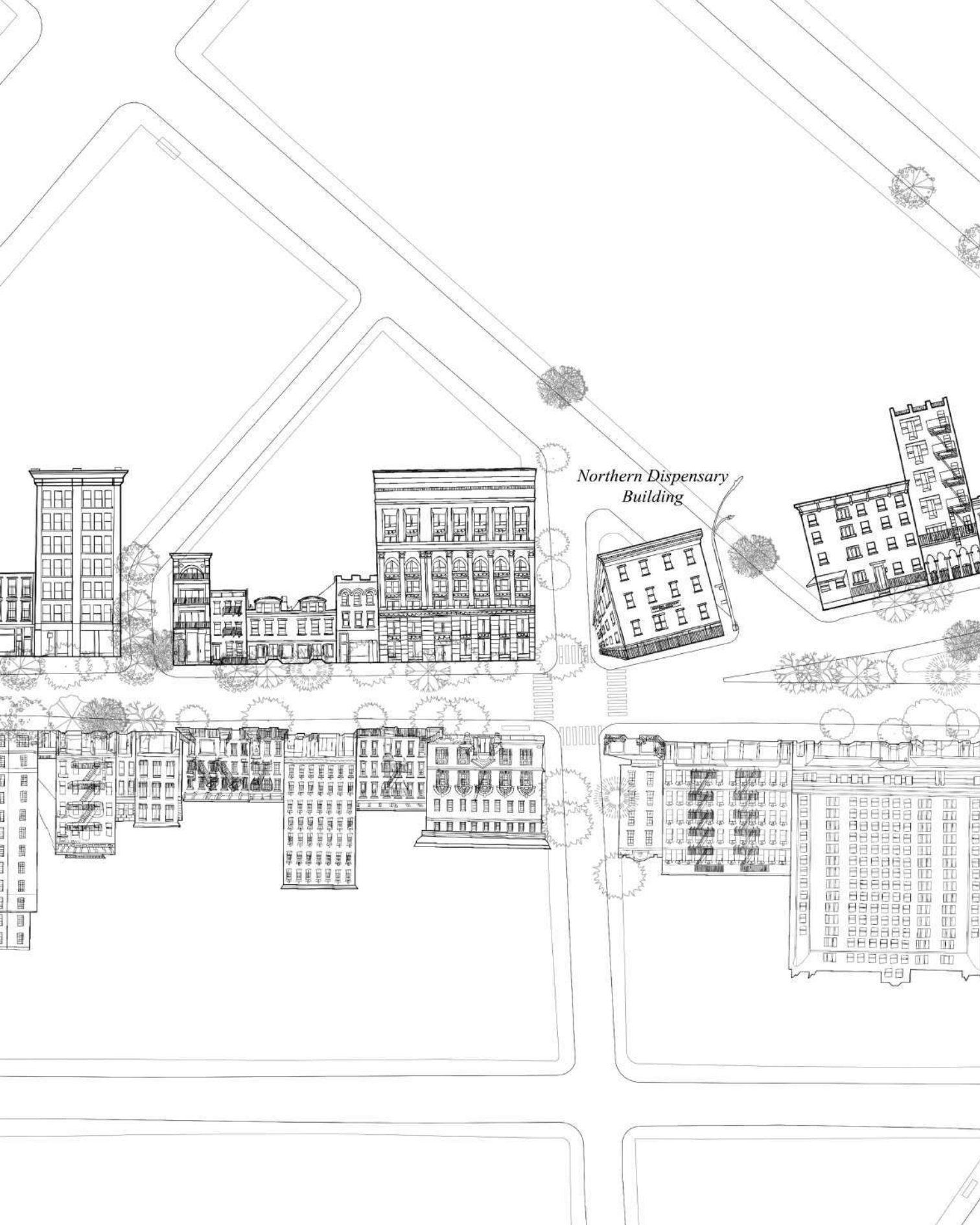
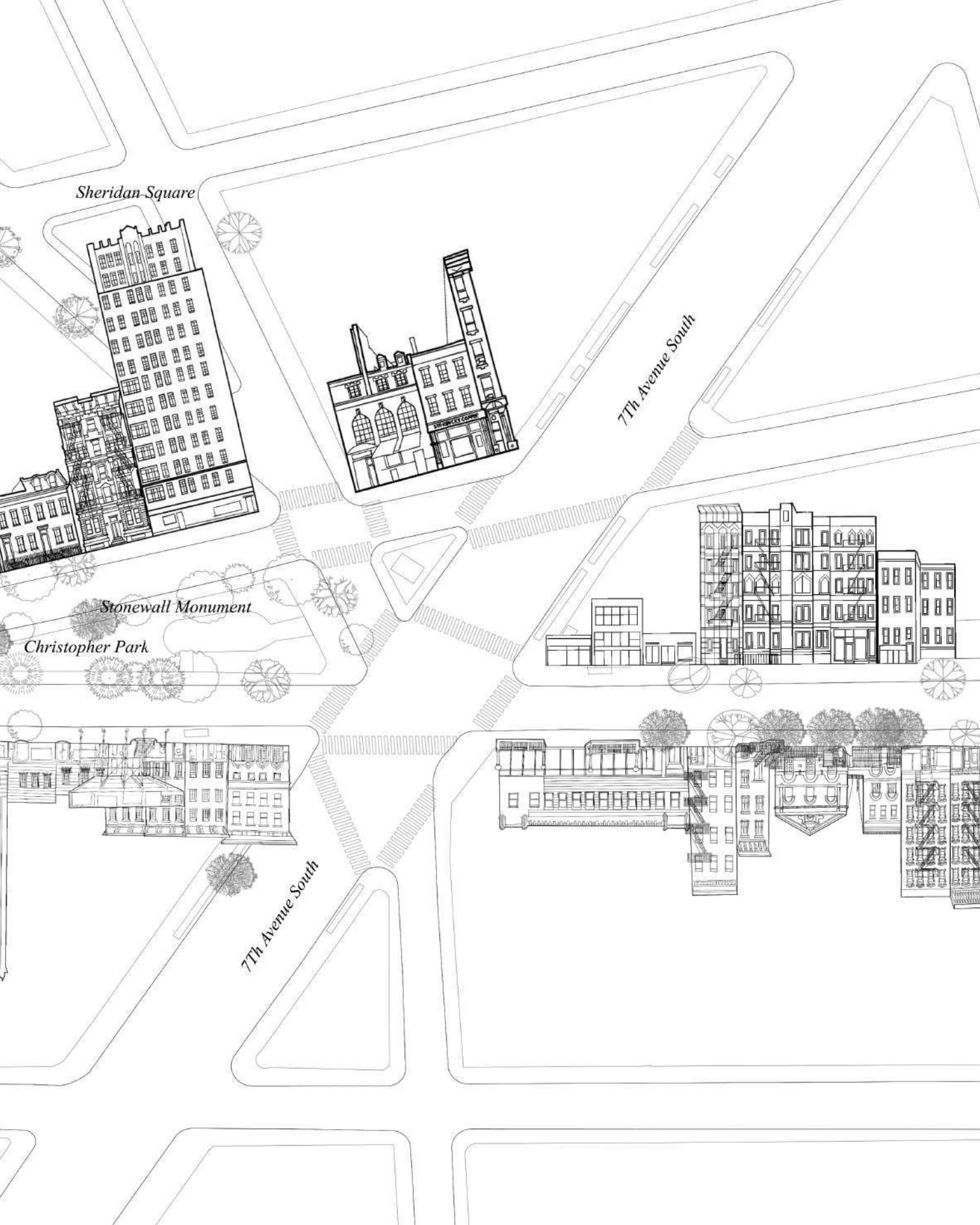
The **HOUSE** of **GREGARIOUS**


Northern Dispensary
Building


Sheridan Square
7Th Avenue South
Stonewall Monument
Christopher Park
7Th Avenue South

Streetscape Territories: Multiple Readings, Multiple Interventions.
Architectural interventions for the Hudson Riverfront, Manhattan, New York, USA
Master Dissertation Studio, Prof. Dr. Arch. Kris Scheerlinck

Streetscape Territories

Streetscape Territories is the name given to an international practice of research, design and teaching, currently operating from Brussels, Ghent, London and New York.
This practice is used as the academic framework, used to initiate, position and discuss the accepted individual master dissertation projects (see previous years: www.streetscapeterritories.org).

In this research and design framework, we seek to explore the conceptual dimensions of the multi-scalar urban and architectural landscape. Through on-site and remote research and design projects, contemporary streetscapes are recorded, studied and discussed as to unveil their territorial and social understanding and highlight their inherent narrative qualities. As part of these projects, we wonder: who has access to which kind of land, building or infrastructure? How is this access monitored, tested or controlled and how is all this configured in space and time? Is this access inclusive? How do inhabitants understand and use these spaces and how can we achieve higher levels of collectivity as a result of emergent processes of appropriation?
How can contemporary architecture play a constructive role in this?

Keywords: *architectural interventions in streetscapes, contemporary landscape, territorial behaviour, multi-scalar approach, narrative spaces, appropriation patterns, inclusiveness*

Studio environment

The studio is part of the NYhub the Faculty of Architecture has set up in New York (see https:// arch.kuleuven.be/english/international/the-new-york-hub) and will work with local or remote professionals and academics in New York to help develop the projects.
The studio is understood as an online and physical platform of discussion, experimentation, production and reflection, where the student itself defines the paradigm, unfolds the methods of research and design and employs coherent tools to achieve the goals. We do not understand the studio as a consult studio but as a working platform. The studio will be of a hybrid nature (partly in presence/remote) and interactive in its unfolding. The students within this studio will actively engage with the NYhub.

STREET SCAPE TERRITORIES RESEARCH PROJECT

KU LEUVEN

The **HOUSE** of **GREGARIOUS**

STREET
SCAPE
TERRITORIES
RESEARCH
PRACTICE

Aniqa Nawar

Master Dissertation : Studio Streetscape Territories
Promoter: Kris Scheerlink
2021-2022

KU LEUVEN

Abstract

New York has a long history of being a world hub for the queer community. Although, they have faced many injustices through design discrimination and legal discrimination over the years, the queer community has always been fabulous, creative and fought relentlessly for the freedom of self expression. Today, in the queer community, the transgender and gender non-binary (TGNB) people of face the most adversity.

The aim of this project "The HOUSE of GREGARIOUS*" is to create super social, highly tolerant, collective spaces in the historic Christopher street, located in the extremely gentrified West Village (Manhattan), that would bring forth more opportunities for transgender and gender non-binary people to have a dialogue with the community and the city and assert a more dominant presence there.

Keywords: Social Space, Tolerant Space, Queer Space, Collective Space, Queer Community, LGBTQIA+, Transgender, Non-binary, Christopher Street, West Village, Gayborhood, Gentrification

*/grɪˈgeriəs/ liking to be with other people, synonym sociable.
Latin gregarius (from ger- "to gather". Of persons)

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1. Introduction

The house, arguably the oldest form of architecture, from pre-historic time to today, has been created to shelter human beings from their adverse surroundings. The idea of the house in this project, House of Gregarious, not only wants to address the regular meaning of a house; which when used as a noun means a building for human habitation, an architecture, when used as a verb: provide with shelter or accommodation (Oxford Dictionary); but also subscribe to the meaning of the word house from the 'Ballroom Culture', which is described by Marlon Bailey in "Gender/Racial Realness: Theorizing the Gender System in Ballroom Culture". Feminist Studies (2011), explains houses functioning as alternative families, primarily consisting of colored LGBT individuals, and provide shelter for those who feel ostracized by conventional support systems. Houses are led by "mothers" and "fathers" who are usually older members of the ballroom scene, typically drag queens, gay men or transgender women, who provide guidance and support for their house "children". The children of a House are each other's "siblings".

As seen in the ballroom culture, a culture predominantly rooted in New York, the houses for the queer community mean more than just a roof above their heads. It means to look out for each other, accept one another and spread love in an adverse world where families and society disown their own children. There, these houses, shelters them from all that adversity and supports them to live authentically, unapologetically and with dignity. Many prominent houses e.g. House of LaBeija, House of Xtravaganza, House of Ninja, etc have helped shaping our pop culture from the media we consume to the fashion that run down the ramps.

Certain houses went beyond this and were part of different activism, e.g. house of S.T.A.R. (Street Transvestite Action Revolutionaries) led by two transgender people, Marsha P. Johnson and Silvia Riviera, who were the forerunners of the stonewall riot of 1969. This riot that gave birth to stonewall marches, that rippled across the globe and made the pride parades of today. But in 1973, the fourth anniversary of Stonewall, the transgender and drag queens were pushed at the back of the march and the house of S.T.A.R. was forced into decline, from the then LGBT community.

The people who started the global movement, that changed our perception of the LGBT community around the world, were discriminated and denied visibility.

Today, this discrimination is still at play, as the transgender and gender non-binary community is still the most vulnerable, marginalized and othered from the rest of the LGBT community at large. Houses today, are still working towards visibility and equality for the transgender and gender non-binary people.

The Stonewall Inn building and the Stonewall Inn Monument infront, are national landmarks now. The stonewall inn is located at the Christopher street in West Village (Manhattan), also holds many queer friendly businesses like, gay bars, night clubs, etc., and even queer friendly churches. But overtime the street became highly gentrified and the collective spaces today are mainly capital driven.

The project, House of Gregarious, proposes to create collective spaces connected to the streetscape of Christopher street, as an ode to where it all began, but rather than focusing on capital driven profit, proposes a social profit. The social profit will be gained by having safe, highly tolerant, super social spaces, that does not discriminate and is built in the standards and philosophy of the houses, which would bring forth more opportunity and visibility for the transgender and gender non-binary people, allow dialogues to happen between people, the community and even the city at large.
Thus attaining, as a human being, our social urge to be together, to be gregarious.

2. **Through the Looking-Glass**

Multiple Lenses, Multiple Understandings of New York

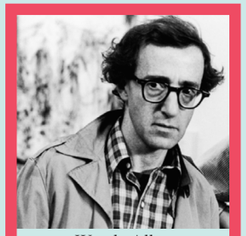
The purpose of this initial conceptual research was to develop "multiple lenses" (from Jane Jacobs to Bill Cunningham, from Martin Scorsese to Woody Allen...) that lead to "multiple readings" of the city and of the Hudson River area. Each students selected 2 or 3 of the suggested lenses of the following list (none can be repeated within the group) and used these to "look" at the city of New York, to make a first reading. These "coloured readings" was presented in the group during the fall semester.

Later, near the end of the fall semester, while developing his/her/their own "lenses and readings" of the area, each student built a personal and critical narrative to approach the city and a more specific New York riverfront site in constant transformation.

Martin Scorsese

Alvin Baltrop

Bill Cunningham


Woody Allen

Diane Arbus

Maira Kalman

Fran Lebowitz

Donald Trump

Louise Bourgeois

Sharon Zukin

Gossip Girl

Dianne Von Furstenburg

Jane Jacobs

Jacquelin Kennedy Onassis

Iris Apfel

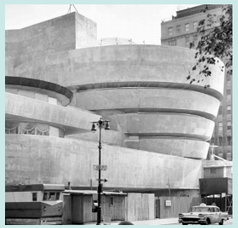
Diana Vreeland

DKNY

Robert Moses

Studio 54

Yoko Ono


Guggenheim Family

Supreme

Paris is Burning

Julian Schnabel

Rockefeller Family

Brandon Stanton

2.1. **Woody Allen** (1935-present)

American Film Director, Writer, Actor, and Comedian

PARKING
MANHATTAN

House

ZABAR
HOUR FRE
PARKIN
248 W.80ST
GARAGE
Bet.B'WAY & WE

The lens of Woody Allen (Film maker, Comedian, Actor, Musician) is more of a philosophical lens to me. Through his many films, and documentaries that explained his work, always go back to **the view point of his unapologetic philosophies**. His aesthetically pleasant view of New York does not only express the beauty of the city, but also the chaos in its most natural settings. His bizarre plots and characters are often recycled to strengthen his philosophical views as well. As in the article from the Slate by Juliet Lapidos (2011) says, "he reuses the same font for his titles and credits. He recycles character types: the neurotic Jewish New Yorker (the filmmaker's spit and image), the adulterous intellectual, the hypochondriac intellectual. He recycles plot lines. He even recycles punch lines."

He questions life, in existentialistic, nihilistic settings, while showcasing the beauty that surrounds life, even in the mundaneness of domestic chores.

Just as he said himself, in the script from the movie Manhattan which is considered his love letter to New York, he is as tough and romantic as New York itself.

"He adored New York City. He idolized it all out of proportion. He romanticized it all out of proportion. Better. To him, no matter what the season was, this was still a town that existed in black and white and pulsated to the great tunes of George Gershwin."
"He was too romantic about Manhattan, as he was about everything else. He thrived on the hustle bustle of the crowds and the traffic. To him, New York meant beautiful women and street smart guys who seemed to know all the angles."
"He adored New York City. Although to him it was a metaphor for the decay of contemporary culture. How hard it was to exist in a society desensitized by drugs, loud music, television, crime, garbage!"- Manhattan (1979) - Woody Allen as Isaac

2.2. **Jacqueline “Jackie” Bouvier Kennedy Onassis** (1929-94)
American socialite, writer, photographer, book editor and served as
first lady of the United States

ALVIN

The lens of Jackie (American socialite, writer, photographer, and book editor, first lady of the United States 1961-63, as the wife of President John F. Kennedy) presented to me a very **self aware and self conscious narrative.** She had to be in the constant eyes of the public for most part of her life, despite being a highly privacy sensitive person. She appreciated beauty of certain things with historical values, as seen in her works in the White House, her activism to save important buildings as historic landmarks like the Grand Central Station and church of St. Bartholomew. She also had a very specific esthetical taste due to her upbringing and French lineage which is revealed through her choices of architects, interior designers, artists, hobbies, and fashion designers. According to me, her taste is a blend between modernism and art deco.

She was born in glamour and with luck according to some people. Therefore, from childhood growing up in a high class society, she had to balance her private life and public appearance quite a lot. This judgmental eye of her society is shown well in the documentary 'Grey Gardens'. Afterwards, as she became more widely popular as the first lady and even more after the death of President John F. Kennedy, her life and life choices resolved around her public image. This affected where she would go, what she would wear, and even what she would eat.

After the death of her first husband, as she worked, raised her children and married again, she became more appreciative of the City of New York. Nonetheless, she was born and raised in this city to have a close bond with the city, but at that point of her life she enjoyed the fact that in New York she could blend in and even sometimes become invisible in which she could escape judgments.

Where you can stand out and become invisible as the the same time.

2.3. **Paris is Burning** (1991)

The African-American LGBTQ+ Subculture: underground drag scene of the late 70's in NY

“It’s like crossing into the looking glass in Wonderland. You go in there and you feel, you feel 100% right of being gay.”

– ‘Paris Is Burning’

Paris is Burning is a documentary that reveals **the fabulous world** of the late 1970s and 80s colored queer subculture of the underground Drag Scene of New York. According to me, this lens is about **outburst of creativity, survival and un-apologetic self expression.** The world of Paris is Burning is intertwined with Madonna's music video 'Vogue' and explained further in the series 'Pose'.

Paris is Burning explains the concepts of certain terms that are essential for the understanding of the Drag Culture, like the words Ball, House, Mother, Reading, Shading , Vogue, etc.
Ball is an event where drag queens do walks in their drag attire: the best drag is given an award. It is an arena for freedom and self expression. The best drag queens become 'legends'. Legends are usually taken in by the bigger houses.
Houses are the physical and metaphorical base point that give support and sometimes even shelter and feed queer children in a hostile society. Houses are ruled by Mothers who are older and more experienced than the rest of the members of the house. Houses try to uphold their legacies by being increasingly more creative in each ball and collect as many awards as possible.
In the ball culture of Harlem, that was dominated by the colored drag queens reading and shading, forms of insults were popular. When that was not allowed on the ball stage, throwing insults by dance battles gained popularity. This gave birth to the dance form of Vogueing.

Madonna used this dance form of Vogueing in her music video Vogue and popularized it in the pop-culture of that time. Unexpectedly during her performance on MTV of this song she appeared in full drag with her crew. This became a major inspiration for the drag community of that time.

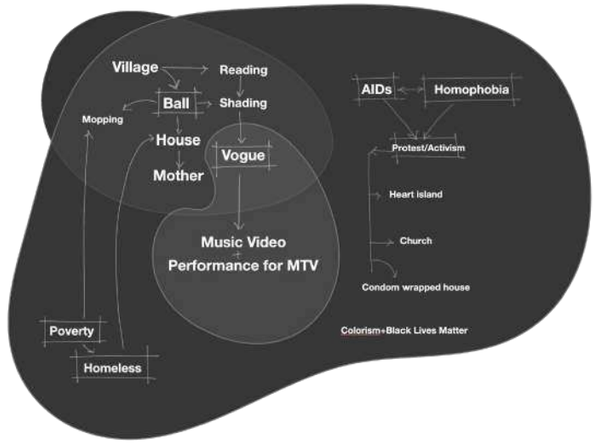


Figure: Thematic relationships between Paris is Burning, Vogue and Pose (author)

Although the underground drag scene looked glamorous, the queer community faced many social injustices and discrimination. Paris is Burning touches upon the issues of homelessness, poverty, discrimination, over selfexpression, and lack of acknowledgement. Nevertheless, it could not stop them from spreading love and creativity.

The series Pose exposes further on the issues of poverty, homelessness, homophobia, the AIDS crisis, activism, and the general bipolarity of New York itself. The bipolarity shows through the suffering of the community through discriminatory laws, and the morals the drag queens value themselves. Even with this duality, New York still is a queen's Manifest Destiny at that time. By one way or another you would end up finding your community, finding your house. Because in spite of the fact that the greater society was harsh, the drag community was always about inclusiveness and spreading love.

Since the new millennium many more shows other than Pose which celebrate the drag culture has been aired. Some of my own guilty pleasures have absolutely been RuPaul's Drag Race, Queer Eye and very the recent Getting Curious.

RuPaul famously said, "You're born naked and the rest is drag."
"What that means is that we are all more than just what it says we are on our driver's license. Or, what it says we are in our job description. We are actually, in reality, an extension of the power that created the whole universe."

RuPaul in his Autobiography 'Lettin it All Hang Out' (1995) said, "You're born naked and the rest is drag."

3. **Stories of Inclusiveness & Discrimination**

3.1. Discrimination Through Design The New York Edition

Urban Scale

Robert Moses Bridges

Building Scale

Toilet Discrimination

Poor Door, Poor Address

© John M. Mantel for DailyMail.com

The Anti Stairs Club

Detail

Hostile Architecture

Bloomberg CityLab

The low-bridge story is a microbiography of Moses, a tragic hero who built for the ages, but for a narrowly construed public.

The Washington Post

Fact Checker • Analysis

Robert Moses and the saga of the racist parkway bridges

Trans Women and Public Restrooms: The Legal Discourse and Its Violence

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Bathroom Discrimination: A Human Rights Violation

Rights! / November 19, 2018

MARCUS ERRIDGE

THE "POOR DOOR" AND THE GLOSSY RECONFIGURATION OF CITY LIFE

BERLINARTLINK ONLINE MAGAZINE FOR CONTEMPORARY ART

MENU STUDIO VISITS FEATURE TOPICS REVIEWS Q&AS VIDEOS

Accessibility in Inaccessible Spaces: An Interview with Shannon Finnegan

by Emily McDermott // Nov. 10, 2020

Benches placed in galleries, emblazoned with the message "This exhibition has asked me to stand for too long. Sit if you agree," or cushions on chairs in a museum that read "There aren't enough places to sit around here. Sit if you agree," are sights for sore eyes—not to mention sore or disabled bodies. With their project 'Do you want us here or not' (2018–ongoing), the New York-based artist Shannon Finnegan inserts these interventions into exhibition spaces. The works reflect their overarching practice and its focus on advocating for accessibility in both physical and digital spaces.

The New York Times

"The irony that some public spaces actively discourage public use should not be lost on anyone," Mr. Kayden said.

'Hostile Architecture': How Public Spaces Keep the Public Out

Hostile design has flourished in New York as a way to maintain order and ensure public safety. But critics say it is inhumane and targets the homeless.

3.2. Inclusiveness Through Programme

"The feminist city doesn't need a blueprint to make it real. I don't want a feminist super-planner to tear everything down and start again. But once we begin to see how the city is set upto sustain a particular way of organizing society--across gender, race, sexuality, and more-we can start to look for new possibilities. There are different ways of using the urban spaces we have. There are endless options for creating alternative spaces. There are little feminist cities sprouting up in neighbourhoods all over the place, if we can only learn to recognize and nurture them. The feminist city is an aspirational project, one without a "master" plan that in fact resists the lure of mastery. The feminist city is an ongoing experiment in living differently, living better, and living more justly in an urban world."(Kern, L.)

-In the book Feminist City,
the Author Leslie Kern says that to improve women's authority in our cities,
the initiatives need to be intersectional.
It cannot, for example, be only through design or only by making women economically independent, it has to be **an intersectional approach.**

Case Study 1: Send Flere Krydderier, (Copenhagen):

Where immigrant women prepare food for sale, share their stories though art, connect with community.

Case Study 2: Kinning Park Complex, (Glasgow):

It is a community organization in a racialised neighborhood, where solidarity among recent immigrants and working class neighbors result in community meals, repair cafes, and vibrant performances.

Case Study 3: The Red Wagon Collective, (Toronto):

The group doing art around the effects of poverty and homelessness in the Junction (women's homeless center) and beyond. Skill development and informal economic space.

Balaor and Bedir prefer the term 'trans spaces', which are spaces people detine for themselves.

"Spaces the evade the norms of existing deterministic typologies, standards, and hierarchies of spaces that organize the bodies inhabiting them."

-In the book ContentiousCity,
the trouble with queer spaces, by Timothy Moore

Case Study 4: Ships in the night, (Oackland):

a queer dance party and fundraiser that took part every month for over a decade in downtown Oakland.

The New Parish. It is a venue comprising two indoor spaces, a one-story bar and a narrow dance floor, and a much larger two-story dance hall with two service areas, a stage, and a balconv on the perimeter or a large dance floor. The entrance is directly from the street into a courtyard that connects the two structures.

The layout fifteen centred on the courtyard. where of food vendors and booths selling work by local crattspeople were installed during the Ships event. This created an interstitial space that could hold approximately 50-60 people. It was an extension of urban public space, protected from the street, and relatively quiet, at least for a nightclub. As a result, the courtyard functioned as a place of respite and conversation between the two dance floors.

Case Study 5: Liberating ourselves locally, (Oackland):

Liberating Ourselves Locally, a QTPOC-centred community space, run by the Peacock Rebellion that houses a lending library, many computers, 3D equpment, an industrial sewing machine, and two JD printers. During maker days, they run workshop: that range from learning strategies for self-empowerment, to developing practical skills in sewing, print-making, and 3D printing. They also work movement technologists, I Community memhers and alles who come to teach coding and apply their skills towards a activist projects.

According to Devi, these are people who work for Bay Area technology companies, but don't want to lose their soul in big tech.

Linked historically to the drawing room, or the private salon, the literary salon can take place in many different settings, a café, an exhibition hall or a book shop.

It is ***the event that turns it into a salon. Thus the salon of matter, "the theater salon",*** *props and backdrops; and the acts – dialogues, lirtations, readings, portrayals, tableaux vivants, speeches – are woven together by the participants' engagement at a particular moment.*

- Behind Straight Curtains: Towards a Queer Feminist Theory of Architecture,
by Katarina Bonnevier
PhD Dissertation 2007, KTH Architecture and the Built Environment School of Architecture

The term "queer space" refers to nonnormative locales that are physical, social, and constituted by and through social relations, as well as nonexclusionary and nonhomogeneous locations that are largely or exclusively theoretical constructs (such as virtual spaces).

In these conceptions, queer space or queer architecture is not simply a place used or appropriated by non-heterosexual people, but ***a performative strategy to challenge the behaviours, rules, expectations and situations framed by the built environment.***

-What Do We Mean By Queer Space?
by Azure Magazine

Case Study 6 : "super-camp" Boudoir Babylon installation (Melbourn)

by Adam Nathaniel Furman and Australian practice Sibling Architecture. Strategically dividing the **space to create areas for togetherness and solitude, for watching and being watched.**
In this way, it pays homage to three distinct spatial typologies – boudoirs, salons and clubs – which toe the line between public and private and have historically acted as safe spaces for marginalised groups in society.

Case Study 7 : Centraal Beheer offices, Apeldoorn (1968-1972)

by Herman Hertzberger. Strategically offering **flexible 'in between' spaces that encourage our deeper human needs of dwelling and social activity.**

Case Study 8 : Parrish Art Museum (long Island, New York)

by Herzog & De Meuron . Strategically offering **flexible 'in between' spaces that encourage our deeper human needs of dwelling and social activity.**

4. **Unveiling the Fabulous**

4.1. Transgender and Non-Binary

Gender 101

When approaching the topic of non-binary identity, it is important to understand the differences between sex and gender. Typically, the terms “sex” and “gender” are incorrectly used interchangeably, though the definitions are quite different.

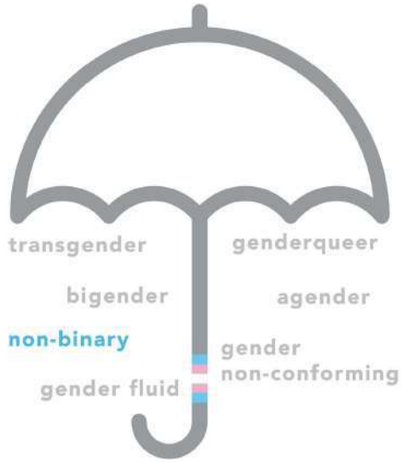
Sex
A social, legal, medical designation assigned at birth based on a medical assessment of the body.

Gender
The cultural meanings (such as masculinity or femininity) assigned to biological sexes within a specific historical and geographic ways of being.

People whose gender identity is different than their sex assigned at birth fall under the umbrella of transgender identity.

Some individuals identify with a gender identity that is opposite of their sex assigned at birth. Others identify as neither, both, or somewhere in between female or male. Many use the word “non-binary” to describe this identity.

-Best Practices for Non-Binary Inclusion in theWorkplace
by,
Out & Equal workplace advocates (Page 4-6)



Defining “Non-Binary”

A gender identity which falls outside of the gender binary, meaning an individual does not identify as strictly female or male.

A non-binary person can identify as both or neither male and female, or sometimes one or the other. There are several other terms used to describe gender identities outside of the male and female binary such as genderqueer, gender non-conforming, agender, and bigender. Though these terms have slightly different meanings, they refer to an experience of gender outside of the binary.

While, the term “non-binary” falls under the umbrella of transgender identity, it is important to note that identifying as transgender does not mean that particular individual is non-binary. Though transgender individuals can be non-binary, most transgender individuals identify as strictly male or female.

-Best Practices for Non-Binary Inclusion in
theWorkplace
by,
Out & Equal workplace advocates (Page 4-6)

4.2. **Feminism and LGBTQ+ Rights** in New York

The history of feminism in New York and relationship to transgender rights:

The first wave (Early-1900s):

The first wave in New York was not particularly conflicted with any other issues than the right to vote.

The second wave (1960-1990):

In the late 1970s and early 1980s, corresponding roughly to the second wave of feminism, there were several notable clashes between feminists, especially early radical feminists over the idea of including trans women.

In the Stonewall riot of 1969, trans and drag queens played a significant role. After the riot the Activism of the House of STAR 'Street Transvestite Action Revolutionaries' started by two prominent drag queens Marsha P. Johnson and Sylvia Rivera.

Marsha P. Johnson

Born	Malcolm Michaels Jr.[1][2][3][4] August 24, 1945[1][2][3] Elizabeth, New Jersey, U.S.[5]
Died	July 6, 1992 (aged 46)[5] New York City, U.S.
Known for	Gay liberation and AIDS activist, performer with the Hot Peaches and the Angels of Light

Sylvia Rivera

Rivera, in the "gay camp" at the Christopher Street Piers c. 2000

Born	July 2, 1951 New York City, United States
Died	February 19, 2002 (aged 50) New York City, United States
Nationality	American
Occupation	Activist, Caterer, Entertainer[1]
Known for	Gay liberation,[2] transgender activist, advocate for the homeless.[1]

Street Transvestite Action Revolutionaries

Abbreviation	STAR
Formation	1970
Founders	Sylvia Rivera Marsha P. Johnson
Dissolved	1973
Purpose	To provide shelter and food to homeless LGBT youth Transgender rights
Headquarters	STAR House 213 East 2nd Street New York, New York 10009 USA
Location	Manhattan
Coordinates	40.721743°N 73.983125°W
Affiliations	Gay Liberation Front Queens Liberation Front

But in 1973, a clash occurred between Jean O'Leary, a founder of the Lesbian Feminist Liberation, and Sylvia Rivera and Lee Brewster, after O'Leary gave a speech at the Christopher Street Liberation Day saying that "we support the right of every person to dress in the way that she or he wishes. But we are opposed to the exploitation of women by men for entertainment or profit."

Figure: Image of STAR activists in the pride march (Internet).

We died in 1973, the fourth anniversary of Stonewall. That's when we were told we were a threat and an embarrassment to women because lesbians felt offended by our attire, us wearing makeup. It came down to a brutal battle on the stage that year at Washington Square Park, between me and people I considered my comrades and friends.
—Sylvia Rivera, "Queens in Exile, The Forgotten Ones"

The third wave (1990–2008):

The third wave of feminism saw much greater acceptance of transgender rights.
Though in 2008 the word 'TERF' was coined TERF (/ˈtɜːrf/) is an acronym for trans-exclusionary radical feminist. The term originally applied to the minority of feminists espousing sentiments that other feminists considered transphobic, such as the rejection of the assertion that trans women are women, the exclusion of trans women from women's spaces, and opposition to transgender rights legislation.

The fourth wave (2010-present):

Many fourth-wave feminists are trans-inclusive. "Trans rights are human rights".

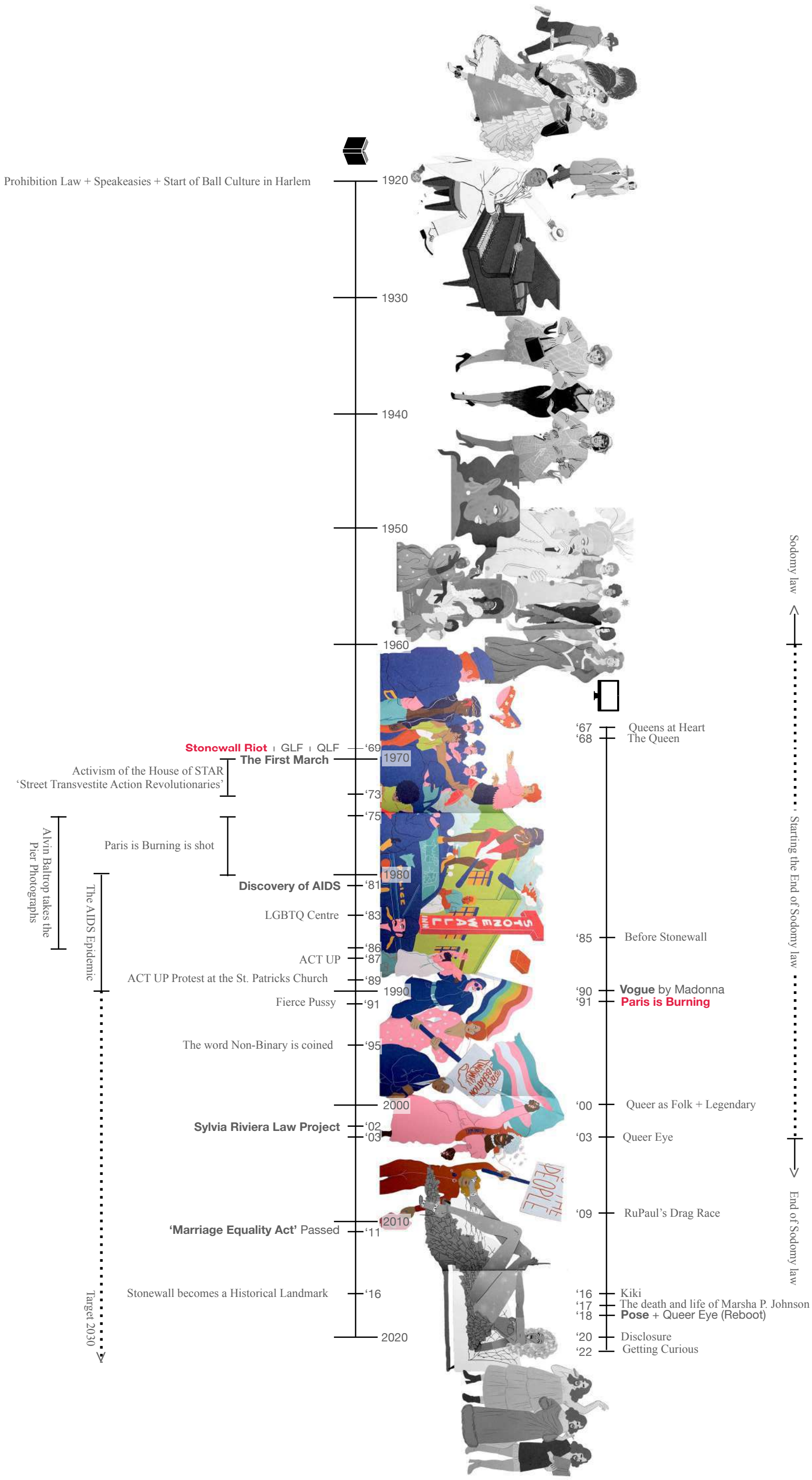
"I was about to go through transition, and I worked up the courage to tell one of my colleagues. And she's a very, very smart woman, very, very talented musician, very well-educated, very worldly, and she looked at me and goes, 'You mean like Buffalo Bill?' Her only point of reference was this disgusting, psychotic serial killer who hunts women in order to kill them and skin them, in order to wear their bodies — to literally appropriate the female form, which is exactly the feminist argument against the existence of trans women."

– In discussing Silence of the Lambs,
Jen Richards presents the other — horror
in 'Disclosure'

"Trans people have also been taught how to think about themselves [by the media]. We're not raised, usually, in a family where other trans people are around us. ***So when we're trying to figure out who we are, we look to the media to figure it out, because just like the 80% of Americans who say they don't know a trans person, that's often true of trans people as well.*** *We don't know a trans person when figuring out who we are. So, we're looking to the media to figure out, 'Who's like us?'"*

– Nick Adams in 'Disclosure'

4.3. **The Important Milestones of Queer History** in New York



5. **Filling in the Gaps**

5.1. Identifying the Local Actors

Organizations in Manhattan currently working for the Transgender and Gender Non-Binary (TGNB) people:

Category A: Social Support

i) LGBT Community Center:
www.gaycenter.org
Manhattan: 208 West 13th St. (212) 620-7310

ii) NYC Pride/ Heritage of Pride:
https://www.nycpride.org
112 Christopher St, New York, NY 10014, +12128077433

iii) FIERCE:
Ages 13-24 www.fiercenyc.org
Manhattan: 147 West 24th St., 6th Floor (646) 336-6789

Category B: Legal & Communal Advocacy

i) Sylvia Rivera Law Project:
Manhattan: 147 W 24th St, 5th Floor
https://srlp.org 212-337-8550

ii) ACT-UP (AIDS Coalition to Unleash Power):
www.actupny.org
Manhattan: 332 Bleecker St., Ste G5

iii) New York Association of Gender Rights Advocacy (NYAGRA):
https://www.transgenderrights.org
Manhattan: 24 W. 25th St., 9th Floor (212) 675-3288

Category C: Food

i) Sylvia Rivera Food Pantry:
http://mccnycharities.org/sylvia.html
Manhattan: 446 W 36th St New York, 10018
(212) 629-7440

ii) NYC Coalition Against Hunger:
www.nyccah.org/get-food
Manhattan: 50 Broad Street, Suite 1520 (212) 825-0028

Category D: Shelter/Drop-In

i) Sylvia's Place:
http://www.mccny.org/charities/ Manhattan: 446 W 36th St. (212) 629-7440 x226

ii) Princess Janae Place:
https://princessjanaeplace.org (718) 684-1688

iii) Queer Housing Nacional (NYC) :
https://queerhousingnacional.wordpress.com

iv) True Colors:
http://westendres.org/residences/true-colors-residence
Manhattan: 267-269 W. 154th St. (212) 873-6300

v) Safe Horizon:
https://www.safehorizon.org/streetwork (800) 708-6600

vi) Trinity Place:
www.trinitylutherannyc.org/en/outreach/trinity-place-shelter Manhattan: 164 W. 100th St. (646) 580-7045 10

Category E: Education & Healthcare

i) Harvey Milk High School :
www.schools.nyc.gov/schoolportals/02/m586/default.htm
Manhattan: 2 Astor Place (212) 477-1555

ii) Light House :
https://www.lighthouse.lgbt

iii) NYU Langone:
https://nyulangone.org/locations/plastic-surgery/transgender-surgery-services
Manhattan: 160 E. 32nd Street (646) 754-5000

iv) Q Clinic:
http://www.mccny.org/charities/ Manhattan: 446 W 36th St. (212) 629-7440

Figure 5.1: Locations of most important actors in Manhattan

5.1.1. Category A: Social Support

i) LGBT Community Center:
www.gaycenter.org
Manhattan: 208 West 13th St. (212) 620-7310

Social, supportive, and mental health services to the LGBT community, youth services, and recovery services.
Whether you're looking for a job, support with transitioning in the workplace or information on job training options, The Center can help you achieve your professional goals. The career development programs are tailored to the unique needs of LGBT job-seekers.

Projects and Collaborations:

- Center Families: Support groups (TGNC) Parenting Group, Parenting Support and Networking, and more); support for family-making processes (insemination, adoption, fostering, cooperative parenting, and more); financial planning; and events for families with young children.

- Marriage Resource Project: Resources for LGBT marriage in NY.

- LGBT Foster Care Project: Collaborative project between the Center and ACS to train and support foster care agencies in supporting LGBT young people in foster care, including parent resources on fostering and adoption, and resources for young people in foster care.

- Youth Enrichment Services (YES): Ages 13-21, Offers social, supportive, and mental health services to the New York's LGBT community, including drop-in center support groups, social events, youth programming, supportive counselling, and recovery.

- Identity House: Provides LGBT and questioning people with drop-in supportive peer counselling, referrals, and support groups.

Events:
Social events, e.g. Dinner, Garden Party

Spaces:

1.Information center
2.Exhibition on the walls
3.Archive
4.The Pat Parker/Vito Russo Library

(For rent):

1.Multi-purpose room (classroom, rehearsal space, dance studio).
2.Assembly Room, event and performance space. (Auditorium Sound System, Projector and Screen)
3.Auditorium. Multi-purpose event and performance space.

ii) NYC Pride/ Heritage of Pride:
https://www.nycpride.org
112 Christopher St, New York, NY 10014, +12128077433

Heritage of Pride is the nonprofit organization that plans and produces New York City's official LGBTQIA+ Pride events, e.g. Pride march, that inspire, educate, commemorate and celebrate our diverse community.
The events offer a diverse array of opportunities to gather in activism, in protest, in celebration, and in advocacy. The variety of offerings across all of our events represents the diversity of ways our community acknowledges and celebrates Pride.
The website and the welcome center offers online/offline shopping, donation and volunteering opportunities.

Events:

- Pride Island: NYC Pride is proud to introduce the legendary Pride Island experience in a new hybrid format.
- The March: The first March was held in 1970 and has since become an annual civil rights demonstration.
- PrideFest: PrideFest is BACK for our annual LGBTQIA+ street fair
- Youth Pride: Celebration of and for LGBTQIA+ and ally teens returns
- The Rally: Event RALLYING the LGBTQIA+ community together to advocate for change!
- The Conference: NYC Pride's annual symposium of transformative change makers in the queer community
- Family Movie Night: Enjoy a family-flick at Family Movie Night with NYC Pride!

World Pride Welcome Center (Created in partnership with NYC Pride/Heritage of Pride and The LGBT Community Center):

1.History Exhibition wall
2.Event Information Center
3.Selfie wall featuring the I LOVE NY LGBT logo

iii) FIERCE:
www.fiercenyc.org
Manhattan: 147 West 24th St., 6th Floor (646) 336-6789

Leadership development, political education, community building, youth-led campaigns, and cultural expression through arts and media. Focuses on colored youth of 13-24 years.

ii) ACT-UP (AIDS Coalition to Unleash Power):
www.actupny.org
Manhattan: 332 Bleecker St., Ste G5

Diverse, non-partisan group united in anger and committed to direct action to end the AIDS crisis.

"We advise and inform. We demonstrate. WE ARE NOT SILENT"

5.1.2. Category B: Legal & Communal Advocacy

i) Sylvia Rivera Law Project:
Manhattan: 147 W 24th St, 5th Floor
https://srlp.org 212-337-8550

Provides free legal services to TGNC people of color and low-income TGNC people, call for drop-in hours. Prisoner Advisory Committee made of TGNC people and allies who are currently incarcerated. Works on changing policies, building community, and sharing information and strategies. Produces a newsletter, In Solidarity.

·It's War In Here: A Report on the Treatment of Transgender and Intersex People in New York State Men's Prisons:
www.srlp.org/iles/warinhere.pdf

iii) New York Association of Gender Rights Advocacy (NYAGRA):
https://www.transgenderrights.org
Manhattan: 24 W. 25th St., 9th Floor (212) 675-3288

The New York Association for Gender Rights Advocacy was the first statewide transgender advocacy organization in New York. Founded in June 1998, NYAGRA led the campaign for the transgender rights law enacted by the New York City Council in 2002 and secured inclusion of gender identity and expression in the Dignity for All Students Act enacted by the state legislature in 2010. NYAGRA published the first public directory of transgender-supportive health care providers in 2009 and has provided hundreds of transgender sensitivity training sessions to a host of different organizations from health care and social service providers to corporations, government agencies and community-based organizations.

5.1.3. **Category C: Food**

i) Sylvie Rivera Food Pantry: Metropolitan Community Church of New York Charities
http://www.mccny.org/charities/
Manhattan: 446 W 36th St.
(212) 629-7440 x226

The Sylvia Rivera Food Pantry meets the nutritional needs of a diverse group of low-income, working poor and HIV+ individuals and families in an environment of respect and confidentiality. Last year, The Sylvia Rivera Food Pantry served over 170,000 pounds of food and offered thousands of referrals to culturally-competent community partners.

The Sylvia Rivera Food Pantry's client-choice model allows guests to select their own groceries, thus eliminating food waste and putting choice back in the hands of those receiving food. Snack bags of nutritious food are available to all four days a week.

A specialized pantry program for those living with HIV/AIDS offers high-protein, easy to prepare groceries that complement anti-retroviral therapy.

On Thursday mornings, the Sylvia Rivera Food Pantry is open to all, providing assistance in English, Spanish and Mandarin.

The Sylvia Rivera Food Pantry has turned grocery distribution into an ongoing opportunity for nutrition education and benefits outreach.

Event:

Community Dinner (open to all): final Tuesday of each month at 5:00 p.m.

The Community Dinner is a special outreach - it is for anyone who would like a nice meal and a little community fellowship. Although the first floor space is very raw, it is amazing what lowered lights, a couple tablecloths, flowers, candles, candy for table scatter, appetizer plates and ambient music can do to make a welcoming atmosphere for our guests.

ii) NYC Coalition Against Hunger:
www.nyccah.org/get-food
Manhattan: 50 Broad Street, Suite 1520 (212) 825-0028

The New York City Coalition Against Hunger (NYCCAH) represents and is the voice for the more than 1,100 nonprofit soup kitchens and food pantries in New York City and the 1.5 million low-income New Yorkers who live in households that can not afford enough food. The coalition works not only to meet these residents' immediate food needs but also to enact innovative solutions to help society move "beyond the soup kitchen" to ensure economic and food self-sufficiency for all Americans.

Neighborhood Guides for finding food sources in NYC. Searchable online database of available food sources. Food sources include food pantries, soup kitchens, information about applying for food stamps and WIC, and Greenmarkets. Neighborhood-specific info available.

5.1.4. Category E: Education & Healthcare

i) Harvey Milk High School : www.schools.nyc.gov/
Manhattan: 2 Astor Place (212) 477-1555
Public transfer high school for school-aged LGBTQ students that works closely with the Hetrick Martin Institute.

ii) Light House : https://www.lighthouse.lgbt
Lighthouse provides a carefully curated and easily accessible network of LGBTQ-arming healthcare and wellness professionals for New York City.

iii) NYU Langone: https://nyulangone.org/locations/plastic-surgery/
Manhattan: 160 E. 32nd Street (646) 754-5000

Surgeons at NYU Langone use the most advanced techniques to restore both form and function for transgender men and women. Tailor gender-arming procedures to meet the individual goals and expectations of each person. The NYU Langone team includes plastic and reconstructive surgeons, urologists, psychiatrists, pediatric specialists, and reproductive endocrinologists, specializing in the care of transgender and gender diverse individuals.

iv) Q Clinic: http://www.mccny.org/charities/
Manhattan: 446 W 36th St. (212) 629-7440

- Q Clinic is a free clinic that operates out of Metropolitan Community Church of New York at 446 W 36th Street. We welcome all patients, especially those who are gay, lesbian, bisexual, transgender, intersex, and/or part of the queer community.

- Q Clinic is held on Wednesday evenings and accepts walk-in and appointment patients from 7pm-8:30pm. No ID is necessary to be seen.

- Q Clinic provides free primary care for members of the LGBTQI community, especially those who are under-served, under-insured, or resource-and housing-insecure. We are a student-run free clinic established in October 2015 by medical students and faculty at Columbia University.

5.1.5. Category D: Shelter/Drop-In

i) Sylvia's Place: Metropolitan Community Church of New York Charities
http://www.mccny.org/charities/
Manhattan: 446 W 36th St.
(212) 629-7440 x226

Six-bed shelter for LGBTQI runaway and homeless young (Ages 18-24) people. Offers social and supportive services for 90 days.

The work of MCCNY Charities, Inc. is inspired by the life and advocacy of Stonewall Veteren Sylvia Rae Rivera (left), fierce defender of the rights of transgender and marginalized people. Sylvia served as the food pantry director in the 1990s and called for the opening of Sylvia's Place upon her death in 2002.

Through providing social services for the homeless and the hungry, including people living with HIV/AIDS, lesbian, gay, bisexual, transgender, queer and intersex (LGBTQI) youth, and building a sense of community, MCCNY Charities, Inc. seeks to continue Sylvia's vision of radical inclusion to anyone in need. MCCNY Charities, Inc. encompasses the social service ministries of Metropolitan Community Church of New York (MCCNY).

MCCNY Homeless Youth Services is committed to turning the short time (up to 90 days) that youth spend as residents into a time of growth, safety and opportunity. MCCNY Homeless Youth Services provides:

- Drop in services provided six days a week 5-9 Mon-Sat
- Emergency overnight services
- Connections to long-term housing
- Case management
- Advocacy groups
- Showers
- Hot meals

ii) Princess Janae Place:
https://princessjanaeplace.org (718) 684-1688

Princess Janae Place serves as a bridge to rise above the stigma and obstacles people of transgender experience face, relentlessly, everyday. Many of the challenges can be alleviated by simply gaining access to the proper channels to obtain services and support.
Princess Janae Place offers support, guidance, and referrals to comprehensive services. Princess Janae Place "members" are encouraged to return as frequently as they want to in order to access on-going support and community. It offers the following services and programs free of charge to our members:

- HOUSING NAVIGATION: Safe and affordable housing is critical to one's overall well-being and security and is a fundamental right.
  -referrals to public state and city housing voucher programs
  -assistance completing housing applications
  -support with navigating the housing market
  -referrals to a select group of pre-screened independent landlords and realtors who have experience and training working with the transgender/TGNC/TGNB commu nity
  -referrals to other nonprofit partners who offer housing
  -general education on housing rights

- CASE MANAGEMENT: Princess Janae Place is committed to providing on-going support and referrals to our members across a wide range of services. Princess Janae Place has a wide range of partnerships and offers the following connections/referrals to our members.

- SUPPORT GROUPS AND SOCIAL NETWORKS: Princess Janae Place offers an on-going support and social networking group; "Let's Talk" is led by members' peers and offers a range of topics: *transitioning * medical care and resources for surgery *housing/homelessness * harassment, discrimination and violence.

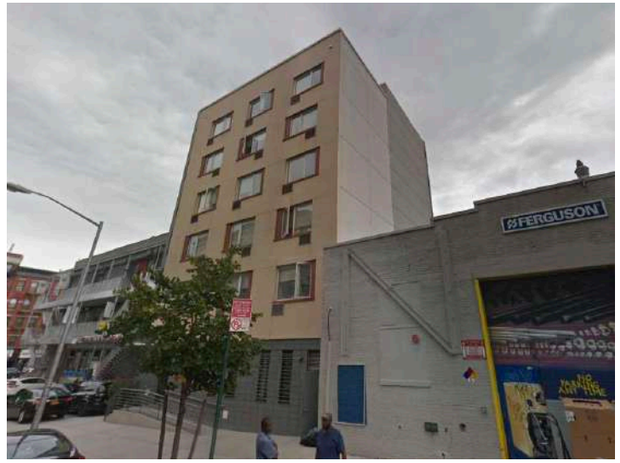
- TRAINING: Princess Janae Place is breaking the stereotype & stigma about the LGBTQ community by offering cultural competency education to businesses, hospitals.

iii) Queer Housing Nacional (NYC) :
https://queerhousingnacional.wordpress.com

Online group : The online group was intended to fill the gap of networking for housing resources, questions, discussions, and availabilities.

vi) True Colors:
http://westendres.org/residences/true-colors-residence
Manhattan: 267-269 W. 154th St.
(212) 873-6300

True Colors Residence New York is a Low-Income Housing Tax Credit apartment located New York, NY.
TCR is New Yorks first and only permanent, supportive housing for lesbian, gay, bisexual and transgender youth with a history of homelessness. This profoundly underserved population is estimated to make up nearly 40% of homeless youth in New York City.



v) Safe Horizon:
https://www.safehorizon.org/streetwork (800) 708-6600

Streetwork Harlem Drop-In Center: 209 West 125th St - 2nd Floor
Streetwork Lower East Side Drop-In Center: 33 Essex Street, New York, NY 10002

Homeless youth may have experienced family abuse, violence, rejection, and instability that led to their homelessness. We work with homeless and street-involved young people up to age 25 to help them find stability. We operate one overnight shelter where a limited number of young people can stay for up to a month at a time. Streetwork Project does this work in welcoming Drop-In Centers, at our overnight shelter and through our street outreach teams.

Drop-In Centers:

Streetwork Project operates Drop-In Centers where youth experiencing homelessness can socialize in a safe non-judgmental place. In the Drop-Ins, young people can get help with:

- Daily necessities such as meals, showers, clothing, wellness activities
- Medical care
- Legal assistance
- Mental health services
- Sexual health help including HIV prevention materials and testing
- Obtaining identification
- Obtaining public benefits
- Linkages to emergency shelter
- Housing advocacy

vi) Trinity Place:
www.trinitylutherannyc.org/en/outreach/trinity-place-shelter Manhattan: 164 W. 100th St. (646) 580-7045 10

"Our mission is to help homeless lesbian, gay, bisexual, transgender or queer (LGBTQ*) youth and young adults in New York City to safely transition out of the shelter system and grow into independent, positive, and productive adults."

Trinity Place Shelter is a non-sectarian, 10-bed transitional shelter that provides LGBTQ youth and young adults with a safe place to sleep, shower, eat and store belongings.

- Individual and group counseling, independent living supportive services, and access to transportation.
- Case management, education, career counseling, access to comprehensive health services, art classes and mental health services utilizing community partnerships. All youth referred to Trinity Place are interested in and assisted with actively seeking employment or schooling.
- A unique home and family-like environment where youth receive individualized care, respect, and the basic services so often denied them.

All the informations and figures in this chapter are collected from the websites mentioned from the each of the actors.

5.2. Programatic Analysis

5.2.1. Essential Spaces Analysis Matrix

	Category A: Social Support	Category B: Legal & Communal Advocacy	Category C: Food	Category D: Shelter/Drop- In	Category E: Education & Healthcare
Essential Programmes	• Multi-purpose Halls/Event Spaces • **Open Floor Plans for maxi- mum flexibility** • **Sound Proof** audio-visual room	• Office Space	• Pantry • Dry Storage and Cold Storage • **Plug and Play Spaces** • **Make Shift Dining Space**	• Personal Beds • Safety Lockers • Warm Showers • Toilets • **Kitchen** to cook together • **Dining and Living Space**	
Other Programmes	• Information Center • Exhibition on the walls • Archive • The Pat Parker/Vito Russo Library	• Online Presence	• Kitchen	• Information Center • Study Room	• Information & Help Centers
The Gap	• Informal Meetups	• Conversation Space		• Dwelling for people above 25 • Living Spaces • Privacy in sleeping areas	
	'Sense of Identity'	**'Dignity'**	**'Sense of Community'**	**'Sense of Belonging'**	**'Wellbeing'**

5.2.2. Developing the Gaps

The Essential Spaces Analysis Matrix, shows that the essential spaces of each category of actors invokes and/or safeguards certain sense for the community.

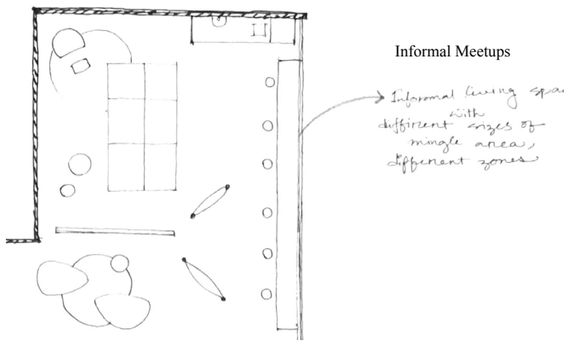
From an architectural point of view, the essential spaces could use specific spacial qualities to help reinforce and increase these certain senses.

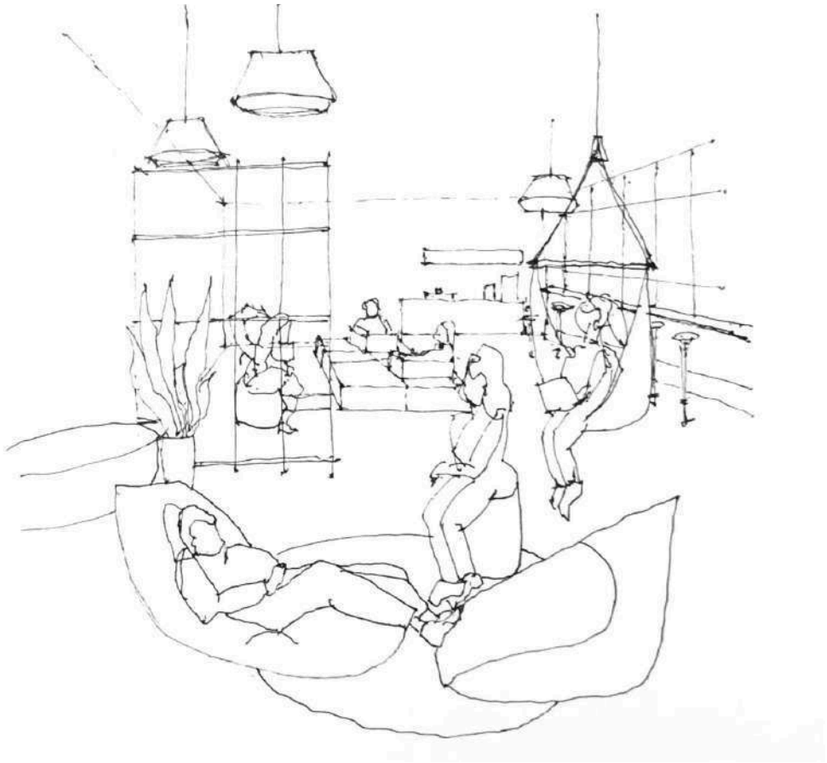
Category A: Social Support

'Sense of Identity'

The social support groups invoke the sense of identity by having safe spaces for self expressions and social events. Here people from the community can meet with others because of these events and workshops. Different groups can come together and book spaces for a certain amount of time.

But there is a big shortage of informal meeting spaces, which are more like living spaces or salons. To fill in this gap of having more informal meeting spaces there needs to be hierarchy of seating and lounging spaces for individual and different sizes of groups to meet and mingle. These spaces could also work better if they work as safe spaces for working in a public setting. So different zones, such as quiet zone, more buzzing zone, board gaming zone, etc. is suggested. Extra amenities like lending book library, coffee machines to make your own coffee and tea while working, small spaces where local artists and designers can exhibit some of their work, etc. would make the spaces more attractive for usage as an informal meeting and working space.



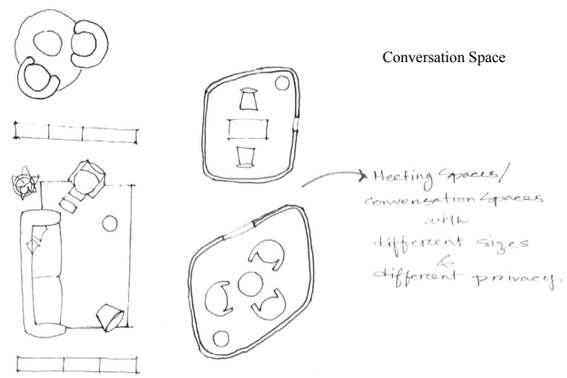


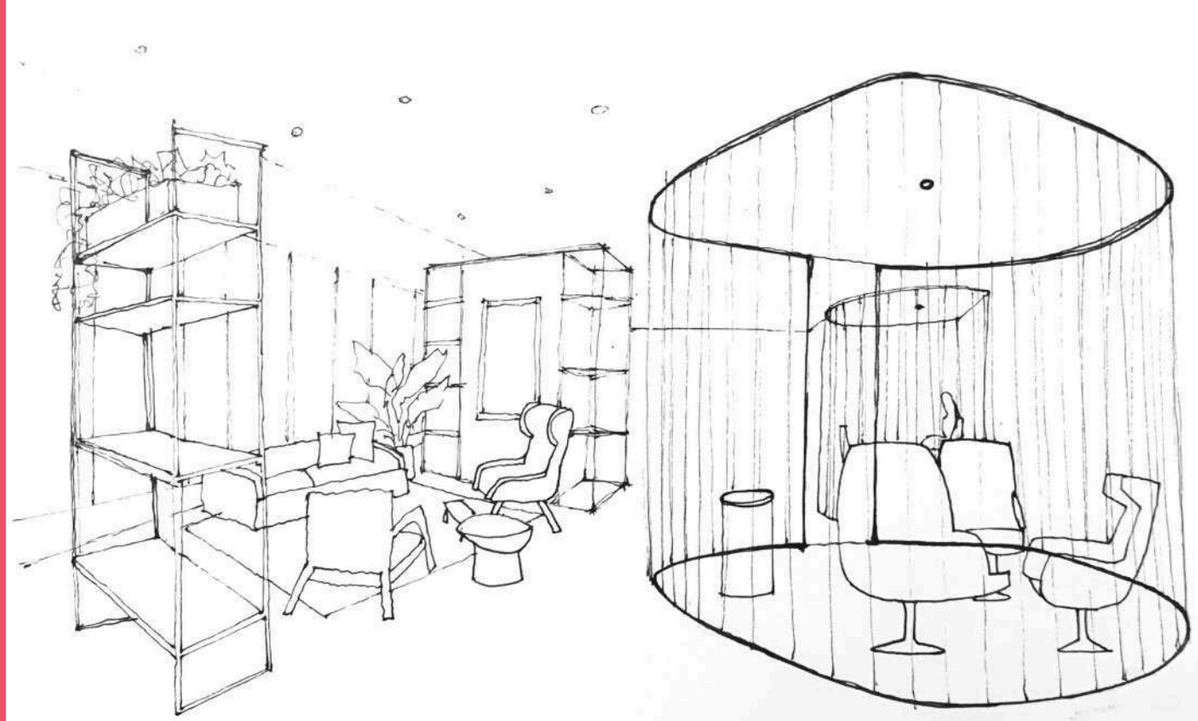
Category B: Legal & Communal Advocacy

‘Dignity’

This group of actors work from small physical offices or on-line. They safeguards the dignity of the people in the TGNB community by legal support. Most of the cases they meet with their clients online or through phone to help them with legal issues.

Thus it is evident that there is a big shortage of physical meeting spaces that are safe and gives privacy to talk about the problems by the clients in person and express emotions. Different settings of spaces can be suggested to fill in this gap e.g. where you can be seen but not heard, you can watch but cannot be watched, where you can only hear noise but will not be able to figure out what is being said exactly.



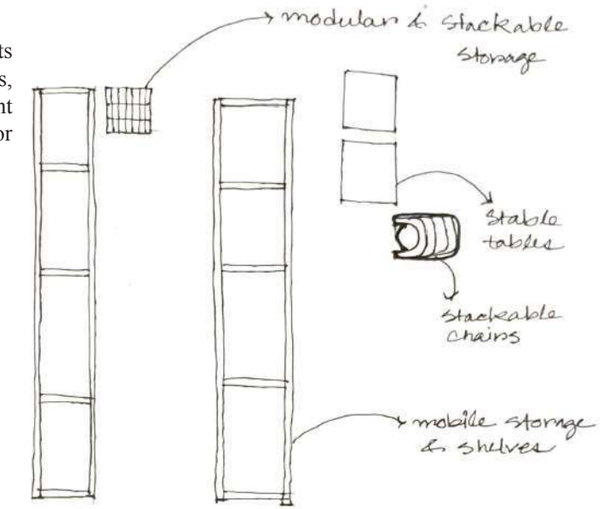


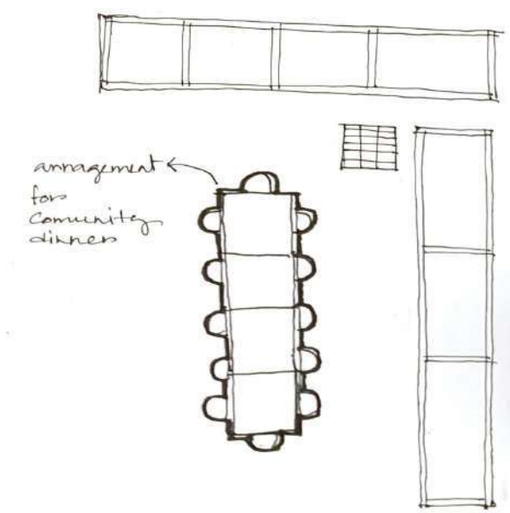
Category C: Food

‘Sense of Community’

The actors in the food group work with the most vulnerable people from the TGNB community. But through food they invoke a sense of community. Some actors have community dinners that enhances this phenomenon of being a part of a bigger community.

This community dinner can be expanded if the arrangements of the food pantries were much more flexible. If the shelves, storages and tables can be modular and mobile, different configuration of spaces can be made according to needs for the community dinners.



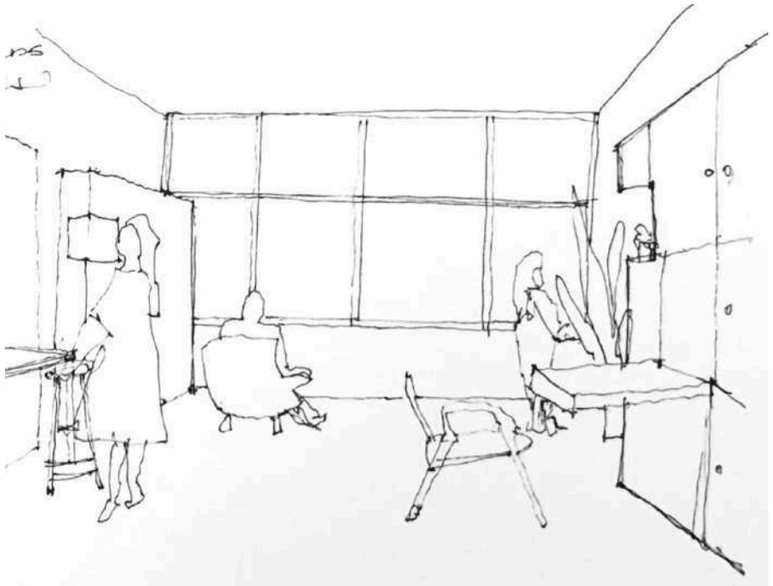


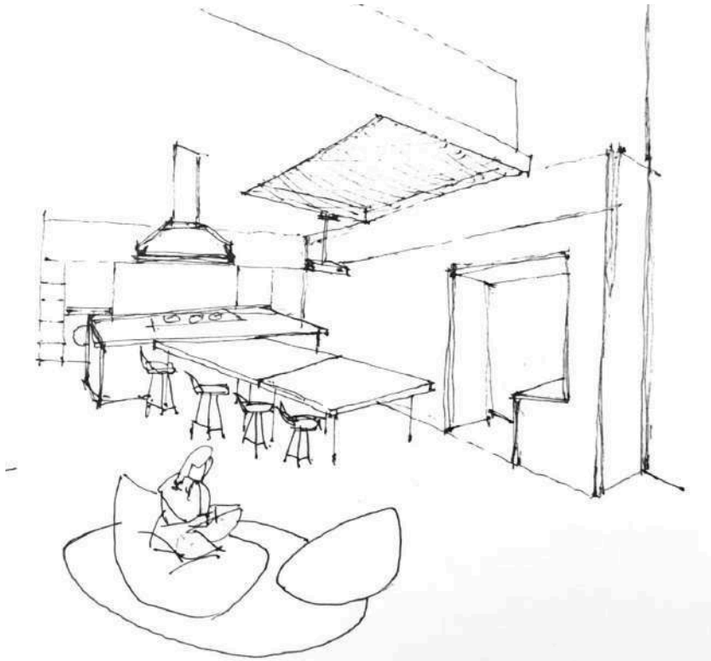
Category D: Shelter/Drop Inn

‘Sense of Belonging’

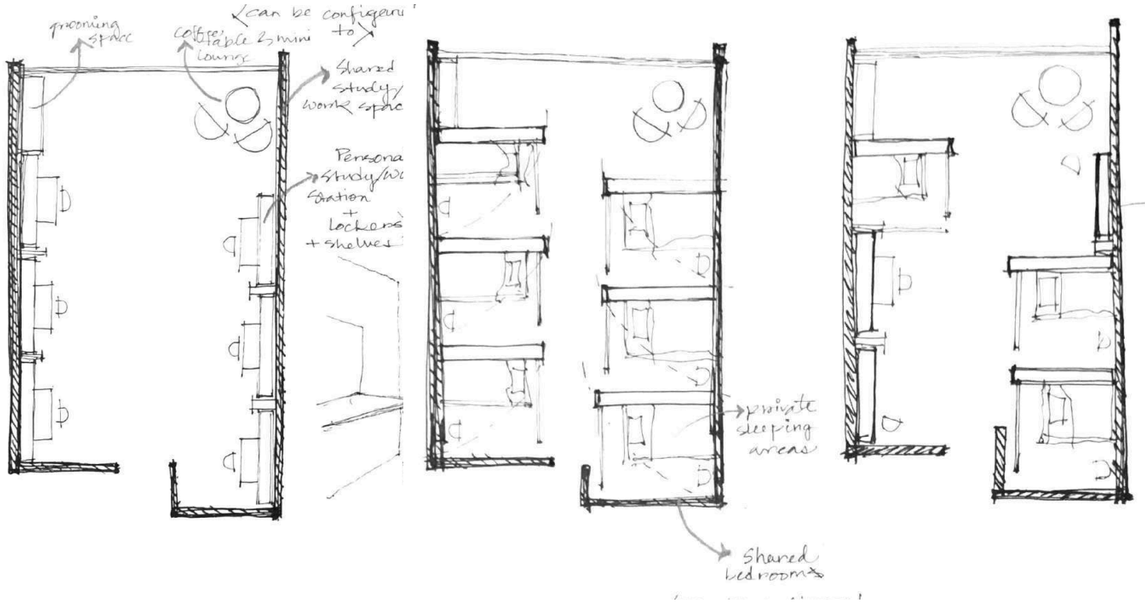
These actors are safeguarding the sense of belonging to people that are seeking shelter. They are designed more like hostels with bunk beds and lockers and shared kitchen and toilet.

The generic bunk-bed layout of the sleeping spaces could be upgraded by designing spaces that allow a choice to have privacy or not. Some teens with trauma need privacy some need community to heal. Thus the sleeping spaces can reflect on that.

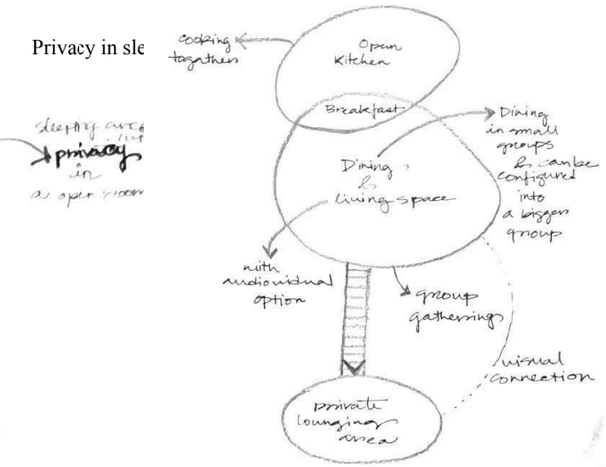




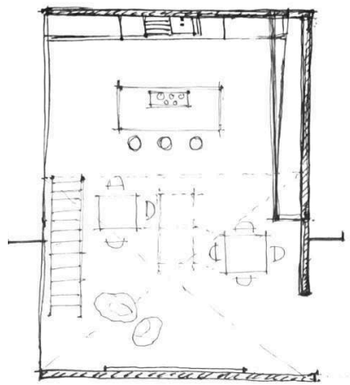
The shared spaces like the kitchen can be open kitchen where people can have options to cook together of eat together or both at the same time. This sharing of time, space and activities helps create the sense of belonging who might go through similar difficulties in life. Having work area, play area, movie watching area etc would help reinforce the sense of belonging in these shared spaces.

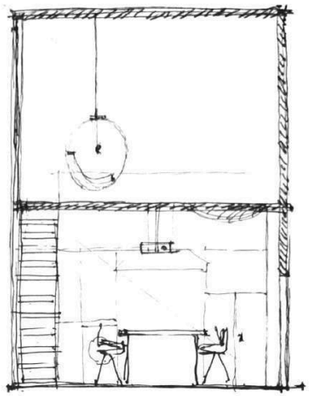


Privacy in sle



Common Space



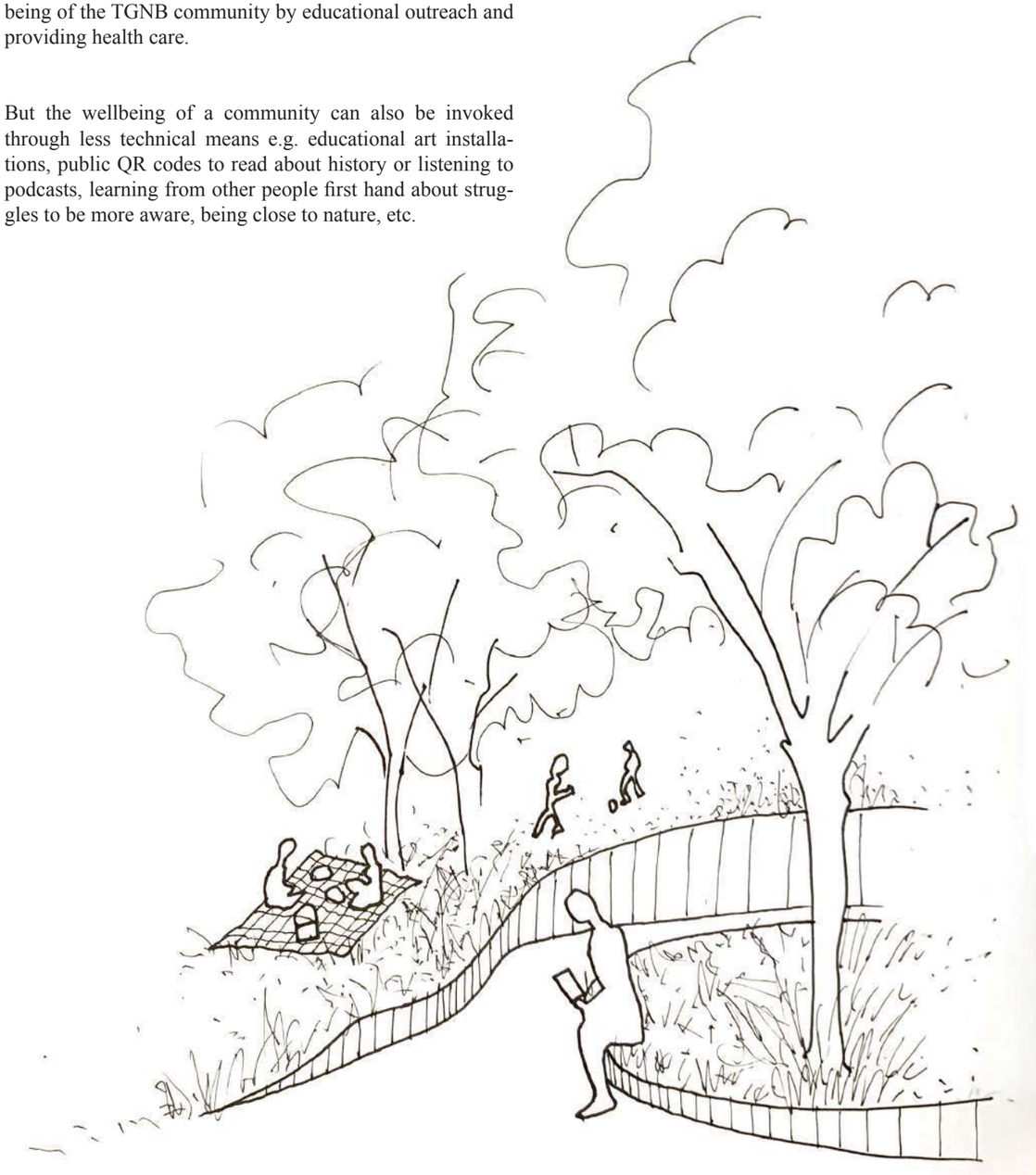


Category E: Education & Healthcare

‘Wellbeing’

This category is much more technical and spread out, working closely with bigger institutions. They work for the wellbeing of the TGNB community by educational outreach and providing health care.

But the wellbeing of a community can also be invoked through less technical means e.g. educational art installations, public QR codes to read about history or listening to podcasts, learning from other people first hand about struggles to be more aware, being close to nature, etc.



This hypothetical exercise lead me to develop programmes that are of high importance but often neglected due to funds or proper inclusive designing. The senses that are invoked by different actor groups are the core to create safe, tolerant and super social collective spaces for the TGNB and the greater LGBT community.

6. **The Gayborhoods**

6.1. **Prominent Gayborhoods of Manhattan** & The Pride Route

The West Village:

The Christopher Street area of the West Village portion of Greenwich Village in Manhattan was the historical hub of gay life in New York City and continues to be a cultural center for the LGBT experience.
Greenwich Village contained the world's oldest gay and lesbian bookstore, Oscar Wilde Bookshop, founded in 1967 but permanently closed in 2009.

In June 2019, the New York City Commission on Human Rights commemorated the Stonewall 50 - WorldPride NYC 2019 milestone by planting a new street sign pan-inclusive for sexual orientations and gender identities at the intersection of Gay Street and Christopher Street in the West Village, and renaming that portion of Gay Street as Acceptance Street.

Chelsea:

Chelsea is one of the most gay-friendly neighborhoods in New York City. In the 1990s, many gay people moved to the Chelsea neighborhood from the Greenwich Village neighborhood as a less expensive alternative; subsequent to this movement, house prices in Chelsea have increased dramatically to rival the West Village area of Greenwich Village.

Hell's Kitchen:

Again due to gentrification many gay people moved to the Hell's Kitchen neighborhood from the Chelsea neighborhood as a less expensive alternative.

Harlem:

The birthplace of vogue-ing. A vibrant colored gay neighborhood.

The East Village/Lower East Side:

This area of Manhattan has also been a gayborhood. In the mid and late-19th century was a surprising time of visibility for the community because of these growing spaces. Webster Hall on East 11th was perhaps the most prominent meeting spot, holding masquerade and drag balls for the LES community as well as pivotal rallies and political meetings for local residents. This is not to say that homosexuality was not still illegal and highly stigmatized, but these common spaces, art movements, and general discussion about the LGBTQ community had a brief moment in the light during this time.

Figure 6.1: Prominent Gayborhoods of Manhattan and Pride Routes over time

The Pride:

The parade was launched as a 2,000-person march in 1970 to mark the anniversary of the Stonewall Riots, with chants of "Say it loud, gay is proud." Initially, it followed north from Christopher Street to Central Park, but has shifted routes over the decades as it grown and responded to new trends and regulations. In 1973, the parade was called a "better-organized event" in The New York Times; it proceeded from Central Park with 20,000 marchers down Seventh Avenue to Washington Square Park ending in a large rally. For the next fifty years, the parade has grown and shifted routes through politics and tragedy into the event it is today.

The Route & History:

In 1970 – on the one-year anniversary of the June 27th, 1969 Stonewall riots on Christopher Street – with chants of "Say it loud, gay is proud" while moving up 6th Avenue from Christopher Street to Central Park for a rally. The parade became an annual event, marching north from Christopher Street through 1972, until changing direction to move south in 1973. That year, in what was called a better-organized event in the NYT, it began in Central Park, 20,000 marchers paraded down Seventh Avenue to Washington Square Park.

In 1974, the parade was moved back to Sixth Avenue, once again traveling uptown. The 85,000 person parade was shifted to Fifth Avenue in 1978, when it ended at Central Park's Sheep's Meadow. By 1981, the parade was climbing up Fifth Avenue to 79th Street, and moving into the park to end on the Great Lawn.

As the AIDS crisis deepened, the more subdued parade was begun on Central Park West and Columbus Circle and wove down Fifth Avenue (passing St. Patrick's Cathedral, to mixed reactions) to the Village for several years. It became a permanent north-to-south route. The starting point shifted over time from Columbus Circle to 52nd (and eventually to 36th Street), making for a slightly shorter route, partially because over time the City has attempted to reduce traffic impacts. The famous lavender stripe, the physical marker of the route on the asphalt, was first laid down in 1985.

In 1994, the 25th anniversary of the Stonewall Riots, the City changed the route significantly to begin at the United Nations and march up First Avenue, then west on 57th Street to Central Park. This route was put into place to help the protesters rally the UN for global rights for homosexuals.

In 2010, the police decreed all parades be shortened by 25% and take no more than five hours. That year, the parade began at 36th and took a turn on 9th instead of 8th to save time and budget. The residents of 9th Street were upset by the parade's shift onto their street, and it was returned to 8th Street the following year.
The route has remained stable since 2011, beginning on 36th Street, traveling down Fifth Avenue, crossing Christopher Street, passing The Stonewall Inn and ending in the Village. The end point shifts slightly from year-to-year – landing mostly in the Hudson River Park area and turning into a celebration on the piers.

-Interactive Map: Gay Pride March Has Evolved Over 45-Year History
By Sarah Kauf man and Jeff Ferzoco (2015)

6.2. Back to the Origin of Pride : Stonewall Inn

Figure 6.2 : The Stonewall Inn during or just following the June-July 1969 uprising
(Photos: Diana Davies, courtesy of the Lionel Pincus and Princess Firyal Map Division, The New York Public Library, Astor, Lenox and Tilden Foundations)

“The Stonewall Inn, is one of the most important sites associated with Lesbian, Gay, Bisexual, Transgender history in New York City and the nation. In the late 1960s, when members of the LGBT community continued to meet prejudice on a daily basis and repressive laws made it impossible for a LGBT bar to obtain a liquor license, police raids were routine. But being mafia owned these raids always became known before hand. On June 28, 1969, an unannounced early morning raid on the Stonewall Inn was met with active resistance forcing the police to retreat into the bar and setting off confrontations and protests, which continued for the next few days until almost midnight Wednesday July 2, 1969, with the Stonewall often at the center of events. These days of protest engendered a new sense of pride and power within the LGBT community and the Stonewall uprising was the catalyst for a new more radical phase in the LGBT Liberation Movement. Within a few months, in direct response to Stonewall, several activist organizations were formed in New York City, including the Gay Liberation Front, the Gay Activists Alliance, Radicalesbians, and the Street Transvestites Action Revolutionaries. Soon new organizations were being established across the U.S. and throughout the world to promote LGBT civil right. On June 28, 1970, the first anniversary of the Stonewall Rebellion was commemorated as Christopher Street Liberation Day and its main event was a march from Greenwich Village to Central Park. Those celebrations have since grown into the internationally-celebrated LGBT Pride Month, with events held annually throughout the world.”

-Landmarks Preservation Commission June 23, 2015,
Designation List 483 LP-2574

6.3. Area of Influence: West Village

Figure 6.3.1: Nolly map of the area of influence in the West Village

"New York's West Village is famous for two principal reasons: as the paradigmatic ideal neighborhood in Jane Jacobs' influential The Death and Life of Great American Cities and as the site of one of the 1960s' great urban uprisings, the Stonewall riot in 1969. Today—largely because of the mixed-use urban qualities celebrated by Jacobs—the West Village is one of New York's most desirable residential areas, yet it also remains an essential part of the city's queer geography."

-'WILDING' IN THE WEST VILLAGE:
Queer Space, Racism and Jane Jacobs Hagiography
by
Johan Andersson

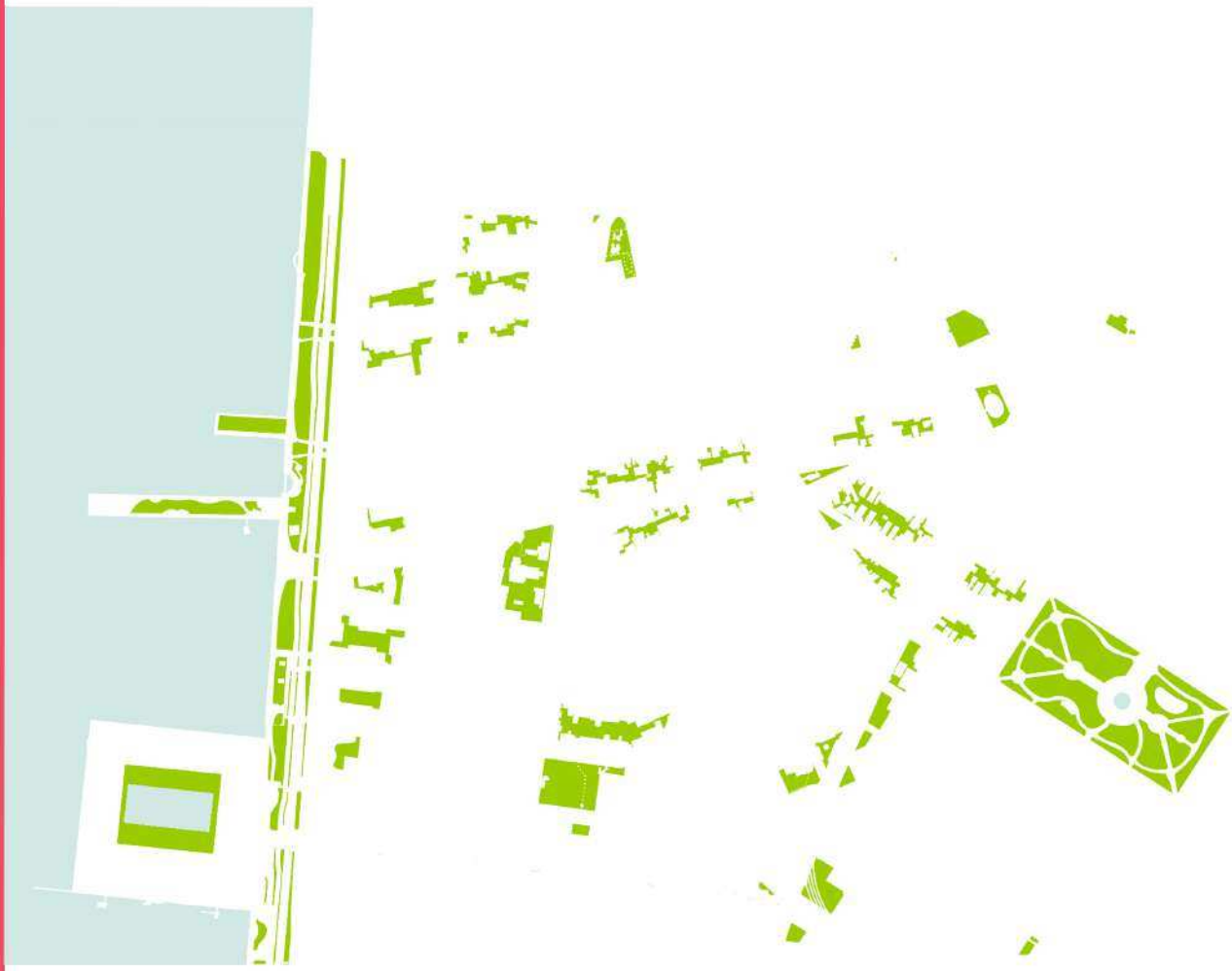


Figure 6.3.2 : Landscape and waterscape map

Zoning Districts

- Commercial Districts
- Manufacturing Districts
- Residence Districts
- Parks
- Battery Park City

Commercial Overlays

- C1-1 through C1-5
- C2-1 through C2-5

Figure 6.3.3 : Landuse Zonning map

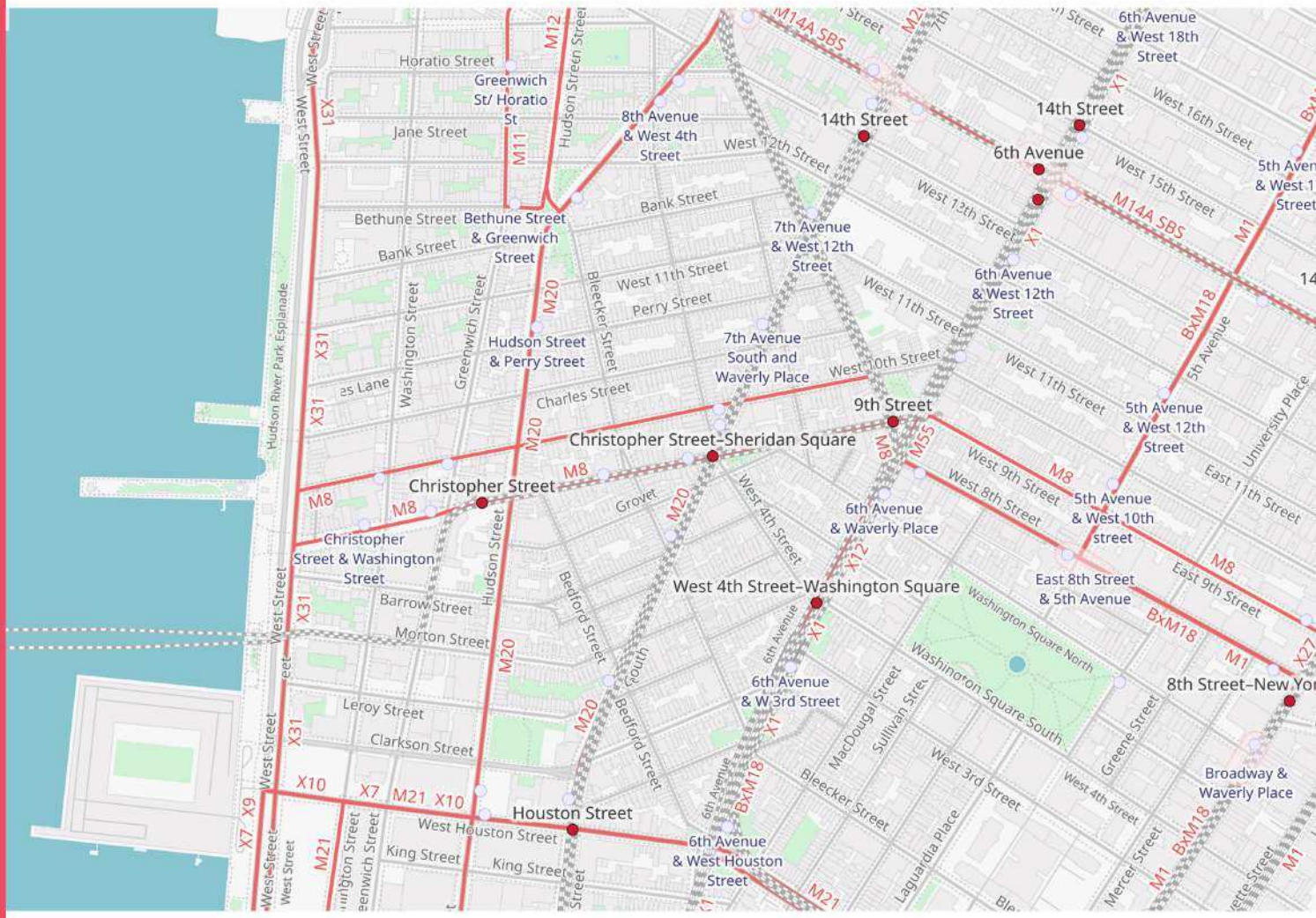


Figure 6.3.4 : Public Transport

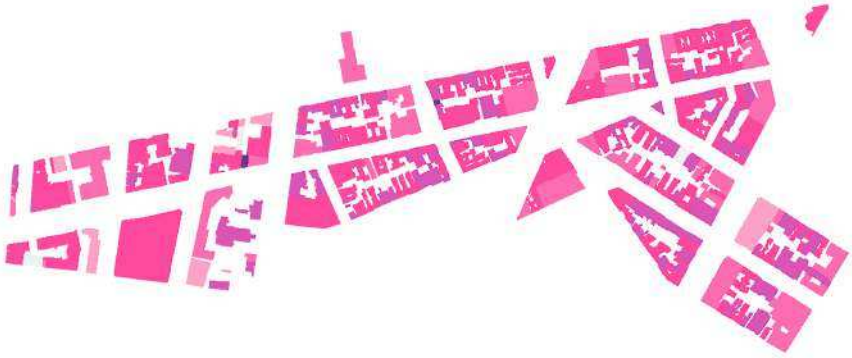
Figure 6.3.5 : The Old and the New

7. **All Eyes on Christopher Street**

7.1. A Closer Look: Mapping Christopher Street

Figure 7.1.1. : Nolly map of the Christopher Street

Figure 7.1.5. : Satelite Image of the Christopher Street (Google Earth)



Building Construction Year

1971-2021

1921-1970

1871-1920

1821-1870

1771-1820

1719-1770

Figure 7.1.2. : Building age mapping

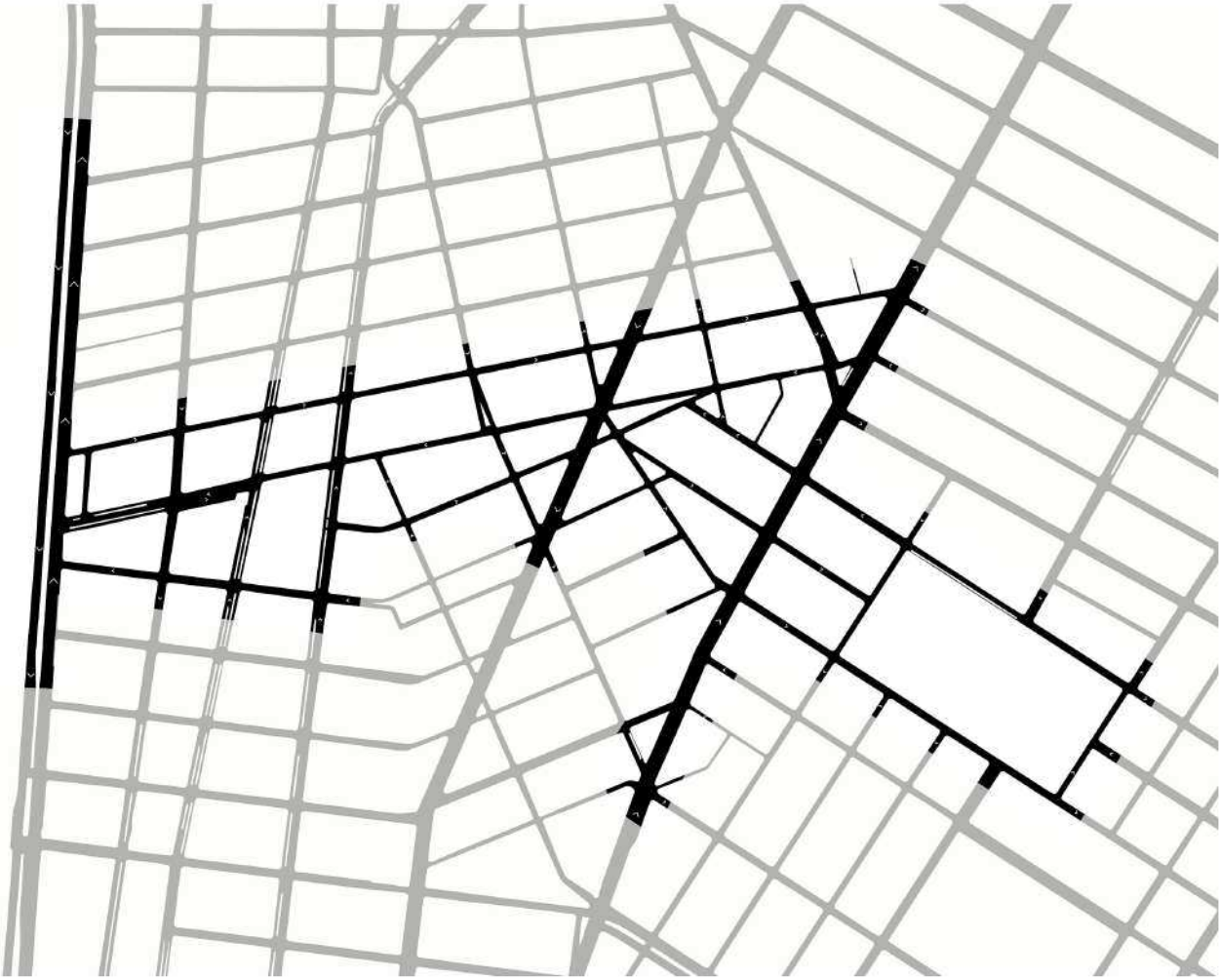


Figure 7.1.3. : Road Network mapping

Landmark
Restaurants
Clubs
Churches
Schools
Police/Fire

Figure 7.1.4. : Building usage mapping

7.2. The Story Unravelled

Open >

Open >

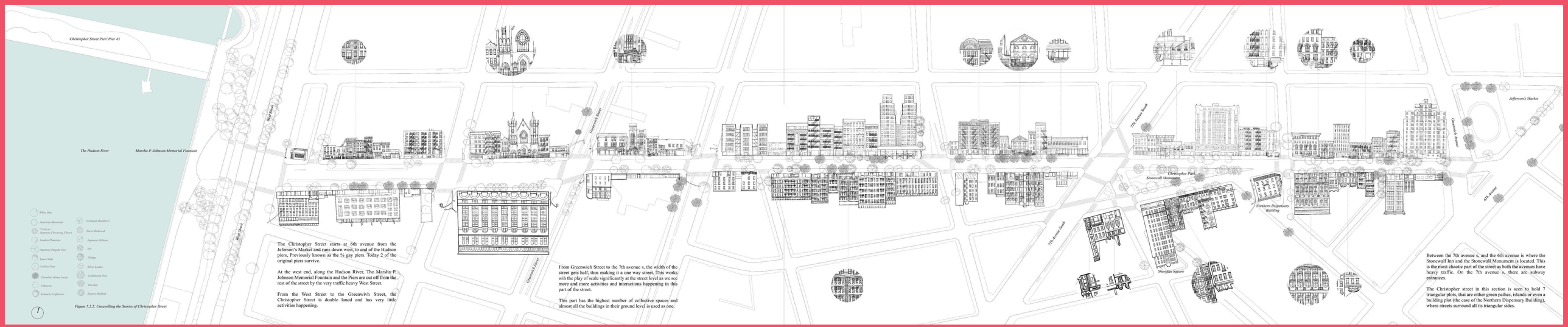


Figure 7.2.2: Unravelling the Stories of Christopher Street

The Christopher Street starts at 6th avenue from the Jeferson's Market and runs down west, to end of the Hudson piers, Previously known as the 5s gay piers. Today 2 of the original piers survive.

At the west end, along the Hudson River, The Marsha P. Johnson Memorial Fountain and the Piers are cut off from the rest of the street by the very traffic heavy West Street.

From the West Street to the Greenwivh Street, the Christopher Street is double laned and has very little activities happening.

From Greenwich Street to the 7th avenue s, the width of the street gets half, thus making it a one way street. This works wih the play of scale significantly at the street level as we see more and more activities and interactions happening in this part of the street.

This part has the highest number of collective spaces and almost all the buildings in their ground level is used as one.

Between the 7th avenue s, and the 6th avenue is where the Stonewall Inn and the Stonewall Monument is located. This is the most chaotic part of the street as both the avenues have heavy traffic. On the 7th avenue s, there are subway entrances.

The Christopher street in this section is seen to hold 7 triangular plots, that are either green pathes, islands or even a building plot (the case of the Northern Dispensary Building), where streets surround all its triangular sides.

< **Open**

Homocapitalism: (also called pink capitalism, **rainbow capitalism** or gay capitalism)

Capitalist appropriation and assimilation of sexual diversity, specially pertaining to the gay, cisgender, western, white, and upper middle class men.

-(https://www.wordsense.eu/)

Rainbow capitalism is a targeted inclusion of the queer community which has acquired sufficient purchasing power (referred to in this context as pink money) to generate a market focused specifically on them. Examples of such targeted inclusion are bars and nightclubs, LGBTQ+ tourism, or specialized culture consumption.

-(in Spanish) El mercado gay, sexy para hacer negocios. CNN Expansión. 1 February 2010.

Homonormativity: (countable and uncountable, plural homonormativities)
The assumption that sexual and romantic attraction and activity between people of the same sex is normal, either as the only normal, or in a culture which also treats opposite-sex activity as normal (and typically assumes all people are either male or female).

The adoption of heterosexist values, beliefs and norms into the gay or queer community.

-James A. Roffee; Andrea Waling (2016-08-18), "Resolving ethical challenges when researching with minority and vulnerable populations: LGBTIQ victims of violence, harassment and bullying", in Research Ethics

"Homonormativity is gay white men dominating queer TV representation and white cis men playing trans women. Homonormativity is the nation organizing for gay marriage, but not for trans lives. Homonormativity is a privileging set of hierarchies, social norms, and expectations that cause the oppressed to oppress one another.
Homonormativity is everywhere. It permeates into every fiber of queer life, ruining the community from inside out and top to bottom."

-By Buffy Flores
October 12 2017 (https://www.pride.com/firstperson/2017/10/12/what-homonormativity)

Performance Solidarity :

When you display the rainbow flag to show solidarity but have nothing beyond that policy or action wise. As the rainbow flag can be used as Homocapitalist Marketing gimmick, it is used by almost all the business running on the Christopher Street but it can be questioned how many of these businesses are actual allies for the LGBT and TGNB community.

Resident Demography of Christopher Street:

It is important to know the residents of today's gentrified Christopher Street belongs between higher middle income group to high income group. Though many of them are queer, they belong to a different privileged group who are above an income threshold.

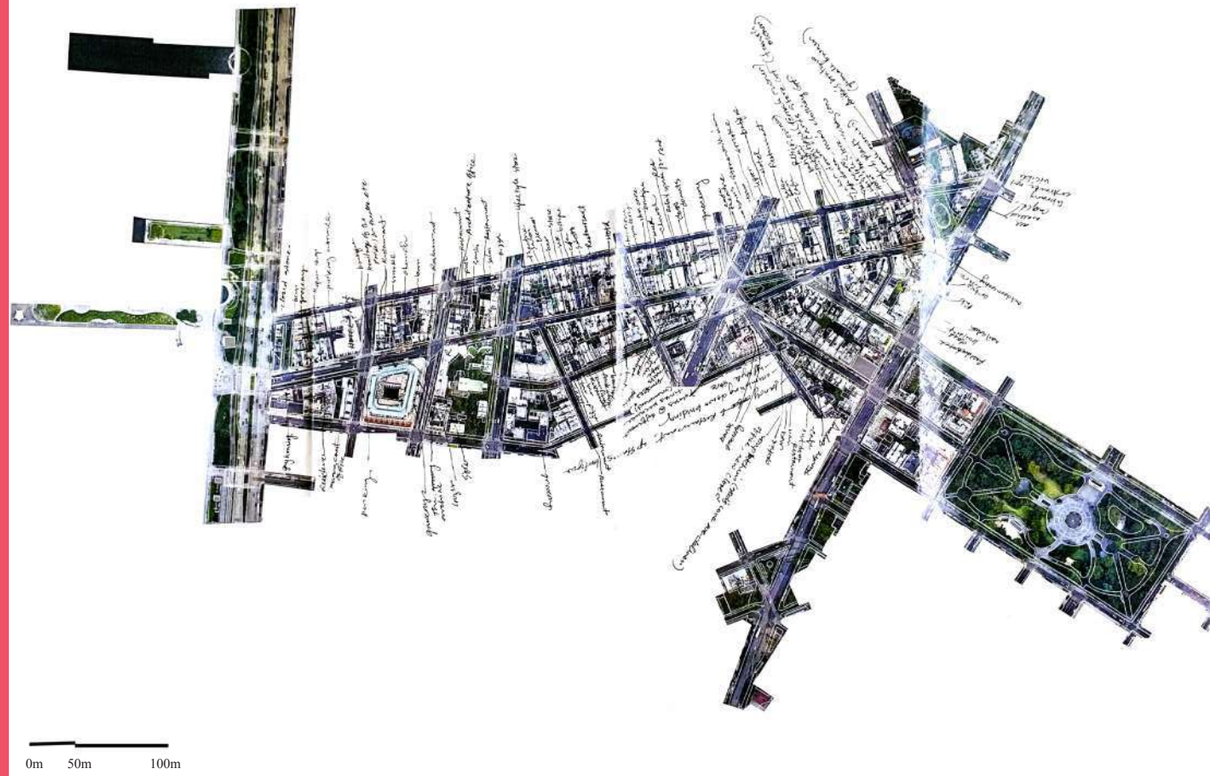


Figure 7.2.2. : Satelite Image of the Christopher Street (Google Earth) marking the collective spaces

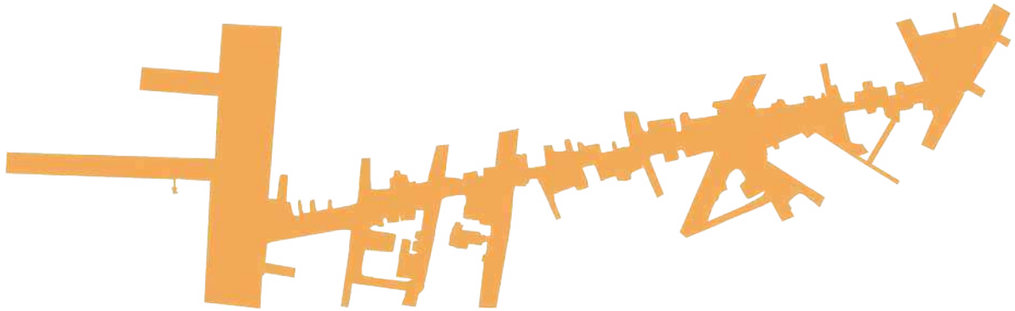


Figure 7.2.4. : Christophr Street Territorial Configuration

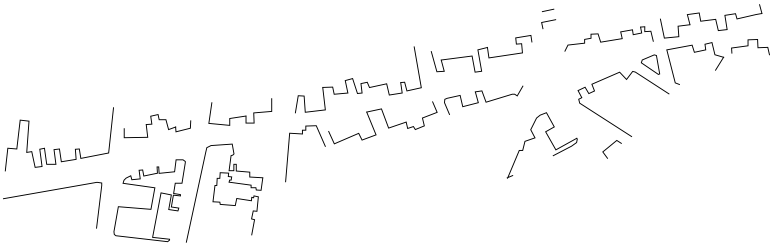


Figure 7.2.3. : Collective Spaces with access restrictions

8. **The HOUSE of GREGARIOUS**

8.1. The curious case of Northern Dispensary Building

At the heart of the Christopher Street seats a long abandoned triangular building, named Northern Dispensary Building. It is situated right infront of the Stonewall Inn and the Stonewall Monument.

Figure 8.1. : Northern Dispensary building seen from the entrance of Stonewall Inn (Photo:author)

"We've gone from pandemic to pandemic," said Karen Pearl, the president and chief executive of God's Love We Deliver.

But because of a combination of quirky real estate laws and timing, the nonprofit is set to expand its operations into a long-vacant building in need of a very specific tenant, for which God's Love fits the bill. The organization has signed a four-year lease to occupy the Northern Dispensary, a historic structure in the West Village and formerly a health clinic.

The fact that the building is in an area where AIDS ran rampant and where God's Love focused much of its efforts in the early days — interestingly, Northern Dispensary's last tenant before sitting vacant for 30 years, a dental clinic, was shut down in 1989 after refusing to provide care for a man with AIDS — feels especially poignant to some.

"To have them come into the heart of the West Village is really beautiful and meaningful," said Mr. Johnson, a gay man who has been H.I.V.-positive for 17 years. "They couldn't find a more fitting space."

"It's like kismet," said Ms. Pearl.

- 'It's Like Kismet': How a Long-Empty Building Found the Perfect Tenant
by The New York Times Magazine

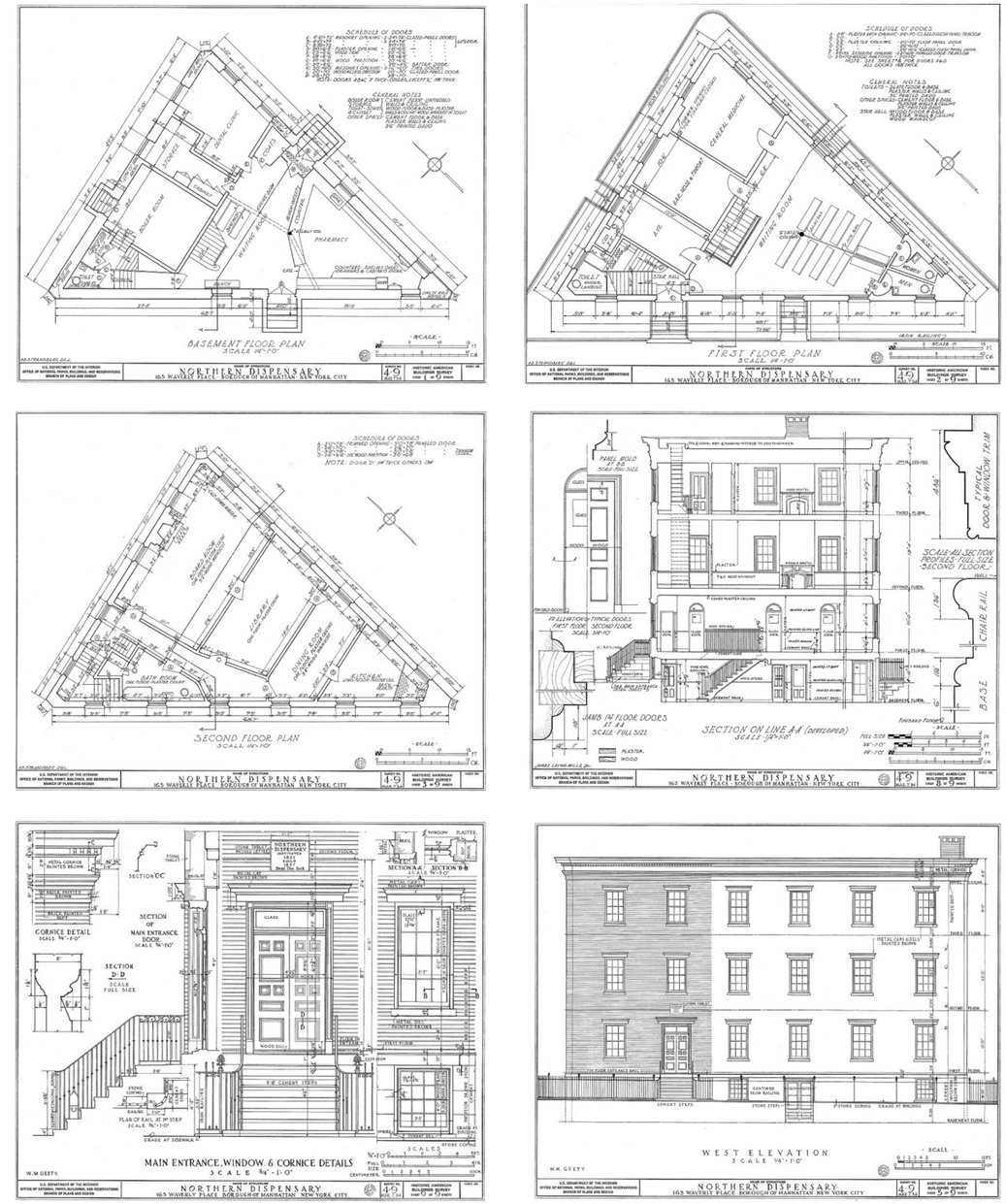


Figure 8.1.1. : Northern Dispensary building architectural drawings (Congress Libraby Archive)

8.2. The Surrounding Triangles

Christopher Park:

Between 1789 and 1829, Christopher Street was subdivided into lots, and blocks were laid out along its length. Due to the irregular configuration of streets in Greenwich Village, blocks were not laid out according to a standard grid plan, and many oddly-shaped blocks were created. On April 5, 1837 the City condemned the parcel and created Christopher Park. On June 27, 1969, there was rioting on Christopher Street when police raided the Stonewall Inn, a popular gay establishment, in order to curb liquor law violations. Over the next few days, in what is known as the Stonewall Rebellion, several thousand rioters filled the streets to protest the police action. Thereafter, Christopher Park became a symbol of the gay liberation movement. In 1999 the site of the Stonewall uprising—the Stonewall Inn, Christopher Park, and the surrounding neighborhood streets—were placed on the New York State Register of Historic Places and added to the National Register. The restoration of Christopher Park was initiated in 1983 by the Friends of Christopher Park, a community volunteer group organized in the late 1970s to maintain and beautify the park. Under the direction of landscape architect Philip Winslow, over $130,000 was spent in order to restore the site to its 19th-century splendor.

Elements:

Christopher Park, which is graced with a 130-year-old fence, contains several monuments. The flagpole, erected in 1936, commemorates several of the 1861 Fire Zouaves, an elite Civil War unit that wore uniforms styled after North African tribesmen. A bronze statue by Joseph P. Pollia of General Philip H. Sheridan, a celebrated cavalry leader during the Civil War, was installed in 1936. George Segal's statue Gay Liberation, a duplicate of the one installed at Stanford University in Palo Alto, California, was placed in Christopher Park in 1992.

-New York City Department of Parks & Recreation
https://www.nycgovparks.org

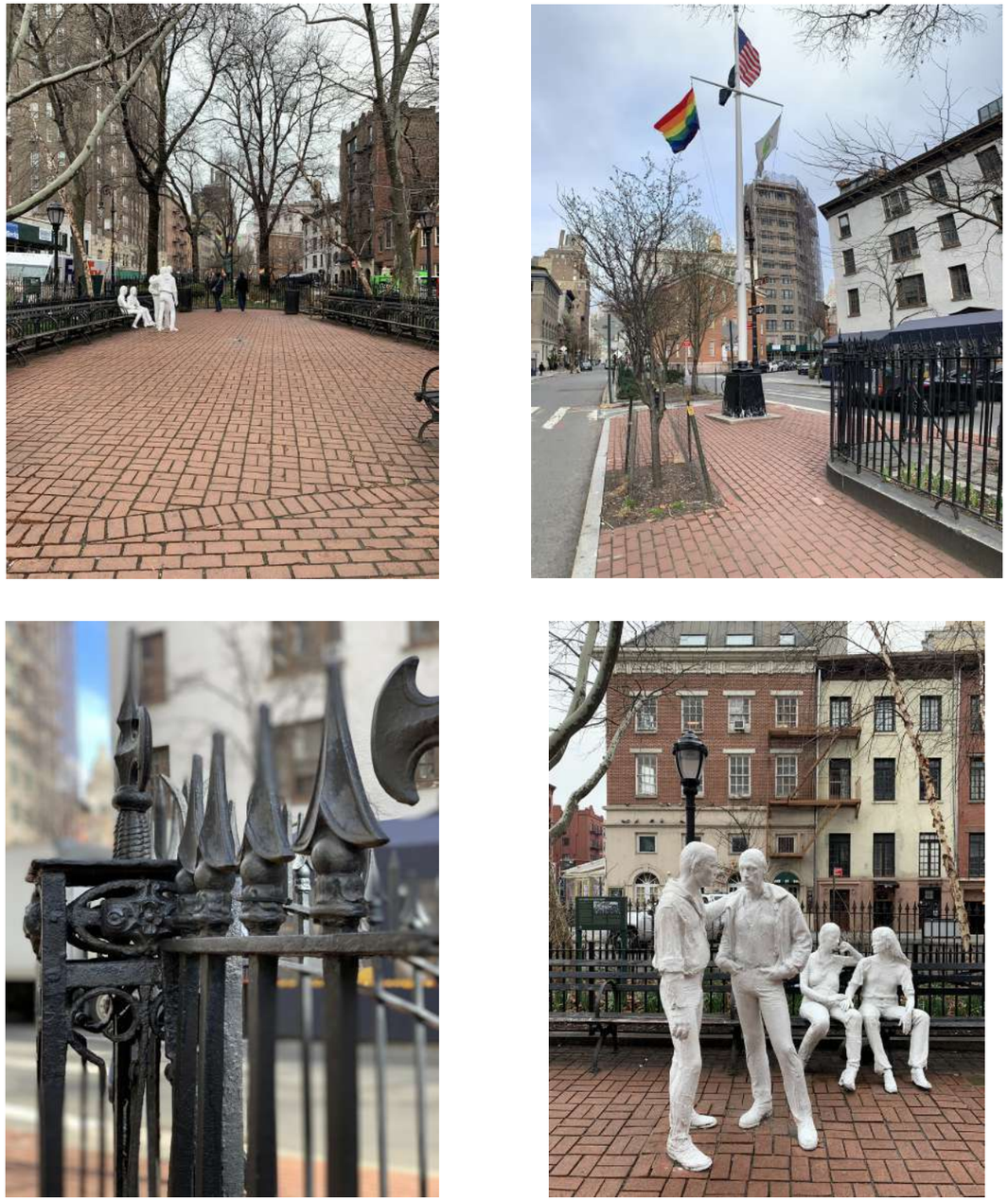


Figure 8.2.1. : Christopher Park Photos (Author)

Sheridan Square:

The small triangle at the intersection of Washington Place, West 4th Street, and Barrow Street that some may use as a landmark meeting place among the non-gridded area, is the Sheridan Square.
General Sheridan was considered a hero in the late 1800s, especially in the North. A New York Times article from 1896, announced the decision by the Aldermanic Committee on Land, Places, and Public Parks to officially name the strip of land Sheridan Square after the General. The plot had originally been a place of settlement of the Sappokanican Indians, who used the triangle as a trading post, and was paved over as a public road in 1830. It was not yet a garden in the nineteenth century, but was used an open public space for political campaign speeches, community gatherings, drilling and marching, and a place for children to play. In 1918, the IRT subway station at Christopher Street/Sheridan Square opened, cementing Sheridan Square's prominent association with the Village. A bronze statue of General Sheridan by sculptor Joseph P. Pollia was erected at the nearby Christopher Park (at the intersection of West 4th Street and Grove Street) in 1936, creating an ever-confusing mix-up of the two parks.

-Dana (August 1 2011) The History of Sheridan Square
(https://www.villagepreservation.org/)

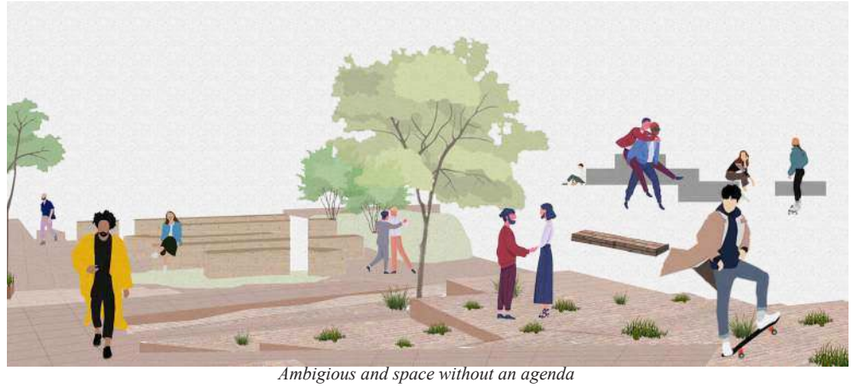
Figure 8.2.2. : Sheridan Square , by Dana (August 1 2011) The History of Sheridan Square

8.3. The Scheme

The Programatic Scheme:

The House of og Gregarioust proposes to house -

- Public Social Spaces, undefined and ambiguous : **Programmes without agenda**
- Open/Flexible Event and workshop spaces : **Programmes with flexible agenda** of creating events
- Administration office space for ‘God’s will, we deliver” organisation : **Fixed agenda**

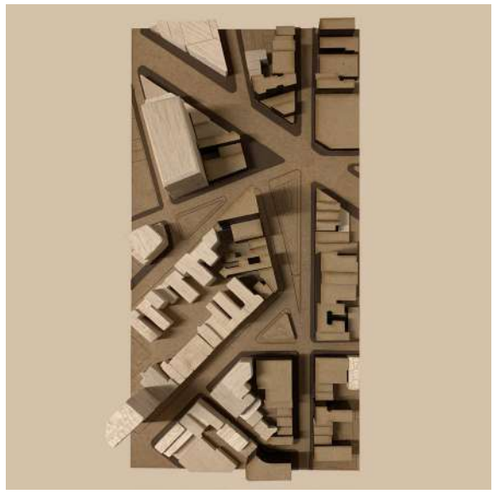


Ambigious and space without an agenda

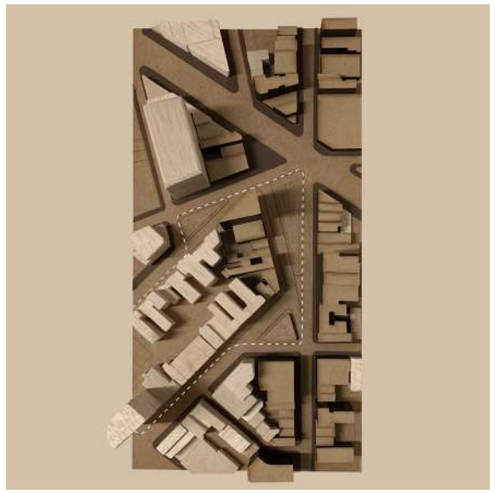
Space with flexible agenda

Space with fixed agenda

The Design Sheme:

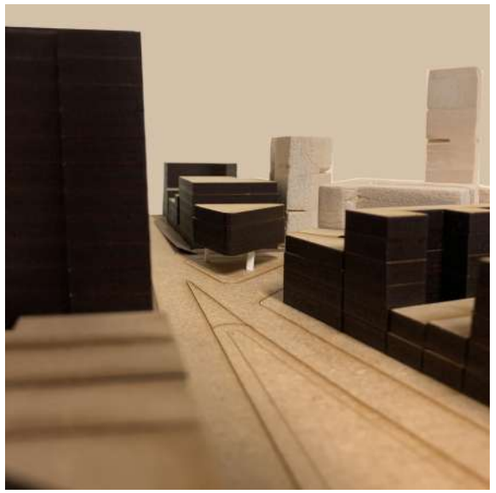


Existing site with different sizes of triangular plots

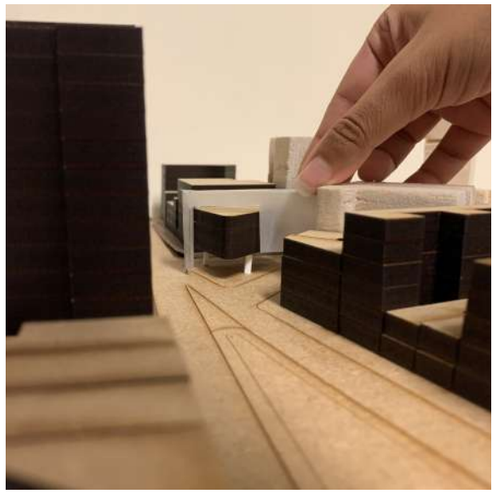


Connecting all the triangular plots to create a cohesive space
And
Increasing green patches and permeable ground area

Keeping the triangular brick facade and the footprint of the Northern Dispensary Building



Opening up the ground level of the Northern Dispensary Building for a continuous ground level



Framing the building physically and symbolically with a contrasting transparent box

8.4. Sequences of Spaces

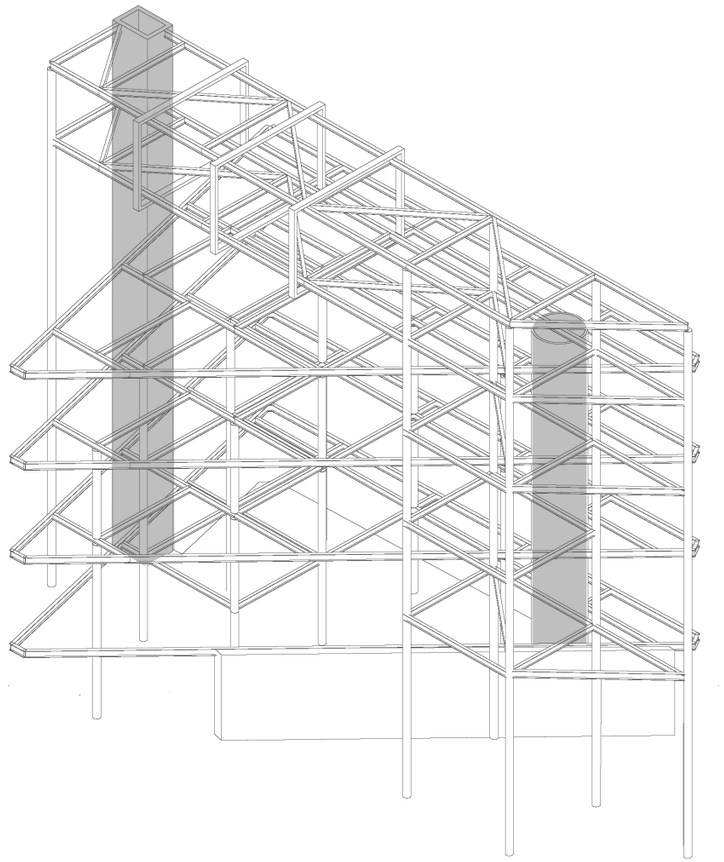


Figure 8.4.4. : The Structure showing two concrete cores, I beams and circular streel columns

[A M B I G I O U S A G E N D A L E S S]

[WELLBEING]

To filter out the chaos of the traffic heavy 7th avenue south, multiple spatial layers have been designed as a threshold for the more quiet, intimate and green public space of the ground level. The open walls and glass box at the west end of the site acts like a folly, which is deconstructed from the design elements of the main building block. The datum is created through the reputation of the materials e.g. brick and glass. These walls are curated to frame a certain vista where the building acts as a foci. The walls and the level changes increases the territorial depth the designed collective space with visibility and social safety in mind.

Reshuffling the elements:
The gay liberation status and the flag pole shifts a little due to the introduction of a new axis and centre point for the site. But the Sheridan status has been moved from the Christopher park area to the Sheridan square area. The 130 year old railings are reused in different parts of the site as well.

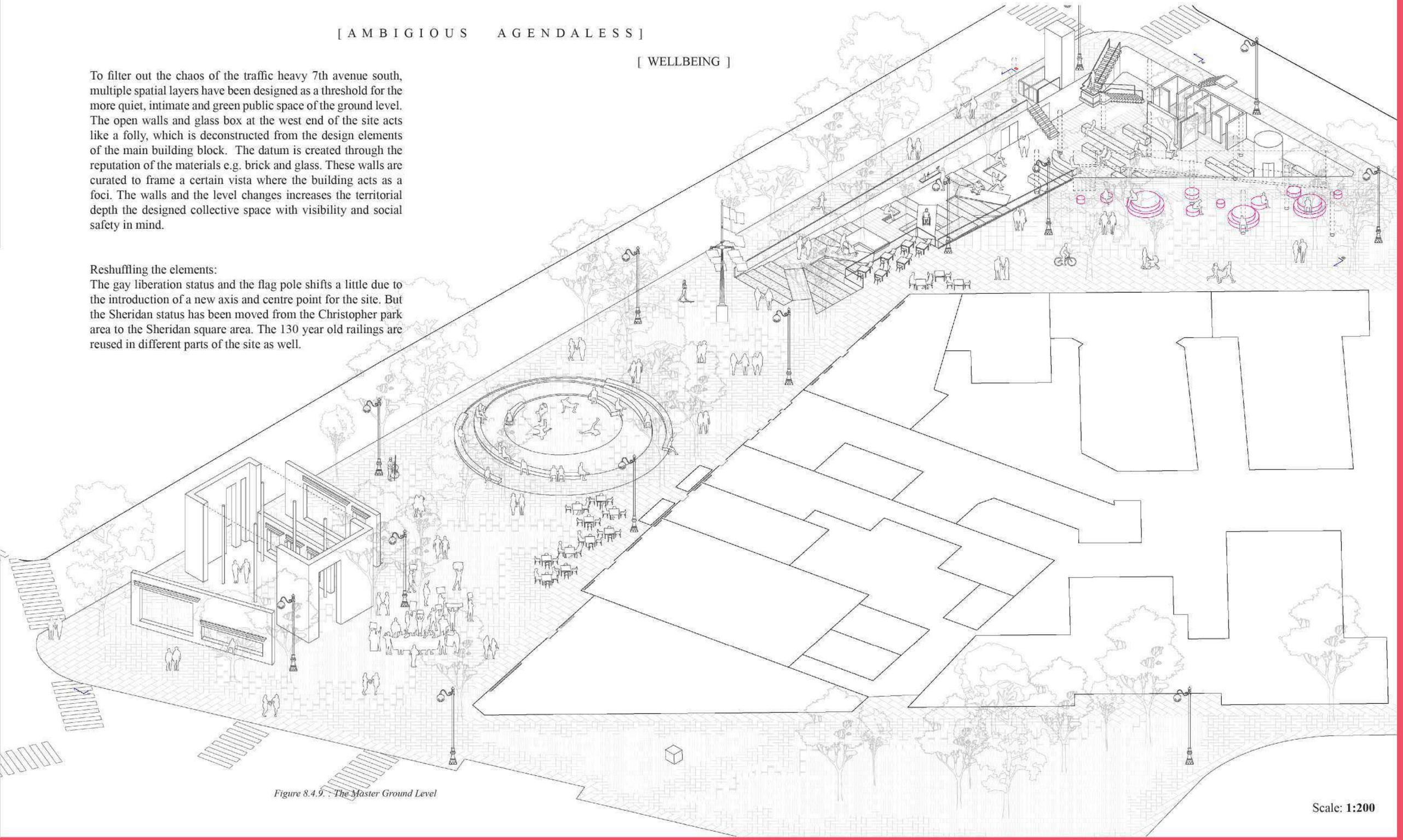


Figure 8.4.9. : The Master Ground Level

Scale: **1:200**

The ambiguity of the ground level area would allow the users to interact with the space and use their imagination. This level is empty of meaning and only revives meaning and changes meaning by the users as per use. This ephemeral quality makes the space queer. The spatial fluidity allows multiple interpretation to happen at the same time in the same space. The space allows people to wonder about, contemplate. Because of this bizarre and unexpected activities of self expression may occur and would become highly tolerant and super social.

The permeable ground has been increased and changed from the previous strict landscape design to a more fluid one, where the ground and the bricks merge delicately.

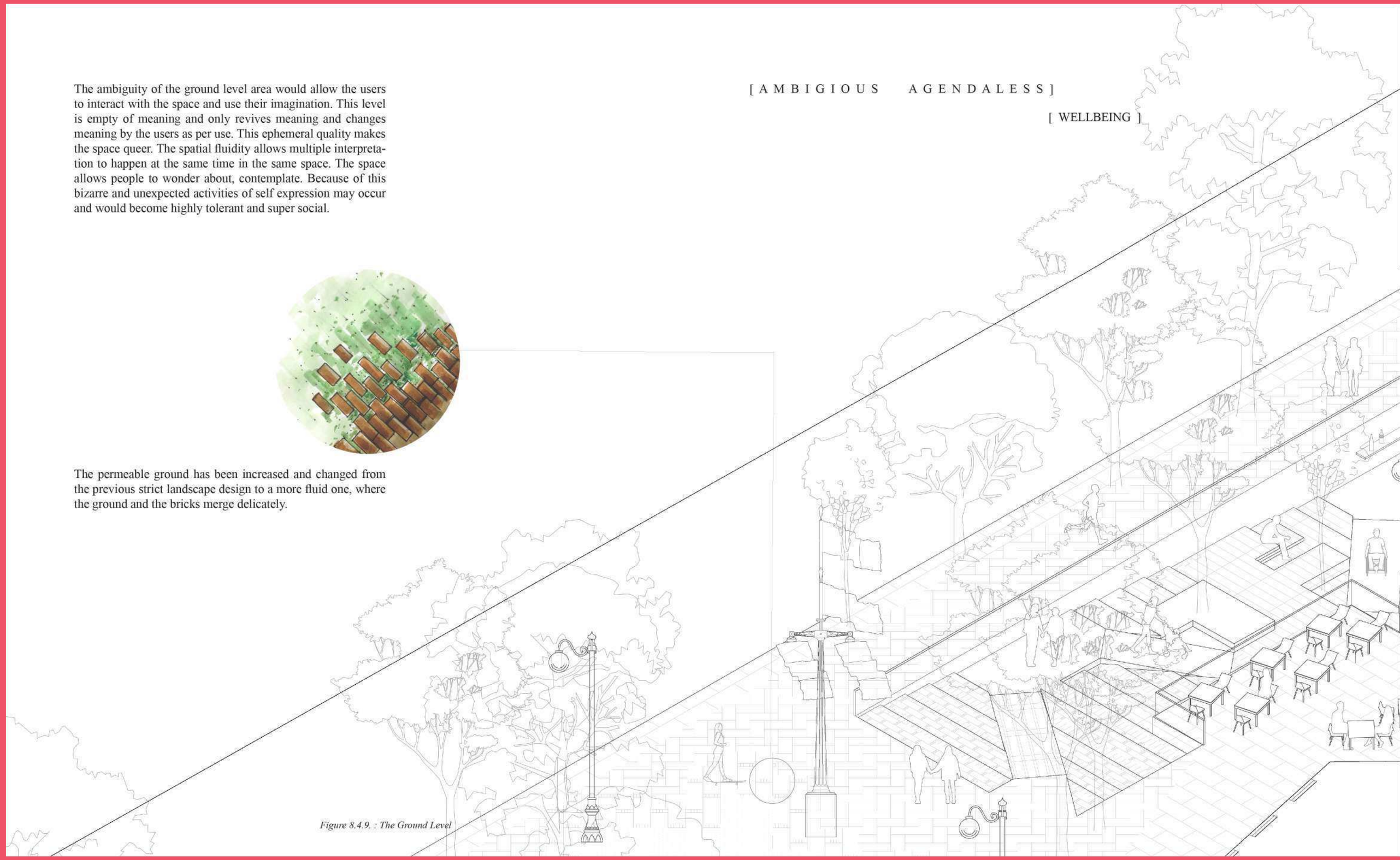
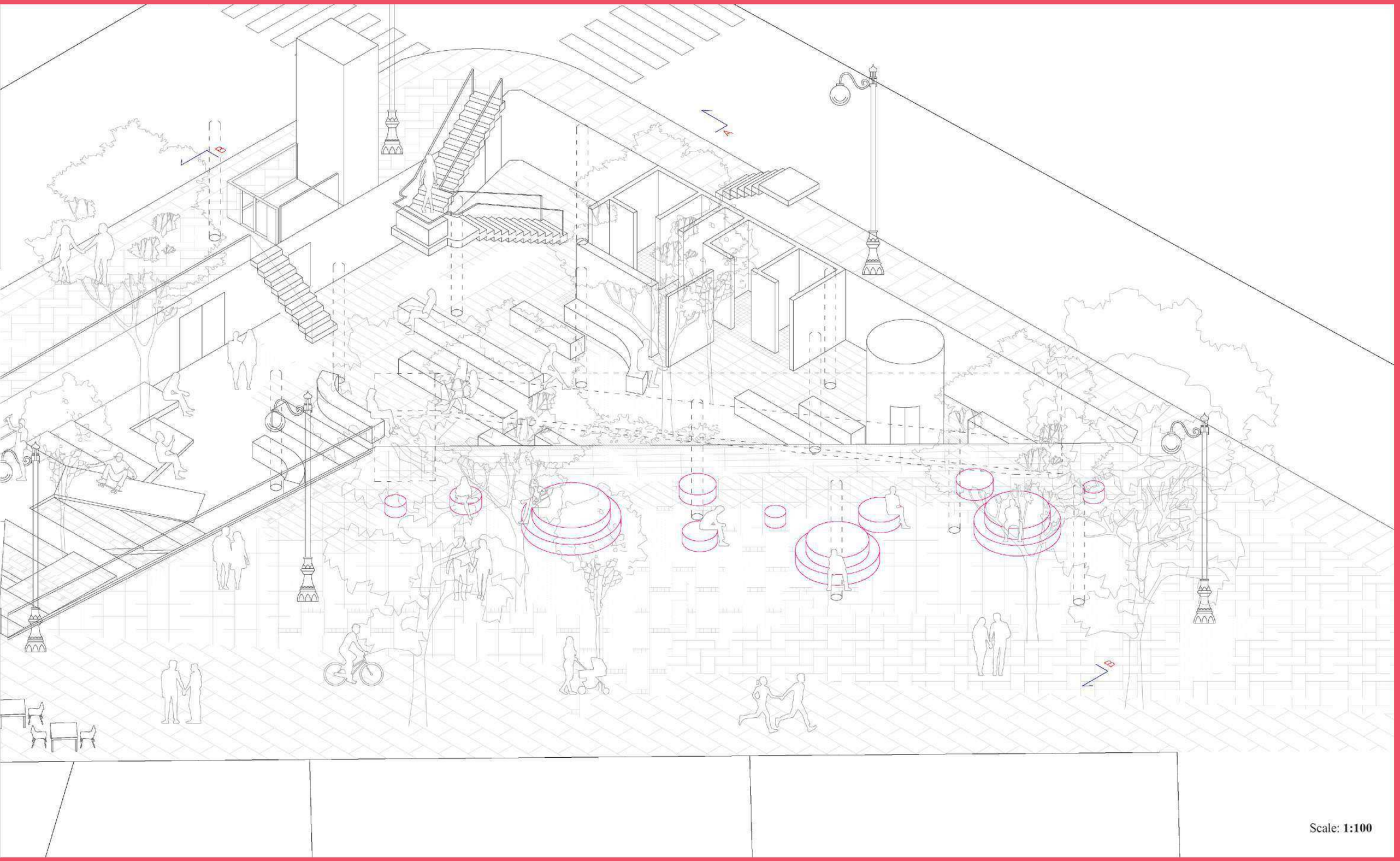
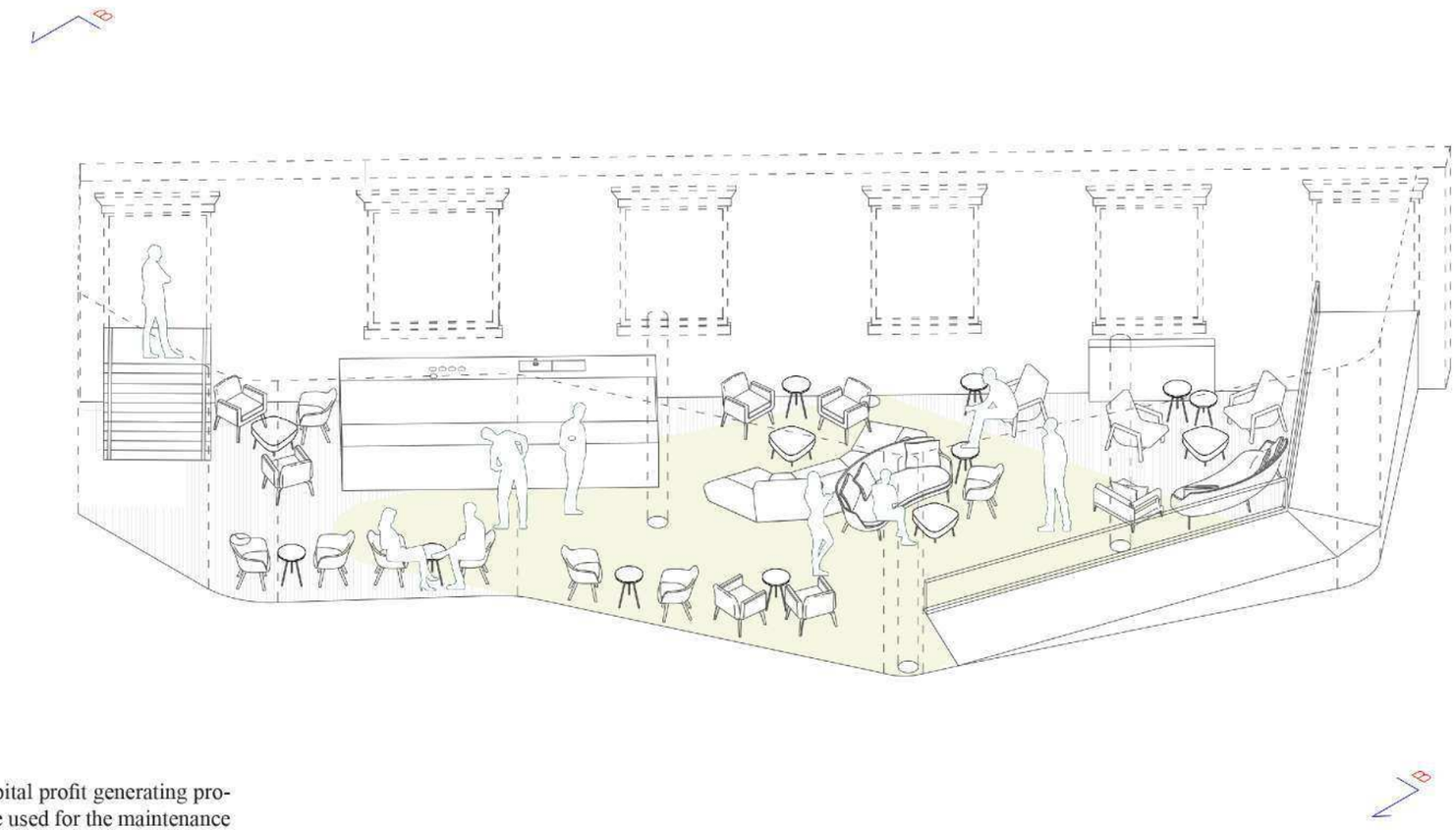


Figure 8.4.9. : The Ground Level


A
B
Scale: 1:100

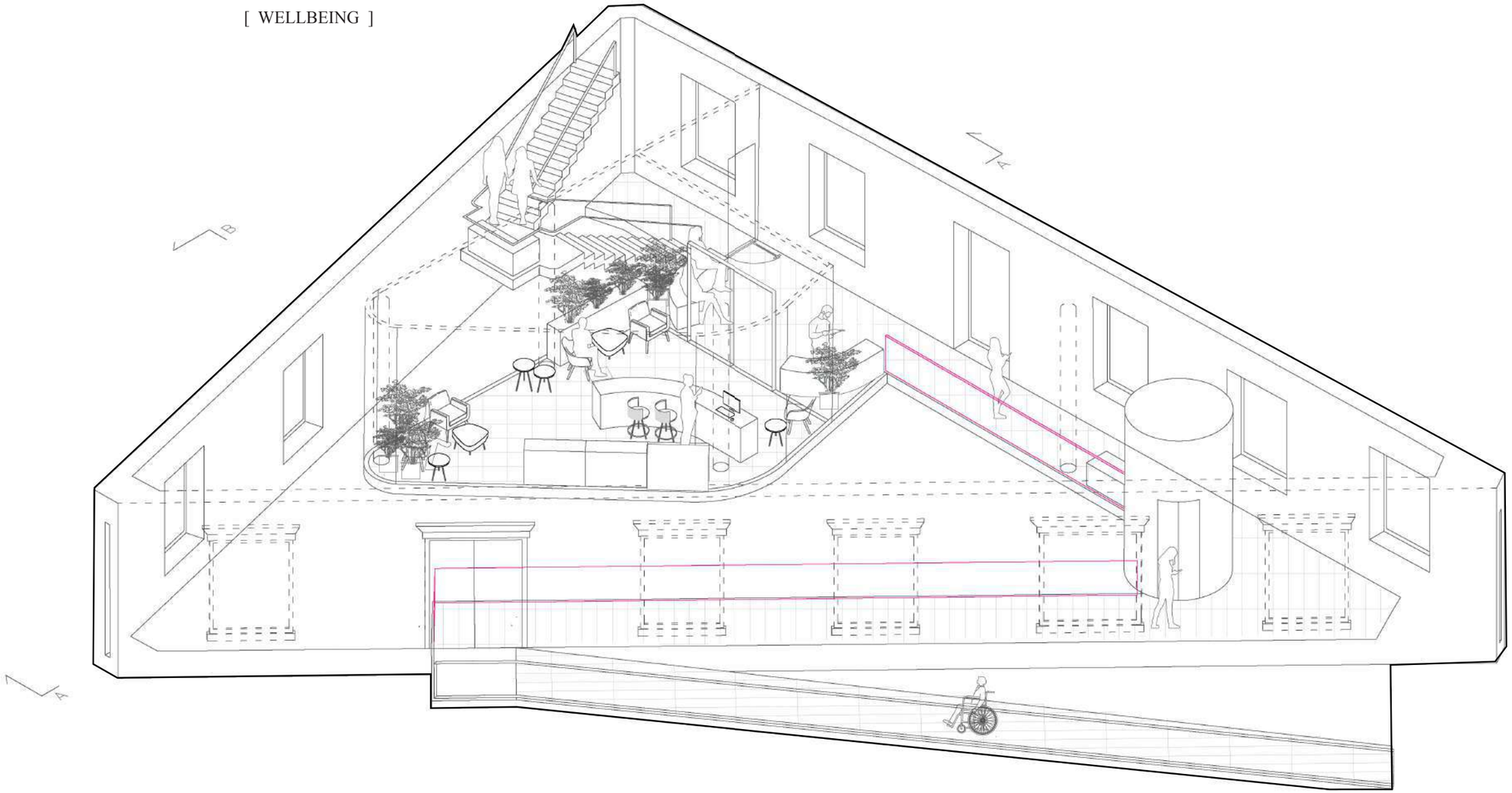


The underground cafe is the only capital profit generating programme in the building that would be used for the maintenance of the building. The Christopher street has only one other cafe which always stays busy, which also is located below ground level. The skylight of the cafe is also an ambitious design element for the ground level above.

Figure 8.4.9. : The Underground Cafe

Scale: **1:100**

[WELLBEING]

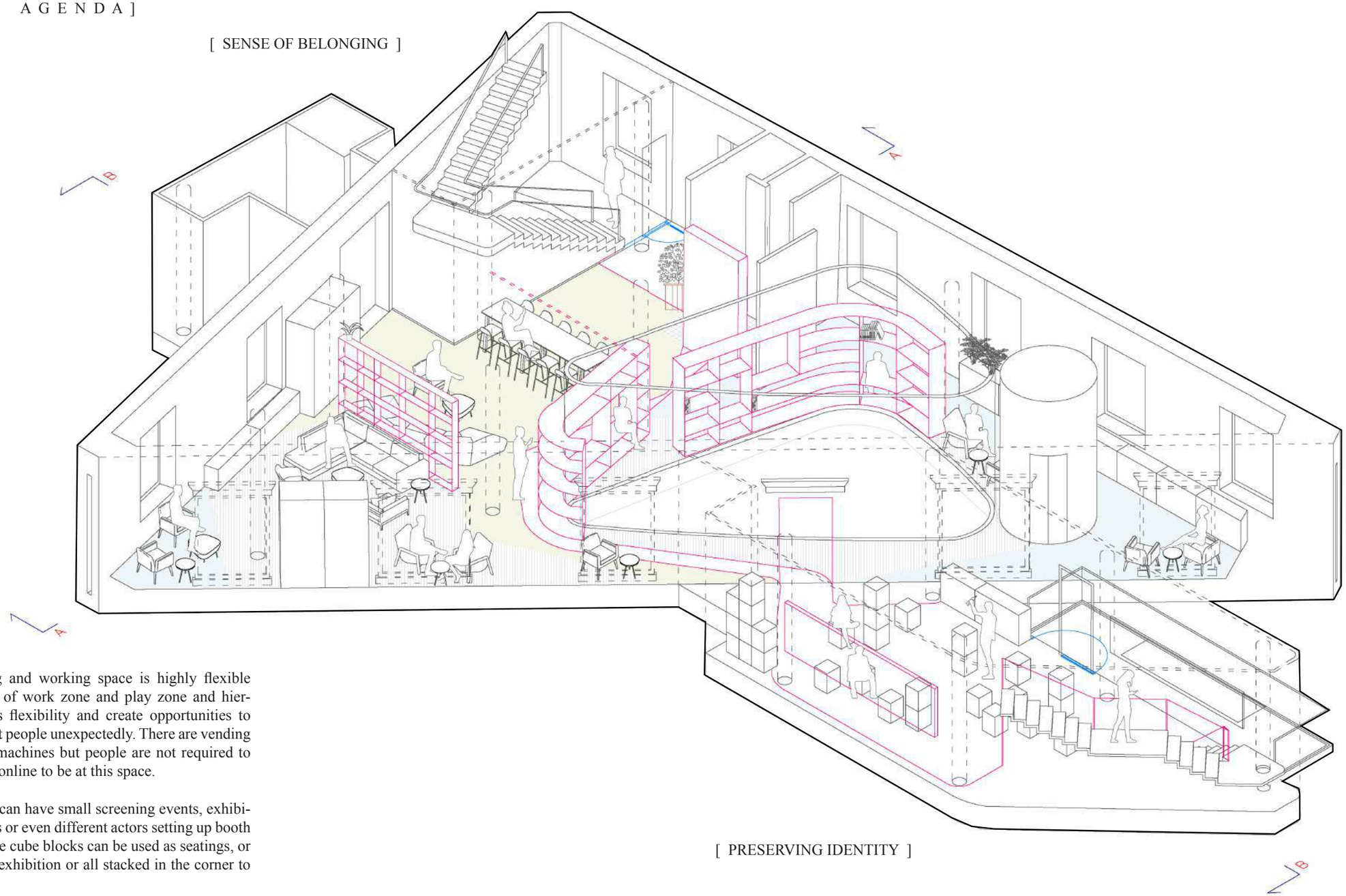


The information centre is in the mezzanine level which is two meters above ground level. This level can be entered from the eastern stairs (which is kept from the original building), the south ramp or the elevator inside the building.

Figure 8.4.5. : The Information Center
+2M from Ground Level, Mezzanine Floor

Scale: **1:100**

[F L E X I B L E A G E N D A]



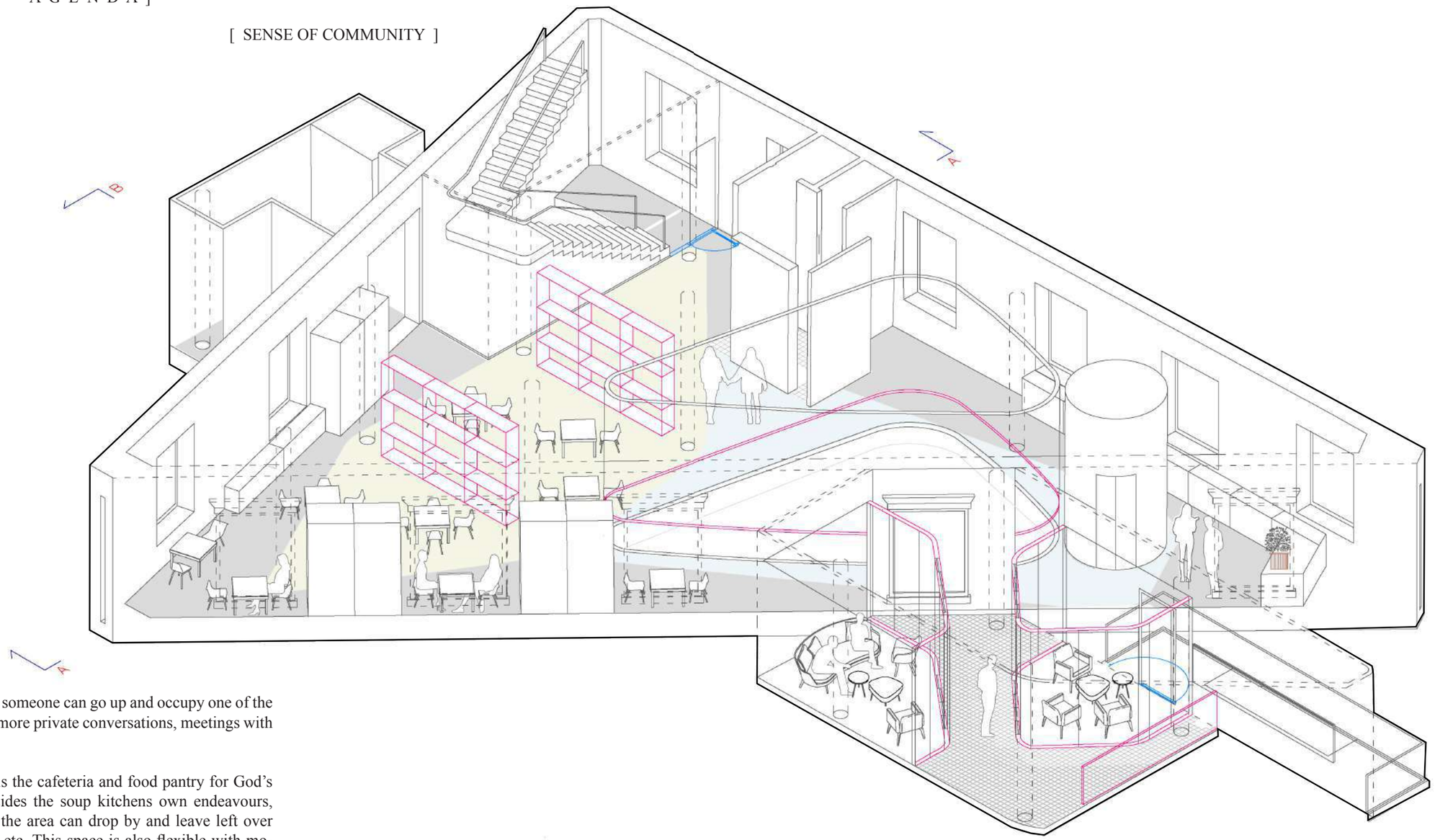
The informal meeting and working space is highly flexible space. Different sizes of work zone and play zone and hierarchy of space allows flexibility and create opportunities to stumble upon and meet people unexpectedly. There are vending machines and coffee machines but people are not required to spend money or book online to be at this space.

The event space wing can have small screening events, exhibition events, workshops or even different actors setting up booth for their campaign. The cube blocks can be used as seatings, or stacked up on top for exhibition or all stacked in the corner to have open space.

Figure 8.4.6. : The Informal meeting and working space with event space wing
First Floor

Scale: **1:100**

[SENSE OF COMMUNITY]



From the event space someone can go up and occupy one of the pods to have a much more private conversations, meetings with legal advisers, etc.

The main floor area is the cafeteria and food pantry for God's love we deliver. Besides the soup kitchens own endeavours, the residents around the area can drop by and leave left over food, cans, groceries etc. This space is also flexible with mobile shelves and modular table and chairs. The shelves can be moved and the tables can be put together to host community dinners once a month. This dinner would help create bonding between the people and spread awareness as well.

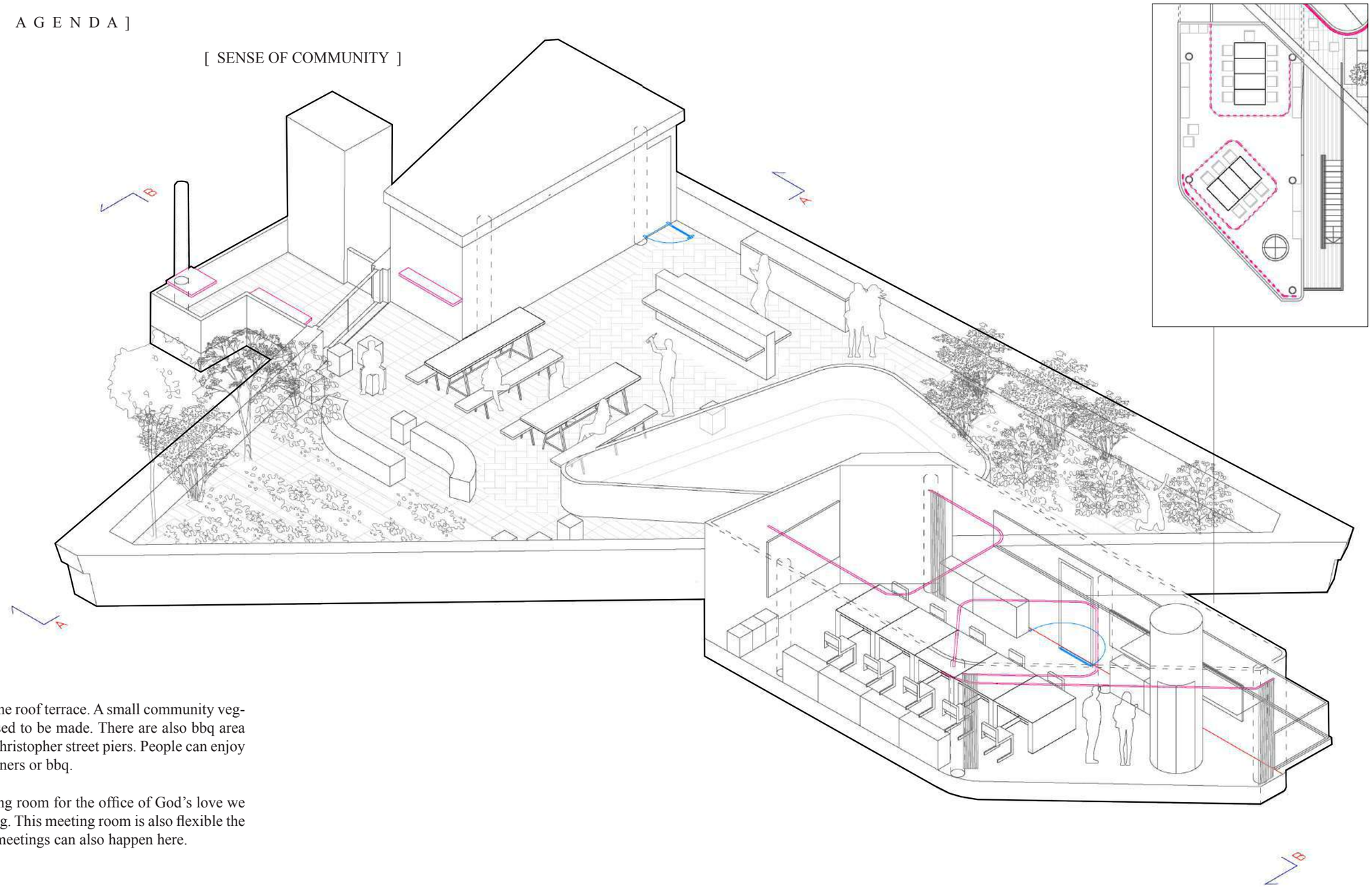
Figure 8.4.7. : The cafeteria space with private pod wing
Second Floor

[SAFEGAURDING DIGNITY]

B

Scale: **1:100**

[SENSE OF COMMUNITY]

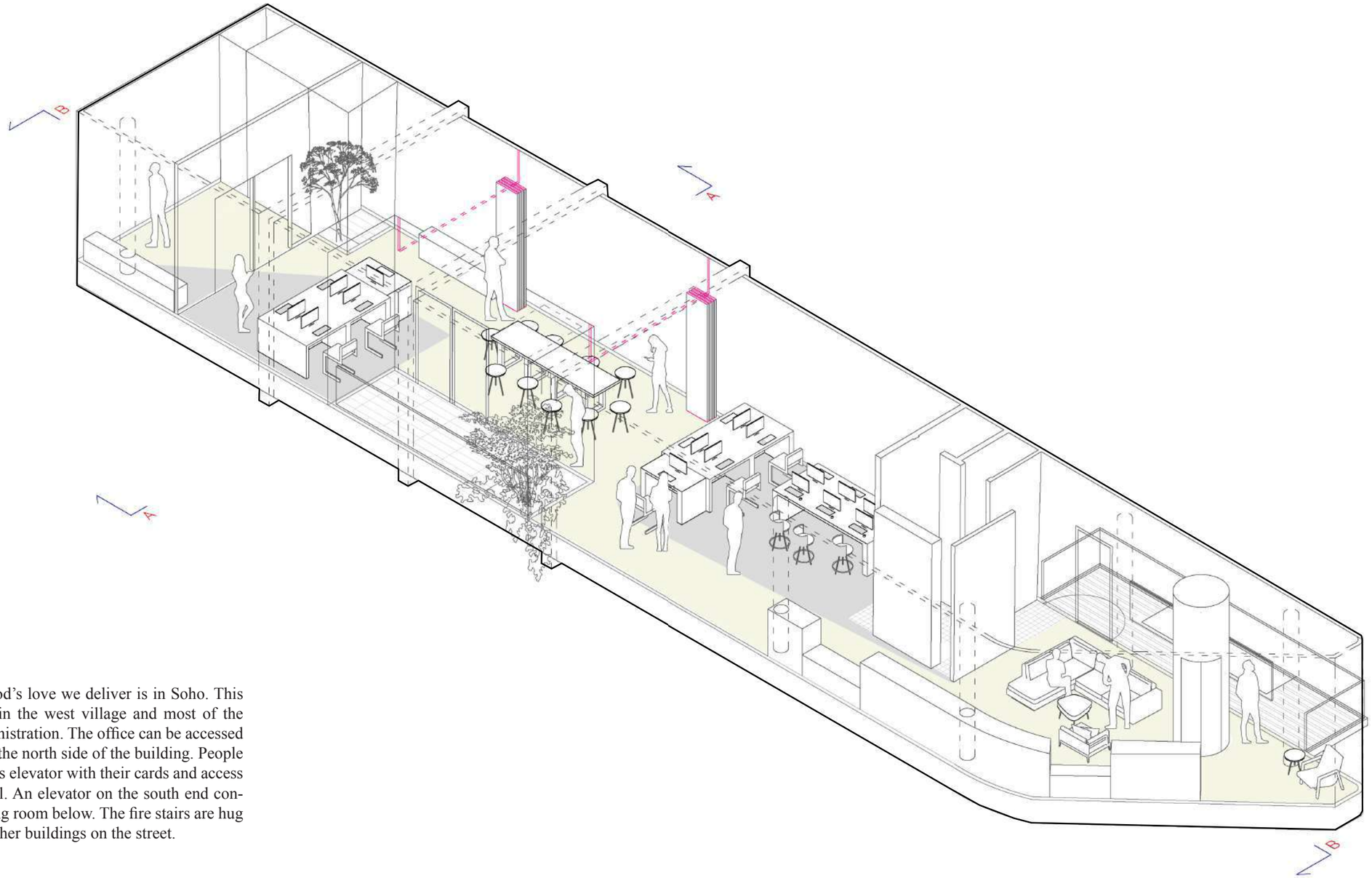


Above the cafeteria is the roof terrace. A small community vegetable garden is proposed to be made. There are also bbq area like the ones near the Christopher street piers. People can enjoy their produce at the dinners or bbq.

There is also the meeting room for the office of God's love we deliver in the south wing. This meeting room is also flexible the way that two separate meetings can also happen here.

Figure 8.4.8. : The community garden and bbq rooftop space with meeting room wing
Third Floor

Scale: **1:100**



The main office of the God's love we deliver is in Soho. This office is a smaller wing in the west village and most of the works done here are administration. The office can be accessed by the elevator located at the north side of the building. People from the office can use this elevator with their cards and access all the other floors as well. An elevator on the south end connects with only the meeting room below. The fire stairs are hug outside like most of the other buildings on the street.

Figure 8.4.9. : The office space for God's Love, We Deliver, soup kitchen Fourth Floor

Scale: **1:100**

8.5. The Layouts

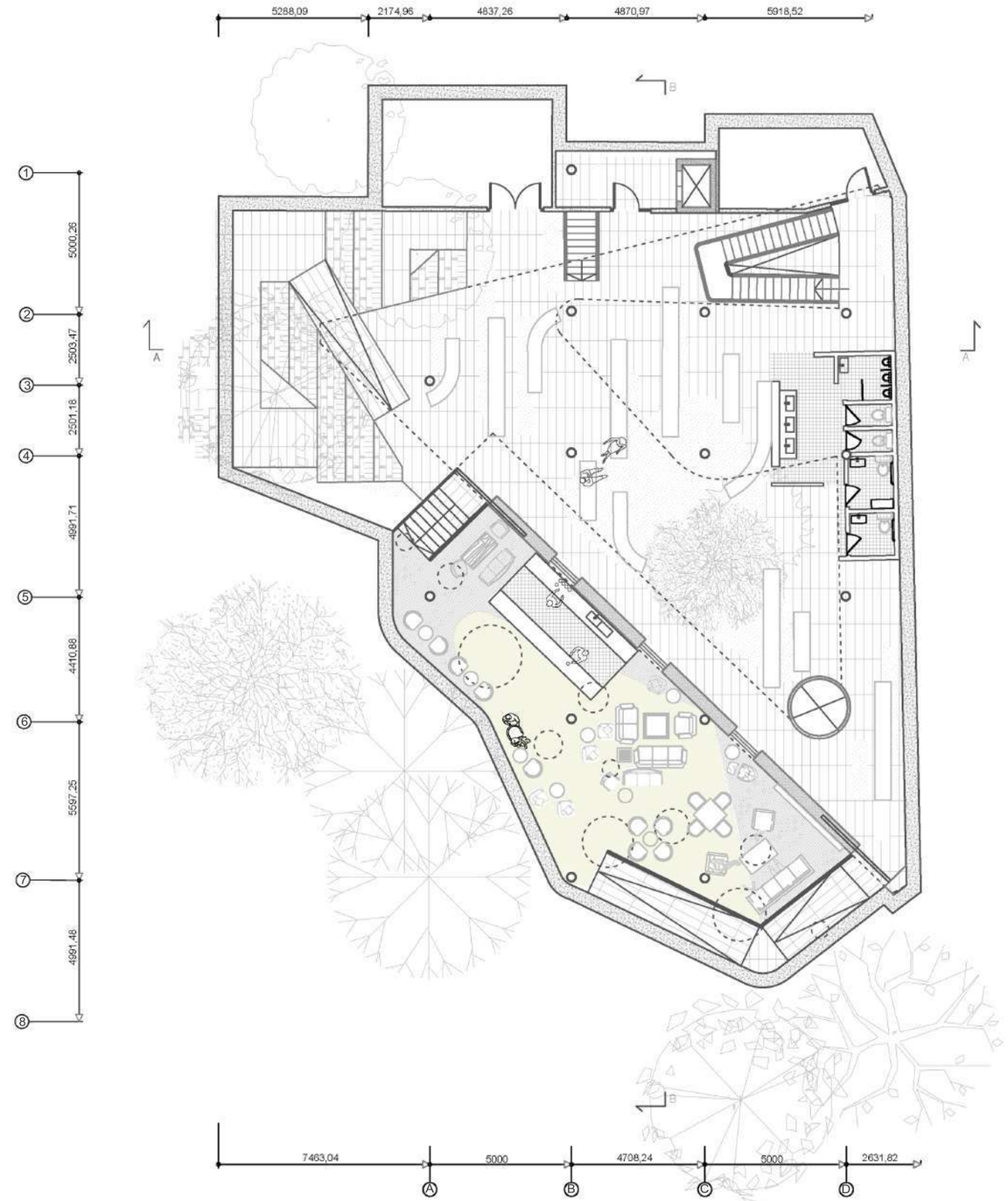


Figure 8.5.1. : Plan of the Underground Level -1.5m

Scale: **1:200**

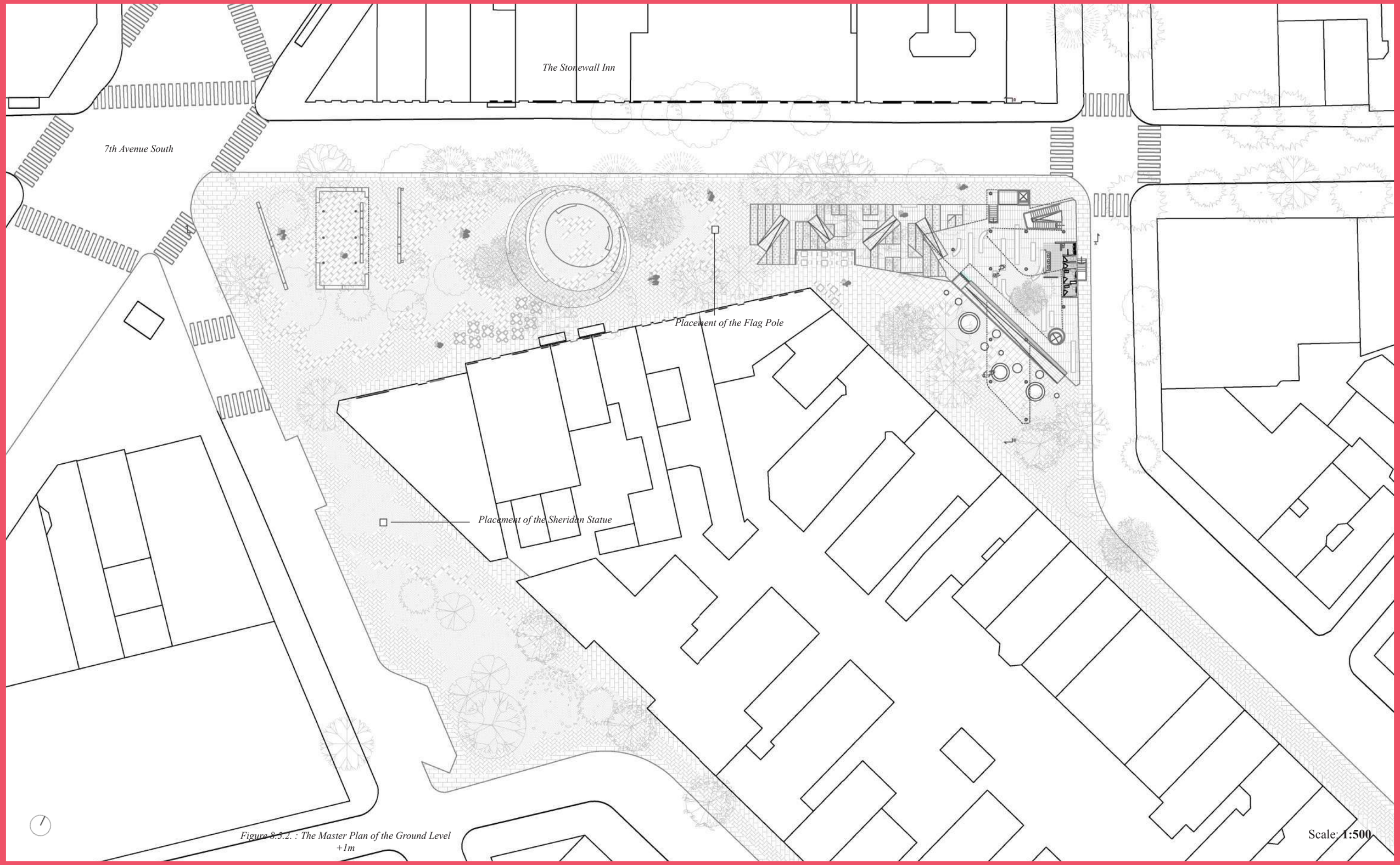


Figure 8.5.2. : The Master Plan of the Ground Level +1m

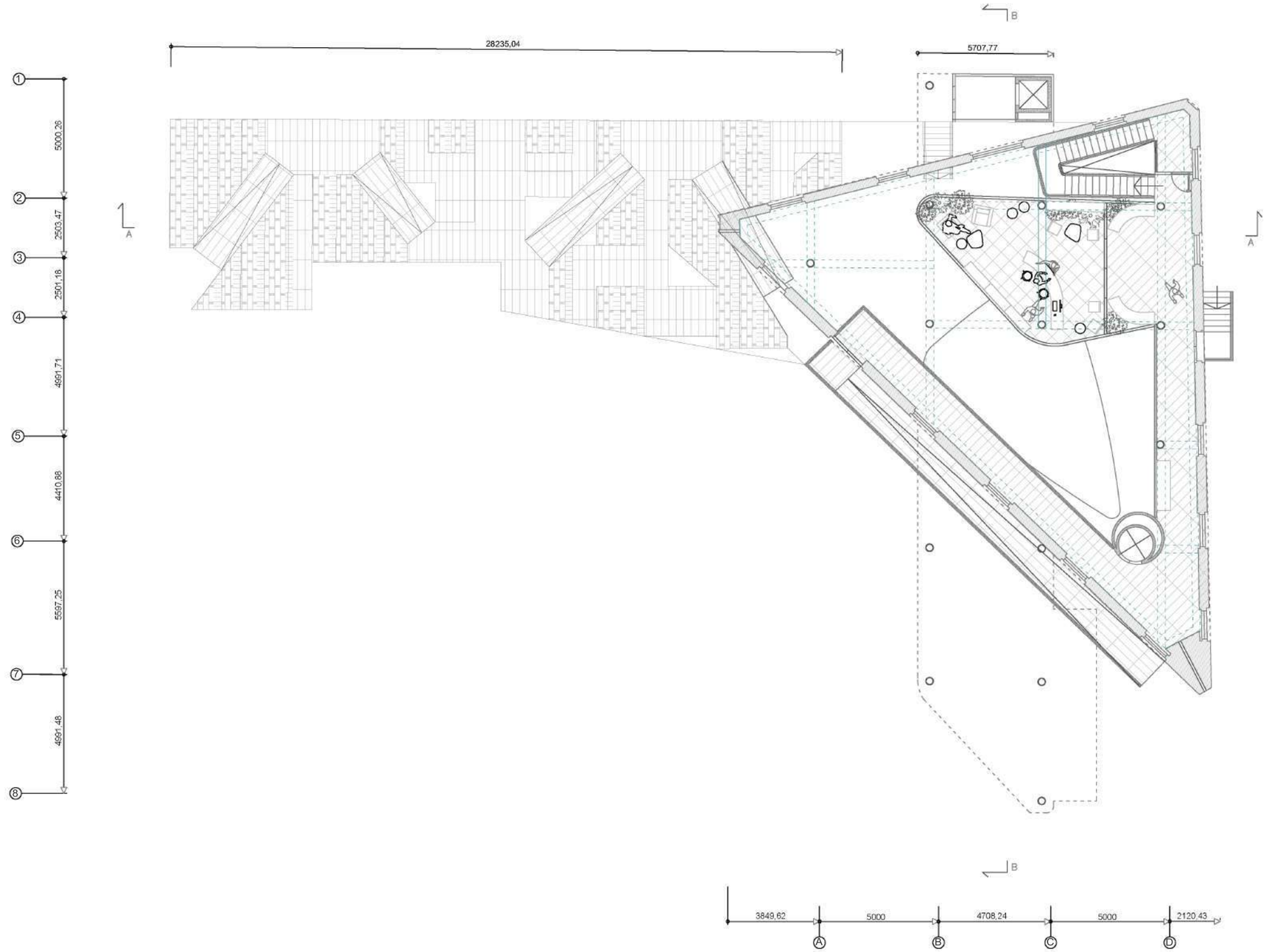


Figure 8.5.3. : Plan of the Mezzanine Level +3m

Scale: **1:200**

Figure 8.5.5. : Plan of the Second Floor
+12m

Scale: **1:200**

Figure 8.5.4. : Plan of the First Floor Level
+6m

Scale: **1:200**

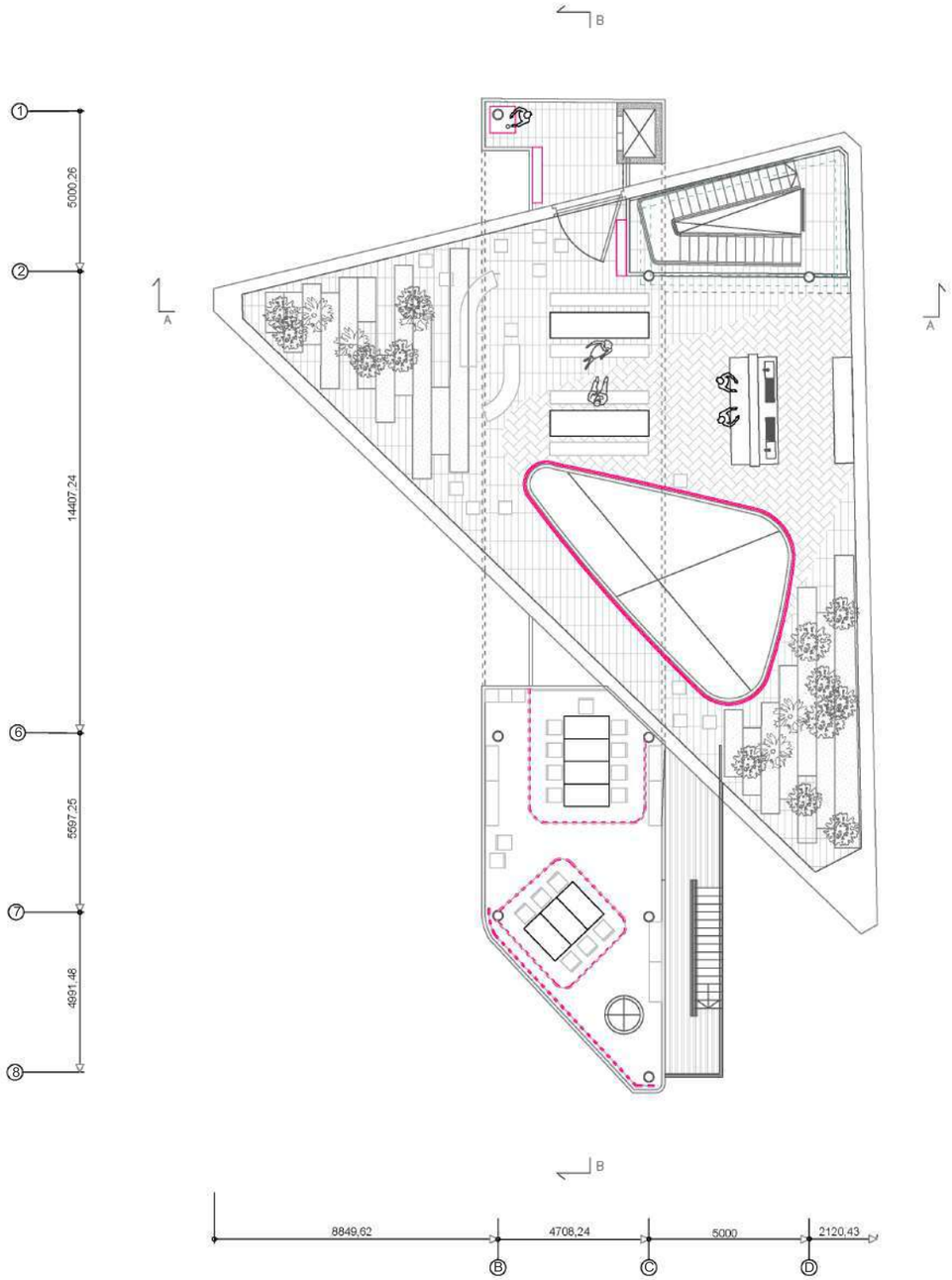


Figure 8.5.6. : Plan of the Third Floor and Roof Level +16m

Scale: **1:200**

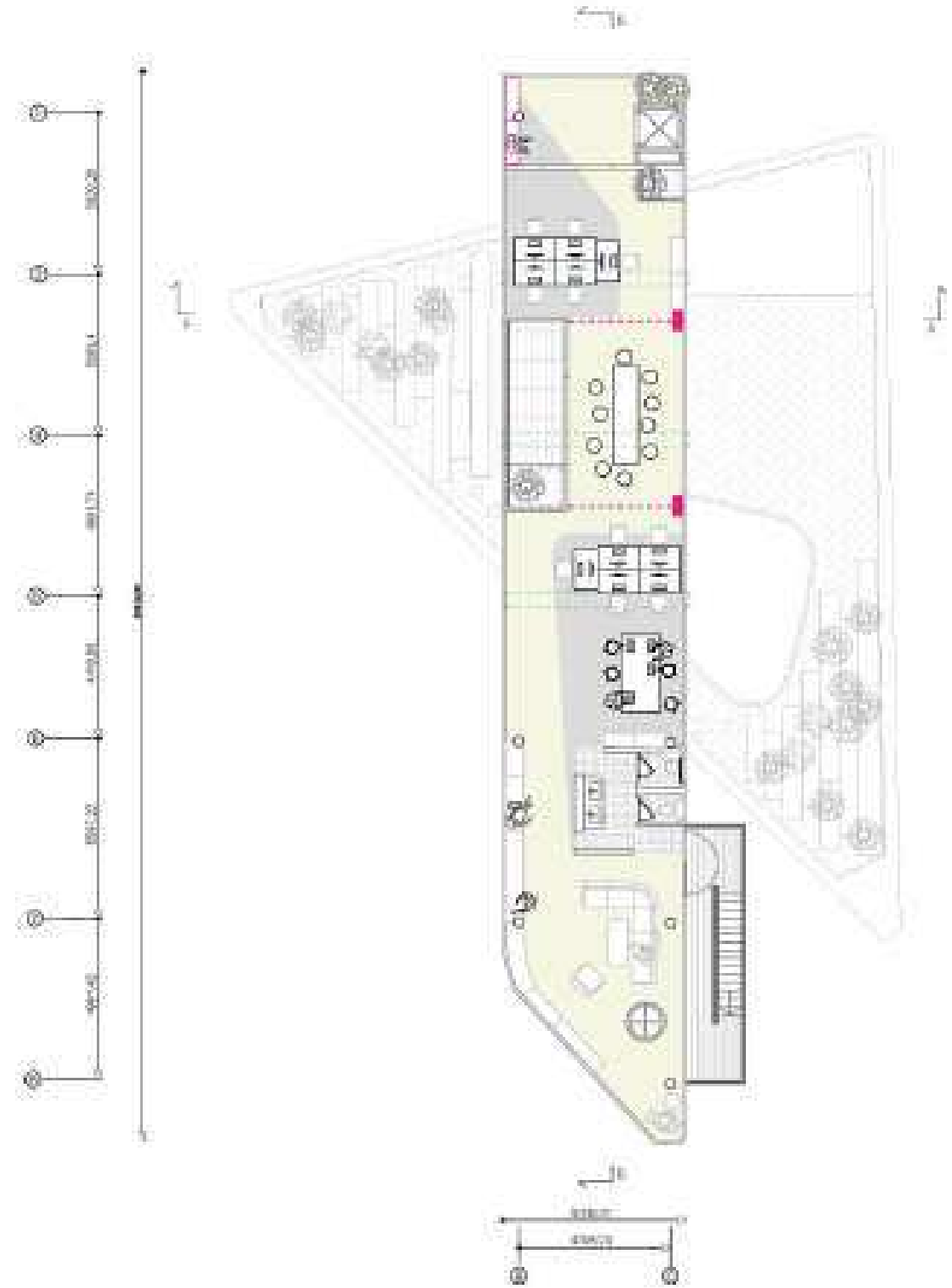


Figure 8.5.7. : Plan of the Fourth Floor +20m

Scale: **1:200**

Figure 8.5.8: South-West Elevation

Scale: **1:150**

Figure 8.5.9: Section AA

Scale: **1:200**

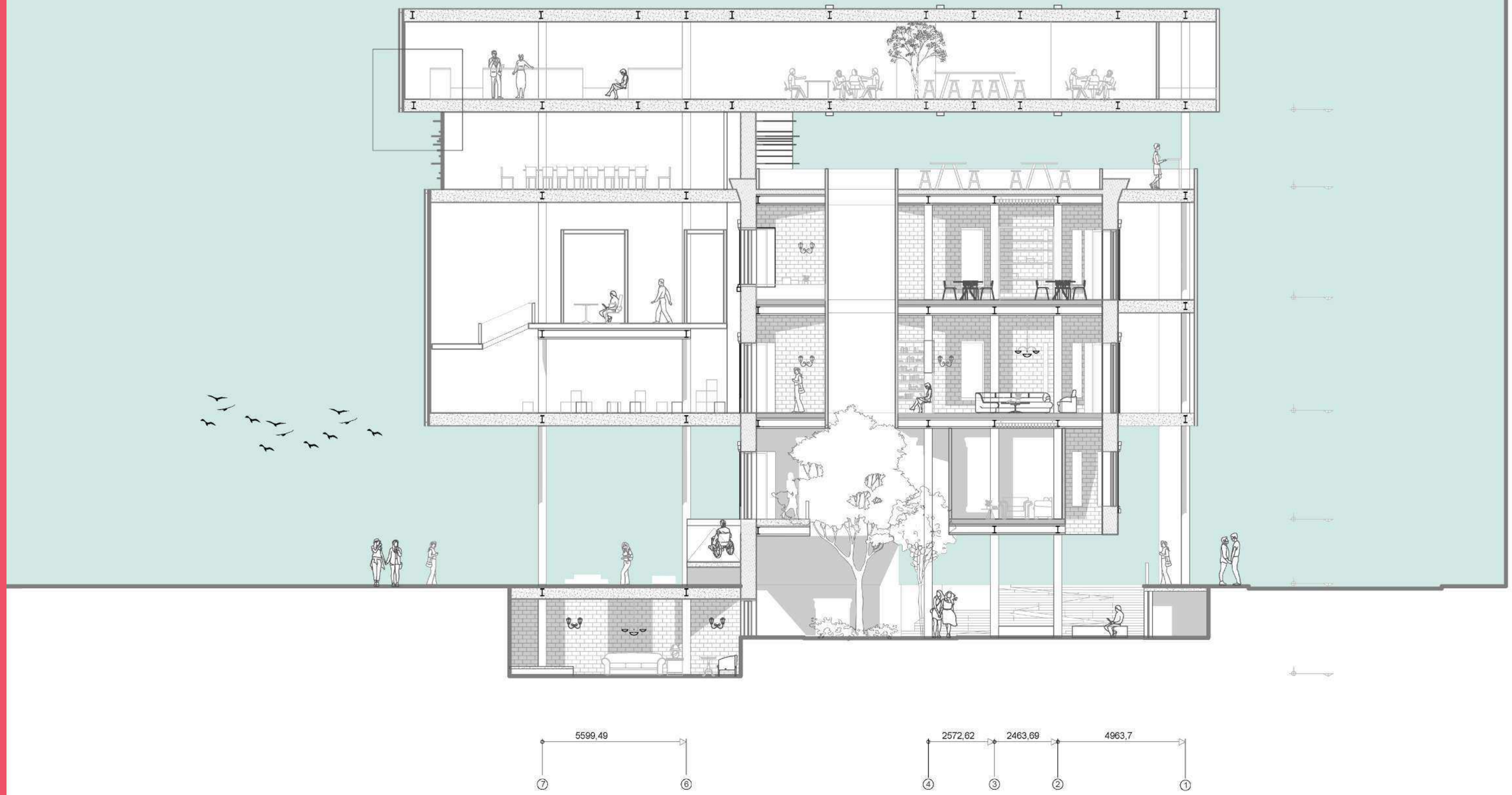


Figure 8.5.10: Section BB

Scale: **1:150**

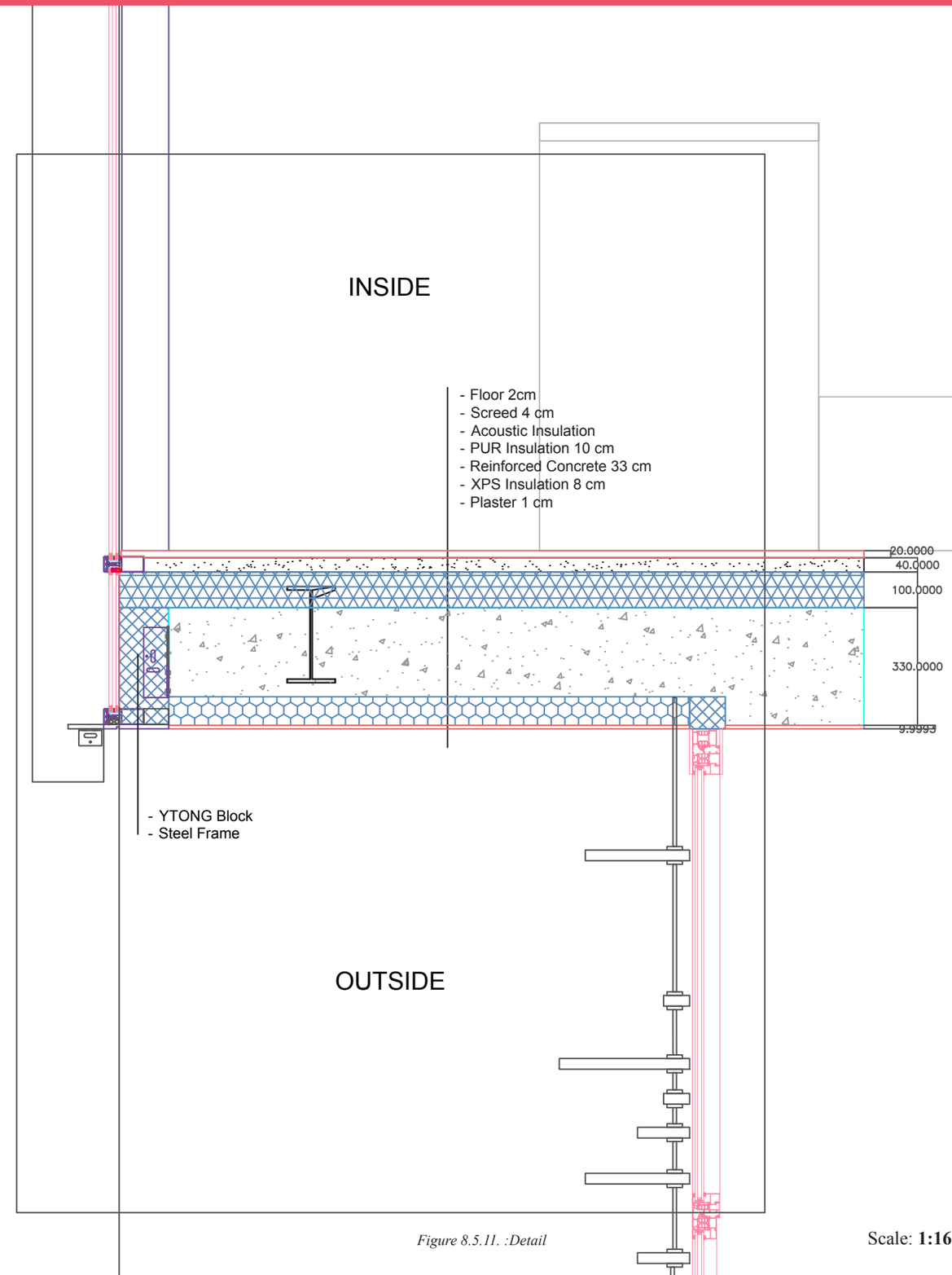


Figure 8.5.11. :Detail

Scale: **1:16**

8.6. The Pink Triangle

Figure 8.6.1. : Homosexual People marked by pink triangles in Nazi camps, from the Legacy Project Chicago website (https://legacyprojectchicago.org/milestone/pink-triangle)

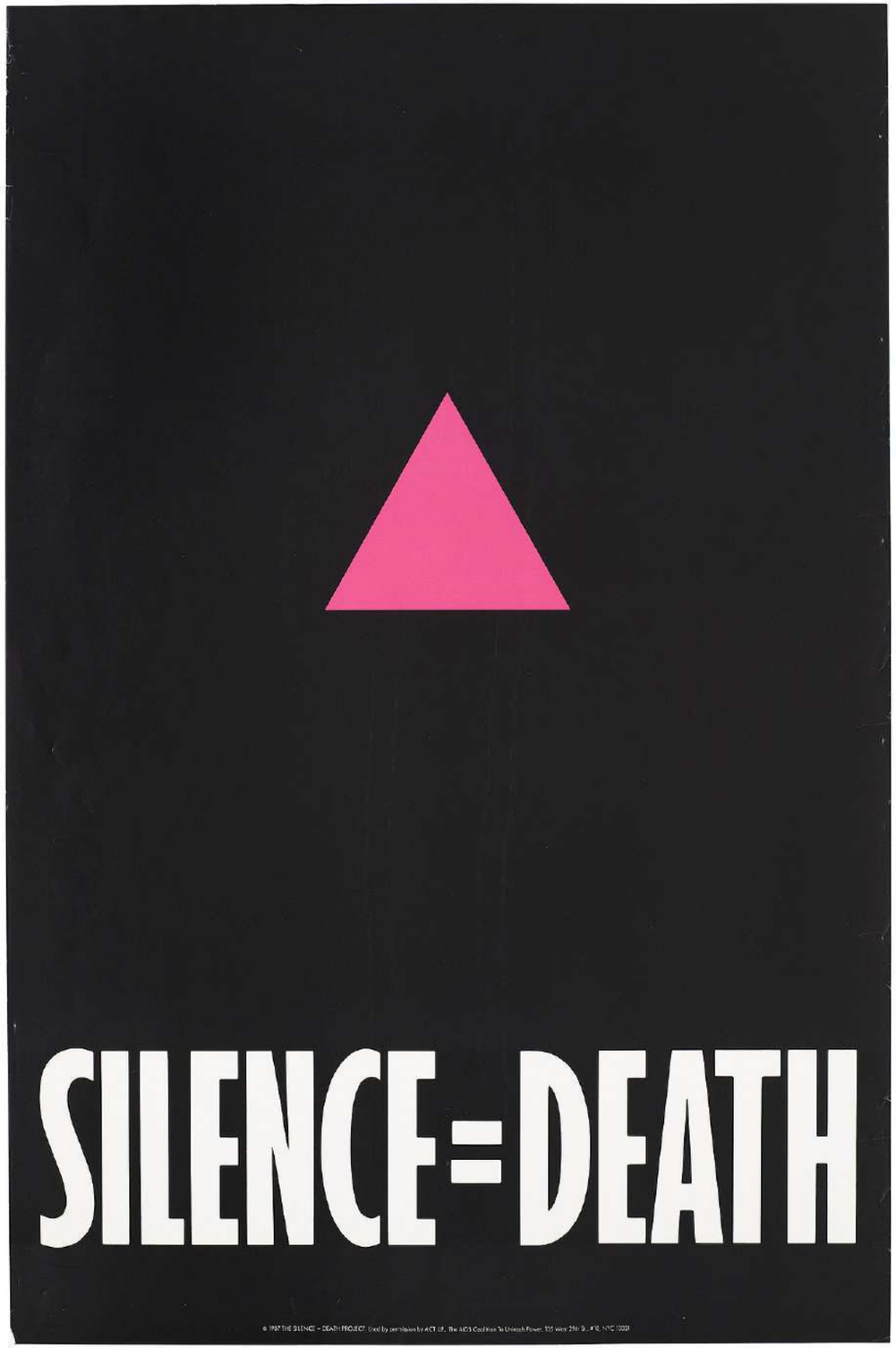
When Adolf Hitler rose to power in the 1930s, he intensified the persecution of gay men, lesbians, and transvestites (transgender was not yet a term of art) as part of a larger bid to purify the German homeland from cultural, racial, and sexual "others." During the course of the Nazi regime approximately 100,000 men were arrested for homosexuality, and a number of these were sent to prisons and concentration camps. Homosexual male prisoners were forced to wear pink triangles on their prison uniforms, no doubt with the idea that such a flamboyant shape would be an inescapable badge of shame. Lesbians were given a black triangle, which was the symbol for "asocial" or "work-shy" prisoners. The pink and black triangles are direct embodiments of genocidal hatred- vile and contemptible symbols of Nazi policies toward homosexuals.

-Capmbell, A. (2019). Queer X Design.

Reclaimed and Resignified:

It wasn't really until the Silence = Death Collective's iconic design debuted that the pink triangle was solidified as a sign of queer resistance and empowerment.
Some political groups, such as Boston's Black and Pink, founded in the mid-2000s, use the pink triangle in their visual branding as a tacit acknowledgment of the symbol's historical connection to incarceration and hatred, while also tapping into its empowering potential. Black and Pink, whose work toward "the abolition of the prison-industrial complex is rooted in the experience of currently and formerly incarcerated people," uses the pink triangle as an ad hoc jail cell, drawing a visual connection between the criminalization of queer and trans people across history.

-Capmbell, A. (2019). Queer X Design.



In REPOhistory1994 created a series of temporary historical makers designating nine sites in Manhattan as QUEER SPACES. The signs-pink tempered-masonite triangles, measuring 24” on each side-are installed on lampposts under permit of the Department of Transportation. Each marks a significant place, person, movement or event in the recent history of New York’s lesbian and gay communities.

Figure 8.6.3. : At the gay piers
(https://dakrolak.wordpress.com/2015/06/27/)

Figure 8.6.4. : Christopher Park, infront of the Stonewall Monument in Christopher Street
(https://archive.org/details/1994QueerSpaceSubmissionRepoHistory/)

8.7 **Maquette**

Figure 8.8.1. : The ambigious, agendaless collective spaces

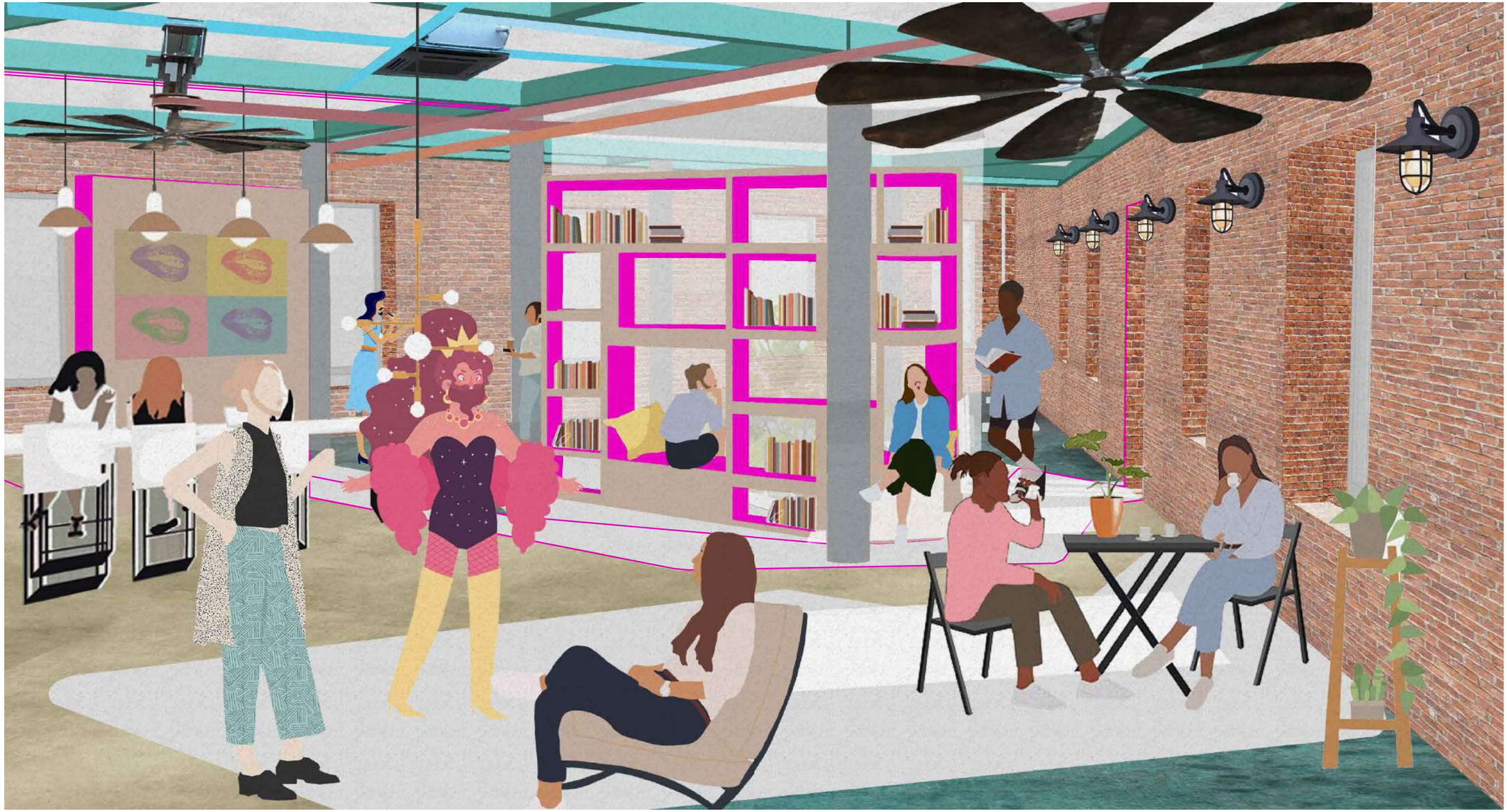


Figure 8.8.2. : The spaces with flexible agenda

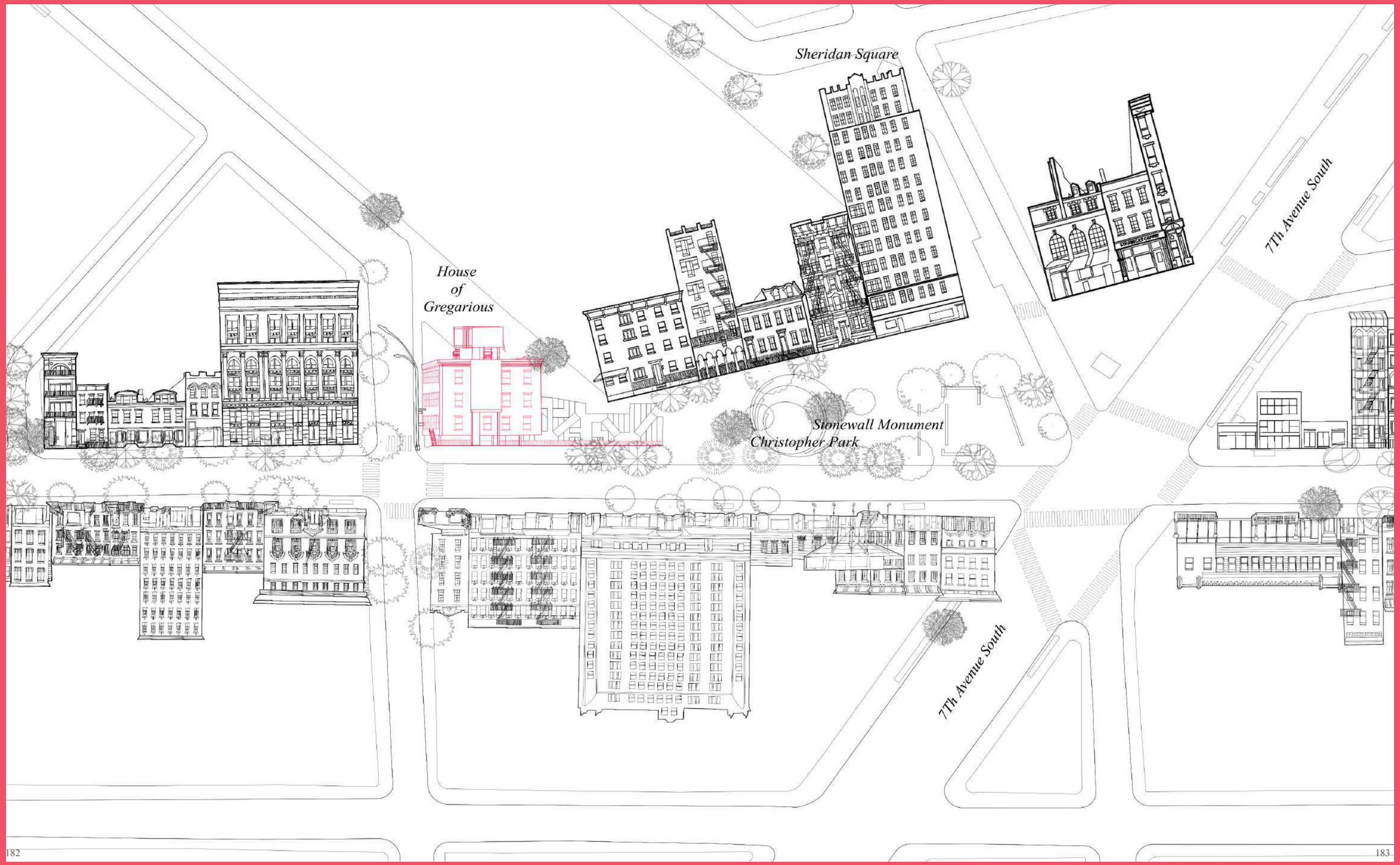
Figure 8.8.3. : The spaces with fixed agenda

Conclusion

Throughout history, certain collective spaces, e.g. important streets, avenues, parks etc. are considered as milestones for social changes and revolution. The stonewall riots and the pride parade are also not a stranger to that. They started in Christopher Street and made a revolutionary wave across the world. This movement in New York slowly died down after the passing of the marriage act. Mainly because of the homonormativity of today the society at large forgot that there is still a lot to be done for the queer community, especially the transgender and gender non-binary (TGNB) community.

Thus, there is a need to have a new milestone, a collective space, that could work as a reference point to re-spark the movement, that would move towards achieving social tolerance and safety for the TGNB community in the socio-urban realm. Unfortunately the collective spaces in Christopher Street are all capital profit oriented. Therefore, it has become most essential to create collective spaces that are social profit driven.

The House of Gregarious rises from all these necessities, and proposes highly social collective spaces that allow safety and tolerance for everyone and especially the vulnerable TGNB people. The spacial fluidity and ephemeral quality of the collective spaces in this proposal, can be argued against the binary designed world we have made and have taken for granted. The intention is to transcend the qualities of this queer space socially and culturally. This Project is the symbolic and physical manifestation to create dialogue. Dialogue between people, ideologies, community and even the city, and what the city of New York value today. This place frames the history, and most importantly houses our human urge to be social, to be gregarious.


Sheridan Square
House
of
Gregarious
Stonewall Monument
Christopher Park
7Th Avenue South
7Th Avenue South

Studio Streetscape Territories (2022), at the Flander's House, New York

Acknowledgement

Foremost, I would like to express my sincere gratitude to my advisor and promoter Professor Kris Scheerlinck for the continuous support of my research and design. For his patience, motivation, enthusiasm, and immense knowledge that guided me forward. I could not have imagined having a better advisor and mentor for my Masters thesis studio.

Besides my advisor, I would like to thank Professor and Dean Yves Schoonjans for advising me to take the Streetscape Territories Studio. I would also like to thank all the people from New York who helped with their advices, suggestions and thoughts that enriched this design research. And of course the NYHub for making this thesis possible.

My sincere thanks also goes Bangabandhu Science and Technology Fellowship for allowing me to attend the Masters program in KU Leuven in the first Place.

I thank everyone who has helped me with this thesis, Arc. Ahmed Fatih Tanç, Arc. Rafiqul Islam Tushar, Arc. Hana Azmi, Arc. Kabir Redowan and Wido Weidema. My Work buddy Arc. Aurore Hazée. NAKAMA and sus-peeps for caring, cheering me up and the constant support. Thank you so much for your company during this journey. My colleagues from Studio Streetscape Territories, without whom this journey is incomplete. My housemates, especially Nino and Andrée.

Last but not the least, I would like to thank my parents and my sister for the encouragement and love.

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STREET
SCAPE
TERRITORIES
RESEARCH
PROJECT

Aniqa Nawar

Master Dissertation : Studio Streetscape Territories
Promoter: Kris Scheerlink
2021-2022

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