaptable for each individual that's working from that room."

"Or...Or even just a variety. Right? If you have options..."

"Um, back to the bathroom... If, if the clients are coming in through the bathroom entrance, then is there a locker and such for them too? For them to put their stuff in because they're just- disrobing, they're putting their stuff down, they're going to need something. Right? And then do we want them to go out the way they came in? And back through the bath."

"I saw a brothel room that had black light in the shower and glass enclosure and so this was an all in one room. The toilet was there beside the bed. The.. you know um, the shower was in the room right? So he could watch you showering and they had a blacklight on them so maybe, maybe what I'm thinking is that it's, because it's so king easy to do this now, there could be multiple um colours of light if you wanted to have a different colour."

"One practical thing that seems really minor but at the same time from somebody that's done a lot of shower shows is necessary is non-slip, uh, grippy uh like handholds in the shower, because the worst fucking thing ever is trying to be sexy when you're falling on your face. *laughs*"

"A lot, a lot, a lot of these people that design some of these places are like "oh that's gonna look so cool" and then you get on it and it's like a fuking ice rink. So thats... you know, thats a thing, a thing that people don't think about."

"Another thing is like, uh you know where do you hang your stuff? Where do you put your stuff, because you know... Because when I was doing shower shows in private dance rooms it's like, you know as a stripper, you keep your money on you a lot, a lot of the time... but when you're nude you know, never mind nude but like you're doing a shower show, you [need to] know where do you put your stuff...You know, its the little things that a lot of people don't realize. I mean it seems minor, but its not when you're actually doing this."

"And then the other challenge of course is noise reduction because if every surface is flat and cleanable you know it just bounces all over the room and its just impossible, its its too loud. So in every, one of my in call rooms ever I've always had

a wall of curtain whether its over a window or not, just to buffer the room for the noise. Because you don't want to hear the neighbours in these rooms, um and you don't want a big echo in the room because of the materials we are using in the room for cleanliness, you know?"

"I listened to a lot of the conversation with regards to surfaces that are easily cleanable lets put it that way. Um, one hundred percent agree, but I don't want it to be, this is my opinion anyway, that, so it doesn't look too sterile, it doesn't have atmosphere and feeling and you know um you know that kind of thing to it because it can get that way, it can really look that way, you know and if you've got clients that are walking into the room and they're walking on the bare floor and everything is you know shower curtained all over the place it can number 1 look really unappetizing for anything sexy to go on, um and then it can also be a little bit too much with the whole sterile aspect of it and the the clients sometimes you know, I've had this experience before at a few brothels that I've worked at that they just feel like, "oh am I that dirty?" kinda thing, you know what I mean? So the idea of having showers and things to clean up you know...but at the same time without risking taking the sexiness away from it...And about curtains and things like that, I mean you know...get nice bedsheets you know clean those and wash those. Nice curtains and I do have carpets."

STAKEHOLDERS

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ENCOUNTER

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PRIVACY

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BOUNDARIES

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"I just want to throw into that as well, um, that is also dependent on a person's particular taste and style, um you know if we are going to have as much versatility as we possibly can with the different variables of service work that's taking place, I think it should also be indicative of a person's particular tastes and what their aesthetic is as well...the way I kinda see it is maybe the rooms could be designed in a way where they could be adaptable for each individual that's working from that room."

"Or...Or even just a variety. Right? If you have options..."

"Um, back to the bathroom... If, if the clients are coming in through the bathroom entrance, then is there a locker and such for them too? For them to put their stuff in because they're just- disrobing, they're putting their stuff down, they're going to need something. Right? And then do we want them to go out the way they came in? And back through the bath."

"And then the other challenge of course is noise reduction because if every surface is flat and

like the dungeon underneath the nightclub or something. That'd be kind of cool and then maybe you could have like, it'd be cool if you had like some clear glass or something but it's like obviously bullet-proof or whatever. And then like you can kinda see down into the dungeon. And it would be like a kind of sexy fishbowl. *laughs* or something."

"I think a lot of strip clubs are laid out in a way where there's uh there's like an area where you can go where you aren't watching the strippers directly, but they might be able to see them in mirrors."

"What about the buildings around it? Because um there was a massage parlour up on Hastings where the women were suntanning and uh got complaints because they were out there in their bikinis um so... I wonder about the location...I dont know I mean do we really want to shelter the whole thing in, or do we want to let in some bloody sunshine, right?"

"I saw a brothel room that had black light in the shower and glass enclosure and so this was an all in one room. The toilet was there beside the bed. The.. you know um, the shower was in the room right? So he could watch you showering and they had a blacklight on them so maybe, maybe what I'm thinking is that it's, because it's so king easy to do this now, there could be multiple um colours of light if you wanted to have a different colour."

up, we're gonna need some stuff like that so I like the plausible deniability like "oh no, no I'm just here because the food's great". Right. So that if any, any clients wanted that deniability that having like a mainstream business as a club for the strip club would actually be very helpful for the clientele to feel safe."

you a lot, a lot of the time... but when you're nude you know, never mind nude but like you're doing a shower show, you [need to] know where do you put your stuff...You know, its the little things that a lot of people don't realize. I mean it seems minor, but its not when you're actually doing this."

cleanable you know it just bounces all over the room and its just impossible, its its too loud. So in every, one of my in call rooms ever I've always had a wall of curtain whether its over a window or not, just to buffer the room for the noise. Because you don't want to hear the neighbours in these rooms, um and you don't want a big echo in the room because of the materials we are using in the room for cleanliness, you know?"

"I listened to a lot of the conversation with regards to surfaces that are easily cleanable lets put it that way. Um, one hundred percent agree, but I don't want it to be, this is my opinion anyway, that, so it doesn't look too sterile, it doesn't have atmosphere and feeling and you know um you know that kind of thing to it because it can get that way, it can really look that way, you know and if you've got clients that are walking into the room and they're walking on the bare floor and everything is you know shower curtained all over the place it can number 1 look really unappetizing for anything sexy to go on, um and then it can also be a little bit too much with the whole sterile aspect of it and the the clients sometimes you know, I've had this experience before at a few brothels that I've worked at that they just feel like, "oh am I that dirty?" kinda thing, you know what I mean? So the idea of having showers and things to clean up you know...but at the same time without risking taking the sexiness away from it...And about curtains and things like that, I mean you know...get nice bedsheets you know clean those and wash those. Nice curtains and I do have carpets."