

ADAM THIBODEAUX

Supporting Materials,
ACSA New Faculty Teaching Award 2025

Thank you, Joyce Hwang, for the nomination. I miss Buffalo dearly and hope to be back soon.

BIOGRAPHY

Adam Thibodeaux's teaching and research are centered on the uncovering, preservation, and reclamation of architecture that once sheltered populations marginalized by difference. His work has focused primarily on buildings that once served as queer gathering spaces whose histories have been masked by a need to assimilate in urban conditions where they were once unwelcome.

Adam is an Assistant Professor in the School of Architecture and Urban Planning (SARUP) at the University of Wisconsin–Milwaukee (UWM), where he serves as a Community Advisor for the Wisconsin LGBTQ History Project. He was previously a Clinical Assistant Professor in the Department of Architecture at the University at Buffalo from 2020 to 2024, where he was the inaugural Despina Stratigakos Fellow for Gender and Sexuality in Architecture in 2023. He has also served as an Inclusive Design Fellow and Instructional Teaching Fellow at the Yale School of Architecture and as a Public Interest Design Fellow at the University of Texas Center for Sustainable Development.

Adam holds a Bachelor of Architecture from the University of Texas and a Post-Professional Master of Architecture from Yale University, where he received the Moulton Andrus Award for excellence in art and architecture. He is a licensed architect in the state of New York, where he founded Kingfish, a queer-focused project space that acts as a canvas for appropriation by queer makers, thinkers, and performers. His work on methods of reclaiming queer space has been published and exhibited nationally through grant-funded installations, written publications, and other built works.

FUNDED RESEARCH

My practice as a researcher is indebted to the fantastic work of brilliant, resilient, and resourceful students. As such, my research is inextricably linked to my teaching and I seek to include students in as many projects as possible, to give them opportunities to see their ideas manifest in reality. An important part of this work is securing grants and fellowships to make sure that the projects are funded and that students are compensated for their labor, both creative and physical. Here, I have provided two examples of externally-funded projects that have foregrounded student contributions in the development of exhibitions and symposia. Each project was tied to specific seminars and studios at the University at Buffalo SA+P.

Queer(ing) Space (2023): “Queer(ing) Space” is an ongoing research initiative, established by the eponymous 2023 Stratigakos Symposium at the University at Buffalo. The project builds on the premise that queer spaces are not created, but rather that spaces are put to queer use. It understands and activates “queer” as a verb rather than an adjective, prioritizing appropriation, deconstruction, and activism as primary methods of intervention. Endowed by the inaugural Despina Stratigakos Fellowship for Gender and Sexuality in Architecture, the project began as a collaboration of faculty and students at the University at Buffalo, Princeton University, and the Rhode Island School of Design, in conversation with authors from the Despina Stratigakos Collection at the University at Buffalo Library, including Aaron Betsky, Joel Sanders, and Julie Abraham.

Private Containers in Public Spaces (2023): “Private Containers in Public Spaces” is an ongoing research project, established by a Formworks Grant at the University at Buffalo School of Architecture and Planning. It has been conducted as a collaboration between faculty members Beth Tauke, Edward Steinfeld, and Adam Thibodeaux, and team members Randy Fernando, Andrew Gunther, and Maya Kirch, alongside students in the Inclusive Design Graduate Research Group at the University at Buffalo SA+P. The project began with an exhibition of prototypes for public education on standardized containers of the body in architecture, such as public restrooms and locker rooms, and the non-standard bodies that often come into conflict with them. The project prioritizes storytelling as its primary method of information gathering and exhibition, with the intent to use the highly specified embodied experiences of non-normative bodies coming into conflict with these containers as tools for building empathy for marginalized populations in space. The exhibition was anchored by an eponymous symposium at the University at Buffalo during Transgender Awareness Week in November of 2023, featuring a panel conversation by guest speakers Ivan Coyote, Susan Stryker, and Seb Choe.

2023 STRATIGAKOS SYMPOSIUM

QUEERING SPACE

UNIVERSITY AT BUFFALO

11AM - 2PM
JUNE 3, 2023

418 W. FERRY ST

Sponsors:
University at Buffalo SA+P,
Despina Stratigakos

FUNDED RESEARCH
Queer(ing) Space (2023)



Original Typeface by Minhwan Kim
Photography by Sarah Heindinger

QUEERING SPACE

ARC 601: Queer(ing) Space
University at Buffalo, 2023

Work by Kaja Clark, Caterina Sencio, Balice Legretto, Michael Minun, Kalle Nelson, Deborah Shabo, Kim Podkrajnyk, Bianca Wilson

Proposals for interventions at Buffalo City Court, which stands on the site of the now-demolished Avenue, a former gay bar and site of the formation and organization of the Mattachine Society of Western New York. Interventions highlight the histories of Buffalo's former queer spaces through methods of physical queering. Each intervention is depicted through a "playing card" forming a deck of opportunities to re-scale these methods of queer activism in other contexts.

ARC 603: "Prest-Gay" On Archival, Exhibition and Ghosts
University at Buffalo, 2021

Work by Kaiti Barnes, Samantha Gombal, Xiaofeng Jiang, Zoe Nye, Christopher Swemmy

12' x 11'0" models detailing the exterior facades of buildings in Buffalo that once served as queer gathering spaces, but have since been abandoned or assumed other functions. Each model is accompanied by an illustration of a found artifact from the Madeline Elara GALT archive of Western New York, which evokes the queer history of the respective building, as well as plan drawings speculating on an imagined future where the buildings are reclaimed and put to queer use.

ARC 604: On Conversation, Queer Life in the World
Princeton, 2023, and ARCH 5276: Queer Atlas: Topographies of Tamed and Wild Intereaders, Rhode Island School of Design, 2023

Work by Olivia Atwood, Kai Andrews, Arika Asthana, Helene Esparinet, Jocelyn Boudreau, Rori Burgess, Alex Croft, Christine Jung, Lucrezia Rukha, Ana Rizo-Buick, Rebekah Stone, Maxwell Smith, Yixing Sun, Michelle Tan, Maral Vagstad, Catherine Wang

Zines developed by student teams across concurrent seminars at Princeton and RISD. Each zine centers around an argument, theory, or discussion about a queer space typology, that the group initially set out to explore, anchored around two interviews: one with an individual who possesses unique insight into the production of the typology, and a second one-on-one institutional conversation about the typology amongst the team (a RISD-Princeton conversation). The collection as a whole asks: How do we produce knowledge about spaces and how they are inhabited every day? What makes queer spaces queer? How do queer spatial typologies differ in the world? And how are they inhabited, built, maintained, and remembered?

2023 STRATIGAKOS SYMPOSIUM
University at Buffalo SA+P

Queer(ing) Space is the end result of a peer-generated research fellowship endowed by Despina Stratigakos, supporting research related to gender and sexuality in architecture.

It builds on the premise that queer spaces are not created, but rather that spaces are put to queer use. It understands and activates "queer" as a verb rather than an adjective, prioritizing appropriation, deconstruction, and activism as primary methods of intervention. The Stratigakos Collection is engaged with an intersectional lens to understand how methods of queering can be and have been used in service of creating, reclaiming, and protecting queer gathering spaces.

ABOUT THE COLLECTION:

A writer, historian and educator, Despina Stratigakos gifted more than 500 books from her own shelves to form the Despina Stratigakos Women in Architecture Book Collection in the URB Library. A former Vice Provost for Inclusive Excellence at the University at Buffalo, Stratigakos has spent the past 20 years working to diversify the field of architecture through scholarship and public advocacy.

This symposium highlights the work of three authors already included in the Stratigakos Collection, and adds another three to the collection as a part of the Fellowship. The premise of Queer(ing) Space is explored in the context of the work of these six participants: Julie Alzheim, Harrison Apple, Aaron Betaku, B.E. Esterer, Malcolm Ho, and Joel Sanders.

The symposium theme is discussed in the context of writings by six authors in the Stratigakos Collection—three whose texts were already included, and three whose texts were added as a part of the 2023 Fellowship.

Conversations between the authors and Master of Architecture students at the University at Buffalo can be viewed online at:

www.kingfishbuffalo.com/queering

Panelists:

Aaron Betsky, Despina Stratigakos, Joel Sanders, Julie Abraham, Harrison Apple, S.E. Eisterer, Malcolm Rio

Collaborators:

S.E. Eisterer, Malcolm Rio



Student Compensation: 15 students contributed to this project for a 3-credit graduate seminar and were additionally compensated for materials and labor in support of the exhibition production.

FUNDED RESEARCH

Queer(ing) Space (2023)



Harrison Apple, Carnegie Mellon
in conversation with Katie Nelson, M.Arch 2024

Aaron Betsky, Virginia Tech
in conversation with Kira Podmayersky, M.Arch 2024 and Bianca Wilson, M.Arch 2023

Joel Sanders, Yale
in conversation with Kayla Clark, M.Arch 2024 and Caterina Gnecco, M.Arch 2024

S.E. Eisterer, Princeton and Malcolm Rio, RISD
in conversation with Adam Thibodeaux, University at Buffalo



Collaborators:

Edward Steinfeld, Bath Tauke, Randy Fernando, Andrew Gunther, Maya Kirch

FUNDED RESEARCH

Private Containers in Public Spaces (2023)

Photography by Randy Fernando

University at Buffalo Sponsors:

School of Architecture and Planning
Gender Institute
Lesbian, Gay, Bisexual, and Transgender Alliance (LGBTQA)
Office of Inclusive Excellence (VPIX)
The Center for Inclusive Design and Environmental Access (IDEA)
LGBTQ Faculty and Staff Association

Community Sponsors:

Evergreen Health, Buffalo NY
Pride Center of Western New York



Student Compensation: 48 students contributed to this project for a 6-credit graduate studio and were additionally compensated for materials and labor in support of the exhibition production.



ELECTIVE STUDIOS

At the University at Buffalo, I worked to develop and teach curriculum within the Inclusive Design Graduate Research Group, including a new sequential series of Technical Methods courses (“Empathy and Difference,” “Information Gathering,” and “Embodied Spectatorship,”) as well as two original Graduate Research Studios (“Post-Gay,” included here) and one affiliated seminar (“Queer(ing) Space,” 2023). I have also been fortunate to continue the “Post-Gay” elective studio series in my first semester at UWM SARUP.

Post-Gay (2021, 2024):

“Post-Gay,” is a series of three elective studios and one graduate elective seminar that I developed and taught at the University of Buffalo SA+P and the University of Wisconsin-Milwaukee SARUP. The focus of study in all iterations is the reclamation and reuse of buildings in the course’s host city that once served as queer gathering spaces but have since been abandoned or assumed other functions. The courses engage a two-phase methodology which first considers the “container” (exterior) as a host for spatializing queer practices of “passing” and “flagging,” and then considering the “contents” (interior) as a site for enacting the queer practice of “outing.” The classes work directly with local LGBTQ History Projects to identify queer histories to be celebrated and appropriated through the process of spatial reuse, as well as speculative users of the final projects. Work from the classes, including models built of the existing building facades, were given to the local History Projects as contributions to their archives.

Here, I have included examples of student work from the most recent iteration of the studio (“On Reuse and Reclamation”), taught at UWM, as well as the first two iterations (“On Containers and Contents,” and “On Archives, Exhibitions, and Ghosts”) taught at UB.

CORE STUDIOS

Center for Sustainable Dying (2023):

“Center for Sustainable Dying,” was an original core studio syllabus that I developed, coordinated, and taught for the third-semester design studio of the M.Arch program at the University at Buffalo SA+P, in advance of the school’s 2024 accreditation review by NAAB. Notably, the course had been flagged for SC.5 (Synthesis) during the department’s previous accreditation visit, and so I was tasked with developing a syllabus that established both Learning Objectives and Assessment Criteria for SC.5, which included issues of contextual analysis, site responsiveness, and design synthesis. The studio focused on understanding “death” as a transition from one state of being to the next, centering considerations of life-cycle analysis across the scales of the material, the building, the street, and the neighborhood. The final project was the adaptive reuse of an abandoned warehouse in Buffalo’s Black Rock neighborhood, to be used as a life-cycle processing center. In addition to developing the syllabus, I coordinated its instruction across two different sections of sixteen students, one of which I taught myself, and facilitated the collection, annotation, and preparation of student work for the 2024 NAAB accreditation visit. The studio passed for SC.5 and all other learning objectives during the accreditation review.

This course helped define my pedagogical approach to teaching core studios, which centers the close-reading of “abject” or “cast-off” architectural adaptations enacted by marginalized groups. It celebrates the traces that the cast-off body leaves on cast-off architecture, decentering standards of historic preservation in favor of adaptive reuse methods that reclaim marginal spaces for use by marginal users. I am currently developing a new syllabus around this pedagogical framing for the fourth-semester undergraduate design studio at UWM SARUP, which I will coordinate in Spring 2025.

Fitting In (2021, 2022, 2023):

“Fitting In” is a fourth-semester undergraduate core studio developed and coordinated by Gregory Delaney at UB SA+P. I had the pleasure to teach as a section instructor under Greg for three iterations of the course, overseeing approximately 14 student projects per semester. The studio asks: *What does it mean for an architecture to “fit in”—or to not? How can an architecture achieve a sense of belonging in a given place?* I am endlessly thankful for Greg’s fantastic syllabus and coordination, which provided space for me to refine my own pedagogical goals. I am continually inspired by Greg as I continue working to center adaptive reuse in the creation and coordination of my own core studio courses.

TEACHING

Post-Gay (Fall 2021, Spring 2024, Fall 2024)

Role of Nominee: Original Syllabi and Course Instruction

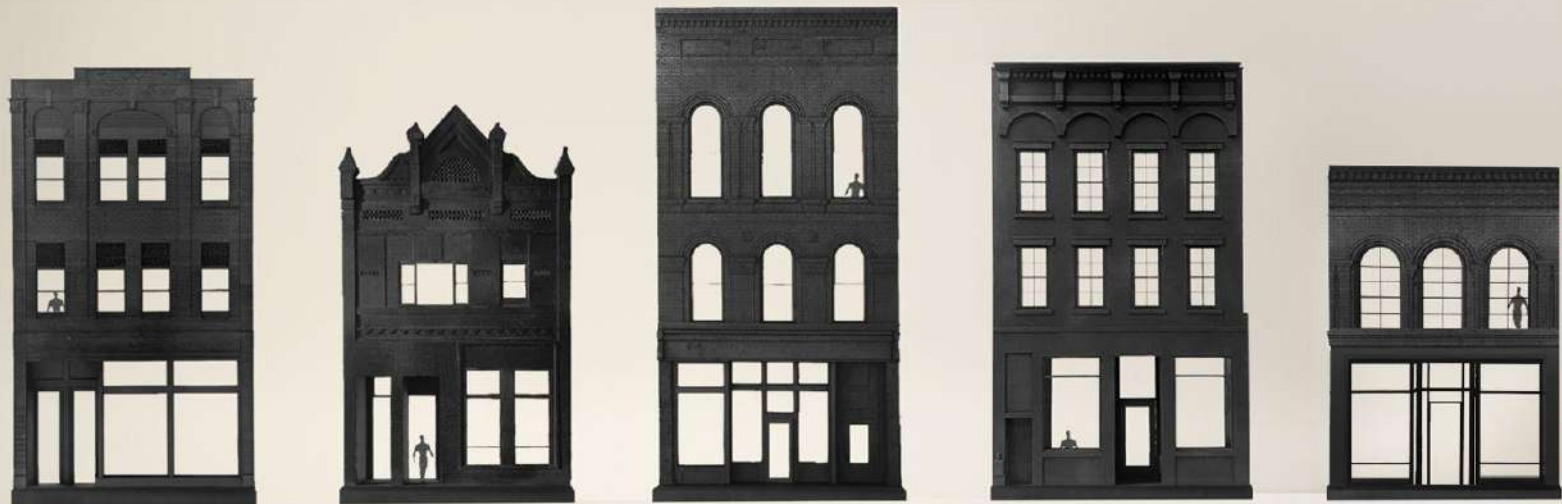
Collaborators & Funding Sources: University at Buffalo SA+P, University of Wisconsin-Milwaukee SARUP

Student Compensation: 13-15 students contributed to this project for a 6-credit studio course

ELECTIVE STUDIO TEACHING

"Post-Gay" (2021-2024)

Juliana Abatte
Stefan Weber
Marina Fabiela
John Engelmohr
Samuel Bensemann
Cordelia Lowndes
Morgan Greene
Lianne Konijnenberg
Alexia Bunge



ARC 600/800: Graduate Elective Studio
Post-Gay: On Reuse and Reclamation
 Fall 2024, in-person, AUP 372, MHF, 1:30-5:15 pm

Instructor: Adam Thibodeaux (thibodea@uwm.edu)

Office hours available by appointment.

Course Description

In this studio, we will interrogate the processes of queering space by adapting historic methods of queer resilience to new methods of appropriating architectural form. We will understand the word "queer" as a method (verb) rather than a terminus (adjective) to broaden the scope of "inclusive design" beyond the baseline of accommodating non-normative users, to include radical new forms of spatial reclamation that learn from and provide power to the communities they serve.

Working under the premise that queer spaces cannot be created, but that spaces themselves can be queered, the studio will engage adaptive reuse as its primary method of interrogation. We will use historic methods of queering such as passing and flagging to expand upon the dichotomous relationship between safety/shelter/security and visibility/power/reclamation in spaces that house populations marginalized by difference. We will consider two scales of intervention: one of the "container" (exterior) and one of the "contents" (interior). We will balance the conflicting needs for these spaces to both protect from and actively challenge the systems of regulation that seek to oppress marginalized populations, understanding the dichotomous roles of the "container" and the "contents" in serving these goals.

Course Requirements

The course will be conducted in two phases:

PHASE 1: Container (6 weeks, working in pairs)

PHASE 2: Contents (10 weeks, working individually)

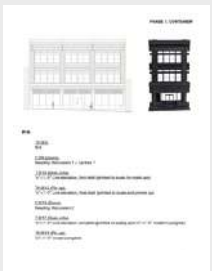
Studio work will be anchored by required weekly reading discussions and guest lectures, which will provide the basis from which students will develop their methods of queering.



Stefan Weber



Samuel Bensemann



ARC 606: Inclusive Design Graduate Research Studio
 Post-Gay: On Containers and Contents
 LAB, HUB# 14326, in-person, Hayes 420A, MW, 1:00-6:50 pm

Instructor: Adam Thibodeaux (adamthib@buffalo.edu)

Office hours available by appointment.

Course Description

In this studio, we will interrogate the processes of queering space by adapting historic methods of queer resilience to new methods of appropriating architectural form. We will understand the word "queer" as a method (verb) rather than a terminus (adjective) to broaden the scope of "inclusive design" beyond the baseline of accommodating non-normative users, to include radical new forms of spatial reclamation that learn from and provide power to the communities they serve.

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Course Materials

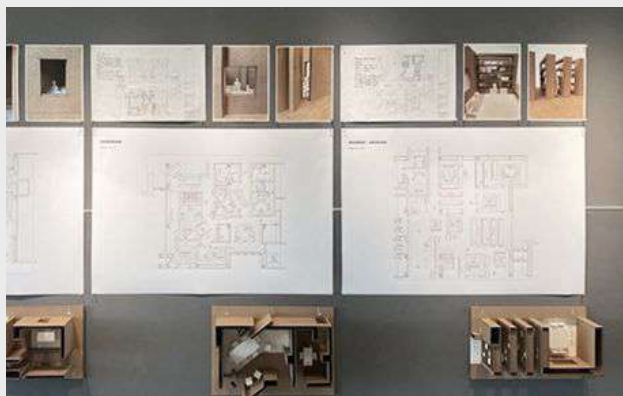
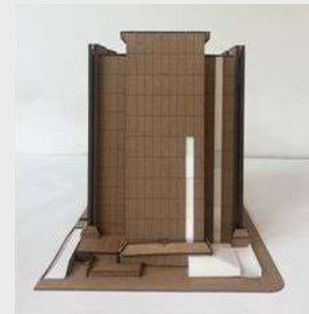
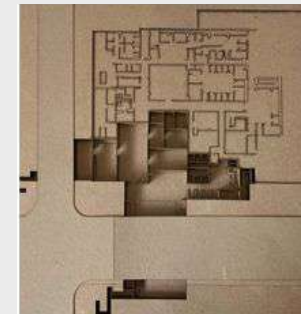
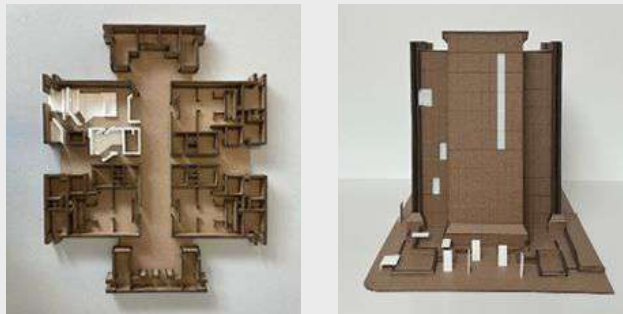
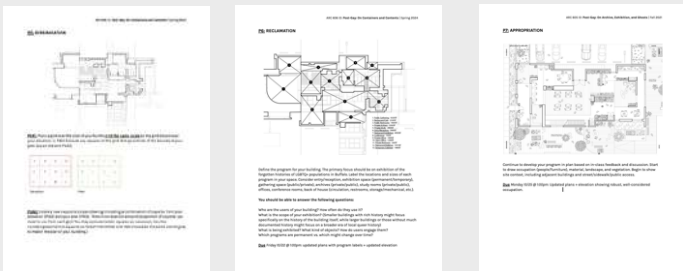
You are generally required to obtain appropriate tools, materials, and technologies for the course. If you have questions regarding this issue, contact the faculty. A lack of tools and materials is not an acceptable excuse for incomplete or weak work.



Katie Nelson
 Victoria Thompson
 Ian DeWald
 Gavin Carroll



Gabriella Madrid
 Ciera Chamberlain
 Allison Gomez



ARC 605: Inclusive Design Graduate Research Studio
 Post-Gay: Archive, Exhibition, and Ghosts
 LAB, HUB# 14326, In-person, Hayes 410A, MW, 1:00-6:50 pm

Instructor: Adam Thibodeaux (adamthib@buffalo.edu)

Office hours available by appointment.

Course Description

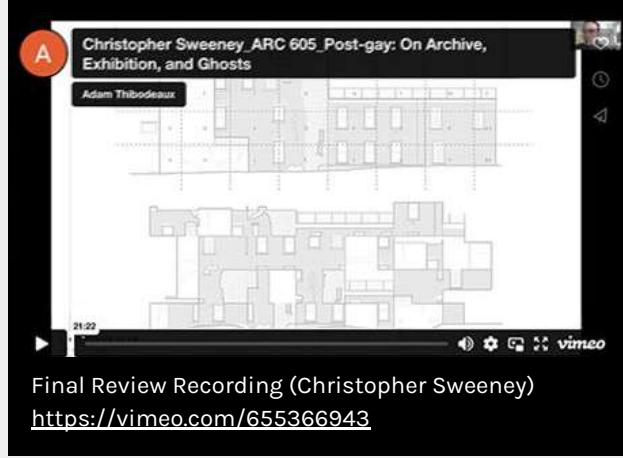
This studio will approach inclusivity through the reclaiming and reappropriating of post-gay spaces, with the intent to celebrate forgotten architectural histories through archive and exhibition. Our focus of study will be a collection of buildings in Buffalo that, at one point in their histories, served as a queer gathering space, but now either sit abandoned or have assumed other functions. Together, the studio will engage a two-phase methodology to imagine a future for these buildings that memorializes their past and challenges existing limits in the scope of "inclusive design," through archive and exhibition.

In Phase I: Container, each student will become intimately acquainted with one building, understanding its exterior as a container for the forgotten histories of marginalized individuals. We will directly engage the buildings through field measurement and observation, as well as resources such as the Madeline Davis LGBTQ Archive of Western New York. The deliverables will be a comprehensive physical model of the building, as well as a list of found objects (images, writings, merchandise, etc.) for archive and exhibition in Phase II. After thorough consideration of the as-found condition, each student will speculate on a series of modifications to the exterior façade of their building as an exercise in queering the container. We will learn about different methods of failure and how to manipulate architecture through its most queer form: "de-structured failure."

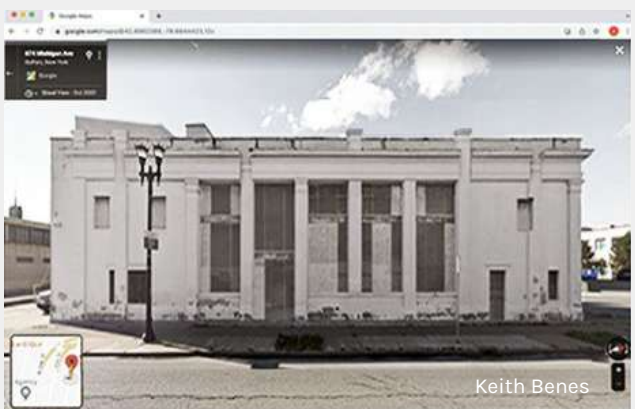
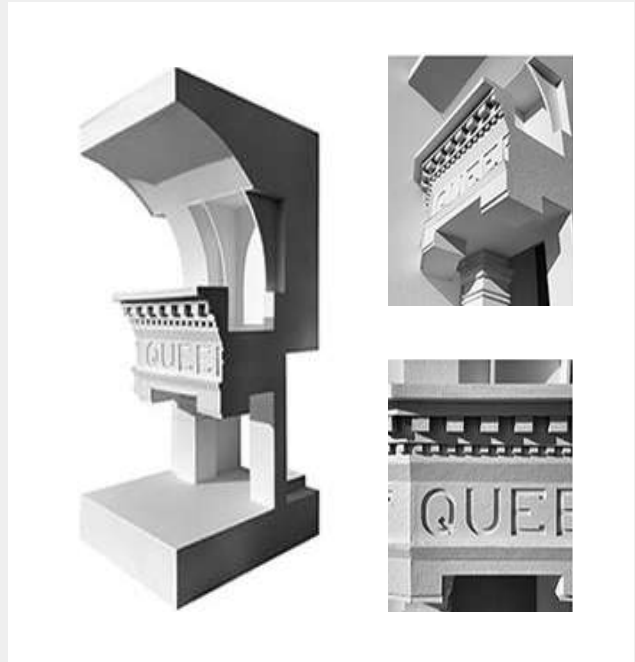
In Phase II: Contents, each student will redesign the interior of their building to imagine its shell reappropriated for a new program: an inclusive exhibition for the Madeline Davis Archive. Each student will take a stance on inclusive design that moves beyond preconceptions of mobility and access, addressing broader notions of inclusivity ranging from race to gender. The final deliverable will be a comprehensive building design that houses the Madeline Davis Archive, with particular emphasis on the physical display of the forgotten histories of the ghosts that linger within the traces of a renegotiated interior condition.



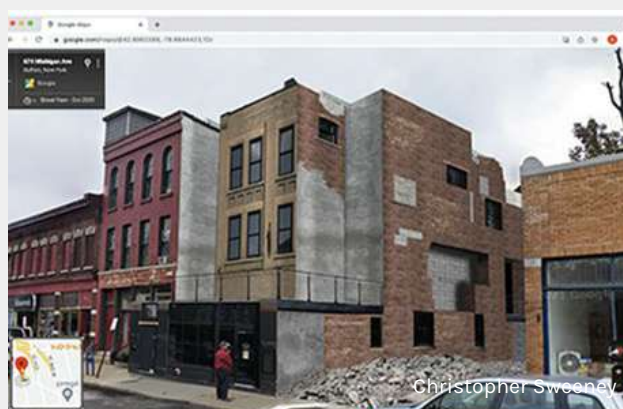
Final Review Recording (Keith Benes):
<https://vimeo.com/655366551>



Final Review Recording (Christopher Sweeney)
<https://vimeo.com/655366943>



Keith Benes



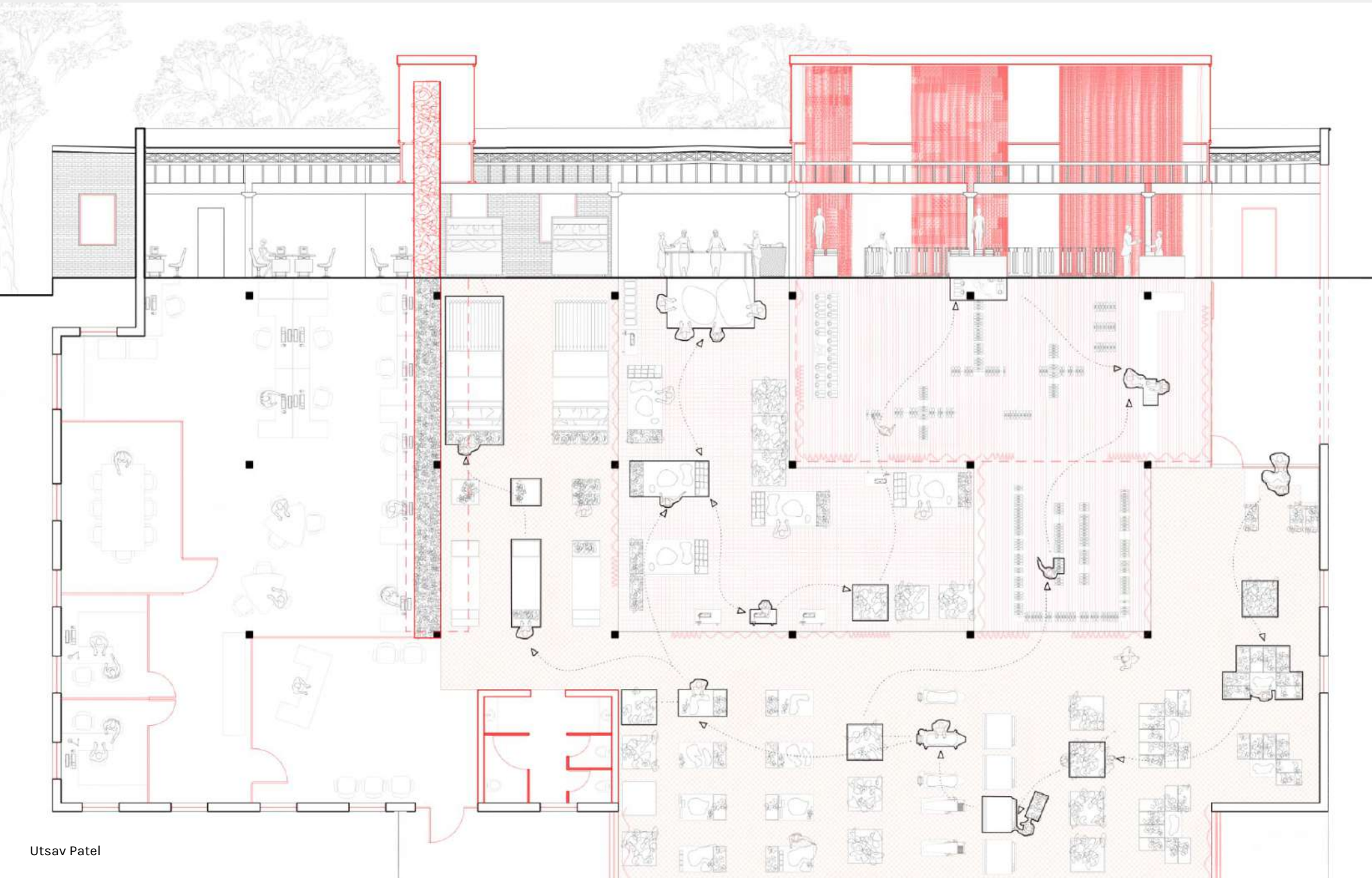
Christopher Sweeney

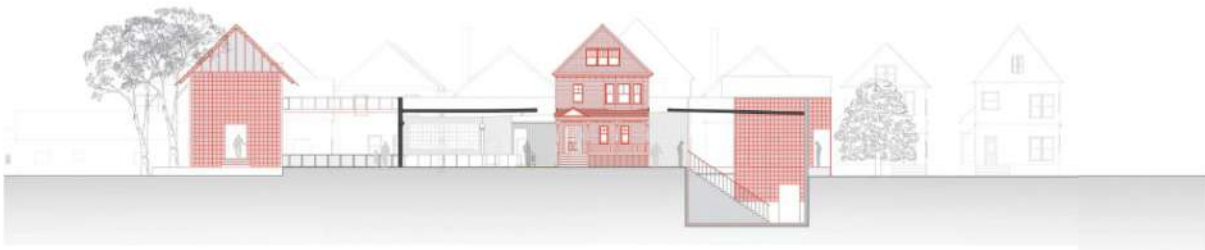
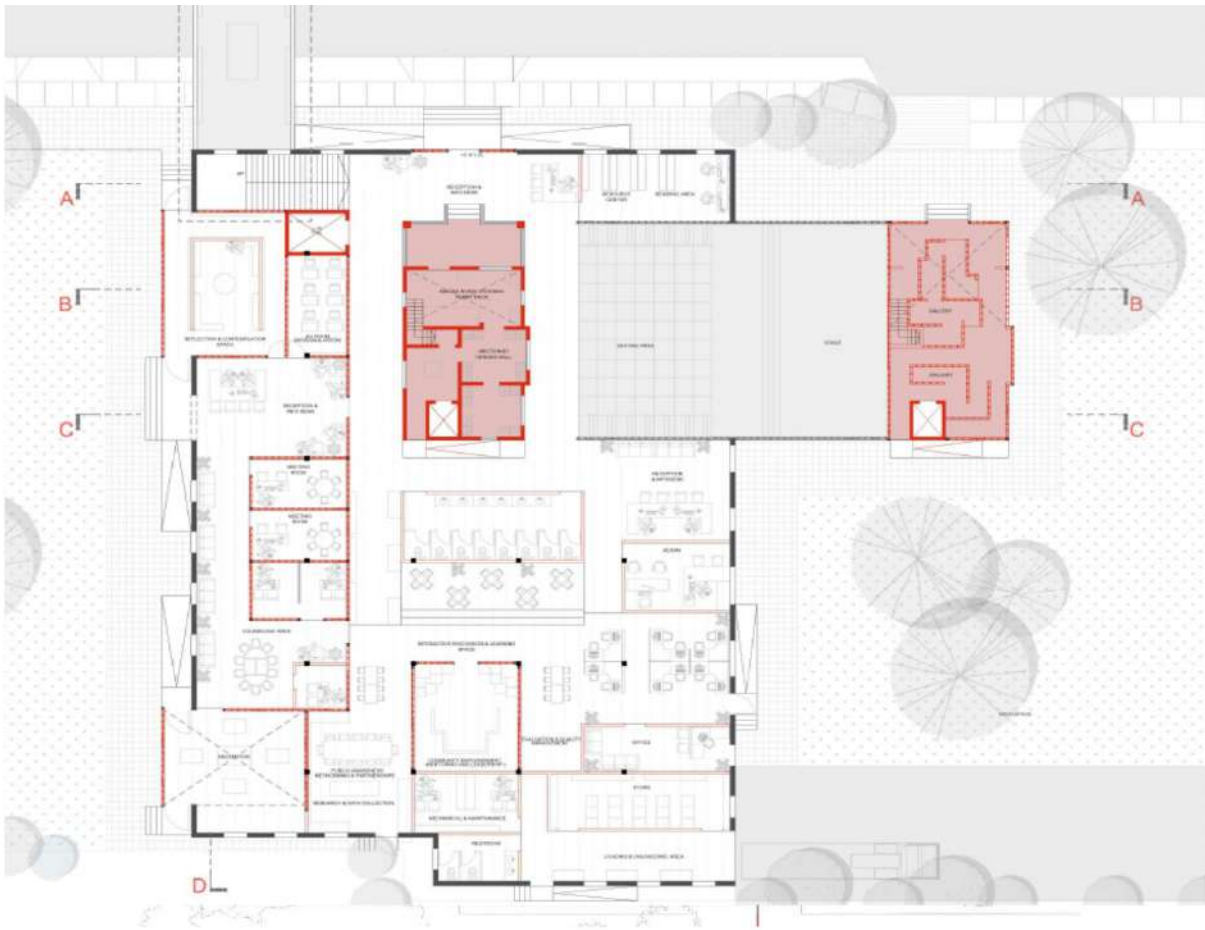
Role of Nominee: Original Syllabus, Course Coordination and Instruction, NAAB SC.5 Accreditation

Collaborators & Funding Sources: Joyce Hwang, UB SA+P (Co-Instructor)

Student Compensation: 36 students contributed to this project for a 6-credit studio course

Center for Sustainable Dying (2023)





PHASE 1: Survey of a Street

As a student you will be responsible for the design of a building that will be part of a larger development. The design of the building will be based on the survey of the street and the surrounding context. The design will be based on the survey of the street and the surrounding context. The design will be based on the survey of the street and the surrounding context.

PHASE 2: Survey of a Building

The design of the building will be based on the survey of the building and the surrounding context. The design will be based on the survey of the building and the surrounding context. The design will be based on the survey of the building and the surrounding context.

PHASE 3: Survey of a Building

The design of the building will be based on the survey of the building and the surrounding context. The design will be based on the survey of the building and the surrounding context. The design will be based on the survey of the building and the surrounding context.

PHASE 4: Survey of a Street

The design of the building will be based on the survey of the street and the surrounding context. The design will be based on the survey of the street and the surrounding context. The design will be based on the survey of the street and the surrounding context.

PHASE 5: Survey of a Building

The design of the building will be based on the survey of the building and the surrounding context. The design will be based on the survey of the building and the surrounding context. The design will be based on the survey of the building and the surrounding context.

PHASE 6: Survey of a Building

The design of the building will be based on the survey of the building and the surrounding context. The design will be based on the survey of the building and the surrounding context. The design will be based on the survey of the building and the surrounding context.

PHASE 7: Survey of a Street

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PHASE 8: Survey of a Building

The design of the building will be based on the survey of the building and the surrounding context. The design will be based on the survey of the building and the surrounding context. The design will be based on the survey of the building and the surrounding context.

PHASE 9: Survey of a Building

The design of the building will be based on the survey of the building and the surrounding context. The design will be based on the survey of the building and the surrounding context. The design will be based on the survey of the building and the surrounding context.

4. Fitting In (Spring 2021, 2022, 2023)

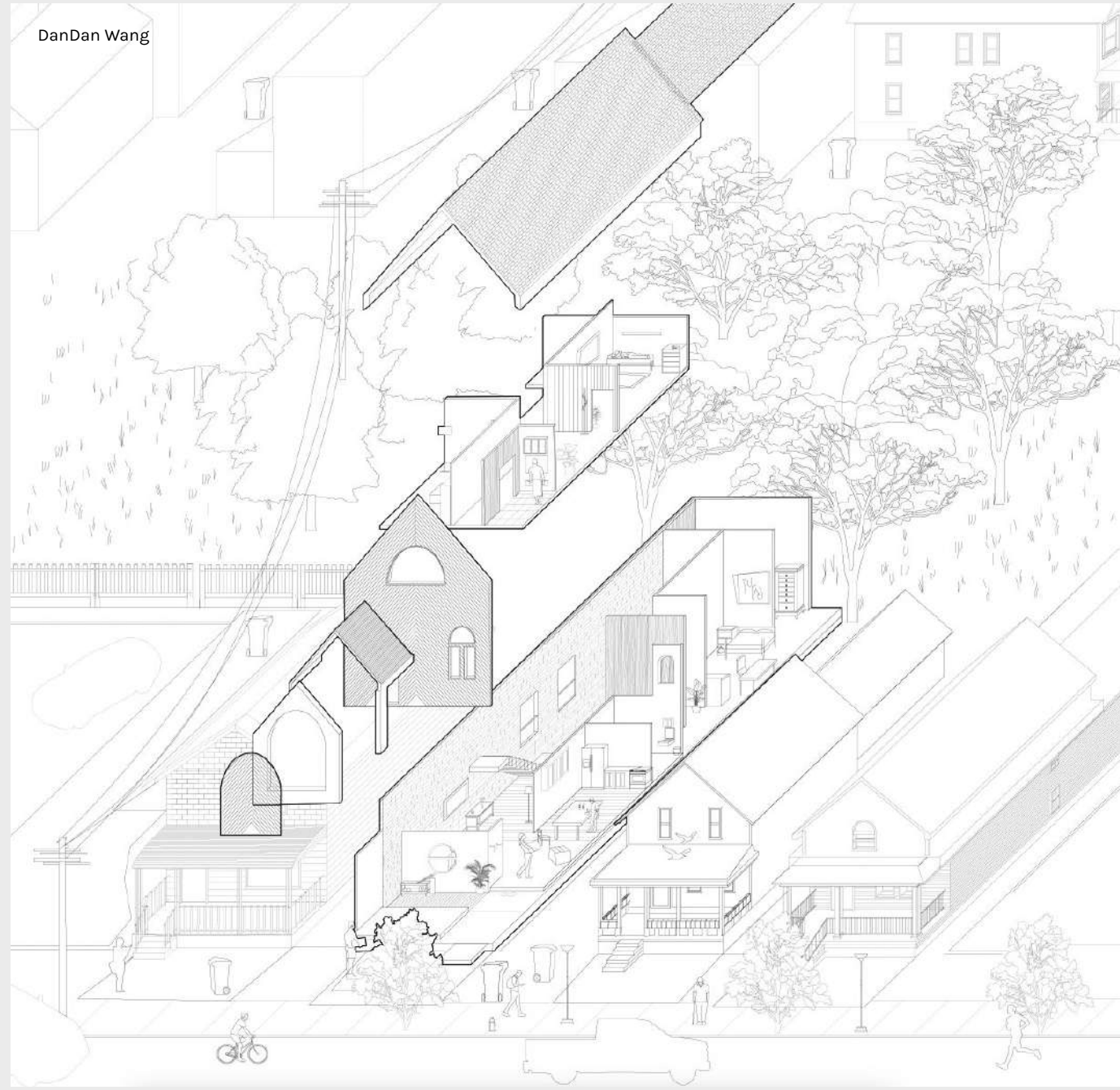
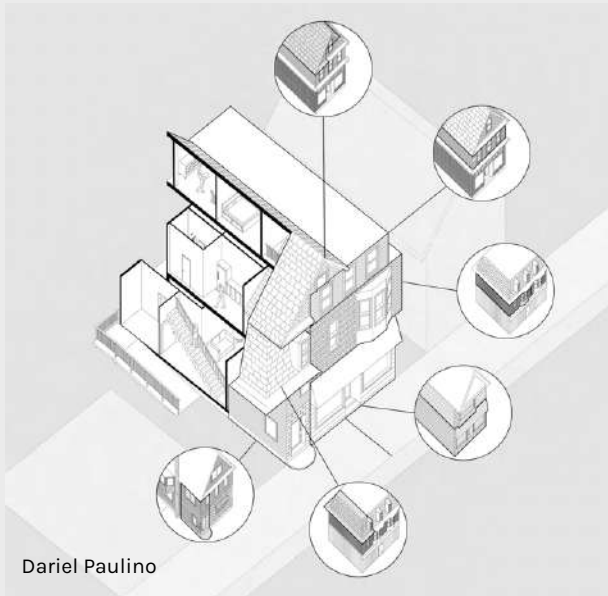
Role of Nominee: Course Instruction, one of six sections of 14 students each

Collaborators & Funding Sources: Syllabus and Coordination by Gregory Delaney, UB SA+P

Student Compensation: 14 students contributed to this project for a 6-credit studio course

CORE STUDIO TEACHING

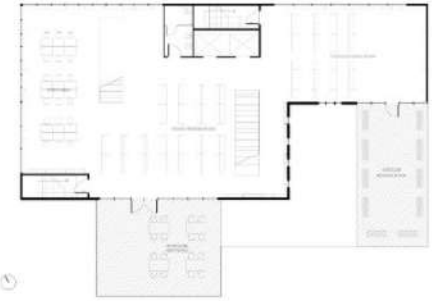
Fitting In (2021-2023)



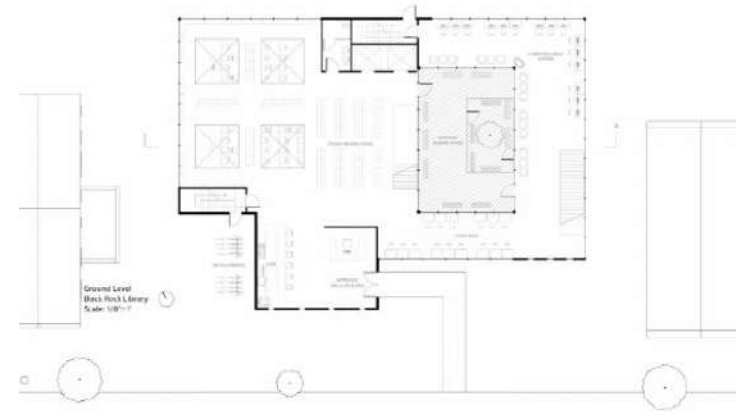


Diane Chen

Second Level
Black Rock Library
Scale: 1/8"=1'

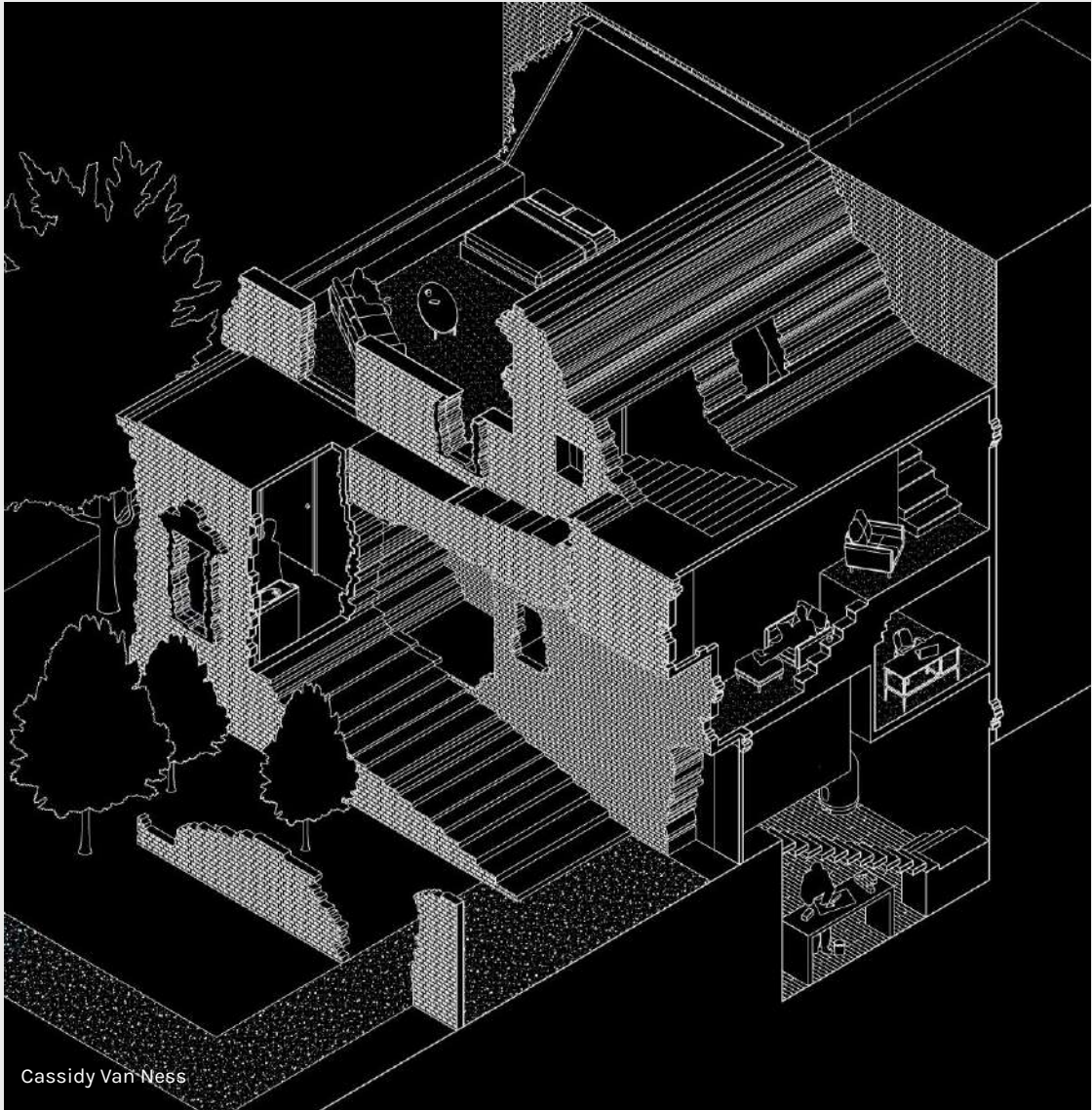
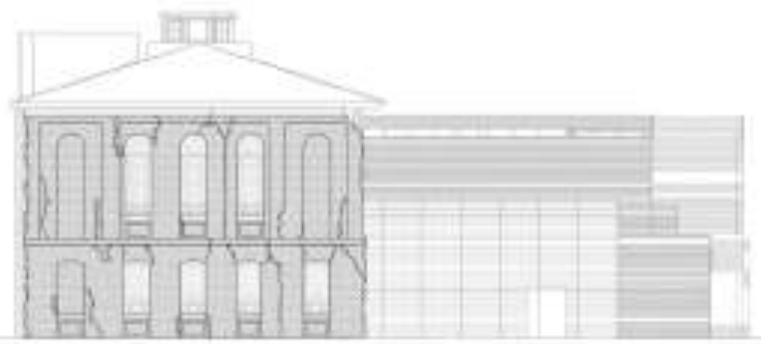
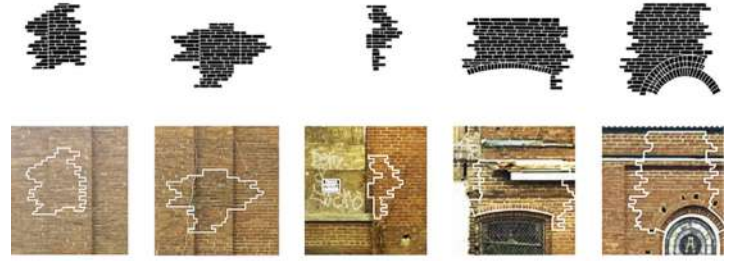
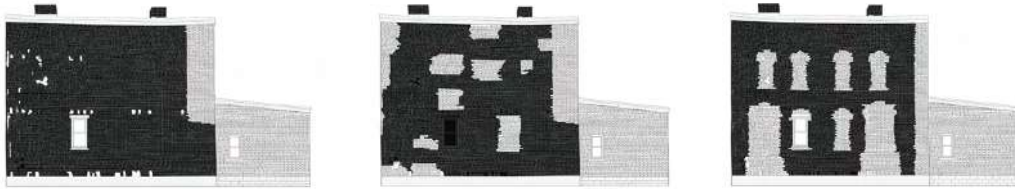


Ground Level
Black Rock Library
Scale: 1/8"=1'



Elevation
Black Rock Library
Scale: 1/8"=1'





Cassidy Van Ness

5. Thresholds (Spring 2025)

Role of Nominee: Original Syllabus, Course Coordination and Instruction

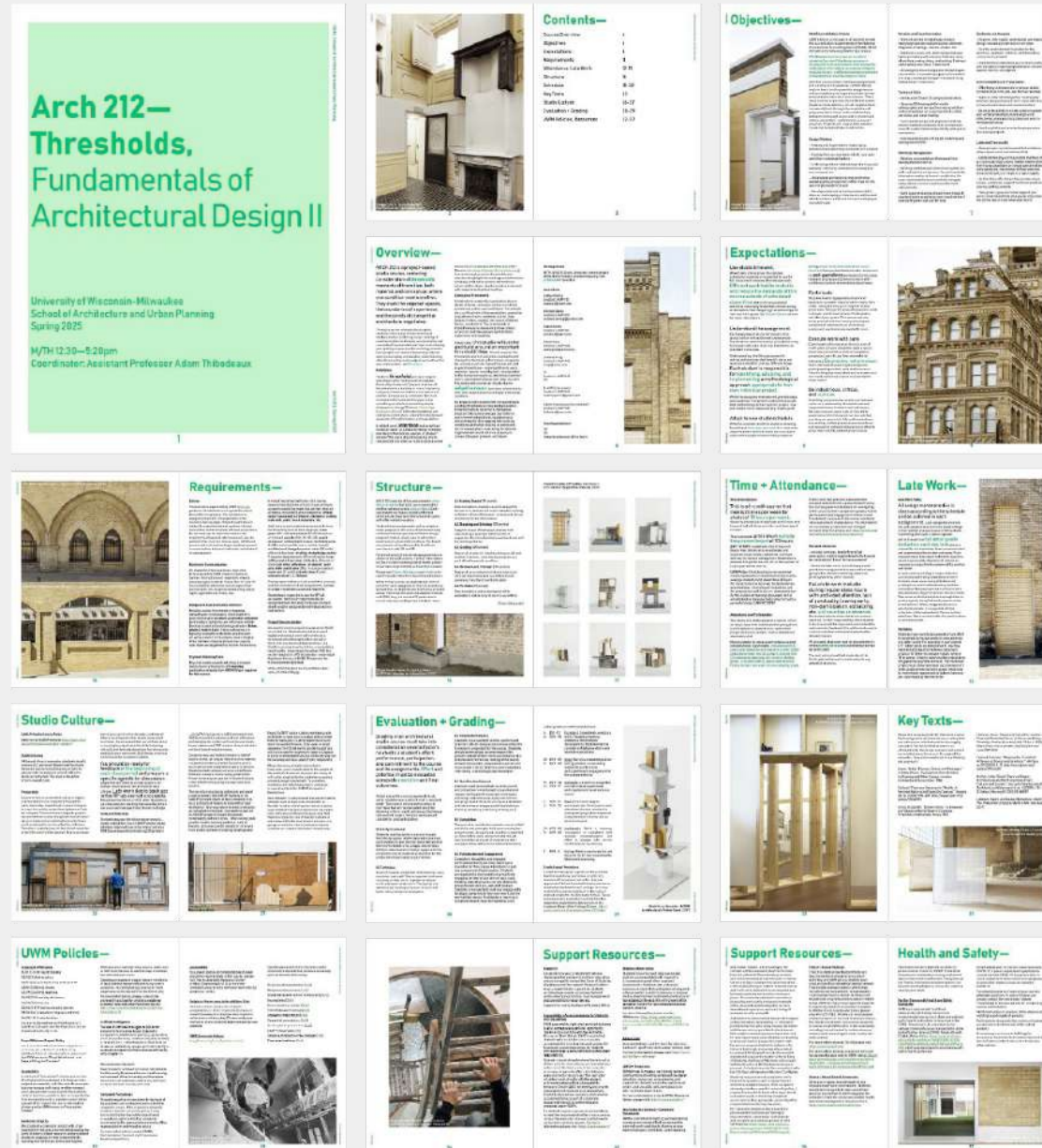
Collaborators & Funding Sources: University of Wisconsin-Milwaukee, SARUP

Student Compensation: 140 students will to this project for a 6-credit studio course.

Syllabus design by **Sam Schuermann** for ARCH 211: Scenarios

CORE STUDIO TEACHING

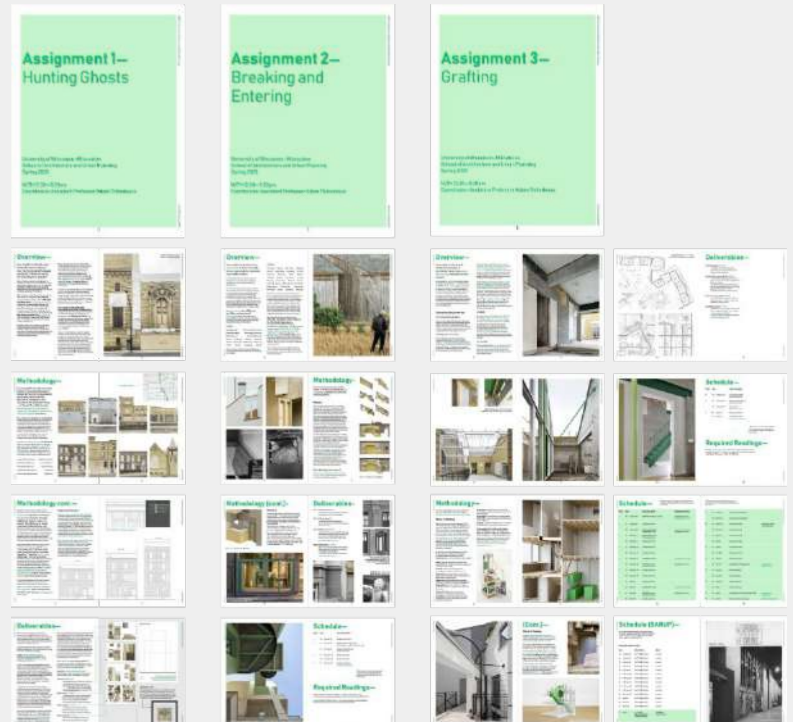
Thresholds (2025)



Forthcoming, Spring 2025

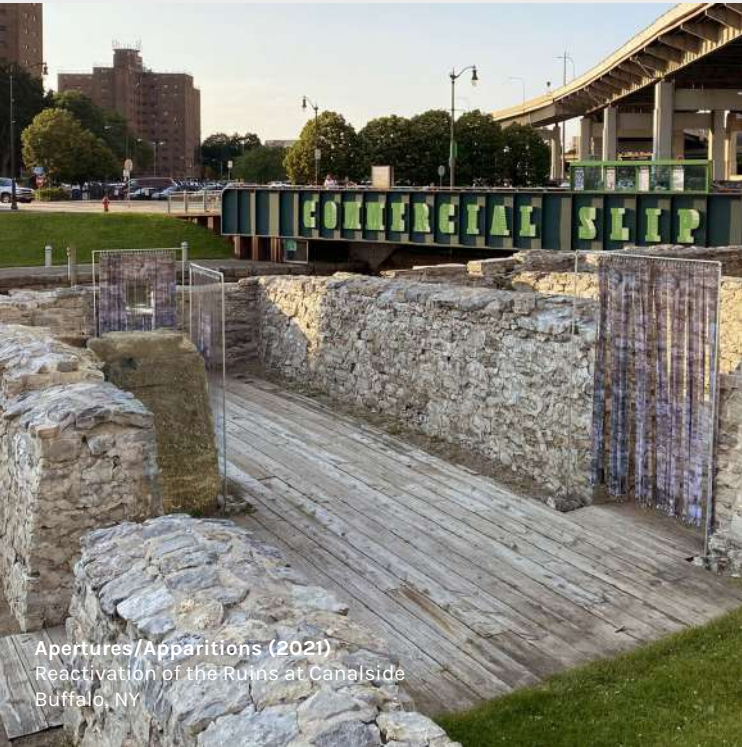
Second semester design studio of new B.Arch sequence at UWM SARUP

Endless appreciation to work by other recent tenure-track hires in the past few years, including a robust curriculum overhaul by Lindsey Krug and Sam Schuermann, which set learning objectives and assessment criteria across the studio sequence, as well as Palmyra Geraki for developing and teaching the first iteration of this studio around the pedagogical theme that Lindsey and Sam developed for ARCH 212: "Thresholds." I have adapted Palmyra's syllabus to center the close-reading and adaptive reuse of existing thresholds in Walker's Point which suggest traces of the neighborhood's changing use, considering thresholds of time, building use and life cycle as evidenced by the marks left on architecture by human body. This reframing serves to introduce sustainable practices of degrowth earlier in the department's core curriculum.

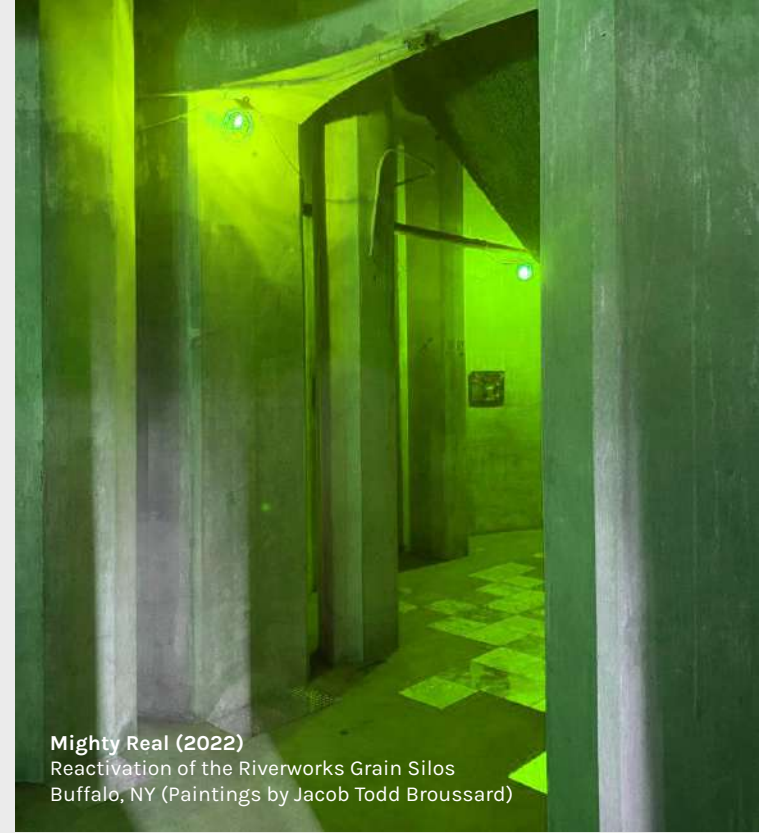


PRACTICE

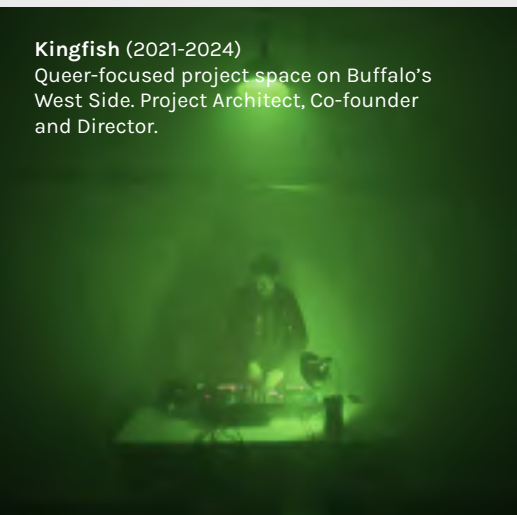
In my day-to-day work, I am consistently invigorated by the energy of my students. Undoubtedly, I bring the lessons learned inside the classroom to my practice outside of the classroom, and work to involve students in off-campus work whenever possible. I am a better architect because I am a teacher.



Apertures/Apparitions (2021)
Reactivation of the Ruins at Canalside
Buffalo, NY

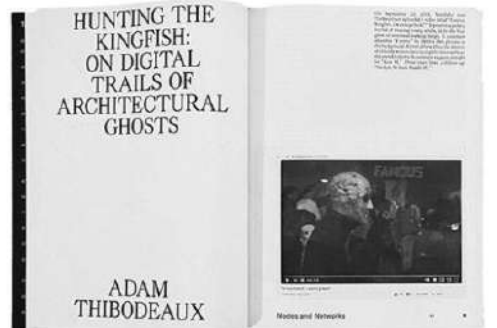
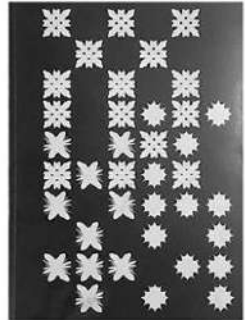
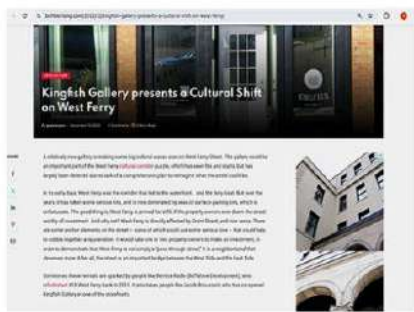
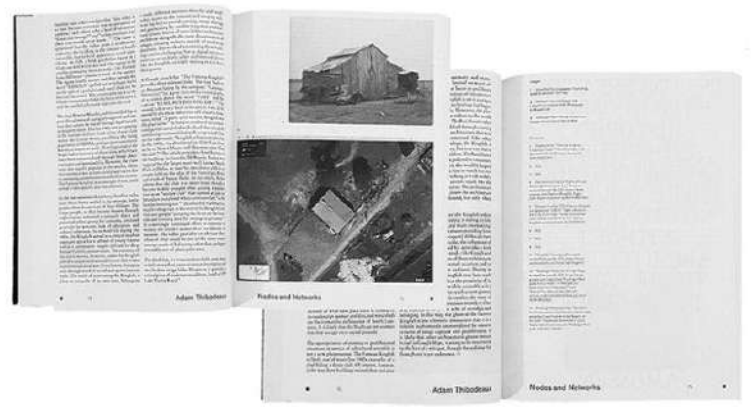
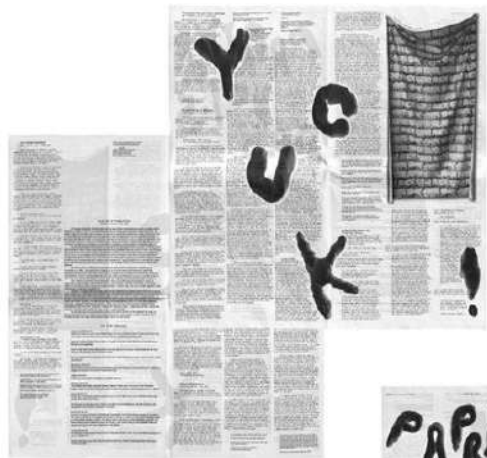
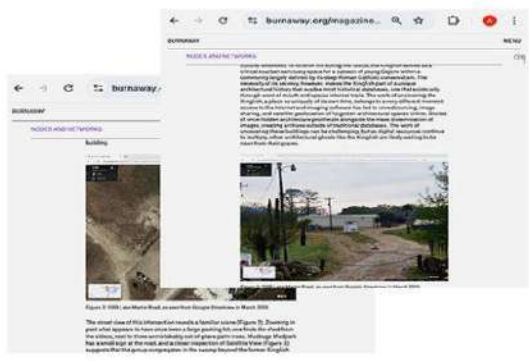


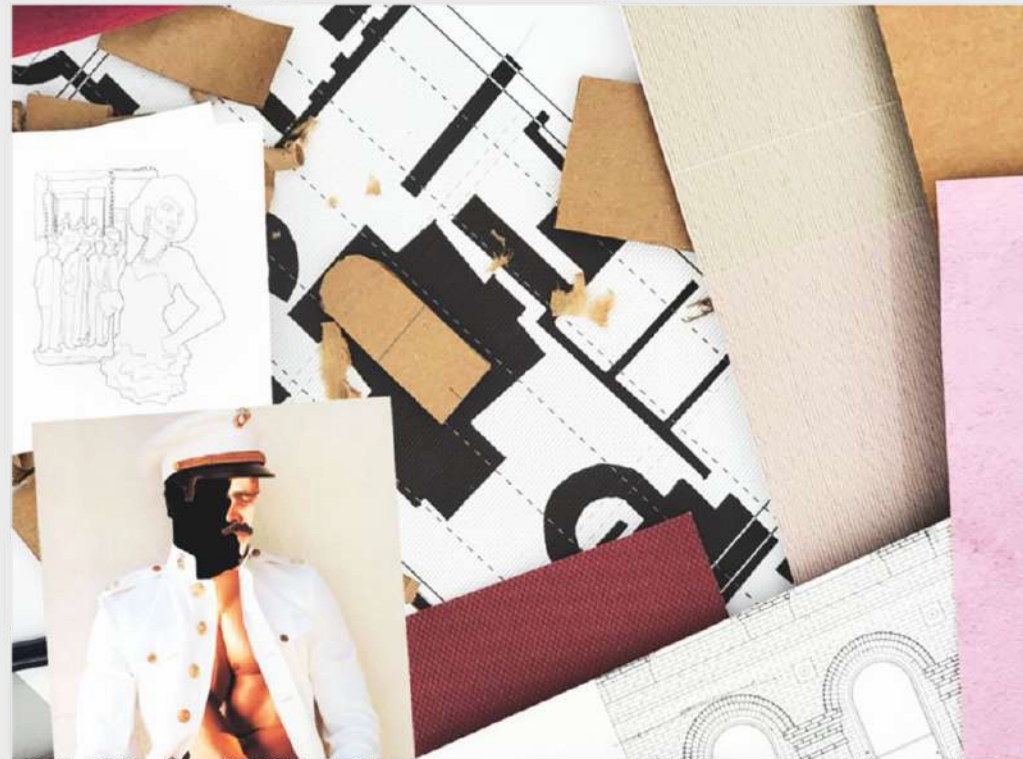
Mighty Real (2022)
Reactivation of the Riverworks Grain Silos
Buffalo, NY (Paintings by Jacob Todd Broussard)



Kingfish (2021-2024)
Queer-focused project space on Buffalo's
West Side. Project Architect, Co-founder
and Director.







Thank you to the University at Buffalo SA+P and the University of Wisconsin-Milwaukee SARUP for all of your continued trust and support.