

In Pursuit of Visibility

QUEER SPACE APPROACH TO COMMUNITY
ARCHITECTURE IN JAMAICA

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I n P u r s u i t o f V i s i b i l i t y :
a queer space approach to community
architecture in Kingston, Jamaica.

by
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dedication

To my daddy, who was anxiously awaiting the
results of this study, may he rest in peace.



preface

I am a queer Caribbean woman who has spent her entire life living in Jamaica's capital city, Kingston. As an aspiring architect and lover of good public space, I am intrigued by the idea of using architecture as a tool to foster spaces of acceptance. I am especially inspired by the resilience of our marginalised communities, especially the Trans* community in Jamaica, and feel that it is within my duty as a designer to create spaces which empower these communities. For this project to work, I pledge to engage members of our marginalised communities with respect, to represent their stories honestly and to create something of interest and hopefully worth. I have adopted the best practice approach which suggests that designing for the greater good means placing those with the least access at the forefront of design and research. I present this work with the hopes that we can find our own reprieve as we navigate this struggle collectively.

acknowledgements

Reflecting on the brutal year past, I am in awe of the support that surrounded me. I owe a debt of gratitude to the following people:

Firstly, to my supervisors for their patience, advice, and timely motivation;

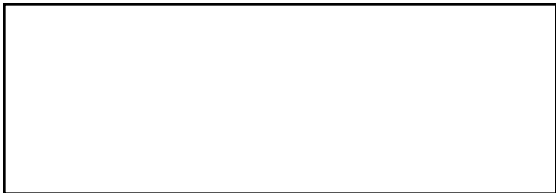
To my parents who always encourage my creative and academic endeavours, for responding to the many questions about my studies in my absence, and for shutting down any negativity in my defence;

To my friends and loved ones living abroad for facilitating poorly timed video calls and for sending well-timed memes. You don't know how much it meant in times when my fortitude seemed non-existent;

To my studio for setting the bar and challenging me to do my best even if you didn't know it;

To the teams at Victoria International, NZSP, and TransWave Jamaica, without whom the location-based research would be impossible;

Lastly, to my adopted NZ family for having my best interest at heart.



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Fig. 0.1 Aerial photo of Kingston
& St. Andrew. Google Earth



abstract

Public space is a site of contestation where people enact their identities and exercise their citizenship. Often non-conforming individuals and communities are not given this opportunity, existing solely on the fringes of these spaces. Queer, especially Trans-identified, people are members of multi-marginalised groups grappling with the realities of discrimination in Jamaica's (public) spaces. This thesis will explore queer spaces, specifically, how architecture can be used to create safe spaces for the inclusion of the displaced Trans* youth of Jamaica. While queer space has been explored conceptually in architecture, there is now a pressing need to bring physicality to this corporeal subject. How can the experience of this community be translated into architectural expression? Playing on the theme of visibility, this research aims to develop a design of physical space through the analysis of various visual media, along with other experimental participatory design techniques. With input from members of the community, the architectural intervention will remain relevant to its target user community and grounded in its users' Jamaican context.

language of community.

The following terms are used with the intention of acknowledging the gender, sexual, and social diversity which exists within the client group for this project. Insufficient data was collected to present the findings as distinct across the spectrum of identities and as such umbrella terms are employed throughout this document. Following the literature review, there is a secondary list which includes the definitions of architectural concepts and approaches specifically for the purposes of this project.

definitions from the Glossary of Gender Related Terms and How to Use Them (Gender Minorities Aotearoa, 2017)

Gender: "One's actual, internal sense of being male or female, neither of these or both, etc."

Sex: "The system for assignment and classification of people as male or female based on imprecise perceptions of their physical anatomy - generally the appearance of their external genitalia at birth."

Gender expression: "The physical expression of one's gender through clothing, hairstyle, voice, make-up, body shape, etc."

Transgender or Trans*: "An umbrella term for all sex and gender minorities, including intersex, transsexual, takatapui, and other minority genders." Fig. 0.2 further distinguishes terms within this umbrella.

Non-Binary: "Preferred umbrella term for all genders other than female/male or woman/man, used as an adjective." Also referred to throughout this document as 'gender non-conforming'.

Queer: "Broadly used to indicate that one rejects heteronormativity and is not heterosexual - though sometimes queer is also used by heterosexual transgender people ... The word queer has long been used as a slur, so although it is commonly reclaimed, be a little cautious with its use." When italicised in this thesis it refers to the architectural concept and action of creating space by reorienting its inhabitants (see Section 2.4, pg.#).

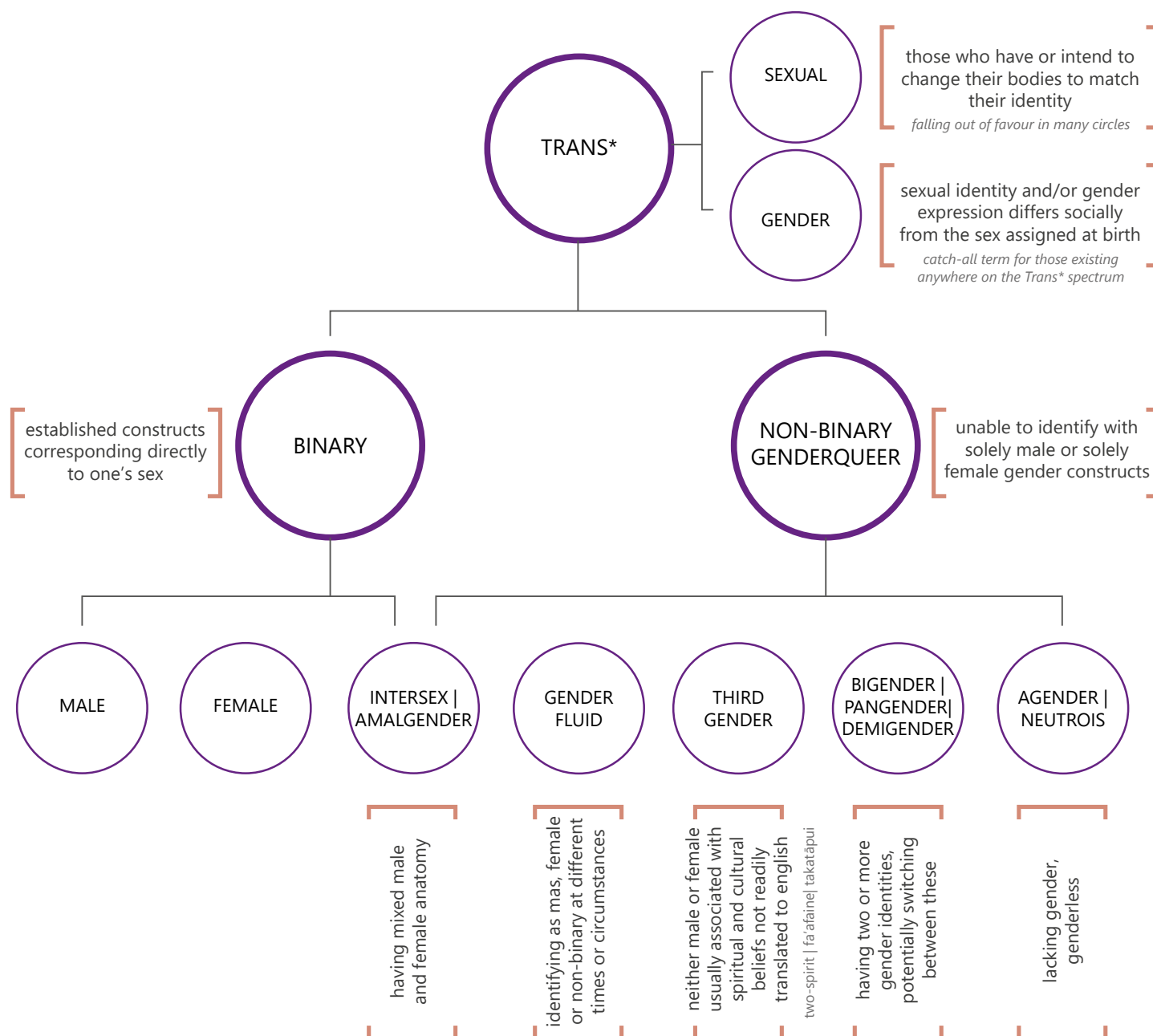


Fig. 0.2 TRANSID

image by author



1

introduction

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Fig. 1.1.1 REDACTED

revolt.

© Christo Geoghan

image retouched by author

1.1 background

1.2 contested space

1.3 research question

aims + objectives

1.4 thesis structure

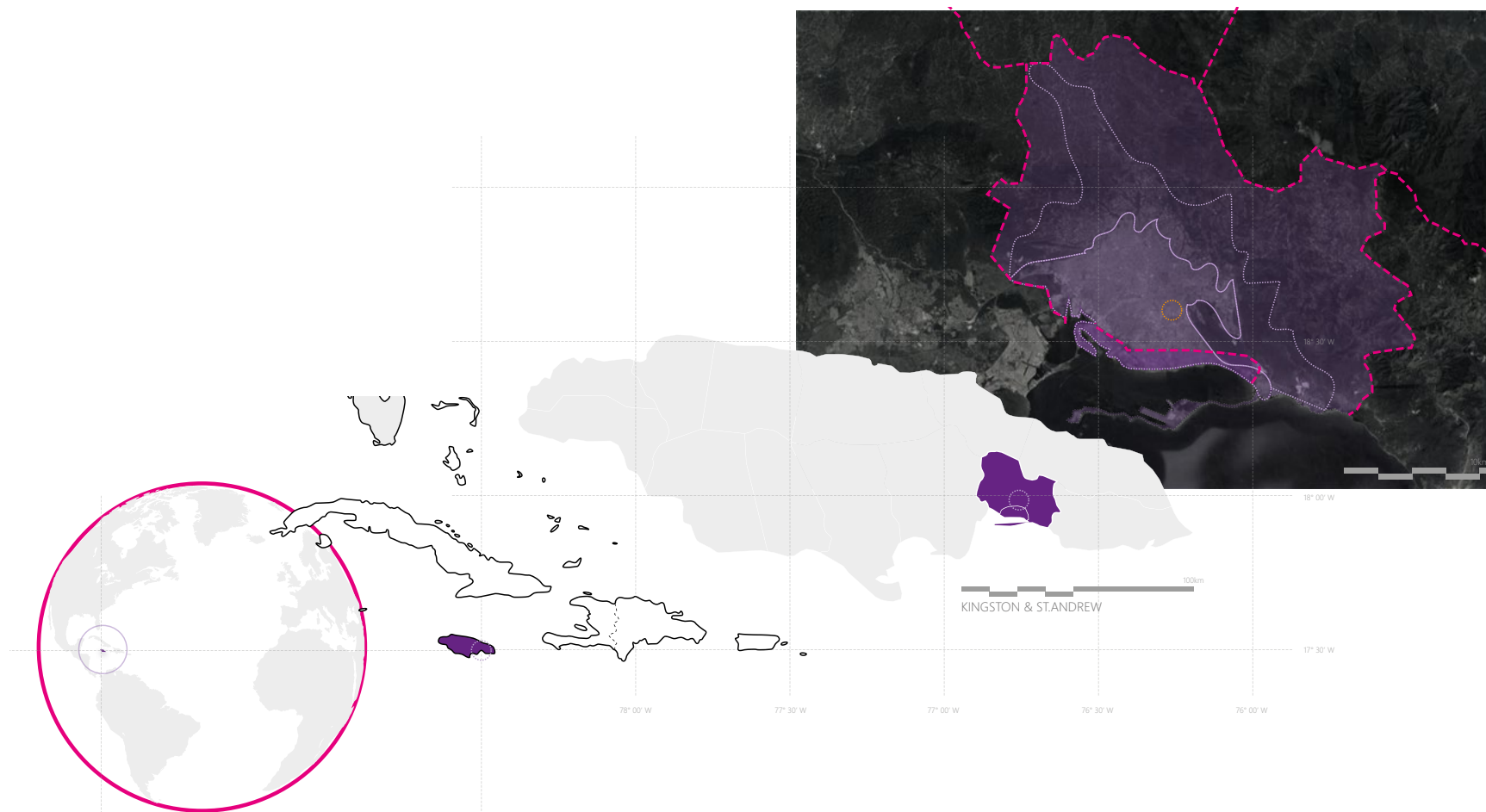


Fig. 1.1.1a

↑ Site location. Kingston & St. Andrew are shown in pink dashed line while New Kingston is highlighted by an orange circle.

background

+ motivation

Public space is a site of contestation where people enact their identities and exercise their citizenship. Often non-conforming individuals and communities are not given this opportunity, existing solely on the fringes of these spaces. Queer, especially Trans-identified, people are members of multi-marginalised groups grappling with the realities of discrimination in Jamaica's (public) spaces.

With the unfortunate circumstance of being poor, black, and from the inner city, Jamaican Trans* youth are more likely to be ridiculed and scorned in public spaces. They are not afforded the same privileges enjoyed by other members of society, including their 'uptown' queer counterparts. A particular group of Trans*

youth, less-than-affectionately called 'Gully Queens', have been cast out of their homes to the fringes of this homophobic society: the stormwater channels and gullies of the city. This phobia is rooted in a misunderstanding of sexuality, gender expression and, significantly, in Jamaica's Christian, colonial past with its remnant antiquated laws. Many burgeoning human rights advocacy organisations, such as TransWave Jamaica, Jamaica Forum for Lesbians, All-sexuals & Gays (JFLAG) and WEChange J.A., lobby for LGBTQ+ rights and attempt to tackle this hatred, by providing safe spaces for queer expression and visibility.

The concept of safe space has been highly debated in recent times with critics harshly labelling members of vulnerable communities as 'snowflakes' (Crocket, 2016). Oftentimes users are simply looking for safe and comfortable ways in which to engage a community of their peers outside of the realm of the intangible, for example, an online forum. As a designer, it is intriguing to investigate what have been many failed attempts to materialise this concept of safe space into habitable space. What does architecture have to offer marginalised communities? This project seeks to explore an evolving understanding of queerness/queering in architecture and to engage communities in order that successful and sustainable safe space may be developed.

Fig. 1.2.1

The original gridded plan of Kingston (now Downtown Kingston) by John Goffe. "Kidd's New Plan of the City of Kingston" National Library of Jamaica Digital Collection; no date.

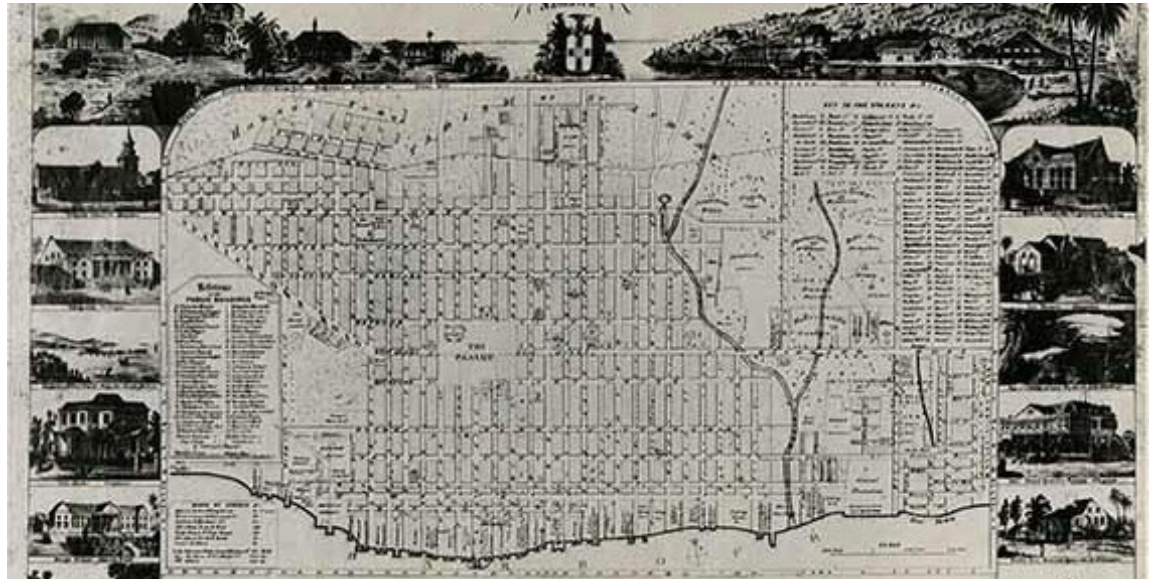


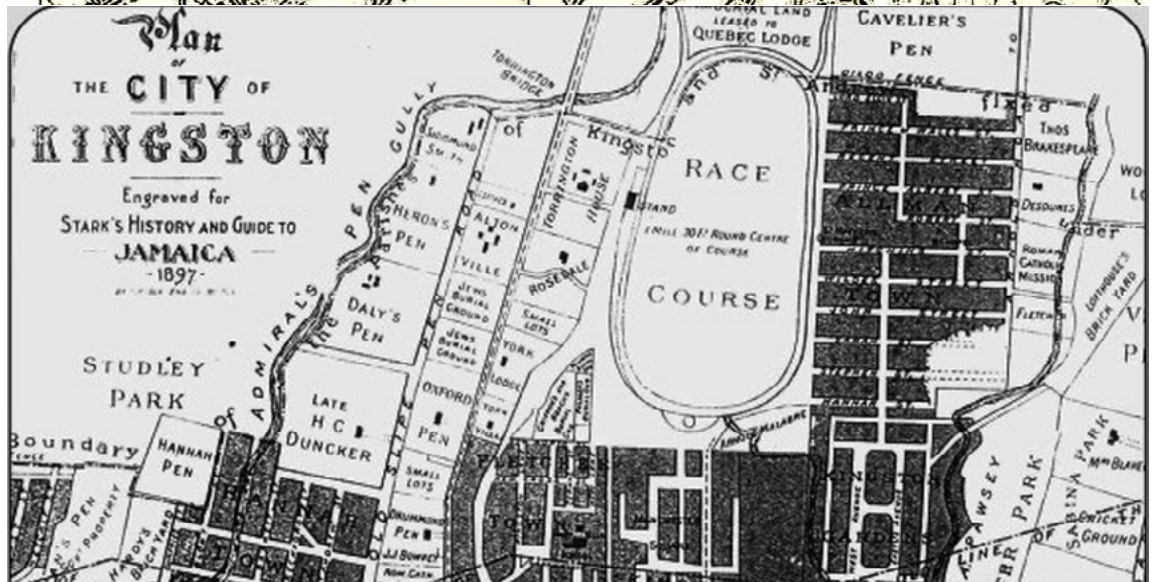
Fig. 1.2.2

Northern extension of the Goffe Grid to Racecourse (now Heroes Circle). Author unknown, no date.



Fig.1.2.3

Knutsford Pen (now New Kingston), showing Half Way Tree, Trafalgar Racecourse & Liguanea/Mona. National Library of Jamaica Digital Collection; 1897.



contested

1.2 space

Kingston & St.Andrew, Jamaica

Jamaica is an island nation of 2.7 million people as at 2011 (The Statistical Institute of Jamaica (StatIn Ja)). Its capital city, Kingston, houses approximately 650,000 of those residents, not considering those who commute into the city daily from neighbouring parishes, like St.Catherine. The island has a growth rate of 0.36% as at the 2011 census conducted by StatIn Ja, but the CIA World Factbook¹ and the UN Population Prospects² propose that that rate might be higher at 0.68% (2017), with population expected to increase to 3.2 million by 2050 (UN Population Prospects, 2019). Kingston, like many other cities in the Anglophone Caribbean, began as a port city to the south east of the island at the mouth of the world's 7th largest natural harbour just north of Port Royal. As industry, technology, and socio-political beliefs changed, so did the city (see Figs. 1.2.1, 1.2.2, 1.2.3). The relatively flat landscape of the surrounding area meant relatively easy and quick expansion between the waterfront and the bordering Blue Mountains. Today, Kingston is considered as the entirety of this area, including the neighbouring parish of St.Andrew which sits on the Liguanea Plains (see. Fig. 1.2.3).

introduction

¹ Statistics presented in numerical order in *The World Factbook by the United States of America Central Intelligence Agency (2017)*

² Statistics and projections presented by the Population department at the United Nations (2019)

occupying the city

As the mercantile class moved further inland, a socio-spatial dichotomisation of the capital occurred, creating distinct 'uptown' and 'downtown' areas. The socio-economic differences between the spaces forces and forbids certain types of interactions. Users of the space depend on spatial markers such as roads and even the presence of specific building types to signify what might be acceptable interactions in that space. This perpetuates the exclusion of those who belong to neither area, such as marginalised queer people existing purely in the 'in-between'. It is the contestation of Kingston, which shapes space and identities, that makes it the ideal place to test the ideas in this project.

Navigating stigma (Logie et al, 2014) showcases the proliferation of social inequities enacted against those with queer identities in the Kingston metropolitan area. Employment,

poverty, violence, housing, healthcare access, and socioeconomic class are all cited as contributing to the survival vulnerability in sexually/gender diverse communities (Logie et al, 2014). These social inequities are often demarcated by space and the objects within it, restricting use to those with identities and ideals that align. These spaces often represent a real barrier to community for those whose sexual/gender identity has been policed and even criminalised. For example, community centres in Jamaica are legally overseen by the Jamaica Constabulary Force (JCF), the very authority policing your identity.

Local activists such as Maurice Tomlinson, Yvonne McCalla-Sobers, and Neish McClean have referred to the way in which the city, and by extension society, facilitates occupation by those with diverse sexual/gender identities. The recent campaign implemented by TransWave

Jamaica (see Fig. 1.2.4) is of great significance to queer Jamaicans as it begins to show how they might occupy space and enact their citizenship in the city. McClean describes the digital campaign as easily monitored safe space (also budget-friendly), stating that TransWave Jamaica "wanted to show the diversity within our community and to help to shift the narrative around how the trans community is depicted, as well as to humanise the community" (McClean, personal communication, Aug 2019). This could be read as an attempt to realign themselves to a harmonious occupation rather than the revolt and conformity they have been confined to in the past.

Fig. 1.2.4



images from the #reclaimja campaign with members of the trans community somewhere between harmony and revolt. Author's image (original images from TransWave Jamaica). images continue on following page.





architecture and identity

Just as the city morphed, so did its architectural expression. Jamaican vernacular architecture is one which reflects the current economic aspirations of the people, responds to the tropical marine climate, and facilitates some social interaction. Beyond the colonial era Jamaican Georgian architecture, modernist styles such as the international style also exist and evolve today in Kingston. Kingston & St. Andrew house many examples of this emergent modern architecture as the island's cultural hub and parliamentary operation (Lawton, 2005, p.58). Frommers Travel Guide on Jamaican Art and Architecture summarises the architectural evolution (in italics). →

The city's architectural identity is founded on the same colonial ideals that proliferate the marginalisation of the queer community today. By attempting to find/create a place for this marginalised group, it is useful to consider whether the current architectural identity of the city is still relevant to this new development and what sort of identity it may take on.

"Since the end of World War II, architecture in Jamaica has followed two distinct variations on colonial themes. Banks, civic buildings, and commercial structures have generally been inspired by the thick walls, small windows, and massive dignity of the island's 18th- and 19th-century English forts. Hotels and private dwellings, on the other hand, typically trace their inspiration to the island's great houses or to the unpretentious wooden cottages that still dot the landscape. Other commercial buildings draw inspiration from the International Style that swept over most of the industrialized world between 1945 and 1980." (Frommers Travel Guide, 2019)

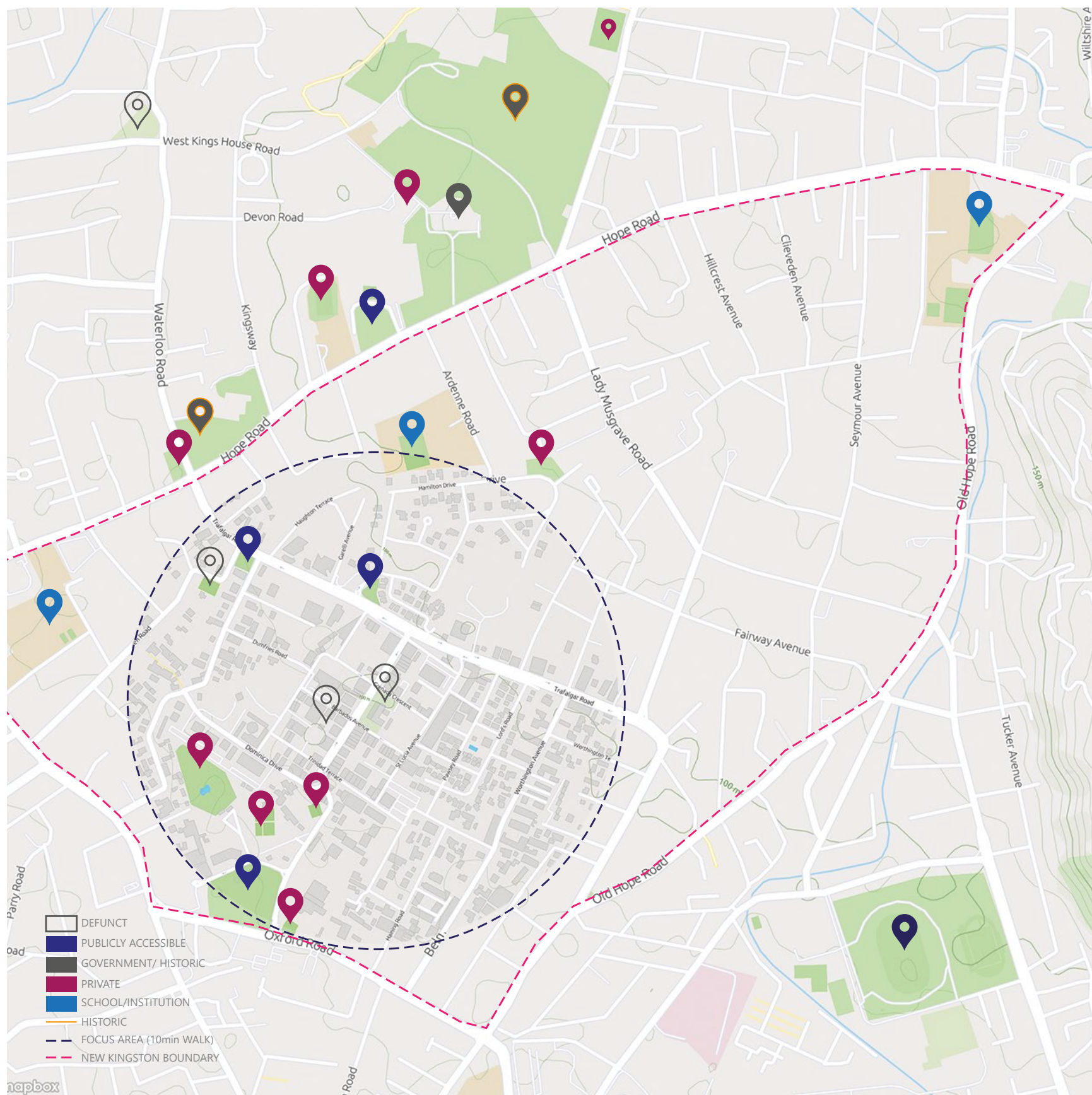
New Kingston, Jamaica

With the advent of prefabrication in building technology the government's housing plan was set into action. Trafalgar Park became one of the pre-independence starter-home housing schemes developed by what is now WIHCON (West Indies Home Contractors), along with Mona Heights (1958); moving the Trafalgar Racecourse to its current home in Caymanas Park. Post-Independence (1962) saw the rise of New Kingston as the newly established central business district. Architects and firms such as McMorris Sibley Robinson (Victoria Mutual Building), Herbert 'Denny' Repole (Ministry of Foreign Affairs & Trade) and Marvin Goodman & Associates (PCJ Building) began to populate the landscape with grand public scale buildings (see Fig. 1.2.5).



↑ Fig. 1.2.5

work related open space flanked by various office buildings in New Kingston, Jamaica. image © Brian Jones



This dichotomy of uses contributed to creating what is now a wildly contested space, with innumerable and ever-changing stakeholders. The mainly business/commercial use of the area meant that the space was free for appropriation at night in the form of legal nightclubs, bars, and restaurants as well as illegal prostitution, brothels, and squatting. Most notably, the illegal occupation of the stormwater gullies by the Gully Queens, a group of displaced Gay & Trans* identified individuals, which gained media coverage in 2013.

Even with this melee of activity, community space and accessible greenspace were the least represented uses in New Kingston (see Fig. 1.2.6). That was until 2004 when Emancipation Park (see Fig. 1.2.7) was opened servicing the entire Kingston & St. Andrew Metropolitan Area. This development expands on Repole's 'work-related open space', an idea on which New Kingston seems to be modelled. It invites people of all walks of life to use a public amenity (emancipationpark.org.jm, 2006). It is a welcome amenity in a city whose only open/green spaces are privatised (see Fig. 1.2.6).

Fig. 1.2.6

map of New Kingston showing the available green/open spaces and their level of accessibility to the public.



Fig. 1.2.7

*Aerial shot of Emancipation Park.
Image © KingstonPharaoh*

1.3 research question + aims

how can architecture be used as a tool for the inclusion of Trans* youth within public space?

This thesis aims to explore inclusion of queer and Trans* youth in public space by seeking to:

1. Identify and assess queer experience and perceptions of space at various scales.
 - i. Investigate the place of 'transness' in the architectural understanding of 'queer space'.
 - ii. Directly engage the Jamaican Trans* community to create an approach to queer space to be utilised in this project.
2. Identify and assess 'queer space' principles and approaches which can be utilised in design.
 - i. Assess 'in-between' space as relevant to queer/trans bodies.
 - ii. Assess various public design tools on the selected site.
 - iii. Assess existing architectural projects that attempt to 'queer' and/or create 'in-between' space.
3. Propose a suitable, contextual solution through architectural design.
 - i. Apply and iterate relevant 'queer space' principles to the selected site, client, and brief.

1.4 thesis structure

This thesis explores queer architecture which manifests on the boundary of the norm. It challenges our understanding of queer space and proposes an approach to its creation. As such, this document is divided into three parts which address the aims as follows:

Understanding the margin:

The researcher attempts to find a place for Trans* bodies in architecture by examining a series of works from varying fields of study (architecture, sociology, psychology, urban geography) in the context of varying understandings of queer space. The creation of architectural space for Trans* bodies is found to be grounded in queer phenomenology and fuelled by the design of diverse public space. This chapter is an account of the evolving understanding of queer space across disciplines and a proposition for a contemporary definition of and approach to queer space especially as it pertains to contested space.

Breaking Down Defences:

This chapter presents the results and discussion of the following: 1) an in-depth case study/project review; 2) an online survey issued to members of the trans community; 3) interviews conducted with human rights/Trans* rights activists, Yvonne McCalla Sobers & Neish McClean as well as an interview with a member of the community, Jaxson Heffes; 4) a workshop/hybrid focus group with members of TransWave Jamaica. The results of these fuel an ongoing design exploration of spatial appropriation in places of revoked spatial citizenship in search of tools for creating space that facilitate spatial citizenship.

Creating Margins:

The design experiments are woven into a final, sited approach to creating public/community space. The final design employs the pursuit of visibility as outlined in understanding the margins, programmatic, and aesthetic requests from breaking down defences and is critiqued using the dimensions of relativity (understanding the margin & breaking down defences).

A dark, grainy photograph of a building's interior. In the center, a person is silhouetted against a bright light coming from a doorway or window. The person appears to be standing and looking out. The surrounding structure is dark and indistinct, with some vertical lines suggesting walls or columns. The overall mood is mysterious and somber.

2 understanding the margin

2.1 literature review

2.2 methodology

2.3 safe space

The researcher attempts to find a place for Trans* bodies in architecture by examining series of works from varying fields of study (architecture, sociology, psychology, urban geography) in the context of varying understandings of queer space. The creation of architectural space for Trans* bodies is found to be grounded in queer phenomenology and fuelled by the design of diverse public space. This chapter is an account of the evolving understanding of queer space across disciplines and a proposition for a contemporary definition of and approach to queer space especially as it pertains to contested space.

2.1 literature review

to queer or not to queer?

Space is typically defined as the extent of your surroundings, but it is also the act of creating a relationship between oneself and one's surroundings (Oxford Dictionary, 2019). Space is often categorised into binaries, for example: open/closed, public/private, even queer/heteronormative. However, the relationship between any combination of these categories and by extension the variation and nuance produced, is becoming more widely accepted. This is specially so in fields like psychology, sociology, and architecture.

There seems to be a point at which public space and queer space naturally converge, but this point is not directly addressed, at least not through architecture and design. This project begins with *queer/queering* and *queerness* for general background on 'othering' in architecture in the hopes that it will contribute to an understanding of Trans* identified bodies in space. This is especially pertinent as no benchmark architectural text for *Trans* space* exists, certainly not in the way that texts on *queer space* do. The architectural investigations and definitions of queer space that comprise our core understanding of it are gradually losing relevance as its equivalent sociological understandings evolve, which might account for this lack of a defined *Trans* space* or *Trans* architecture*.

It is particularly peculiar, if architecture is understood as a manifestation of lived experience, that there would not be a simultaneous progression of architectural and social ideas. Ideas such as intersectional feminism are at the forefront of creating equitable space for diverse people. The approach ensures that differing group identities are considered without discounting each of their experiences. It is surprising that there is a lack of architectural investigation conducted by, for, or in places that house anyone existing at any of these identity intersections, such as queer people of colour. This may be because queerness is considered foreign to Blackness/Caribbeanness (Nixon et al., 2019), or because urban development is driven by economic factors rather than social/civic ones (Medvedow, 2014). Whatever the reason, I seek to explore an architectural approach to creating safe public space for these marginalised communities.

This literature review is divided into five sections which map the progressive arguments. The project begins by grounding queer space in phenomenology and performativity as expressed by Betsky (1996) and Butler (2004) in **performing (architectural) queerness**. This queer space will then be critiqued for its lack of Trans* and multi-marginalised bodies/ experience through Ghisyawan (2018), Bell and Binnie (2004), and Campkin and Marshall's (2017) arguments in **politics of (queer) space**. New theories/approaches from the real world examples of the School of the Art Institute of Chicago (2018) and others as well as the intersectional works of Acosta (2011) and Ahmed (2014) will be presented in **(queer) belonging** and **doing queer (space)** and critiqued to create a project-specific approach which positions Trans* bodies in architectural space in **queering (public) space**. A summary of the arguments can be found under '*to queer!*' on page 34.

performing (architectural) queerness.

The idea of the performed is central to the understanding of queer space. In his 1996 quintessential text, *Queer Space*, Betsky (1996) not only describes the activities performed by the queer community, he points to the various rituals undertaken by minority groups, particularly of gay men in 1970s New York City, in their attempts to build community, seek companionship, and enact their identity. These rituals range in intensity from the mundane (e.g. grocery shopping and using civic space) to the prolific (e.g. partying and cruising for sex) and political (e.g. protest). A clear illustration of how, or not, physical space facilitates these rituals is also given. While communities continue to enact rituals today, the environment in which they are performed is likely to be radically different to that of nearly half a century ago. How might this change be reflected and how can architecture pre-empt and respond to this change?

Betsky's (1996) account of queer spaces, particularly those of 'disorientation', appears to influence many queer architectural explorations. He alludes to the changing times by saying, "More and more technology was brought to

bear on the creation of an environment that had no bounds, no solidity, and no reality. The lights, mirrors, sounds acted together to create such a degree of disorientation that, even without the aid of drugs or orgasm, the world dissolved." (p.148). McCabe's 2016 thesis, *Tracing Steps on an Empty Dancefloor*, looked at the potential for queer architecture set in Auckland's K-road queer hub. The ephemeral intervention explores this realm of the intangible, confirming (1996) Betsky's implied claim that queer spaces exist solely for escape/isolation. Subsequent queer architectural projects have followed this route, ignoring architecture that facilitates enjoyable everyday life and leaving the 'mundane' unexplored.

Like Betsky's (1996) rituals, Butler's (2004) gender performativity also highlights the reciprocal relationship between the actions performed and the space of performativity. While the focus is on the performed (person enacting their gender), this work is more concerned with the space of performativity and what effects it may have on the performed. Butler's work has been central to understanding gender especially as it relates to Trans* bodies and lived experience making it germane to this research. Although the work doesn't address architecture

specifically, his work suggests that space which might respond to this performativity would also be spontaneous social construct. Confirming Betsky's (1996) claim that "you don't have to make spaces to contain or encourage relations between people, because they will just appear exactly at the moment where they are least expected- or wanted." (p.141). An architectural response for this project might exist in opposition to this idea, expanding the idea of queer space from one that is fleeting into one that can be harnessed and created especially at a public scale.

Betsky's (1996) and Butler's (2004) writing certainly highlights the importance of lived experience in understanding queer spaces. However, the subjects of their work, though marginalised by their queerness, do not assume the multi-marginalised identity of those who exist in a post-colonial society. The experience of those afflicted by many marginalised identities greatly varied from their white counterparts as expressed by academics such as Bell and Binnie (2004), Zheng (2012), & Bryant (2015). This is especially true in post-colonial Jamaica. The inextricable link between space, identity, and politics is clear in Ghisyawan's (2018) in-depth interviews and mapping studies which present

a picture of queer, intersectional Caribbean living. She states, "...Spatial and social worlds are created through the enactment of identities, politics and power, with each lending significance to the other" (Ghisyawan, 2018). How Caribbean people socialise, gather, and enact our citizenship is dependent on the religious, economic, and social values held by the wider community. Performativity therefore extends beyond the individual taking on many other layers of communal life experience. The experience of a queer Caribbean person is a battle between conflicting individual and community identities at varying levels making it different from that of the foreign counterpart who is free of the burdens of other types of social inequity. Her work refutes the common misconception that queerness is foreign and instead places it in an intersectional context which changes the experience, accounting for its foreign appearance. The works also highlights the importance of qualitative data in understanding and translating lived experience into habitable space. It also suggests that spatial/architectural solutions to such problems should take on the same quality of layered space.

Two problems have emerged from the examination of Betsky (1996), Butler (2004) and Ghisyawan (2018): 1) queer experience (space and rituals) varies by context but accounts of queer experience are limited/not intersectional; 2) If queer space is phenomenological/performative, there is a level of consciousness that comes from doing and that is discounted by the writings.

While the queerness of an individual's body in space is a necessary part of queer space, the use of 'queer' as an adjective/noun seems to distort the consciousness and dynamism of this space. By introducing scale as a factor, the search begins to reveal how multiple queer bodies relate in space and strategies for doing queerness/ queer space. This is important for designing for communities rather than individuals and alerts the researcher to possible approaches.

politics of (queer) space.

The existence of a journal of feminist (urban) geography indicates how pervasive and political queer occupation of space is on a large scale. Urban geographers such as Townsend (1991), Knopp (1994), Bell and Binnie (2000, 2004) & Hubbard (2018) have looked at gendered space in the city, the sexual citizen and queer space extensively. Bell and Binnie's (2004) critique, *Authenticating Queer Space*, looks at the current state of queer spaces in the development of urban areas worldwide. They express the effects of sexual citizenship as, "complex & paradoxical: the presence of gay communities and spaces has become part of the arsenal of entrepreneurial governance, giving sexual 'others' a central role in place promotion, as symbols of cosmopolitan and creative appeal." (p. 1818). The spaces that Betsky (1996) and McCabe (2016) have explored as inherently queer are increasingly scrutinised by geographers such as Bell and Binnie (2004). The newly commodified version of queer lifestyles and associated spaces such as clubs, bars, and entire arts districts are being regulated into themed villages. This creates further marginalised spaces as city planners and government officials and others outside of the queer community set benchmarks for

acceptable levels of queerness (Bell & Binnie, 2000; Bell & Binnie, 2004).

Bell and Binnie critique (2000, 2004) queering as understood in terms of performativity. They cite Butler (1990), Bell et al. (1994), & Delany (1999) as purveyors of a message that expresses the actions of queer people in urban queer spaces as inauthentic performances. Further implying that this performativity leads to a decreased sense of belonging in public space. Bell and Binnie state that "Home is a space set apart from the whirl of difference on the streets. However, some forms of difference are inevitably excluded from the 'cosmopoliticisation' because they are just too different, too strange" (2004, p.1812). By saying this, both the authenticity of the sexual citizen and the authenticity of the space are called into question. This paradox could be one of the reasons Caldwell (2016) purports that queer architecture can only come from the queer self; centring his design methodology and design on personal experiences of space and applying the same to the public realm. It appears that this auto-ethnographic approach still lacks the rigour to advance the idea of queer architecture. This is especially true of the public space if those who occupy it are woefully unrepresented. This paradox of the queer self

in public space highlights the need to utilise method(s) for engagement that are appropriate to the community in question in order to create relevant and useful spaces.

Others such as Campkin (2017, 2019), believe that the role of the architect is to ensure that this urban 'cosmopoliticisation' is one which acknowledges the diversity of the queer community and that champions their citizenship. Within the queer community there are attitudes that marginalise other subgroups. He stated, "A lot of the more formal, licensed premises are owned by white, gay men, whereas if you look at the more marginalised communities, they find it more difficult to establish places" (Dezeen, 2019). London being one of the most diverse cities in the world (worldatalas, 2019), serves as a good example of how othering affects access to space and other amenities. Campkin's work with fellow UCL academic Laura Marshall (2017), is an ambitious survey of London's queer venues, exposing the staggering loss of same. These mapping exercises seek to undoubtedly showcase the lived experience of various groups. In the case of marginalised communities, these exercises play an invaluable role in evidencing issues faced by the queer community and returning

agency to its members. "London hasn't had a non-commercial LGBT+ venue since the London Lesbian and Gay Centre closed in the early 1990s," said Campkin in a 2019 interview with Dezeen. Perhaps this is the authenticity Bell and Binnie (2004) aspired to: community-oriented, non-exploitative architecture as the future of queer space.

This search for queer belonging at the city-wide scale is reminiscent of a Jamaican proverb that reads, "*a nuh all roof a shelta.*" It roughly translates as "not every roof is a shelter." It cautions the receiver to exercise discernment when seeking community/refuge/safe space. Trans* youth in Jamaica are most acutely aware of this distinction and have adapted to respond rapidly to unfavourable situations. Architecture that responds to this uncertainty and evident distrust of commercialised public space could provide options for marginalised users that are not limited to retreat or isolation.

Edelman's (2016) mapping study, *This Is Where You Fall off My Map* is one that showcases the occupation of space by queer bodies, specifically Trans* bodies. Using techniques pioneered by Leap (2004) and utilised by Ghisyawan (2018), Edelman seeks to expose one of Washington

DC's alternate realities, a Trans* reality. Edelman critiques the way in which maps, especially those intended for tourist consumption, "serve to dislocate, erase, and exclude marginal spaces and practices that are otherwise ideologically or capitally suspect" (Edelman, 2016). The community-authored map is used as a tool of resistance and empowerment; it highlights the messiness of urban space & meaning and marks the ways in which the marginalised create safe space that may otherwise be inaccessible (see Fig.s: 2.1.1, 2.1.1a). The pervasive inaccessibility to certain spaces seems to stem from a general misunderstanding of non-binary nature of Trans* bodies (McClean, personal communication, August 20, 2019). As one of the few works centred on (black) Trans* bodies, Edelman's paper presents ways in which members of the marginalised community can be engaged to address the problems of further marginalisation and belonging highlighted by Bell and Binnie (2004), Campkin and Marshall (2017) and Heyes et al. (2016). The mapping approach is further discussed in the methodology (Chapter 2, Section 1.2).



Fig.. 2.1.1: community-authored maps showcase lived experience. 'Louise's map' (Edelman, 2016, p.397)

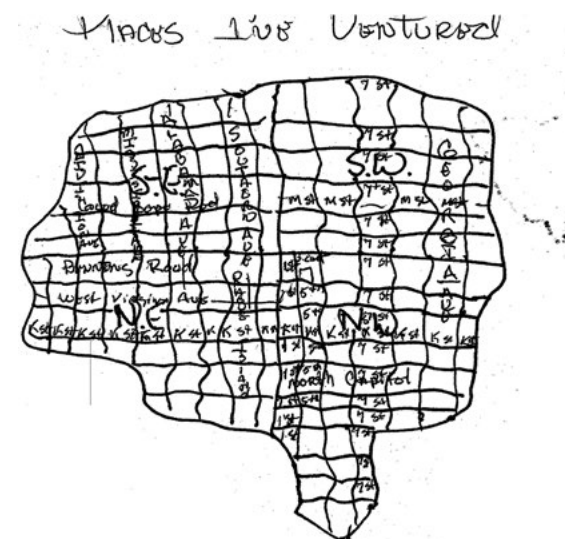


Fig.. 2.1.1a: community-authored maps showcase lived experience. 'J's map' (Edelman, 2016, p.399)

(queer) belonging.

Belonging is a seemingly fixed concept in most people's minds, but its definition is vague and there are few ways in which it has been defined by psychologists and/or applied by architects. Examples of belonging in public space include *spatial agency* (Till et al., 2011), *appropriation of space* (Noschis, 1978), *bodily affordance* (Gibson, 1979), and *performativity* (Butler, 2004); the commonality is an attempt to define/classify the relationship the body has with its environment. In a highly politicised and contextually appropriate move, Atkinson et al (2018), state that "citizenship is fundamentally a spatial relationship, naming in its broadest conception one's ability to participate in the civic life of their locale." (p.47). This is a near perfect match to what we might imagine it means to belong in public space.

The Dimensions of citizenship (Axel, ed., 2018) seeks to explore the diversity of what it means to be a citizen in present day America and the role that architecture plays in facilitating and/or restricting this citizenship. It is a discussion that is relevant when thinking about design for the marginalised/other, as it hints at the synonymy with a sense of belonging.

This School of the Art Institute of Chicago's [SAIC]

2018 Venice Biennale entry comes in the form of seven scales of mixed media explorations on citizenship and belonging, ranging from printed text and experiential artwork to potential real-world solutions (see Fig. 2.1.2 on next page). Each exploration highlights the position of the other – that is, First Nations, Black-American, Mexican-American etc. – in its approach to thinking about and potentially solving issues of spatial citizenship in the U.S.A. The historic instability of the concept of citizenship, and by extension belonging, is brought to the forefront as "a continuing site of contention despite attempts try to idealize, formalize, and fix it in place." (Atkinson et al., 2018, p. 32) In keeping with the intersectional and disruptive approach, the range of experiments present more questions about the architectural problem than they do solutions. This rich and varied response to a nuanced topic only opens the possibilities for architectural responses.

Solomon (2018) asserts that "the politics of measurement are pervasive. They are embedded in our buildings, from the simple demarcation of a bathroom by gender, to the complex way in which the design of housing limits diverse family structures, to how the layout of an office plan effects hierarchy in a corporation." (2018, p.16). In this synopsis of the

inseparable relationship between citizenship and architecture, architects are reminded of the responsibility they bear in the inclusive design of environments. At the very least they might become aware of how seemingly harmless design choices afford or restrict one's ability to enact citizenship contributing to their sense of belonging.

Acosta's 2011 article, *The Language of (In)Visibility*, brings to the forefront the complications of the non-binary and gender non-conforming experience, acknowledging the various ways in which the queer community (specifically queer Latinas) navigate personal relationships and the 'space' in which these relationships exist. The 'in-between' described in her article is not a physical space but has the potential for architectural expression. That the same space might present differently to each inhabitant, creating varying opportunities for growth that bind them in their shared experience, is an intriguing point from which to begin exploring an architectural response. Acosta's (2011) identification of the 'in-between' presents this space as tabula rasa, potentially free from the constraints of the 'politics of measurement' and leaning towards fostering belonging.



Fig. 2.1.2

Stone stories: "Studio Gang's early proposal for Memphis Landing, developed for their Memphis Riverfront Concept (2017), imagined the site's transformation beginning with a community tree planting event that would bring shade and softness to its hardscape." (Axel, ed., 2018, p. 66-67)

doing queer (space).

Coming out is oft used as the marker of queer visibility and belonging. However, in Acosta's (2011) opinion, "Disclosure does not always result in visibility. Often, we look at coming out as a final stage in accepting oneself, but in other ways, verbal articulation is the beginning of an entirely new process: pursuing visibility" (p. 891). What if spaces were actively designed to allow for the continued evolution of this process? There is no solution to Acosta's space of the 'in-between' because it is not presented as a problem to be solved but as a tool to be utilised by its inhabitants. This suggests, an opportunity to enhance this tool by assigning it dimension and tactility. Crucial to the advancement of my own work is the question posed by Atkinson, Liu, and Zeiger (2018): "What designed object, building or space might speak to the heart of what and how it means to belong today?" (p. 29). This timely work in the context of Acosta's (in)visibility (2011) and Ahmed's orientations (2006) certainly underscores the existential questions of belonging, asserting design as an interface if not a potential solution.

If Acosta's (2011) tacit & verbally articulated (the scale by which one's degree of 'outness' is measured) were to be manifest it might be through the classical techniques of architectural design (depth, shadow, repetition, & rhythm of built elements). Using these techniques to engage with and tell a story to/about the user would be in keeping with the way in which Acosta's (2011) work is expressed. Alternatively, an architecture that pursues visibility might utilise mediating elements in conjunction with these techniques. Betsky (1996) proclaims "it (cruising space) must frustrate "normal" use and detection by providing multiple barriers to intervention or observation." (p.148). If the idea of queer space is to progress away from escape/isolation, it needs to move away from such narrative exploration; reconceiving barriers as useful for curating moments of interaction rather than preventing them.

Also looking at the experience of the sexually non-conforming, Ahmed (2006) begins by stretching an ultimately spatial concept, "phenomenology makes orientation central in situated, and embodied." (p. 544). Using the analogy of the table, Ahmed takes her reader through a series of perceptions and relations of bodies in space, which she refers to as

'orientations'. Morphing from Husserl's writer's desk to the 'Dining Table' where "we" gather, the account of relations in every possible prepositional matter highlight the instability of queerness, the contradictions of such a state and the futility of attempting to align or correct it; which in itself would be an act of heteronormativity. Ahmed (2006) extends the idea of orientation – turning one's attention to an object – into the psychological and the perceived. "Orientation is the point from which the world unfolds: the here of the body and the where of its dwelling." (p.545).

In a similar manner, Acosta does not describe coming out as a final point of arrival. Although Ahmed's (2006) definitions places importance on arrival, as in 'coming to' bodies in space, it also acknowledges that this relationship is not a fixed one. Important to note on the relevance of 'orientations' is the definition of 'background' – that which alters perception and ultimately the orientation of a user. When dealing with the marginalised, it is useful to consider all the ways in which their perceptions and use of a space/object is constantly changing; this is what Ahmed (2006) describes as their 'backgrounds'.

He doesn't want to be assimilated. He enjoys his exclusion. He feels comfortable at his little table. Or at least he thinks he does. But does he? What is it, after all, that ties him to his little table — that drove him, in other words, into a marginal existence? Ultimately, it's prejudice. Liberated from that prejudice, would he still want to sit at his little table? Perhaps, and perhaps not. Certainly, most homosexuals don't want to be relegated to that little table. We grew up at the big table: we're at home there. We want to stay there. (Bawer 1984 cited Ahmed, 2006, p. 568)

Bawer's hypothetical gay man outlines the issue and paradoxes that accompany a life lived outside of the norm. However, it doesn't posit solutions. To overcome, or at the very least address, the issues set out here, one is reminded of Till's (2011) work on Agency and SAIC's Venice biennale entry (2018) which provides options of varying involvement to the user and becomes the crux of a design approach.

In a final rejection of 'disorientation' as a correction device, Husserl's writer's table reappears with Ahmed (2006) stating "A queer phenomenology would involve an orientation toward queer, a way to inhabit the world that gives "support" to those whose lives and loves make them appear oblique, strange, and out of place. The table becomes queer when it provides such support" (p.5) The argument that extends the individual's queerness to the newly queered communal space foreshadows how this research might be approached.

queering (public) space.

Hitherto, the readings highlight the issues of queerness in cities, the complexity of design for multi-marginalised groups and the phenomena of bodies in space. However, apart from the SAIC, we are yet to see architectural methodologies that provide spatial solutions to the problems presented. How might one queer space? If queering is understood as a disruption and subsequent reestablishment of systems and perspectives, then we might find answers in design's exploration of the 'in-between' at various scales. Bloodsworth-Lugo (2007) described Trans* bodies as non-binary – that is being between the boundaries of social and theoretical space. She also suggested that this in-between is bursting with creative, "liberating and resistant potential" (p. 62). In a similar way, the in-between or interstitial space has become typified in architectural expressions. Fig. 2.1.3 (previous page) shows a few examples of spatial and bodily relationships commonly expressed in architecture. Generally these spaces are necessary to the function of surrounding spaces but often times do not facilitate long-term use (that is unless a factor such as scale is applied).

Many indigenous and western cultures/

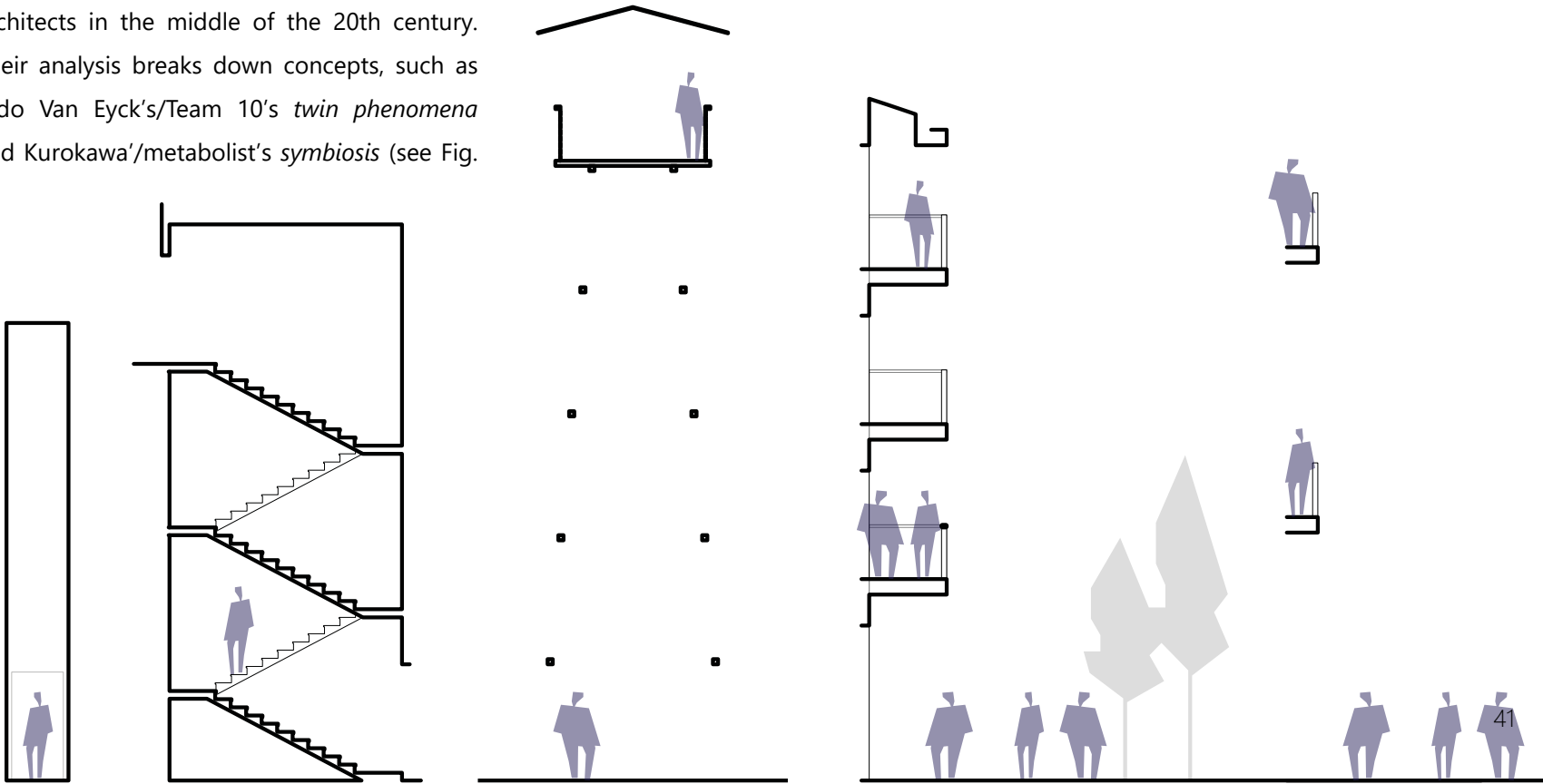
Fig. 2.1.3

bodily relativity at varying scales in typical architectural configurations. author's own image.



architectural thinkers have also conceived of spatial relationships in non-binary terms, for example, Japanese Metabolist's Ma, Polynesian cultures Wa (NZ Māori/Tokelauan) & Vā (Samoan) and western philosophy's threshold (Van Eyck, Hertzberger). These concepts of relationships, like Ahmed's (2006) orientations, are usually expressed as inter-personal and spatial harmony, and bring together dimensions and concepts which are otherwise thought of as isolated. In *Comparison of In-between Concepts*, Farhady and Nam (2009) analyse a multitude of in-between concepts which were simultaneously investigated by both Western and Eastern architects in the middle of the 20th century. Their analysis breaks down concepts, such as Aldo Van Eyck's/Team 10's *twin phenomena* and Kurokawa'/metabolist's *symbiosis* (see Fig.

2.1.4), into four dimensions of relativity: space, time, environment, and human. These serve as lenses through which to view and experience space and provide a framework which might be applied to the design of spaces of the in-between. Farhady and Nam (2009) suggest that "the more dimensions and factors related to the in-between get involved in a single design the more complicated and multi-layered meaning [the] of the in-between will be." (p. 23). If complexity is not the aim, they assert that these dimensions only present a world of opportunity for designing the in-between. Their work provides a yardstick against which



new 'in-between' space can be measured, but it is not without criticism. Although it is scalable and can be applied to many design scenarios, if used as a design technique, designers must be careful to make contextually appropriate decisions by rationalising the layering of the four dimensions.

Globally, as designers begin to tackle rapid urbanisation, 'green' and pedestrian/cyclist friendly cities like Stockholm, Copenhagen, and Amsterdam are setting the bar for design, diversity and inclusion. Examples such as the gap fillers in Christchurch, New Zealand after the earthquakes of 2010 & 2011, illuminate the value of 'commons'/'commoning' and repurposing urban infill/ 'in-between' as spaces of diversity & inclusion. Looking into modern city planning guides, not unlike the ones critiqued by Bell and Binnie (2004), and Campkin and Marshall (2017), provides some insight into how we might

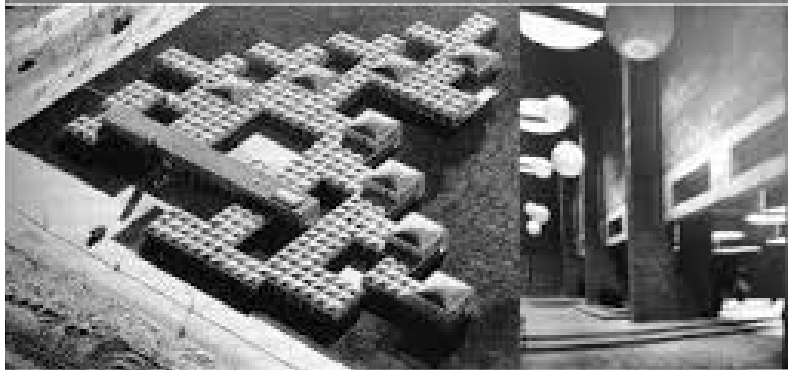
attempt to design queer space. The New South Wales Government has produced an extensive planning development design guide for the city of Sydney which not only puts the community facilities at the heart of their urban development plans but also ensures that public stakeholders have a chance to exercise their agency. Most notably the Green Square town centre development plan provides a vision for Sydney's newest inner-city town square with density, 'green' transport systems, and open public space at the forefront. The Green Square Library, which is a key part of this development, is examined as a case study in a subsequent chapter (see Section 3.1).

Fig. 2.1.4



examples of the work of the in-between by both Van Eyck & Kurokawa. 'photos of the practices' (c) Farhady and Nam 2009, p. 22.

Aldo Van Eyck



Amsterdam Orphanage

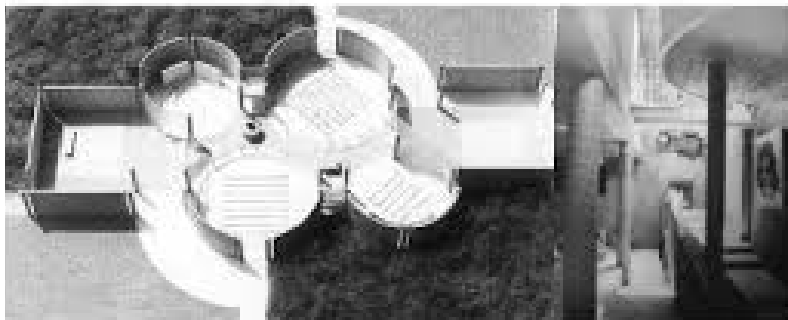
Catholic Church



Hubertus House



Sonsbeek Pavillion



Wheels of Heaven Church

Schmela Gallery



Visser House

Court of Audit

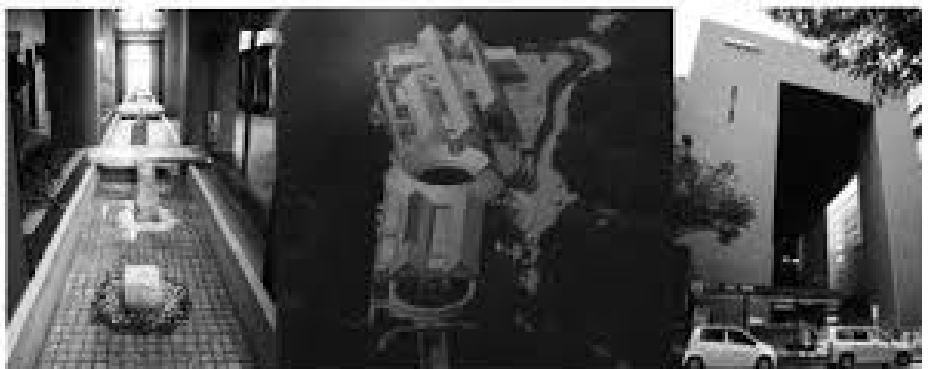
Kisho Kurokawa



Nakagin Capsule

National Art Center

Wakayama Museum



Daido Seimei

Hiroshima Museum of Art

Fukuoka Bank



KLIA

Nara City Museum



Oita Stadium

Nagoya Art Museum

Public and community space design by nature must address the physical in-between of cities and the social in-between of diverse communities. Richard Rogers (Stirk partnership) and Bernard Tschumi have given us public-engaging architecture with works like the Rome Congress Hall (see Fig. 2.1.5 on) & La Parc de la Villette (see Chapter 3, Section 1) which invite and challenge the public to confront architectural objects as well as each other. A gentler approach to creating diverse community space is Maria Chan's 2017 thesis which looks at the ethnoburbs of Auckland New Zealand. Chan (2017) specifically looks at the Chinese community, a majority ethnographic group, in Auckland and attempts to create space that allows for the melding of Chinese and Western New Zealand culture. Chan's formula for designing for culturally responsive architecture involves creating identity as well as facilitating cultural

diversity & social interaction. By layering these three dimensions along with a site and ritual analysis, Chan (2017) manages to create co-living space that is culturally rich and provides space for interaction.

These explorations are especially pertinent to Kingston where public spaces are often intentionally uninviting to the public because of the perceived value to developers as well as the assumed effects on surrounding businesses due to the 'image of loitering'. The Project for Public Spaces [PPS], envisions public space design as defined by the activities of ordinary people, reminiscent of ritual distinctions made by Betsky in *Queer Space* (1996). PPS (1975-present) asserts that good public space is one which affords the user opportunity to participate in at least ten (10) activities facilitated by this space (the qualifications of which are discussed in Chapter 2, Section 3). The project is an

investigation in spatial citizenship that ranges from delicate to guerrilla, encouraging citizens and designers to reclaim public space from commercial entities. It also allows the layman to design and appropriate public space in a way that is delightful and relevant. By Ahmed's (2006) definition of *to queer* (a verb) as that which reorients the user towards a common support system, these diverse spatial design guides become an exercise in queering.

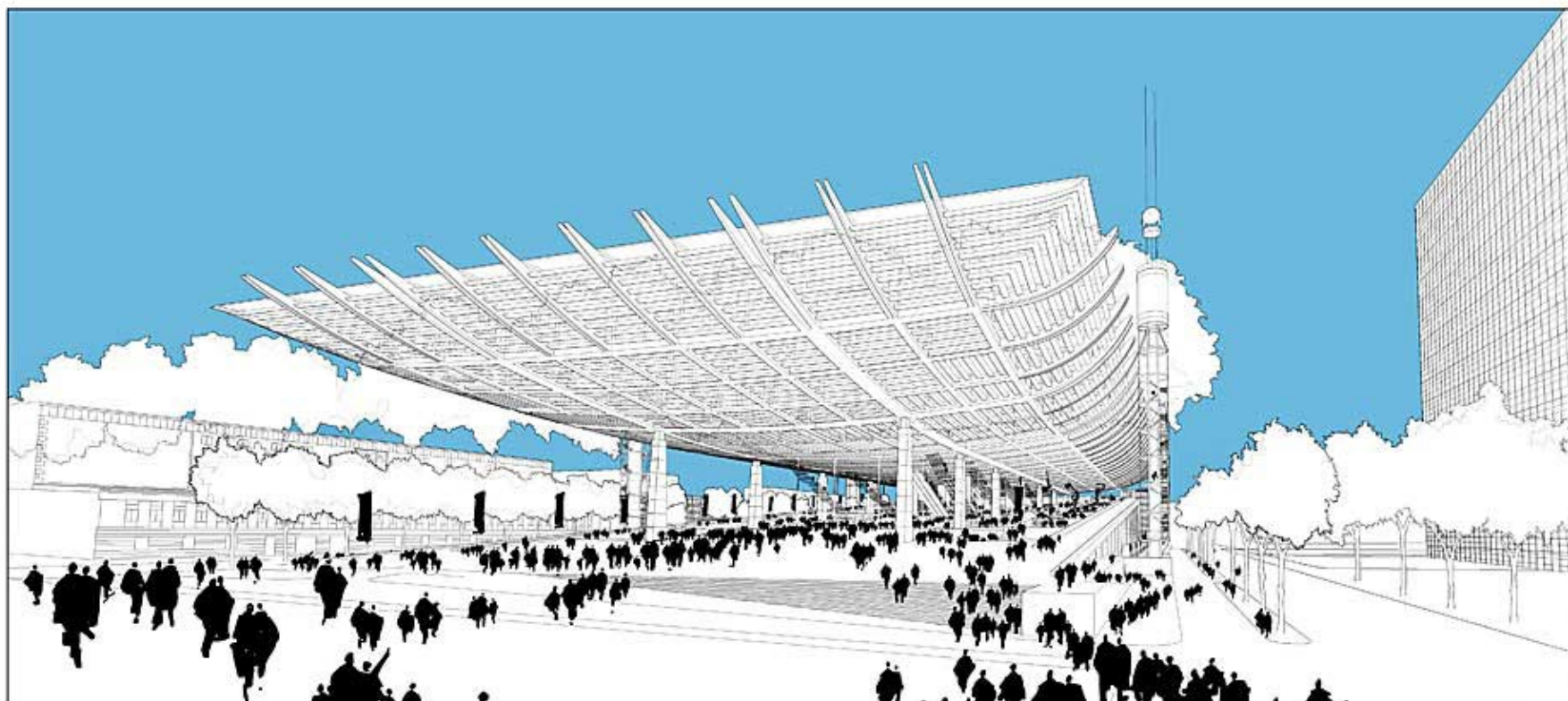


Fig. 2.1.5



Artistic impression of the
Rome Congress Hall by
Rogers Stirk Partnership.

to queer!

Much like the researcher, Ahmed (2006) is interested in “how phenomenology might universalize from a specific bodily dwelling but also what follows “creatively” (p. 544).

Admittedly, a quest to actualise an architectural intervention might appear to be in contradiction to queer approaches. However, writings to this point have highlighted the importance of conceptualising queer as a verb – that is the thinking and doing of same – further to that, the thinking is influenced by the doing and vice versa.

By moving away from the purported spontaneity and performativity of Betsky (1996) and Butler (2004), the researcher can begin to embrace the ‘in-between’ of Acosta (2011) and Farhady

and Nam (2009). Queer space is just as much about those who inhabit it as it is about that which organises them. Although, that is not without the layered complexity of race, class and other social inequities that plague the queer community, marginalising them further (Bell & Biine, 2004; Campkin & Marshall, 2017). By employing techniques which engage the stories and lived experience of the communities (Ghisyan, 2018; Edelman, 2016), the doing is compounded, and the queering begins. Their discussions, though spatial, do not provide direct methods for architectural intervention. Instead they provide a sound and empathic base for design exploration.

This is the gap this research will fill. By operating

within the phenomenological understanding of queerness as something that must disrupt (a system) and applying the real-world knowledge of agency (SAIC, 2018) and public space design guides (PPS), the researcher can make moves to right the system or allow it to propagate. By engaging the project at multiple scales, we can challenge the systems which govern our shared/contested space for the better. Architectural responses born out of this approach are likely to be successful because they acknowledge the intersectional nature of communities and identities. This provides room for the continued evolution of queer space and the inclusion of the marginalised such as the Trans*-identified.

To that, I say, *to queer!*

Fig. 2.1.6

Where this research sits in the context of existing works.





In light of the earlier work described in this section, I propose that my work does/advocates for the following things:

- Accepts phenomenology if it is inclusive
- Attempts to be inclusive by engaging community
- Actualises the findings by testing through a series of approaches
- Asserts that by doing testing through these approaches, queer space is being created (or that the act of reorienting/queering is taking place)
- Reorients understandings of queer space, making it a suitable basis for the design/development of public space.
- There is no 'right' queer space, only contextually appropriate ones.

To do so, the following salient concepts have been extracted from the key texts. The terms have been qualified here and will be used as such throughout the document.

"As an action, queering potentially allows an unrestrictive group of subjectivities to take part without limiting membership or raising questions of authenticity."

Brent Pilkey, 2011

queer

"Reflexive appropriation of space."

Daniel Boscaljon, 2013

spatial citizenship

object relationships manifest through space, time, environment, and human factors.

Maryam Farhady & Jeehyun Nam, 2009

in-between

The process of navigating between the tacit & the articulated; the scale by which one's degree of outness is measured and the manifestation of spatial relationships based on this.

Katie Acosta, 2011

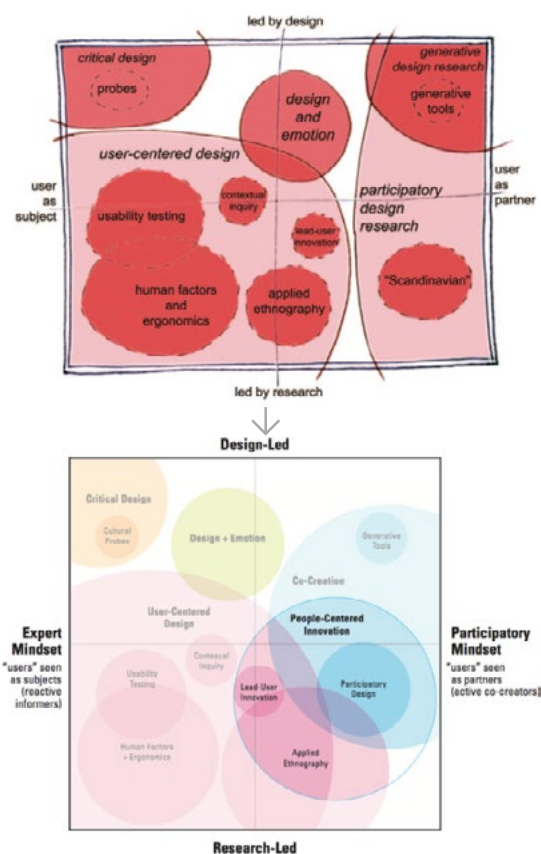
pursuing visibility

"Condition or character as to who a person is; the qualities, beliefs, etc., that distinguish them."

RandomHouse Unabridged Dictionary, 2019

identity

2.2 methodology



This work is equal parts aspiration to real world application and speculative architectural exploration. An extensive sociological component necessitates that a combination of strategies including qualitative investigation (interviews, surveys & workshops) as well as simulation (drawing, modelling, mapping etc) are utilised in this research. The following work, places agency at the forefront of exploration, with all design experiments stemming from real sites, real people, and their lived experiences. It is iterative and layered, taking bits and pieces from the literature, while largely aligning with Groat and Wang's (2002) 'research by design'.

In an ideal world, this research would be more rigorously participatory, where the focus groups/probes would propel a series of design

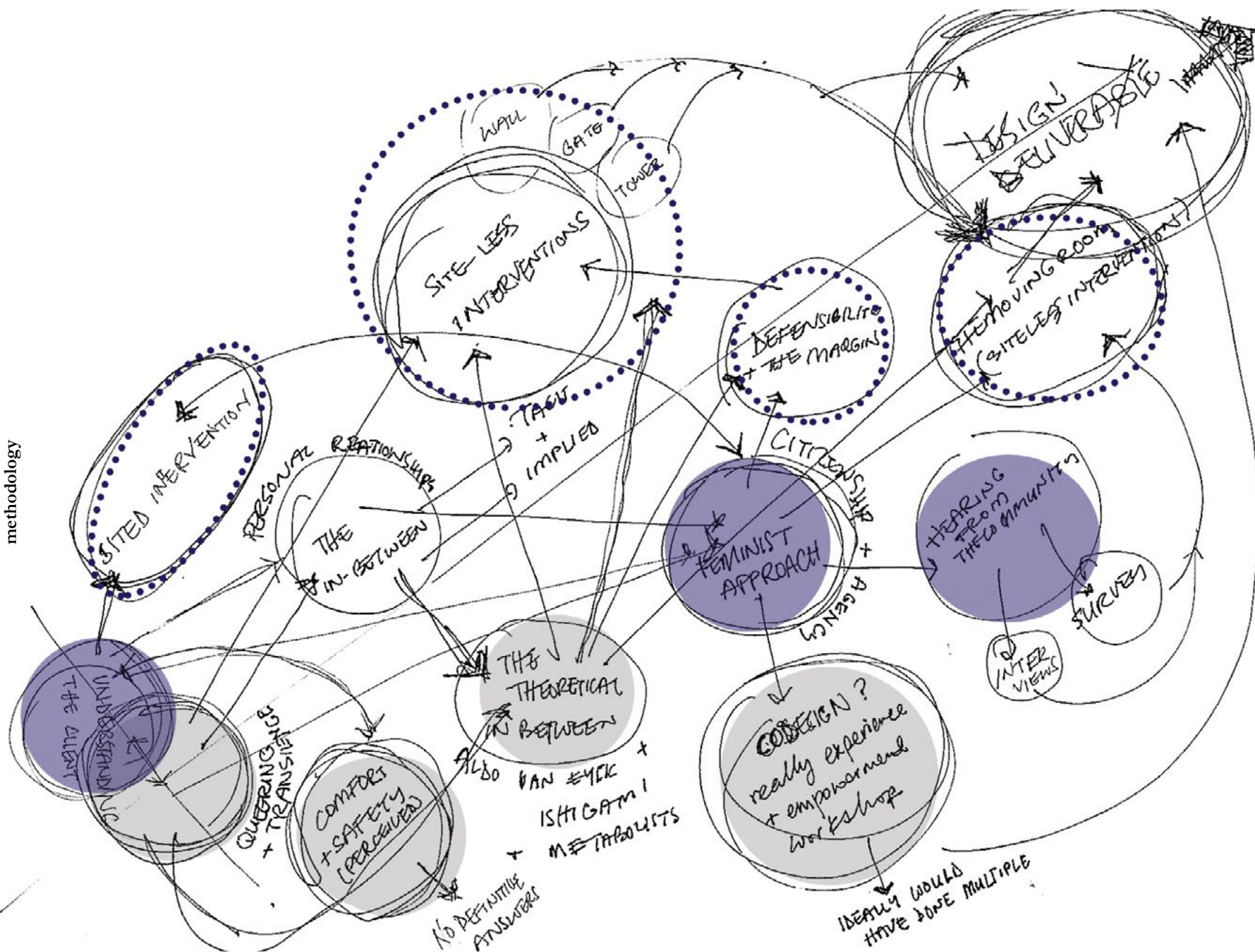
iterations of increasing refinement through participant feedback. However, given the time and geographical constraints, the combination approach becomes more appropriate, landing the work closer to the centre of the co-design framework developed by Sanders and Stappers (2014), (see Fig. 2.21). To maintain a level of spontaneity, as would occur in a participatory design experiment, a community was chosen and a potential site identified, while architectural outcome was left open ended. Design is then explored at three distinct scales to maintain constraints within which the experiments can be conducted. Fig. 2.2.2 (pg 52) shows the non-linear process of combining the qualitative and

methodology



Fig. 2.2.1

Evolution of design landscape, observed by Sanders & Stappers (2008) (top left) and Sanders (2008) (bottom left). (as shown in Cho-Imkampe, 2017, p. 39)



The combination of strategies used in this research are:

- engaging community

1. Case Study Review

2. In-person Interviews

3. Online Surveys

4. Workshop/Focus Group

5. Research by Design

[simulation through drawing,
modelling and mapping]

methodology

Fig. 2.2.2

researcher's methodology diagram with points of departure highlighted. In solid purple, community engagement strategies; in grey, architectural theories and techniques; in purple dotted line, author's own design experiments.

case studies

The architectural typology of the community centre with cross-programmed functions is perhaps most relevant to this study. The 'Radical Social Centre', for example, 128 Abel Smith Street Community Whare (Fig.1) accommodates many minority people in Wellington, New Zealand and is of particular relevance. The centres are described on the 128aotearoa blog as "community spaces used for a wide range of not-for-profit activities. They are often organising hubs, hosting activist groups, community projects, and minority group networks such as prisoner and refugee support" (128aotearoa, 2017). Oftentimes community centres are specific building typologies that do the work described by 128aoteraoa. As such an architectural intervention might include but is not limited to the following: libraries, clinics (health/legal), rehabilitation centres, community centres, food stores, public toilets, bath houses, and social housing.

Although cultural/community architecture has long been established, examples for the Trans* community are a relatively new, so finding

examples specific to the Trans* community or free of LGBTQ+ tokenism was a challenge. The chosen case studies are examples of built works that support a range of community activities at various scales. They were deliberately chosen as they present the variety of ways in which community is facilitated by architecture. The case studies are as below:

Community Centre Spinelli Refugee Camp: TUK Studentgroup, 2016, Spinelli, Germany.

Cam Thanh Community House: 1+1>2, 2015, Hoi An, Vietnam.

Maggie's Yorkshire: Heatherwick Studio, 2012, Leeds, England.

Stephen Lawrence Centre: Adjaye Associates, 2017, Deptford, England.

Parc de la Villette: Bernard Tschumi & Colin Fournier, 1987, Paris, France.

Green Square Library & Plaza: Stewart Hollenstein & Stewart Architecture, 2018, Sydney, Australia.

Using the dimensions of relativity (Space, Time, Environment, Human) outlined in the literature review, the researcher was able to analyse the strategies of community building employed by the architects in the design of the selected case studies. A copy of the observational table developed by Farhady and Nam (2009) can be found on page# 62. This allowed the researcher to use this analysis to set design constraints that fuelled the subsequent investigations through community engagement and research by design. This is discussed in Section 2.2. The analysis conducted also sets a benchmark against which the final design is tested (see Section 6.1) making it a very useful exploration. A further exploration diagrams the spatial relationships of the three most successful examples as a base for this project.

Fig. 2.2.3

still frames from the documentary, *Young & Gay: Jamaica's Gully Queens*. Geoghegan, 2014.



¹ Green space refers to all designed open areas, usually landscaped/hardscaped but not limited to plants, grass or foliage.

research by design

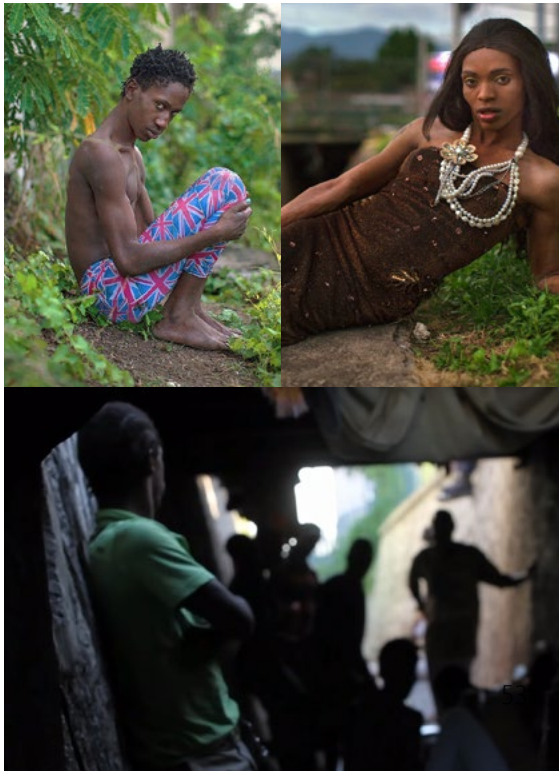
Design is used here as an analytical tool, an exploration of the in-between and finally as something that might queer existing standards. Design both drives and is derived from this research as it oscillates between the sited and un-sited, a process which mimics that of Acosta's (2011) (in)visibility. Further to the community-created maps, a mapping of the chosen site was undertaken as both a site analysis and an exploratory design tool. Experiments are layered with Farhady and Nam's (2009) four dimensions

of relativity (space, time, environmental, and human) in mind. Each of these experiments is outlined in a subsequent chapter under the sections: *understanding the margin, breaking down defences, and creating margins.*

Using memory as a generator, the 2013-2014 occupation of the Shoemaker (storm water) Gully was the genesis of design experiments (see Fig. 2.2.3). Explicit and implied forms, bodily affordances, and opportunity for evolution

become the yardsticks by which each attempt is evaluated. Focussing on what bodies might do in space, the design experiments progress by the gradually increasing the bodies and size of the space (enclosed or otherwise) to see how it might or might not facilitate the activity of the community. In this way, information obtained through community engagement are constantly filtered through the researcher's own design sensibilities, maintaining her authorship of the work.

methodology



away from home.

community engagement

Engaging the community at the front-end of a study is a necessity in any co-design work. Using a combination of research strategies which included in-person interviews, online surveys, and participatory workshops the researcher was able to gain information about the experiences of the community as well as their needs and desires. Staggering the administration of each technique, enabled the feeding of responses for feedback within each stage. The information collected by each of these methods was subsequently coded and a thematic analysis conducted to extract useful information; the details of this are discussed in Section#.

Because the study is highly dependent upon the participants' gender identity, purposive sampling was used to procure participants. In conjunction to this, cluster sampling was also used to garner information for comparative analysis (e.g. perceptions from cisgender people in public spaces). These methods yielded a total of thirty-eight (38) participants, both directly and indirectly engaged. Participants in the online survey were given the opportunity to

enter a raffle for a gift certificate. Interviewees were also offered this gift certificate for their participation. An honorarium was provided to the team at TransWave Jamaica to arrange catering and transport for the workshop participants.

Interviews

Following the methodology of Acosta (2011) and Ahmed (2006), three (3) people gave in-depth interviews. Interviewees included those who are vocal human rights activists, those who are affiliated with programmes² established to assist the queer and Trans* community, as well as Trans* identified individuals. The interviews followed an open discussion format, utilising a prepared question guideline but allowing questions and answers to flow organically. The interviews not only helped understand the success of existing programmes but also gave insight into the desires of the community and how they have been mediated by organisers in the past. Further findings are discussed in Section 3.2.

Online Survey

A link to the online questionnaire was issued through the channels established with TransWave Jamaica. The link could be shared with other interested parties at the participant's discretion. This yielded a total of eighteen (18) respondents. Of the fifteen (15) respondents who completed³ the survey, the majority were between the ages of 18 and 24 (46%), followed closely by those aged 25 to 29 at 39%. Sixty-one per cent (61%) of participants identified as transgender or gender non-binary, while the remaining participants preferred not to say.

The survey was not timed, instead there was the option of saving and returning to it over a week, which allowed participants to complete it at their comfort and convenience. This may have contributed to the fifty-question survey's high response rate. Participants also had the option of uploading drawings, maps, and/or images to express design ideas and minimise moments of discomfort one may feel when trying to verbalise personal experiences.

² Initiatives by Jamaica Aids Support for Life, the Larry Chang Foundation and TransWave Jamaica

³ The responses of participants did not complete more than 50% of the survey in the allotted time, were not used in the analysis.

Ultimately, participants were able to articulate their experiences and desires, leading to the development of a framework for successful Trans* community architecture. The full findings of the online survey can be found in Section#.

Empowerment Workshop

The sociological nature of the proposed research topic presents difficulties in collecting and assessing quantifiable data. However, utilising William Leap's (2004, 2009, 2010) work in language mapping, which influences the work of both Ghisyawan (2014) and Edelman (2014), is one such way of tackling this issue. The maps produced through these studies attest to the efficacy of this technique in understanding lived and spatial experiences of queer communities. After a pilot survey was conducted, it was noted that understandings of 'community' and 'belonging' were varied and would likely require direct engagement with participants for clarification – that was more than the survey could provide. The workshop would also provide a creative outlet for the community that might otherwise be underutilised in the online survey. The workshop was specially designed to

respond to this in the convivial way presented by Sanders and Stappers (2014). A short-form of this workshop was tested in studio to gauge length and activity response (see Fig. 2.2.4).

Members of the community were invited to participate in an empowerment workshop co-facilitated by the researcher and the communications team at TransWave Jamaica. Twenty (20) people registered for the workshop, of which ten (10) people consistently participated in the planned activities, see Fig. 2.2.5. The workshop consisted of a short presentation and four (4) activities aimed at understanding the Trans* experience as specific to the chosen site and environs (Kingston, Jamaica) and at giving the community the opportunity to air their concerns. The activities as adapted from the Participatory Design Toolkit (Enterprise community, 2014) are as follows: My route; Favourite place; Always, sometimes, never; Ideal spaces.

The results of this workshop are discussed in detail in Section 2.2.



Fig. 2.2.4

master's thesis students participating in pilot study. author's own image.



Fig. 2.2.5

researcher introduces the project to several participants at the 'empowerment workshop' co-facilitated by TransWave Jamaica, Aug 2019, Knutsford Court Hotel, Kingston Jamaica. Image contributed by participant.

The background consists of three vertical panels showing abstract, geometric shapes created by light and shadow. The left panel features a bright, triangular light source casting long, dark shadows. The middle panel shows a similar but darker, more shadowed scene. The right panel depicts a more complex, multi-faceted geometric structure. A large, stylized purple number '3' is overlaid on the left panel, partially behind the text.

breaking down 'de fences'

3.1 case studies

3.2 engaging community

This chapter presents the results and discussion of the following: 1) an in-depth case study/ project review; 2) an online survey issued to members of the Trans* community; 3) interviews conducted with human rights/Trans* activists, Yvonne McCalla Sobers & Neish McClean as well as an interview with a FTM member of the community, Jaxson Heffes; 4) a workshop/ hybrid focus group with members of TransWave Jamaica.

← Fig...3.1.1:

*Imagined landscapes.
Image by author 2019.*

3.1 case studies

The selected case studies are examples of built works that support a range of community activities at various scales. They were deliberately chosen as they present the variety of ways in which community is facilitated by architecture. Although cultural/community architecture has long been established, for the Trans* community it is relatively new. In their journal article which offers queer phenomenology as a method for creating better health care spaces, Heyes et al (2015) remind us that “a rainbow sticker is certainly not sufficient to make queer-positive space” (p. 145). Now defunct examples of Trans* specific architecture, such as the PRIDE school (Atlanta, USA), illustrate the farce of applying this singular ‘rainbow sticker’ suggesting that a more successful approach might be one that integrates a number of factors affecting the community rather than simply adopting a queer related name, slogan, or aesthetic. It is reminiscent of the tokenism that often occurs in architecture designed for indigenous groups. The solution utilised by many iwi (Maori tribes) in New Zealand is the calling of hui (meetings) to facilitate community input, as well as the partnership with developers to ensure that iwi values are upheld and Te Tiriti o Waitangi (The Treaty of Waitangi) which outlines the rights of Maori as the same as any other New Zealand citizen) is honoured.

Using the dimensions of relativity (Space, Time, Environment, Human) outlined in the literature review, the researcher was able to analyse the strategies of community building employed by the architects in the design of the selected case studies. A copy of the observational table developed by Farhady and Nam (2009) can be found on page 64 (see Fig. 3.1.1a). See the case studies on the following pages.

Table 1. Comparison of In-between Concepts - Dimensions of In-between (AB), Set of A/B, Factors of In-between-


|  | | Aldo Van Eyck | | | | Kisho Kurokawa | | | |
|---|---------------------|---|--|----------------------|-------------------------------|--|--|---|---------------------------|
| Set of A & B | Dimensions of AB | Space | Environment | Time | Human (Activity-Function) | Space | Environment | Time | Human (Activity-Function) |
| Contradictory | Natural/ Man-made | | .Continuity of nature into building .Combination of materials | | | .Fragmentation of man-made volumes .Nature walks | .Greenery .Light, shadow, wind | .Combination of material | |
| | Old / New | .Overlap of new and old spcae .Horizontal - vertical gap | .Transparency | .Traditional essence | | .Fragmentation of traditional elements (form, ornament, symbol) .Overlap of new and old spcae | .Traditional colors | .Traditional aesthetics, Spiritual atmosphere | |
| | Interior / Exterior | .Horizontal - vertical gap .Urban interior .Interior-exterior continuity .Interiorisation of exterior .Continuous structural frame | .Active color .Repetition of color | .Delayed entrance | .Users type & spatial balance | .Semi-open space .Linear -Planar gap .Interiorisation of exterior .Skin | .Transparency .Sheltering .Water | .Mobile element | .Multi-purpose space |
| | Public / Private | .Threshold - Doorstep | | | .Polyvalency | .Transitional zone | | | .Semi-publicness |
| Hierarchical | Part / Whole | .House-city relation .City-like intricacy .Sequence of units .Asymmetry & number of units .Multi-centrality .Fusion of different patterns .Contour characteristic | | | | .3D Extension and rearrangement of homogeneous units | | | .Change of usage |
| Similar | Interior / Interior | .Articulation of different types of space | | | .Multi-purpose space | .Linear gap .Invisible connection | | | |

Table..3.1.1a:

Farhady and Nam's analysis of Van Eyck & Kurakawa's in-between. The four main headings have been applied to the case studies

Initial exploration considered a series of intentionally nebulous community spaces*, focussing mainly on the division/arrangement of space. Gradually the spaces were refined based on specialist programme^a, memory^b, design approach^c and scale^d.

* Community Centre Spinelli Refugee Camp: TUK Studentsgroup, 2016, Spinelli, Germany.

* Cam Thanh Community House: 1+1>2, 2015, Hoi An, Vietnam.

^a Maggie's Yorkshire: Heatherwick Studio, 2012, Leeds, England.

^b Stephen Lawrence Centre: Adjaye Associates, 2017, Deptford, England.

^c Parc de la Villette: Bernard Tschumi & Colin Fournier, 1987, Paris, France.

^d Green Square Library & Plaza: Stewart Hollenstein & Stewart Architecture, 2018, Sydney, Australia.

spinelli refugee camp

TUK Studentsgroup, 2016, Spinelli, Germany.

Designed and built by a student group from the faculty of Architecture at TU Kaiserslautern, the community centre engages the 25 refugees to “shape their environment, acquire new skills” (EUMiesaward, 2019) as they await decisions on their status of citizenship. It is intended to provide a space of respite within the largely governmental campus which has not been designed for long-term living.



Fig..3.1.10:

Dappled light in corridor space, Spinelli Refugee Camp. Image © Yannick Wegner, 2016.



Space: A U-shaped arrangement of walls creates a central yard and recessed yard of almost opposing characteristics. Deliberate gaps allow spaces to bleed from one into the next. The exposed, repetitive structure of the deep walls provide room for inhabitation.

Time: Its latticed screens and structural elements cast intricate shadows across the floors and adjacent courtyards, using light and shadow to dictate movement and use. Built without any heavy machinery by the residents of the camp, the forms and spaces emerge almost organically.

Environment: The inward-looking centre, provides a semi-enclosed space for enjoyment & respite. As it is open on one side to the main road of the camp, the inhabitants now have an opportunity for surveillance which is not usually afforded to them. The ground is covered in gravel which demarcates the boundaries of the community centre and a tree is shown in the semi-private yard which might provide an object of focus as the remaining buildings of the camp recede into the background.

Fig..3.1.11:

Main courtyard of the Spinelli Refugee Camp Community Centre. Image © Yannick Wegner, 2016.

Fig..3.1.12:

Secondary contemplative courtyard of the Spinelli Refugee Camp Community Centre. Image © Yannick Wegner, 2016.

Fig..3.1.13:

View from main courtyard towards the rest of the Spinelli Refugee Camp. Image © Yannick Wegner, 2016.

Spinelli Refugee Camp



SPACE



TIME



ENVIRONMENT



HUMAN



camh thanh community house

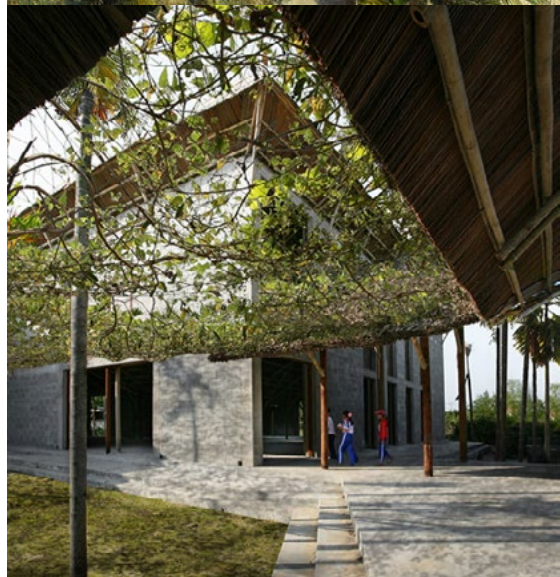
1+1>2, 2015, Hoi An, Vietnam.

Conceived as a connection between Cam Thanh's tourist centre and the historical area, the Cam Thanh Community house provides a space for "the local and different social, scientific, and economic groups" (Archdaily, 2015) in an area otherwise segregated by socio-economic class.



Fig..3.1.6:

Cam Thanh Community House exhibition area. Image © Hoang Thuc Hao, 2015.



Space: three buildings arranged around a series of courts in the style of the area's historical buildings. One building stands almost isolated while the other two masses blend seamlessly into one another, the structure indicating their intersections. All masses are literally tied together by suspended wire mesh blurring the lines between interior and exterior spaces.

Time: flexible partitions adapt to various uses. The environmentally conscious building acknowledges the lifecycle and safely facilitates it. Historic architecture and tradition are also respected.

Environment: the building responded keenly to the various requirements of the Vietnamese climate as they are prone to typhoons and heatwaves and are threatened by rising sea levels. Local materials and labour are utilised, rainwater is harvested, and roof slopes facilitate passive cooling, all of which make for a healthy and environmentally integrated building.

Human: a truly multi-functional space, the main two areas cycle through meetings, exhibitions, events, training courses, reading and dining. The architecture of the development supports the lifestyle of the commune in a way that is responsive to their climatic comfort, economic and social ambitions.

Cam Thanh Community House



Fig..3.1.8: (middle)

Cam Thanh Community House Courtyard with Areca plant netting. Image © Hoang Thuc Hao, 2015.

Fig..3.1.7: (top)

Aerial shot Cam Thanh Community House. Image © Hoang Thuc Hao, 2015.

Fig..3.1.9:

Cam Thanh Community House Interior highlighting structure. Image © Hoang Thuc Hao, 2015.

maggie’s yorkshire

Heatherwick Studio, 2012, Leeds, England, UK.

The Heatherwick building is one of a series of specialised buildings that house the Maggie’s charity which supports cancer patients/ survivors and their families. The development sits on one of the few remaining green spaces at the St.James University Hospital, Leeds, and represents a green approach to the process of healing.

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← Fig..3.1.22: REDACTED
Maggie’s Yorkshire
approach. Image ©
Heatherwick Studios,
2012.

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Space: based on a tripartite system of enclosed symmetrical private spaces as ‘pots’. Public space is centralised with the ‘gaps’ between the ‘pots’ a repeated geometric motif of auxiliary public and private space.

Time: its greatest points of flexibility are the central space and the growth of plants along the site and roof of this planter-inspired building.

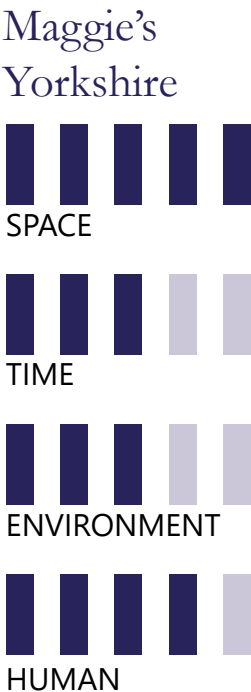
Environment: a muted colour palette and bare materials are employed in this scheme allowing the greenery of the plants to envelop the user. Wide overhangs shelter the spaces below making spaces which might otherwise be perceived as public recede into privacy.

Human: similar geometric forms suggest use of the space that might otherwise be demarcated by furniture. The thick-walled enclosures of the ‘pots’ lend themselves to private activities while the ‘gaps’ have varied floor levels and enclosures which facilitate varying degrees of gathering and respite.

Fig..3.1.24: REDACTED
Central Space. Image © Heatherwick Studios, 2012.

Fig..3.1.23: REDACTED
Aerial Shot of Maggie's on St.John's University Hospital Site. Image © Heatherwick Studios, 2012.

Fig..3.1.25: REDACTED
Kitchen & Dining Area. Image © Heatherwick Studios, 2012.



stephen lawrence centre

Adjaye Associates, 2017, Deptford, England, UK.

The Stephen Lawrence Charitable Trust was established in honour of a slain teen who aspired to become an architect. The trust provides opportunities for disadvantaged youth to access the creative arts, business as well as advocates for their safety. Adaye's centre provides the space to facilitate the growth of these youth through the specialised programmes developed by the trust as well as a space that commemorate Stephen and his aspirations.

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Fig..3.1.18: REDACTED

Entrance of the Stephen
Lawrence Centre. Image
© Lyndon Douglas,
2008.

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Space: sharp geometric forms like shards in a sparse landscape divide building into two distinct blocks/wings. These are connected by a slender, windowless bridge. Corridors and regular partitions divided the blocks into repetitive areas.

Time: the passage of time is most evident in the casting of shadows on the internal wall through the patterned glass and the reflection of the sky on its exterior.

Environment: The delicate texture of the aluminium panelling is both in contrast and harmony with the fritted patterns on the glass walls which reflect the London sky. A lack of engagement with the ground plane and surrounding spaces characterises this internally facing development.

Human: activities are demarcated by fixed partitions and corridor systems. Gathering occurs in the space leftover after the remaining space has been divided. A hierarchy of public to private activity is emphasised by the circulatory paths and cores.

Fig..3.1.20: REDACTED
‘Your Space’ Interior design by Gensler. Image © Gareth Gardner, 2008.

Fig..3.1.19: REDACTED
Exterior cladding/skin of the Stephen Lawrence Centre. Image © Lyndon Douglas, 2008.

Fig.. 3.1.21: REDACTED
Fritted glass casts shadows across an interior wall of the Stephen Lawrence Centre. Image © Lyndon Douglas, 2008.

Stephen Lawrence Centre



La Parc de la Villette

Bernard Tschumi & Colin Fournier, 1987, Paris, France.

Designed for a competition hosted by the French government, during tumultuous political times, Parc de la Villette is proposed in direct contrast to the urban parks of the time. "The park could be conceived as one of the largest buildings ever constructed – a discontinuous building, but nevertheless a single structure, overlapping in certain areas with the city and existing suburbs." (Tschumi, 1982)

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Fig..3.1.14: REDACTED

'La Villette c'est un lieu culturel, mais aussi un parc!' Image © lavillette, date unknown.

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Space: utilising points, lines and surfaces, a series of sculptural interventions, folies, are organised in a grid across the site. Each element layered and intertwined across the site and read as a whole.

Time: the site’s semi-industrial history is evident in the expression of the architectural interventions. An inhabitant’s own experiences, aspirations, and desires can be projected onto the structures they ‘change’ with each new visitor.

Environment: in direct contrast to the muted colours of the Parisian environment, each folie (points) emerges bright red from a mat of varied texture (lines and surfaces). The scale and stark play between solid and void make them seem imposing; larger than life.

Human: the points, lines and surfaces all relate to various types of activities that might occur in the park. They are: basic services & amenities, most frequented music & sports activities, and circulatory paths & expansive play areas respectively. Though the follies themselves do not have specific programmes, the combination of elements are intended to create moments of spontaneous meetings across the site.

Fig..3.1.16: REDACTED
Aerial shot of Parc de la Vilette. Image © lavilette, date unknown.

Fig.. 3.1.15: REDACTED
Folie L4. 'Follies, Parc de la Vilette (Tschumi)'. Image © William Veerbeek, 2013.

Fig..3.1.17: 'REDACTED
Parc de la Vilette, Museum of technology, folie' Image © Simone Huber, getty Images, date unknown.

La Parc de la Vilette



SPACE



TIME



ENVIRONMENT



HUMAN

green square library

Stewart Hollenstein & Stewart Architecture,
2018, Sydney, Australia.

Designed for the City of Sydney, the Green Square Library and plaza is the winning entry for the new civic building intended to be the centre of the Green Square Town Centre development that continues the city's "reputation for design excellence and world leading sustainability practice, while embodying the spirit and aspirations of the local community." (Sydney 2030 Jury Report, 2016)



Fig.3.1.2:

Aerial shot of Green
Square Library and
environs



Space: There are four distinct points of puncture expressed as simple, isolated geometry. The majority subterranean reading area is the open-plan, connecting tissue.

Time: Movable furniture and screens form the boundaries of the main reading area affording agency to its users. The transient location of the space and the glazing/lighting at the geometric protrusions emphasize how the space might change over time.

Environment: At the ground level the area is a large hardscaped/semi-landscaped spaced with distinctly identified access points. As a part of a larger town development plan, the scheme incorporates intermodal access and connections seamlessly.

Human: As the centre of the town square development, the ground level plaza allows for public access and appropriation. The subterranean open plan area facilitates a variety of sheltered community activity while protruding forms lend themselves to specialised activity such as contemplating in the garden, dining in the café, and deep research in the tower.

Fig..3.1.4: REDACTED Aerial shot of garden cut-out. Green Square Library and Plaza. Image © Julien Lanoo, Tom Roe, 2018.

Fig..3.1.3: Children's reading area, Green Square Library and Plaza. Image © Robin Skinner, 2020.

Fig..3.1.5: Green Square Library and Plaza Amphitheatre from interior reading area. Image © Robin Skinner, 2020.

Green Square Library

SPACE

TIME

ENVIRONMENT

HUMAN



↑ Fig. 3.1.6

programmatic and spatial ratios of the three schemes. Figures shown are the areas of each space in square feet.

The case studies Cam Thanh Community House, Spinelli Refugee Camp Community Centre, and the Green Square Library & Plaza have been chosen to explore potential building programmes. These examples cater to vastly different communities. Scale, access, and demographic in the public realm are all key factors of this analysis and have been considered in the development of the final design brief.

Ratios of various activities, the size and proportion of building elements/enclosures directly relating to programme as well as the relation of public to private will directly influence the final design. The proposed architectural response will be between the scales of the Cam Thanh and Green Square Library, relating to the small Trans* community but also future-proofing the development for the anticipated population growth.

Utilising this middle scale will allow the researcher to combine programmes for the Trans* community with those for the wider community/city in a fruitful way. See Fig. 3.1.6 for comparative sizes.

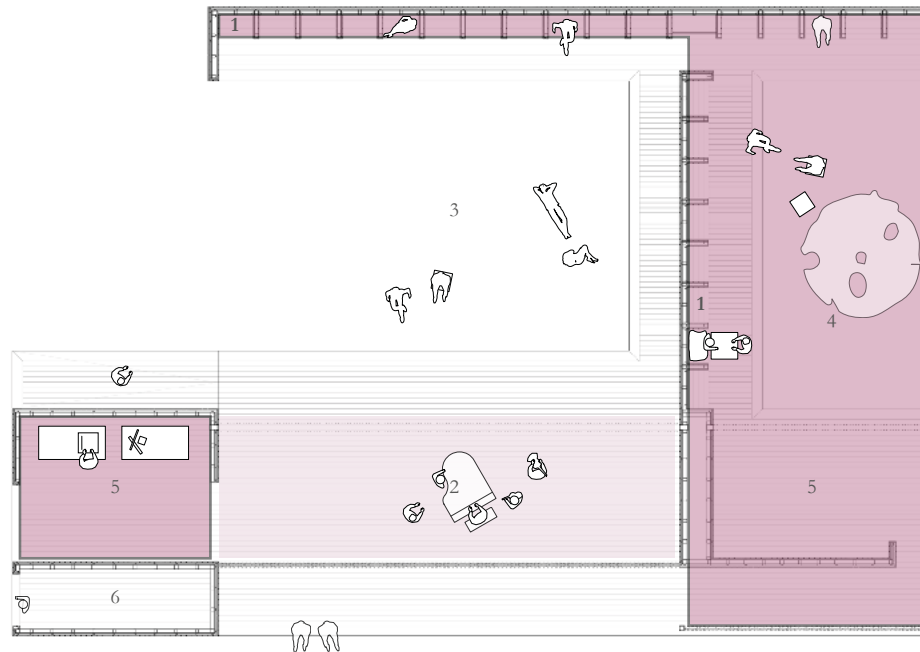
The three case studies have very different approaches to separating functional space. Each case successfully creates a variety of spaces from which users can not only enjoy their activity but also the level of exposure to their surroundings.

The diagrams on the following page show each scheme's approach to mediating public and private space (Fig. 3.1.7, page 80). This analysis forms the base of a programme study which can be found in Section 5.2.

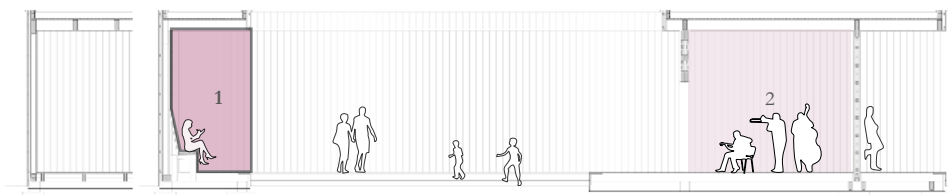
- private
- semi public
- public

GREEN SQUARE LIBRARY

1. amphitheatre
2. library desk
3. library lounge
4. children's area
5. garden
6. reading & study
7. area
8. neighbourhood
9. services centre
10. book sorting room
11. meeting rooms
12. staff room
13. library tower
14. foyer
15. cafe



floor plan



section

Community Centre Spinelli Refugee Camp

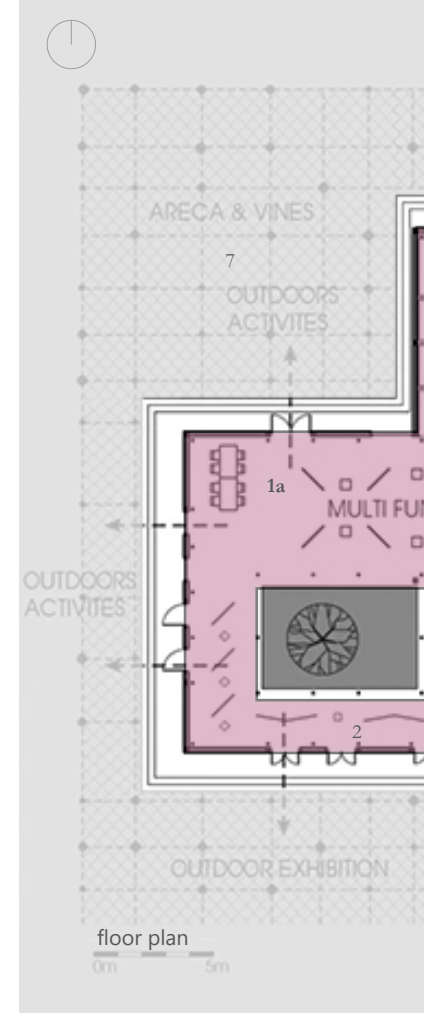
balances public and private space by strategically placing walls of varying thickness around two distinctly characteristic courts. This intervention responds directly to the individual.

CAM THANH

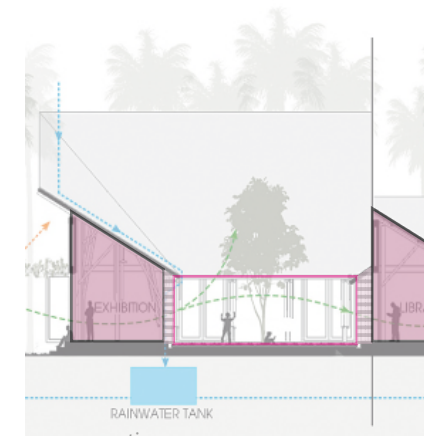
1. multifunction space
- 1a. office
- 1b. conference
2. exhibition
3. classroom
- 3a. library
4. book storage
5. lobby
6. cafeteria
7. areca garden
8. W/C

SPINELLI REFUGEE CAMP

1. individual nook
2. platform
3. courtyard
4. courtyard garden
5. workshop
6. kiosk



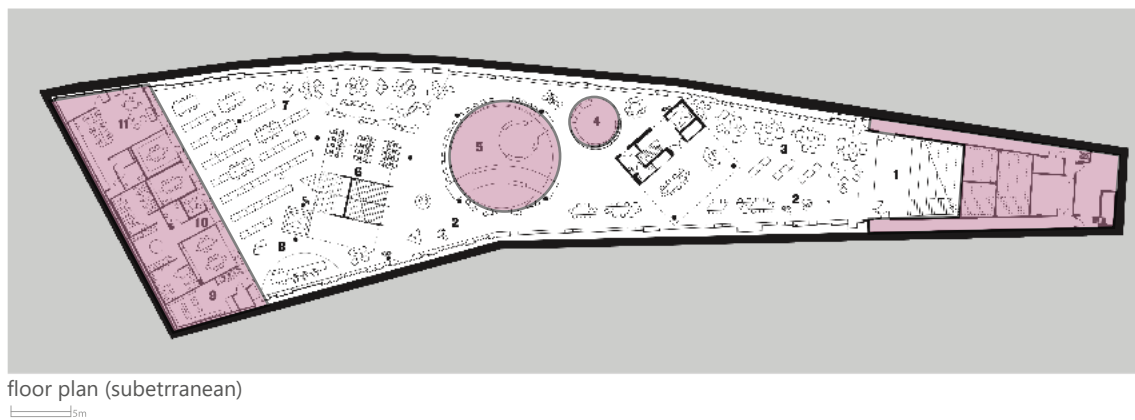
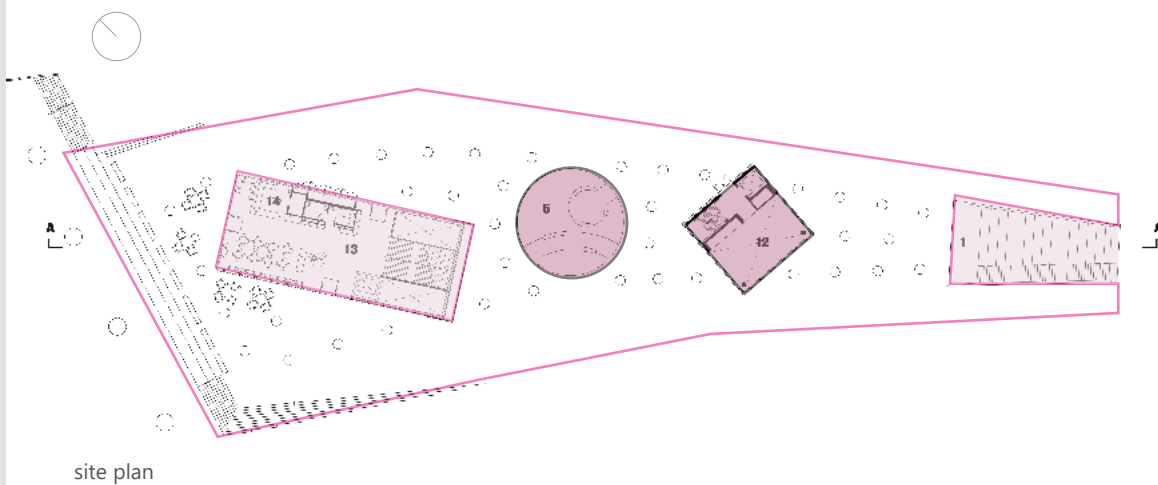
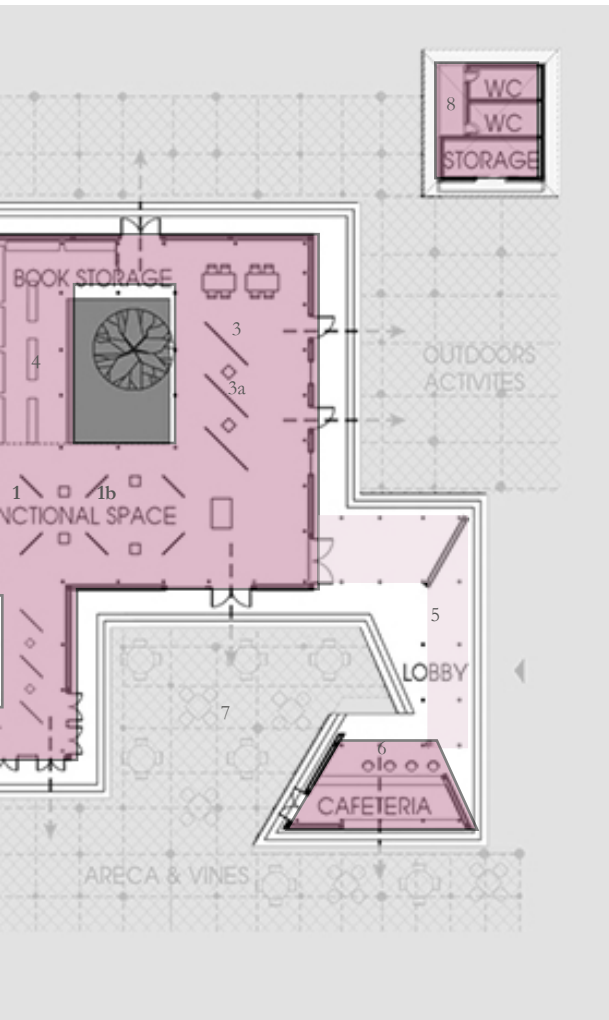
floor plan



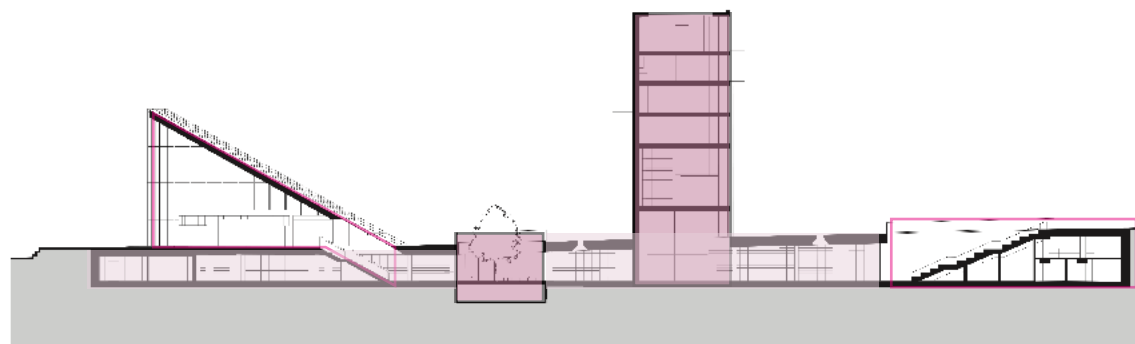
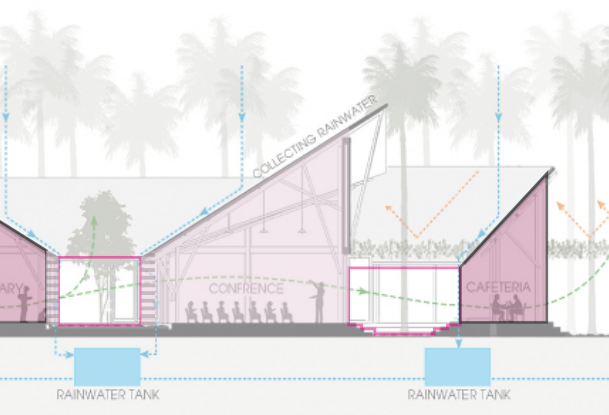
section

Cam Thanh Community House

moveable partitions transform the open space into small functional areas. Public spaces face outwards to the areca garden and private spaces face inwards to the courtyards.



case studies



section

Green Square Library
creates two distinct public and private realms by sinking the private area into the earth. The membrane between is then punctured by areas of intense and varied activity/privacy.

↑ Fig. 3.1.7

programmatic
analysis of the
case studies

summary

Once Farhady and Nam's (2009) analytical technique is applied to the chosen cases, it becomes clear that there is an indissociable relationship between each of the identified dimensions of relativity. Space, as they suggest is the main dimension and illustrated as such in these examples, with the other three dimensions feeding into it. It was noted that while case studies were not chosen based on their location, the more successful examples were those that considered their surrounding contexts. This was the more apt marker of 'space'. Rather than the geometry and formal composition of the object taking precedence, it is the relationship of the object to its environs that defines space.

Time seemed to be the least considered of the dimensions of relativity. The more successful schemes, such as Cam Thanh and Spinelli Refugee Camp utilised each of the dimensions in roughly equal proportions. Although, schemes

like the Green Square Library and La Parc de la Vilette were successful based on their high engagement with the human dimension despite having low engagement with the dimension of time. Overall, there was great variation in the required programming of the case studies which suggests that the programme be kept open-ended, giving the community a chance to respond to potential interventions at a later stage and allowing for much more flexibility in design.

Each of the projects have a different approach to defining space. Courtyards, multi-purpose space, open-plan areas, and other user-defined space all feature in these projects, suggesting that user engagement is important to the success of the building. Spatial arrangements that utilised courtyards, or those that divided functional spaces into blocks connected by public space, were more favourable than those that attempt to house all functional space in a singular building form.

However, though these spatial/human approaches are attractive to someone designing for agency, the very real prospect of unfavourable design changes occurring over time is highlighted. David Adjaye has been quoted in the *Architect's Journal* as saying that "the project [Stephen Lawrence centre] has failed. It's gated; it has security cameras everywhere and it has barbed wired. But [sic] that is because of the context we are in now." (Mark & Sharp, 2014, para. 1). This serves as a reminder that community projects have very real constraints and by failing to consider them early on you risk the loss of design intention or even usability.

Though each case study was nuanced, the commonality was that each architectural intervention devoted a large square footage to open/green space. This seemed to be the common response to allowing users to exercise their agency as well as creating connections between disparate groups of people/

communities. This allows the researcher to maximise space in accordance to the design intent of creating inclusive community space.

This analysis serves as a reminder to engage further with dimensions that ranked lower in my own design experiment and will serve as a means of testing my final design ideas in lieu of construction.

safe space + public space

The term 'safe space' started in queer lgbtq+ circles, denoting places where one could be 'out' and feel a sense of belonging. It has been criticized as a space devoid of varying opinions and intellectual discussion as many expressions of safe space (mainly on tertiary education campuses) in their attempt to be neutral actually block conversation and the sharing of experience. Vox reminds us that spaces like this tend to be unsuccessful due a "failure of empathy" (Crockett, 2016). Project for Public Spaces highlights this need for empathy through negotiation.

Public space is for negotiating the interface between our homes, our businesses, our institutions, and the broader world. Public space is how we get to work, how we do our errands, and how we get back home. Public space is where nearly half of violent crimes happen. Public space is where policing ensures safety for some but not others. Public space is for buying and selling, or for meeting, playing, and bumping into one another. Public space is for conveying our outrage and our highest aspirations, as well as for laying the most mundane utilities and infrastructure. And when we let it, public space can be a medium for creativity, expression, and experimentation.

(Project for Public Spaces, p. 1, date unknown)

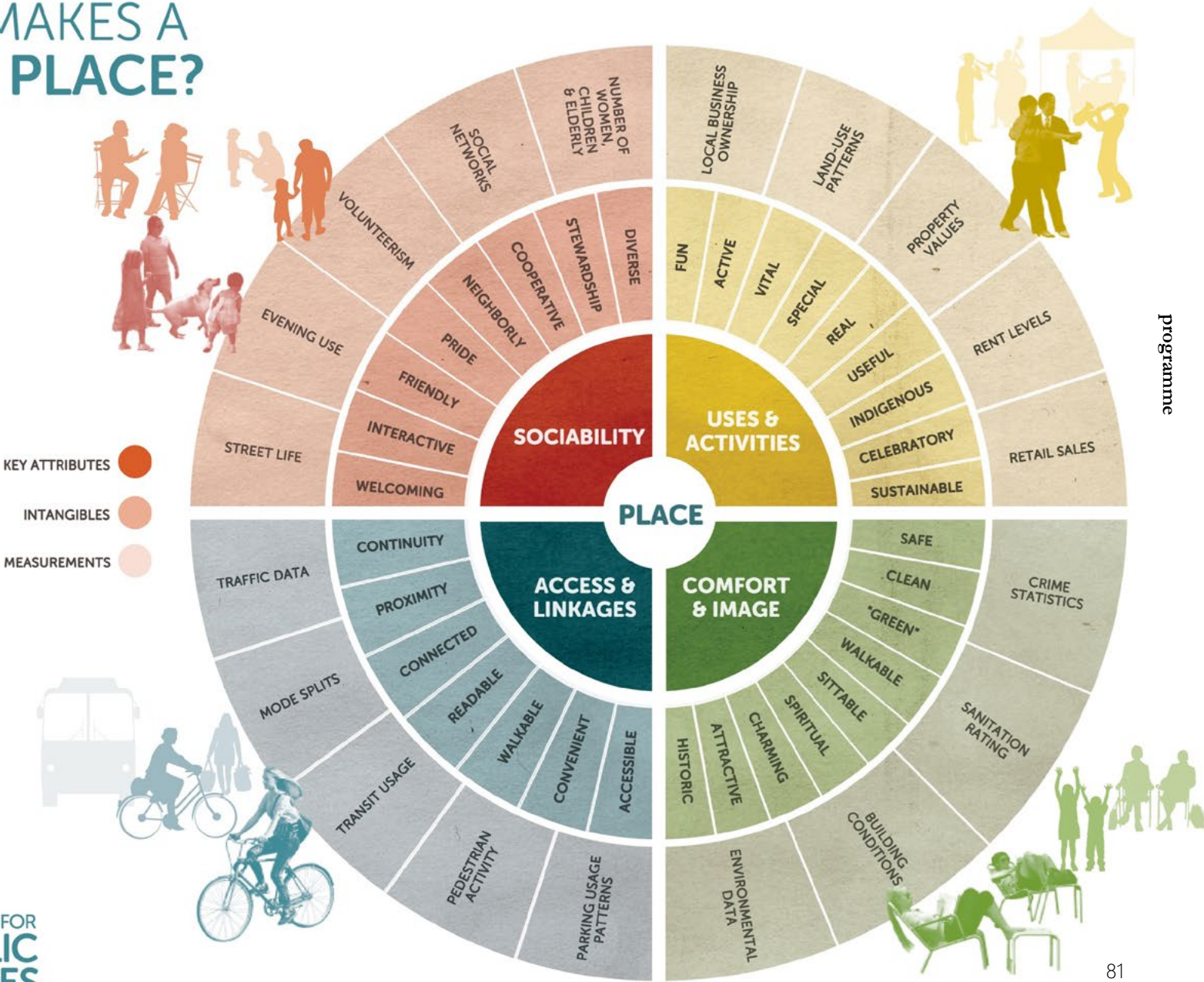
This project doesn't attempt to change these the nature of people but rather to change the environments in which they operate in hopes of changing the correlation between objects in space and how that space is appropriated.

Fig. 3.1.8:

What Makes Good Public Space. Project For Public Spaces, date unknown.



WHAT MAKES A GREAT PLACE?





4 years ago
Stephen Silva I am a Christian and Jamaican (yes that is not an oxymoron)

and you would not be rejected in my home for just being gay.

You would be asked to leave if you were disrespectful, mean, unkind, lacking in compassion etc - but not just for being gay.

Thank you for your work and I hope someday like Jamaicans who feel like second class citizens here,

I hope you too will be able to return to your Motherland.

5 years ago
BUN UNU

5 years ago
I have LGBTQSTUV acquaintances too.

They shouldn't hide...

they should migrate. Leave.

immediately. please.

Wi Nah jine unu

4 years ago
I want to set a home here in the U.S. for lgbt seeking asylum

5 years ago
battyman n lesbians are Jamaica and the worlds biggest problem.

4 years ago
No gays and lesbians for jamaica..... that disgusting lifestyle will not be tolerated

I love my country but I am disappointed on how they treat Lgbt community.

How is it affecting anyone? Whats the excuse on its the bible look how much of the 16 year old tranny getting killed it hurt my heart

5 years ago
It's good you love your country. I dont see why it's anyone's business. I already with a jamaica kissteet. I love my country but I am disappointed on how they treat the community. I hope dis hate will stop.

5 years ago
I love the fact that Jamaicans are intolerant of this type of wickedness.

This spirit has consumed the black youth in America

The white man has put his agenda on the culture which works as a weapon.

5 years ago
mistress battyman i will personally bullet you in your head when i return to jamaica.
its just a matter of time before many of you queers fall down slain.

4 years ago
I'm saddened by the level of ignorance by some comments on this video.
This woman was raped because she was gay on an island that she so dearly loves.

5 years ago
To all the FORGOTTEN (FAGGOTS/ MAGGOTS) and LESS-BEING (LESBIANS), What if everyone became faggots and lesbians, what would happen to the human population? WHY DO YOU PEOPLE HATE LIFE SO MUCH? It's the DEVIL'S AGENDA to destroy all life that God created. There are different types of mental disorders and homosexuality is one.

how do you talk about gay and accept it...when you know it is wrong

5 years ago
Yes this is war! we will fight you demon possess creatures, we nuh want whonu a Jamaica frigging skeletons.

1 year ago
Silva is a fraud, trying to recruit gay refugees to his club.

3.2 engaging community

As stated earlier, a combination of research strategies was utilised in this research, including: in-person interviews, online surveys, and participatory workshops. The researcher was able to gain information about the experiences of the community as well as their needs and desires as is necessary in any co-design work. Staggering the administration of each technique, enabled the feeding of responses for feedback within each stage. The information collected by each of these methods was subsequently coded and a thematic analysis conducted to extract useful information. A total of thirty-eight (38) participants, both directly and indirectly engaged through purposive and cluster sampling.

Fig.3.2.1

"We are Jamaicans"
Author's own image,
2019.

| FACTORS | Ambience <i>atmosphere or vibes of a place</i> | Privacy <i>level of surveillance</i> | Flexibility <i>variety of options for use</i> | Accessibility <i>how easily you can get to it or within it</i> | People <i>interaction with others</i> |
|------------|---|---|--|---|--|
| SUBFACTORS | lighting levels/type | inability to be seen | flexibility of available activities | proximity to transport | friendly/efficient staff |
| | look and feel of furniture | ability to see others | flexibility of available seating + types | secure parking available | likelihood of finding like-minded people |
| | access to outdoors/ nature | visibility of venue from the street | flexible layout of space/furniture | ease of movement (minimal steps/ uneven terrain) | security/enforced interaction policies |
| | natural elements utilised | -- | - | reputation of neighbourhood | crowd size management |
| | types of sounds | - | - | - | - |

online survey

The online survey was developed to enable the researcher to understand what factors might influence belonging and comfort within a space. As mentioned in Section #literature review, the definition for belonging (in architecture) is widely varied. In order for belonging to be evaluated in a way that was relevant to this human-centred architectural process, questions were framed around comfort and safety which the pilot study showed had great influence on a participant’s understanding of belonging. As such, a series of factors were derived from the 2008 study ‘The Spatial Comfort of Shophouse at Kampung, Madras’ by Ginting et al.; they are ambience, privacy, flexibility, accessibility and people (see Table 3.2.2). From the results of the pilot and final surveys, it became clear that this categorisation system could be used across the board to unify the methods of community engagement and quantify otherwise qualitative work. A full copy of the survey can be found in the appendix (Appendix i).

Table. 3.2.2
*five factors of comfort
as identified by the
researcher and presented
in the online survey*

demographic

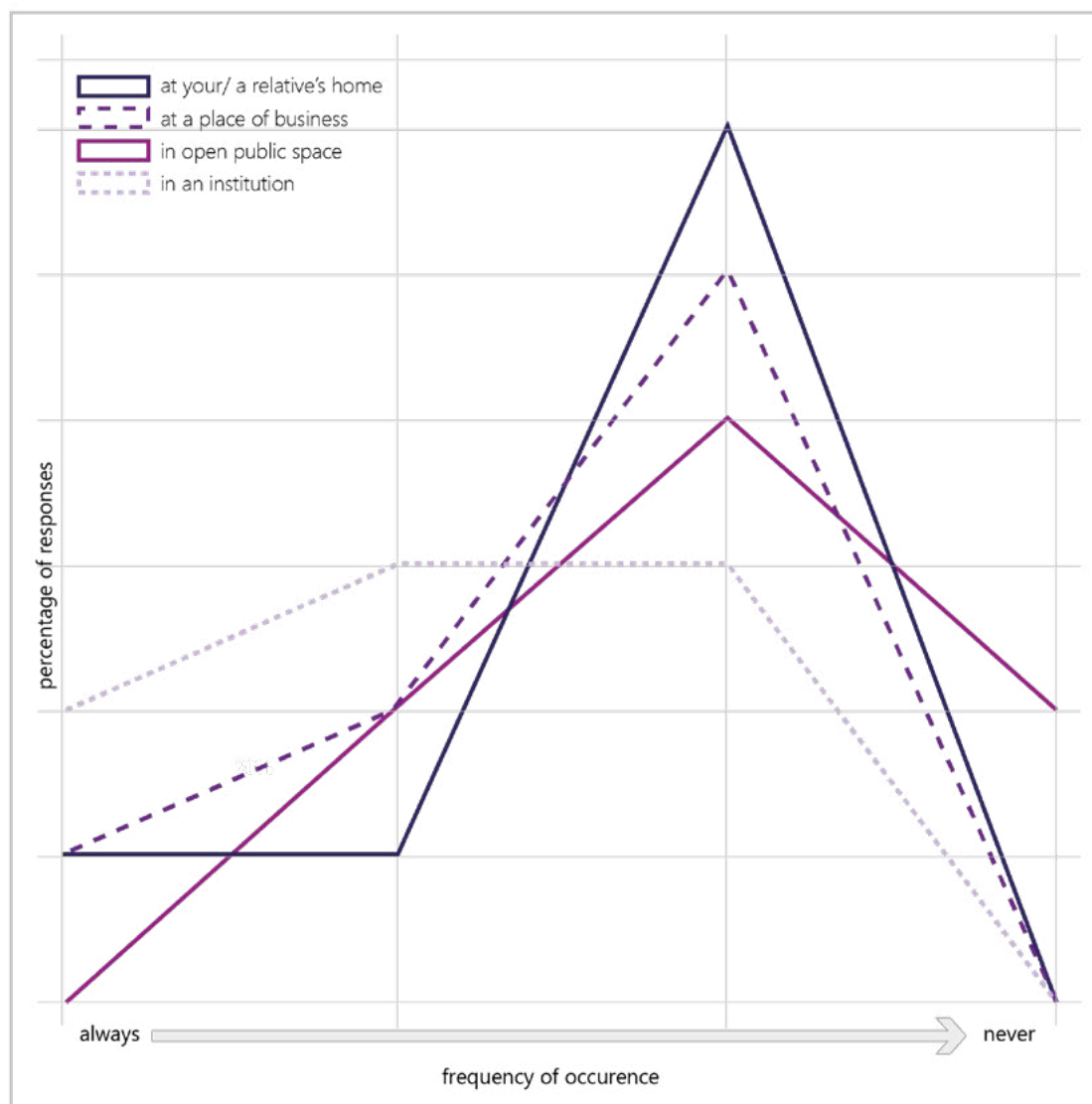
An online questionnaire was issued through the channels established with TransWave Jamaica. Of the fifteen (15) respondents, roughly half were between the ages of 18 and 24, followed closely by those aged 25 to 29 at about two-fifths. More than half of the participants identified as transgender or gender non-binary, while the remaining preferred not to say.

community

Only four (4) participants were not living in Kingston at the time the study was conducted. Generally, the understanding of community centred around people who had the same gender identity/sexuality. Religion/politics, relationship status, and group size also featured in the responses. Some expressed their inability to fit into any one group as well as the small size of groups with which they identified. Many of the respondents claimed to be directly involved with TransWave Jamaica. They felt a strong sense of community with this group and engaged, almost exclusively, in activities within this group. The majority of respondents only felt a sense of community with other 'Kingstonians' *sometimes*, with more than half feeling as if there was nowhere (in Kingston) that they belonged.

experience

The participants seem to be acutely aware of how they are perceived in the city with the majority believing that public perception of their appearance factored heavily (definitely yes) in the following: where they went (64%), how people interacted with them (64%), how they interacted with people (73%), and how they travelled to their destination (73%). All but three participants have experienced violence based on their appearance or group affiliation. This almost always occurred in open public space but sometimes in an institution, at a place of business or in a home setting (see Fig. 3.2.3).



experiences of violence.

Fig.3.2.3



graph showing likelihood of violent encounters for Trans* identified individuals. sourced from online survey conducted by author in Aug 2019

comfort

Respondents took a neutral stance in expressing their level of comfort in certain types of spaces (see Fig. 3.2.4). Overall there seemed to be a great level of uncertainty around public/open space. Almost half the respondents agreed that sports centres/sporting events and health/wellness centres tied for most uncomfortable spaces. Virtual/online spaces dominated as the most comfortable space with malls and libraries next as one-third of the participants indicated.

The group had differing understandings of safety and belonging. One participant explained the inextricable nature of the two, “If I don’t feel safe then I feel uncomfortable. Once you make me uncomfortable, you’ve told me I hold no space here.” Another made it clear that they could be separate, “a place can feel safe in terms of the area it’s located within, security personnel and other such factors, but I can go there and not feel a sense of belonging if the crowd and vibes aren’t my type of scene.”

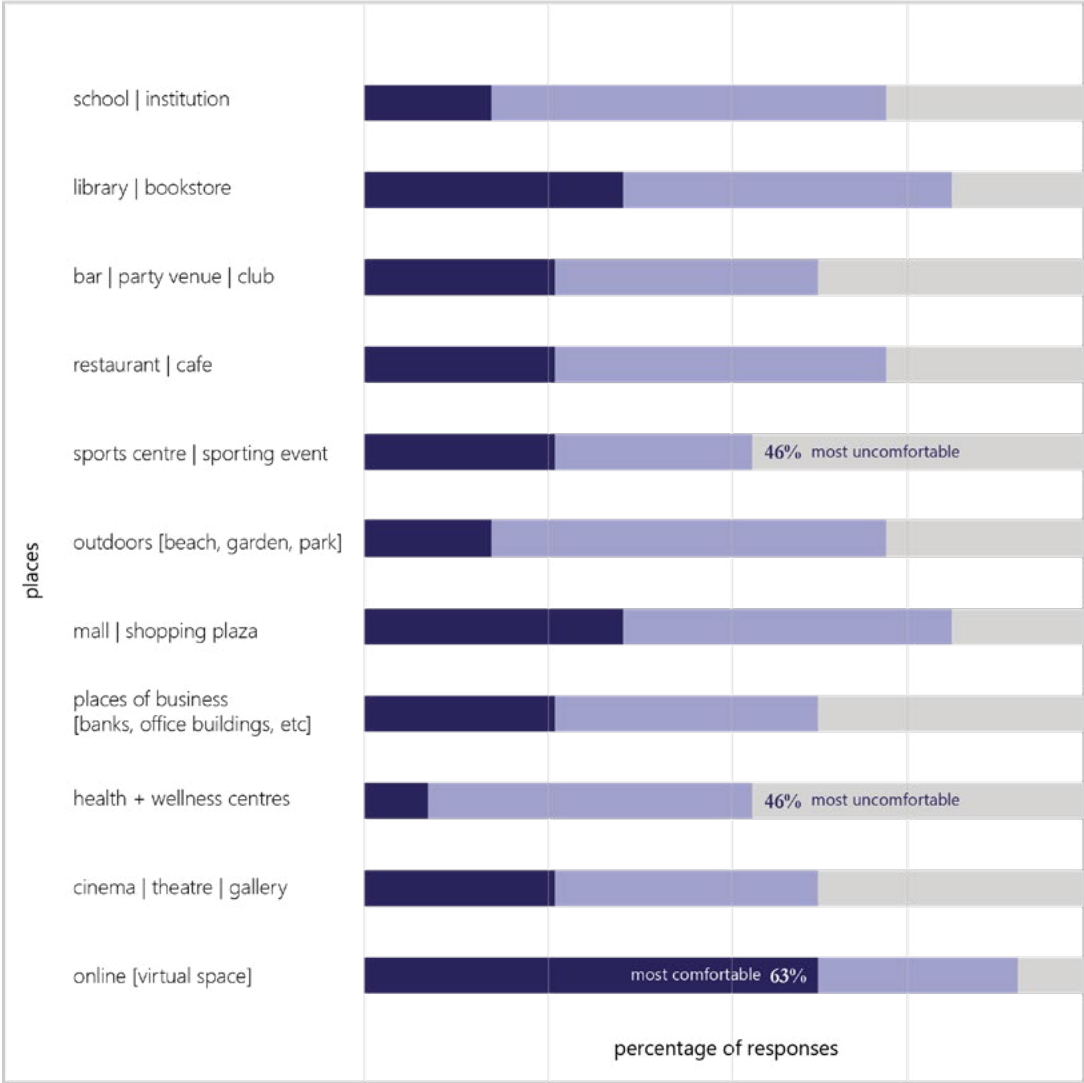


Fig.3.2.4

graph showing the overwhelmingly neutral response to comfort in public spaces. sourced from online survey conducted by author in Aug 2019



comfortable neutral uncomfortable

perceptions of comfort + safety.

indicators of comfort & safety

Participants were presented with factors of comfort that might influence their comfort levels within a space and asked to choose the ones they believed were relevant to their own experiences. two-fifths of the participants selected all five options while the remaining participants prioritised privacy, ambience, and people. When asked to narrow the factors, participants mostly related to all the options presented, except in cases where the outlier consistently prioritised a single factor. Fig. 3.2.5 breaks these down by factor category.

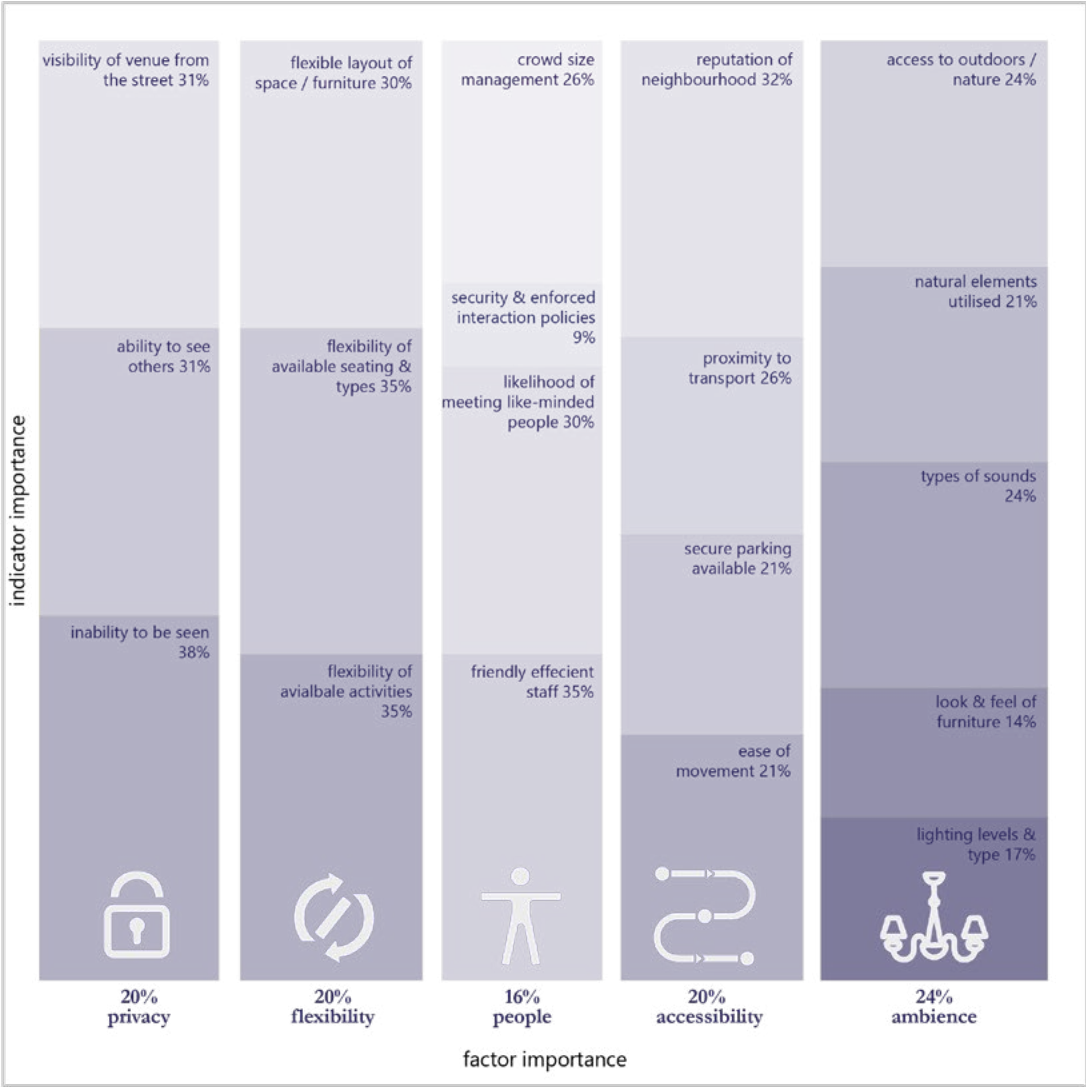


Fig.3.2.5
graph showing importance of comfort and safety within spaces of belonging. sourced from online survey conducted by author in Aug 2019

importance of comfort + safety.

services & accessibility

Almost all of the respondents did not believe or were unsure that core services were sufficiently available in their city (see breakdown in Fig. 3.2.6). Health/wellness, outdoor/green, library/bookstores and arts spaces were by far the most requested spaces. This provides some explanation for the level of neutrality when asked about comfort, as it is likely that participants either responded with the anticipated levels of comfort or used the neutral response to signify their inexperience with such spaces. It also serves as a limitation for the study. Participants were asked about where they were most likely to inhabit in the two extremes of sociability/visibility; 67% of respondents chose to go to the beach when they wanted to be alone, while 34% went to bars/clubs/parties in or to meet people or be social. Interestingly, the virtual space was one which sufficed for both extremes. All but one respondent purported that health and wellness services weren't sufficiently available in the city. This was confirmed in the workshops when participants were asked about ideal spaces.

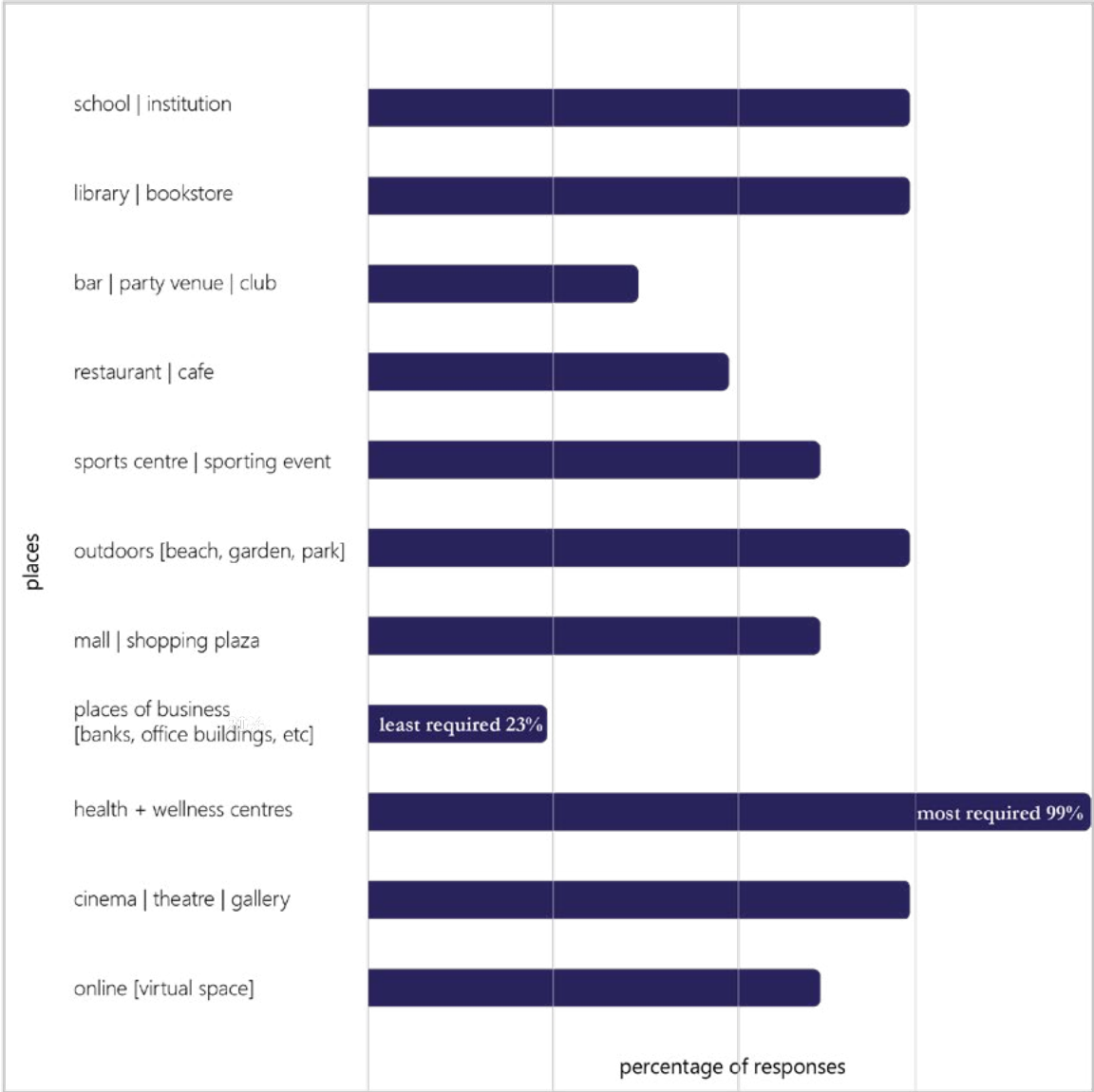


Fig.3.2.6
graph showing the requests for core services in the city. sourced from online survey conducted by author in Aug 2019

ideal spaces

Participants were most likely to describe their ideal spaces in terms of the activities it could facilitate. To a lesser extent, the look of the space was something they could begin to identify but engaging with other aspects of ambience such as mood was less likely. One participant responded that their ideal space would be “very open and bright, fresh air flowing through almost like high class Roman architecture.” Happiness, peace, and inclusion were big themes within this section. Participants did not engage with the photo option as expected. You can find an example of a complete ideal space description (including photo upload in fig. 3.2.7) below:

“ Have outdoor and indoor spaces to hang out, have rustic decor. Perhaps also dark furniture and furnishings, plush seating. Warm lighting. ”

“ At ease, free to move about in the space and be comfortable just being yourself with those you care about. ”

“ Playing games, having a picnic, a space for dining with small to large groups, open mic activities (music, poetry). ”



Fig.3.2.7



dichotomy between desired spaces shown in outdoor patio (left) and dark lounge (right). user-submitted images sourced from online survey conducted by author in Aug 2019

FLEXIBILITY OF
VARIETY OF
SAFETY ACTIVITY

multifunctional...a space where people can come to if they don't have space to maybe work on a resume or submit an application...yknow like a little library for example, to come to read a book or to come to host an event or a workshop or evening activities...watch a movie...just different things...somewhere that the community can access... but again safety is a huge concern in and outside of the community so it's how to manage a space like that and how to make it sustainable as well).

ACCESSIBILITY

That's really how we started. And we wanted to show the diversity within our community and to help to shift the narrative around how the trans community is depicted, as well as to humanize the community. That was really the idea behind our visibility campaign.

adapted, but having a space where people can come to and see each other and build community and maintain community is important. But the challenge is that a space like that would probably more likely be in Kingston and not accessible to all queer people, right? But again it's a start.

chance to say what I need out of a safe space...so if there's opportunity further down the line to have a wellness space, it will be rooted again in community and direct feedback and not assumptions about what wellness looks like. Because what wellness looks like for me may not be the same as what wellness looks like for somebody else, y'know?

sustainable especially when you have limited space. So if you're creating a space that serves multiple functions, it means that you should be able to change the space from time to time. Not say every week or whatever but at least have some flexibility to have some adaptability in the space....but I do think that one open space is not practical or ideal. Because you want to be able to make the space accessible but also serve multiple functions at the same time.

...I think it's important for there to be a permanent space for people to call

Roshika...she's like a legend in the community and she navigated space as herself. I'm sure in some spaces she might have been mis-gendered but from what I know, she was seen as a woman and treated as such...not mis-gendered...But I don't know if there were enough of those spaces y'know?

moment was when I blacked out at [9:45] FOF (beach party). I appointment to get my shot and that confirmed it. Like, "no I / (this)." Because, I blacked out and ended up asking Erinn (sister)

NM

SECURITY
ACCESSIBILITY

Yes, so at our events when we think about our safety and security plans, you want to promote the venues right, because people need to know where they're going but you also don't want unscrupulous people also see the venue and come and create a fuss. We perceive risk in a particular way... We're kinda like lets see what happens and if something happens we're like sh*t...We're not very risk-averse... I think because nothing detrimental has happened...like for our Trans Wellness Conference we had security...we had paid security because it was a public event and we had some visibility in the local papers around the event and there were some very hostile comments on social media...so we balance it like that...But for the most part there isn't like a 'vetting'... because we don't want to police participation...that also is problematic...so there isn't a proper security

"Rakataka
People"

paperwork still said 'F' technically I still have because I'm so conforming now, I use the locker room restrooms. Well, I like they don't care. "Use whichever bathroom you don't care." The students are all [11:15]

Yes, in fact there was a time

look [good] but you don't need the way you need food... the 'tiefin' and [goings on] but I'm just saying it's their survival reality) None of us has a clue what we do to survive...what I will say it...It was a terrible place [

was also a place where sometimes youth travelled from there (tapping desk for emphasis)

Yes...Because that's where you find your family unit, you

I don't really think that you should put too much there, but that could Do you see it being like multiple spots of connected [48:15] things? Yea, you can have another area for like events- a dancefloor bar area actually close to where you have the food. So, what [48:30] you could

Yea well because public space [39:45] is a little "eh" public spaces where there would be things that I'd want

...like create a water body.

[41:45] x-amount of this might sound like random areas with it rains you know you options. So, flexibility and variety spaces that you'd expect

me when it was called the 'Gully Hilton' (laughs) [15:30]

and so I'm not excusing
survival [14:39] (MSJ: Just a
en you're placed like that
d in (pauses to reflect) I
[14:58] But I'll tell you, it
country to spend time

r community, your family
uld work.

ea. Maybe
uld do is,

'I felt like there are limited
want to eat; [40:00] readily. If

period (time).'' If you have food trucks come up and park, or
e Colorado, if you have a weed park. [42:00] You could have
gazebos with couches or something like that and with plugs. If
u can go in there. [42:15] A sitting area outside. Different food

riety are way at the top of the list in terms of trying to create
joy.

had my
affi (have to) do dis
r) to call mummy. I

ave to use the female bathroom. But,
e male restroom [11:00]. What I do now, is
asked the other students and they were
hroom makes you feel comfortable. We
pretty supportive for the most part.

Flexibility
+ Accommodation
Memory

SUPPORT &
COMMUNITY

interviews

The interviews were an important tool for looking at the lived experience of those within and adjacent to the Trans* community in Jamaica. Each of the three perspectives provided further understanding of the history of LGBTQ+ rights advocacy in Jamaica and aspirations for its continued development as both members and allies of the community. This included the importance of making physical space for these communities in a way that affords them the citizenship that other Jamaicans are granted. The paradoxical, temporal relationship between marginalised communities, allies, and the wider society is underscored by McCalla-Sobers when she says:

If you have a set of young men from age fifteen to maybe thirty, with nothing to do, no future no nothing. You're going to find something. The behaviour is going to be anti-social, because there's no investment in the society. Neither the society in them nor them in society. There's no investment. Why should you?

Now, among the positives in my mind, for that group that was under the gully, they put LGBT issues literally on the front page. They said to the Jamaican community, "See me here, I'm gay! See me here, I'm Trans. See me in mi wig and fingernails, that's me." I think that people got to realise that Gay and Trans are human beings. Even if they weren't treating them like human beings, they were able... I think that that youth, when they lived under the gully, they contributed toward what I saw this week when I went to the PRIDE Breakfast Party. I mean, the twenty years that I've been involved with this work, it's unbelievably changed between then when the LGBT community was so closeted its unbelievable. Meaning there was nobody twenty years ago who would be willing to come out and represent the gay community. In the way that Dane⁶ did, Jaevion² does, [and] Maurice⁷ did. I mean now we can name persons, but it wasn't happening (then). (McCalla-Sobers, personal communication, Aug 2019)

interviews

↑ Fig.3.2.8

highlights from the interviews.
author's own image

⁶ Dane Lewis & Jaevion Nelson former & current directors of the Jamaica Forum for Lesbians all-sexuals and Gays (JFLAG)

⁷ Maurice Tomlinson, human rights lawyer and vocal queer activist

The understanding of who comprises the queer community in Jamaica is constantly evolving. The Trans* identified people of McCalla-Sober's time lacked the language to assert their differences in need to the wider LGBTQ+ community. TransWave Jamaica is one such organisation born out of the necessity to ensure that marginalised groups within other marginalised groups are afforded the ability to take up space. McClean admits that TransWave started from a workshop hosted by WEChange Jamaica (a women's empowerment group) to provide more information on the Trans* community which was meted with overwhelmingly positive feedback prompting the start of a dedicated group for the advocacy of human rights for the Trans* community (McClean personal communication, Aug 2019).

However, with a change in representation, the definition of community morphs; subsets form, outliers reposition. This might account for the inability or perhaps discomfort of identifying with community as shown in the online survey results. Despite this, the spaces that all three interviewees imagined for the community were

spaces of gathering to counteract a perceived lack of safe space/community space. McClean refers to this ultimately Caribbean need for community spaces especially after the loss of the JFLAG headquarters, Rainbow House:

I mean people have adapted, but having a space where people can come to and see each other and build community and maintain community is important... The challenge is that a space like that would probably more likely be in Kingston and not accessible to all queer people, right? But, again, it's a start. (McClean, personal communication, Aug 2019).

McClean is not the only one who feels that what they envision as potential community space might not be sufficient. Heffes and McCalla-Sobers (2019) have also envisioned centres of wellbeing as well as of arts and food respectively; each alluding to specific programmes and how they might be improved to suit the Trans* community over time. The ideal spaces as envisioned by the interviewees are outlined in Tables 3.2.9, 3.2.10 & 3.2.11.

Multi-functional Wellness Space

| | |
|--------------------|--|
| Programme | library (reading, work applications), large meeting space, small meeting space (cosy living/movie area), office space, community pantry |
| Factors of comfort | accessibility, ambience, people, flexibility |
| Concerns | sustainability (monetary and otherwise), security. “[permanent concrete structures are] not sustainable especially when you have limited space. So, if you’re creating a space that serves multiple functions, it means that you should be able to change the space from time to time. Not say every week or whatever but at least have some flexibility, to have some adaptability in the space...but I do think that one open space is not practical or ideal.” (McClean, personal communication, Aug 2019) |

Table.3.2.9 →
McClean’s Multi-functional Wellness Space balances social and health requirements of the community.

Food Court & Arts Park

| | |
|--------------------|---|
| Programme | Outdoor food court, dancefloor, food truck/ self-sufficient kitchen modules, individual covered areas/gazebos, life-sized chess, commissioned art/sculptures, water fountain/ memorial spot |
| Factors of comfort | Flexibility, ambience |
| Concerns | sustainability (monetary), management (crowd size & individual units) “Yea well because public space [39:45] is a little ‘eh’... I think if you had a mix of the two... a space and a park or something like that, you should give them different food options there, so they don’t really need to go wondering very far... You could have random areas with gazebos with couches or something like that and with plugs. If it rains you know you can go in there. A sitting area outside.” (Heffes, personal communication, Aug 2019) |

Table.3.2.10 →
Heffes’s Food Court & Arts Park is a concentrated area of social activity.

Wellbeing Space

| | |
|--------------------|--|
| Programme | Temporary housing, social work area, training/educational space |
| Factors of comfort | accessibility, people. |
| Concerns | sustainability (monetary and otherwise), security, management. “They got that space [to host queer events]. There was, again, no kind of secrecy or holding back. [a transwoman & vendor] died because of a space issue... She was not killed because she was gay. Her being gay [58:45] limited her spaces.” |

Table.3.2.11 →
McCalla-Sobers’ on creating space for wellbeing.

The responses range from the programmatically specific to the Trans* community to that which caters to the wider public. This might be due to their varying involvement with rights advocacy organisations, or perhaps their gender identity. Nonetheless it is important to see how the views of those facilitating community spaces might or might not be at odds with the community inhabiting these spaces. Both Heffes (2019) and McClean (2019) had suggestions that catered to a wider demographic than the Trans* community. While Heffes' ideal space presented as an amalgam of recreational services highlighting desired flexibility of activity, McClean's ideal space had more to do with how each space responded to the flexibility of activity desired and the potential to create connections. They attribute this mixing to the shared needs and values between the Jamaican Trans* community and the wider public. McClean expounds, the difference is between these being the level of access the groups are afforded, McClean expounds:

Is [sic] not really differs, but it's just that non-queer people or non-LGBT people can just access...As the perceived majority they have certain privileges so therefore they can go to

any party that they feel like... So, I think we just need space to be ourselves and build community that's not as accessible from outside of queer spaces. (McClean, personal communication, Aug 2019)

Across the board, accessibility was considered the most important factor, followed closely by people. This was evident in the way Heffes (2019) expressed their personal experience of navigating spaces both within and outside of the Jamaican context with no real differentiation. Difference in this case was noticeable in the established systems as well as those made to carry out the systems in spaces of transience, like an airport. The explicit need for 'order' made the space unfriendly to Trans* bodies. It is these systems that shape space. Gendered queues, sealed rooms, airlock vestibules as well as lifts/travellators are all in response to the established (airport) systems, dividing space and sometimes our own dual identities leaving a nonconforming body at odds with itself and its environs.

Space was understood in terms of the people that inhabited it. References were made to those who came before sacrificing their safety and

even their lives to ensure the communities were visible and through that visibility could have access to their basic human rights. Although, it was evident that any conflicts were not purely about the encountering of people in space but also the way in which the built environment facilitated this movement and interaction. The width of the streets, gullies, and fields they traversed as well as the junction of architectural geometries and objects were just as important even if less memorable to the interviewee.

The problem of the integrated community space is a good illustration of the overlap of dimensions of relativity. By the logic of Farhady and Nam (2009), the architectural expression of an intervention in response to this problem should be wildly varied and overlapping as suggested above. It appears that this lack of homogeneity of the responses does not readily translate into an architectural identity. Programme, then becomes the driver of exploration, with architectural identity being incidental. This is not a hindrance to my project as the architecture is about the facilitation of citizenship and access more than it is about a visually distinctive object which would only further stigmatisation.

workshop

my route

A mapping of one's journey through Kingston. In mapping this journey, participants were encouraged to think of the following: starting point(s), destination(s), stopping/resting places, liked places, disliked places, what might bring change and/or how any of the above have changed.

Attendees were most reluctant to participate in this activity as they were nervous about their drawing skills. Eventually participants were able to develop coded maps (see Fig. 3.2.12 participant A's map) that expressed the qualities of a frequent journey they made. Maps were expressed in one of two ways: grounded in reality with painstaking detail or purely idealised with an aspirational tone.

Dual routes (see Fig. 3.2.13 participant B's map) were a staple of the drawings, expressing a need for choice whether it be for variety, safety, or accessibility. Another highly featured icon was that of the home (see Fig. 3.2.14 participant C's map), however rarely the participant's own home. The homes of lovers, community members (see Fig. 3.2.15 participant D's map), close relatives were ever-present. The double-coded image of the sun appears in most of the maps, as a symbol of the blistering heat but also as a yearning for better days. Distilled to the essentials, Participant E's map (see Fig. 3.2.16 participant E's map) shows her route from home going one of three ways: for coffee, to the bank, or to catch a flight. While these are things that do occur in her everyday life, by excluding the mundane her map expresses a desired lifestyle. Overall participants wanted better access to their places of safety, as included in their routes. They implied that this might occur through decreasing physical proximity, providing safer modes of

transport, increasing recreational spaces and improved ambience within these spaces.

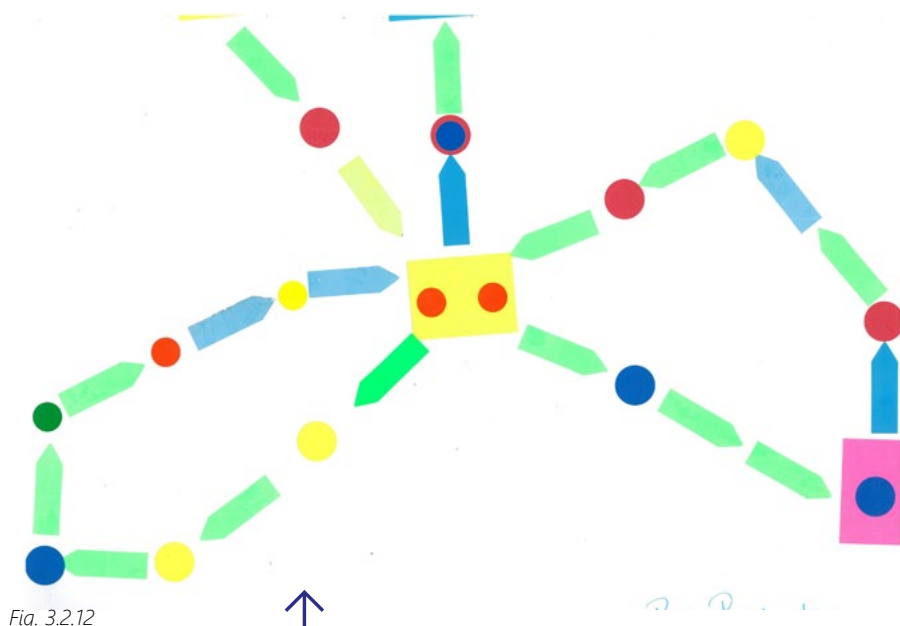


Fig. 3.2.12

A's map utilises a highly detail code of walking direction, walking pace, people they encounter, houses as landmarks and stopping points to illustrate their morning walks.



Fig. 3.2.13

B's map shows the conundrum of their journey with a choice between the angry mob and judgement.

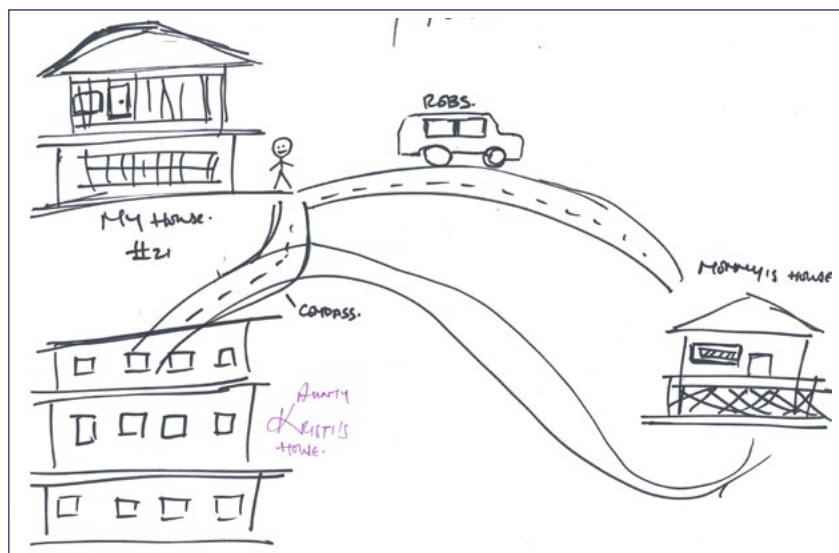


Fig. 3.2.14

C's map envisions a world solely comprised of their loved one's homes.



Fig.3.2.15



D's map features an idealised world where her home, the beach, and cafes for smoking are all within walking distance.

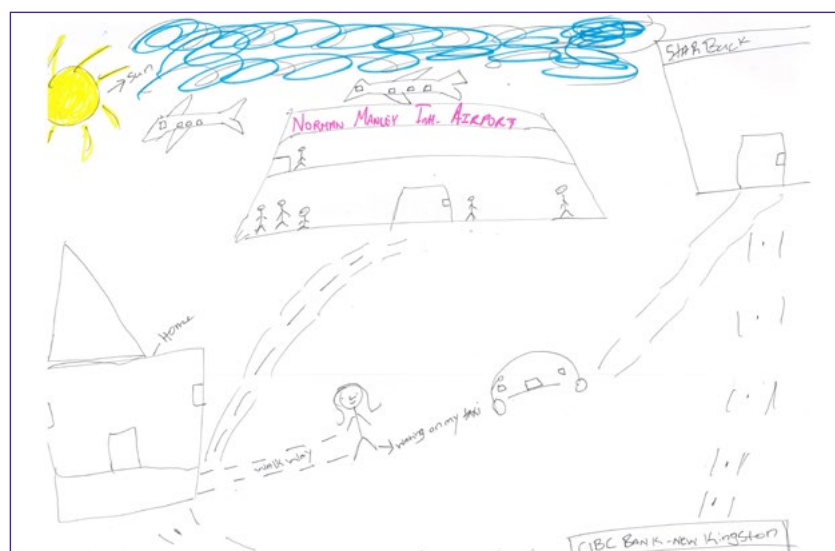


Fig.3.2.16



E's map shows her route from home going one of three ways: for coffee, to the bank, or to catch a flight.

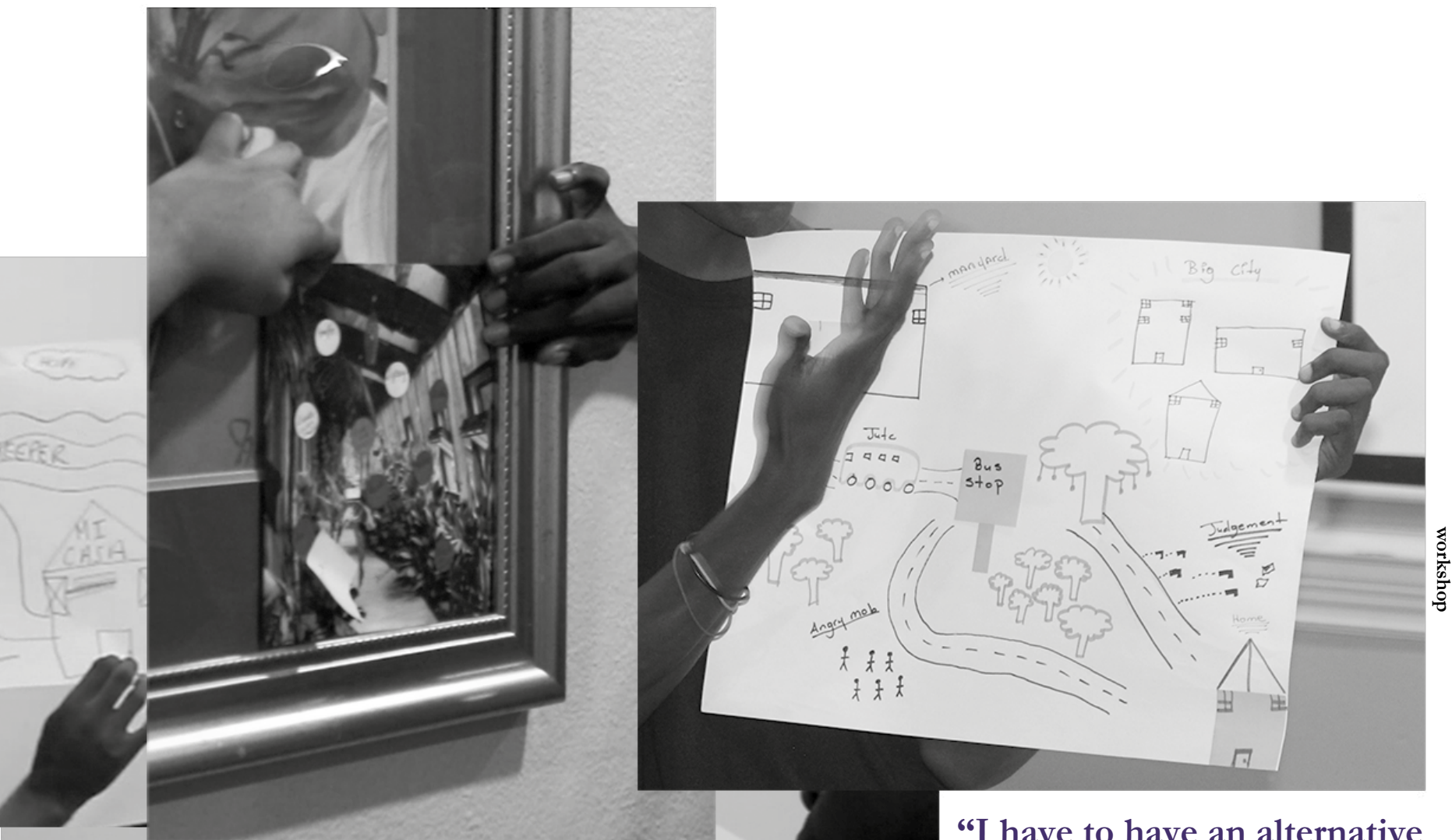


“I don’t want to have to own a car in my adult life”



“it’s on my route because my (chosen) family is”

empowerment workshop



“I have to have an alternative route depending on what’s going on that day”

Fig.3.2.17



highlights of the empowerment workshop (Aug 2019)



Fig.3.2.19

importance of the factors of comfort



Fig.3.2.18

participant presenting an image at the empowerment workshop (Aug 2019)

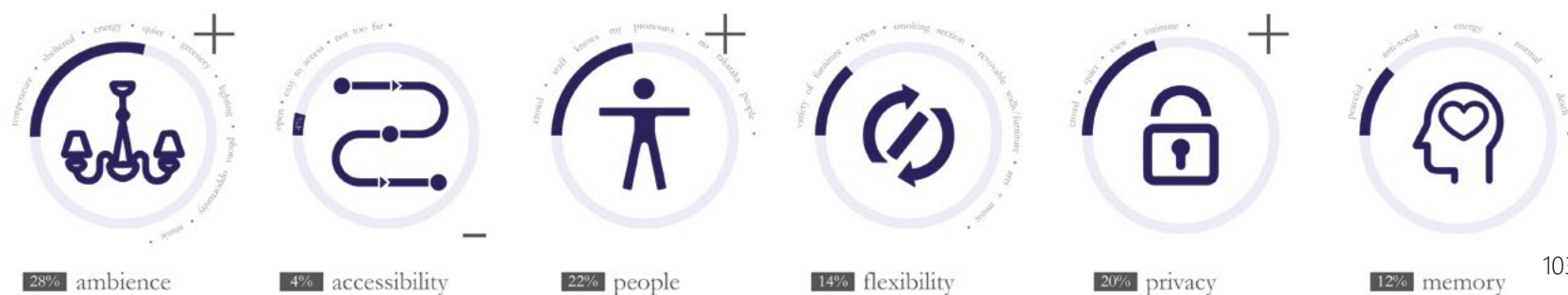


Favourite place + Always, sometimes, never

An account of one's favourite places(s). On the cards provided, participants wrote the places they frequently utilised as well as stating what encourages/discourages use by a participant. Since experience is temporal, participants placed stickers on the cards they established in 'favourite place' indicating how long they might spend there (blue - always, yellow - sometimes, red - never).

Favourite spaces varied widely from specific restaurants and bars to virtual apps. Notable establishments such as Chilitos JaMexican, Café Blue & Chive were discussed as LGBTQ+ friendly spaces that they were likely to frequent. Outdoor spaces like the beach and emancipation park featured heavily as a place that a participant may want to spend all their time. Places of commerce also featured in the 'sometimes' category, as participants viewed them as necessary to visit but believed that they were generally unequipped to handle longer stays. Unsurprisingly people and privacy were the main reasons for discomfort and minimal time spent in a place. Fig. 3.2.19 shows the breakdown of the spaces by factors of comfort

The participants agreed on a list of things that would increase the likelihood of staying in a place, they include: comfortable temperature, visually memorable elements, cleanliness, greenery, greater variety in spaces and activities available, unisex/accessible bathrooms, and especially no excessive gathering.



Ideal spaces

Participants were provided with a variety of images, on which they were to make notes/drawings/symbols regarding what they liked and disliked. Some participants applied the stickers of 'always, sometimes, never' to this activity, projecting how they might like to use a space rather than just what the space looks like.

With the five factors of comfort in mind, participants were presented with a variety of images of 'community space' as retrieved from various sources on the internet. The researcher narrowed these down to sixteen different types of images (see Fig. 3.2.20), each with varying scale, colour, and composition to test the workshop group's reaction to and engagement with the elements in the images presented. Engagement with the images is categorised as either *poor*, *good*, or *strong* and is indicative of the number of notes, drawings, and statements made about the individual image. It is to be noted that poor engagement is not synonymous with negative comments or vice versa.

Participants were unable to imagine inhabiting the pictured spaces if the use of the space was not readily apparent. Poor engagement was noted with images that implied spaces could easily become crowded. However, images that were sparsely populated with people and included a high number of plants/foliage/greenery gained the strongest response from the group. Although nebulous spaces were not generally attractive to the group, images gained appeal when they included a few more visual cues for how to use the space (i.e. furniture, signage etc.). That meant open spaces and flexible pavilion-style structures were able to garner a strong response. Many of the notes commented on the ambience of the space; lighting, mood, and feel of the space. An allowance for peace, tranquillity, and relaxation was the most requested quality, specifically spaces that allowed this while still accommodating other moods and spatial qualities (even if at different times).

workshop

← Fig. 3.2.20 REDACTED

collage of various images
provided to workshop
participants. each source
is available in list of figures
on page 223

It became obvious through this activity the need for an additional factor of comfort to be included. Participants have stored a bank of memories ranging from how they were once treated in a space and who was with them to the activities they did together. This contributed highly to the engagement rates. Bad memories immediately discouraged participants from engaging with that visual cue or an image altogether. Not only were existing memories lauded but the opportunity to make (and capture) new memories was high on the list of desirable qualities of a space. Photo opportunities, flexibility of space and commemorative items (statues, plaques etc.) were some of the requested elements that pertain to this sixth factor of memory. Fig.# above shows the comparative breakdown of memory related terms and images across all the activities. Below I have included samples of the participants' images and notes. They are coded to show the level of engagement with the image. (Fig. 3.2.21, 3.2.22, 3.2.23)



↑ Fig.3.2.21

Described as perfect with a few flaws such as the inability to close the door and a missing hammock as well as the missed opportunity to "jazz up" the floors with a mosaic or tint the windows with colour. Ambience, privacy, flexibility, accessibility, and people were all mentioned here.



↑ Fig.3.2.22

Most did not like the space as it was difficult to tell how it could be used and the seating options were poor. Some indicated opportunities for improvement including large scale artwork. Most participants found the space eerie citing the gridded/grilled ceiling as evoking memories of death.



workshop

↑ Fig.3.2.23

Most participants found that it was unclear what the space might be used for. They found, however, that the space was pleasing to look at and that they could find a variety of ways in which it could be used, such as: smoking, eating, sleeping, and hanging out in the shaded space. Also noted was that it might be a 'bit too sheltered' and that there were opportunities to open up the space to its external environment.

Summary

Across the board, participants wanted better access to their places of safety, as included in their routes. They implied that this might occur through decreasing physical proximity, providing safer modes of transport, increasing recreational spaces, and improving ambience within these spaces. The participants of the workshop agreed on a list of things that would increase the likelihood of staying in a place, they include: comfortable temperature, visually memorable elements, cleanliness, greenery, greater variety in spaces and activities available, unisex/accessible bathrooms, and especially no excessive gathering. Although there was a marked difference between the priorities of ideal spaces for the programme coordinators (interviews) and the members of the community (survey & workshop), access to nature as well as varieties of space type and activities available were highlighted by both groups.

The interviews and workshop proved that an additional factor previously unconsidered is essential in the comfort, safety, and overall sense of belonging experienced by the participants. Photo opportunities, flexibility of space, and commemorative items (statues, plaques etc) were some of the requested elements that pertain to this sixth factor of memory. From the workshop feedback, I was able to create a series of images that communicated the shared spatial desires of the group. The collage style draws from the collective memories of the group and attempts to use that as a design tool to create new space (see Fig. 3.2.24).

A detailed and helpful picture of the client group emerged through this engagement with community. However, not all the activities

were able to yield information that was directly applicable to the design process. If these activities were revisited I would combine some and remove others. Although information gained on one particular factor was useful, that information could only propel a potential design if it is in conjunction with information from two or more factors. These additional factors are what helps the researcher make design decisions. For example, a wall could be erected in response to “privacy-inability to be seen’ but the wall would take on a different characteristic if the participant also expressed that ‘ambience-types of sounds’ and flexibility-of layout/space’ were important in establishing comfort. It was especially difficult to tackle these singular responses, which were likely a result of group

think, in the workshop. It is believed that once coupled with the design experiments, which appear in the following chapter, the data will likely take on new qualities and help propel the design process. The knowledge acquired from these activities becomes latent and will allow the researcher to filter information and make decisions to reflect the same. It is important to note that the information presented in this section represents the opinions and personal stories of the participants and may not be indicative of the wider Trans* community. Their responses suggest that carefully crafted spaces that embody the qualities that were most requested would be a valuable design response.

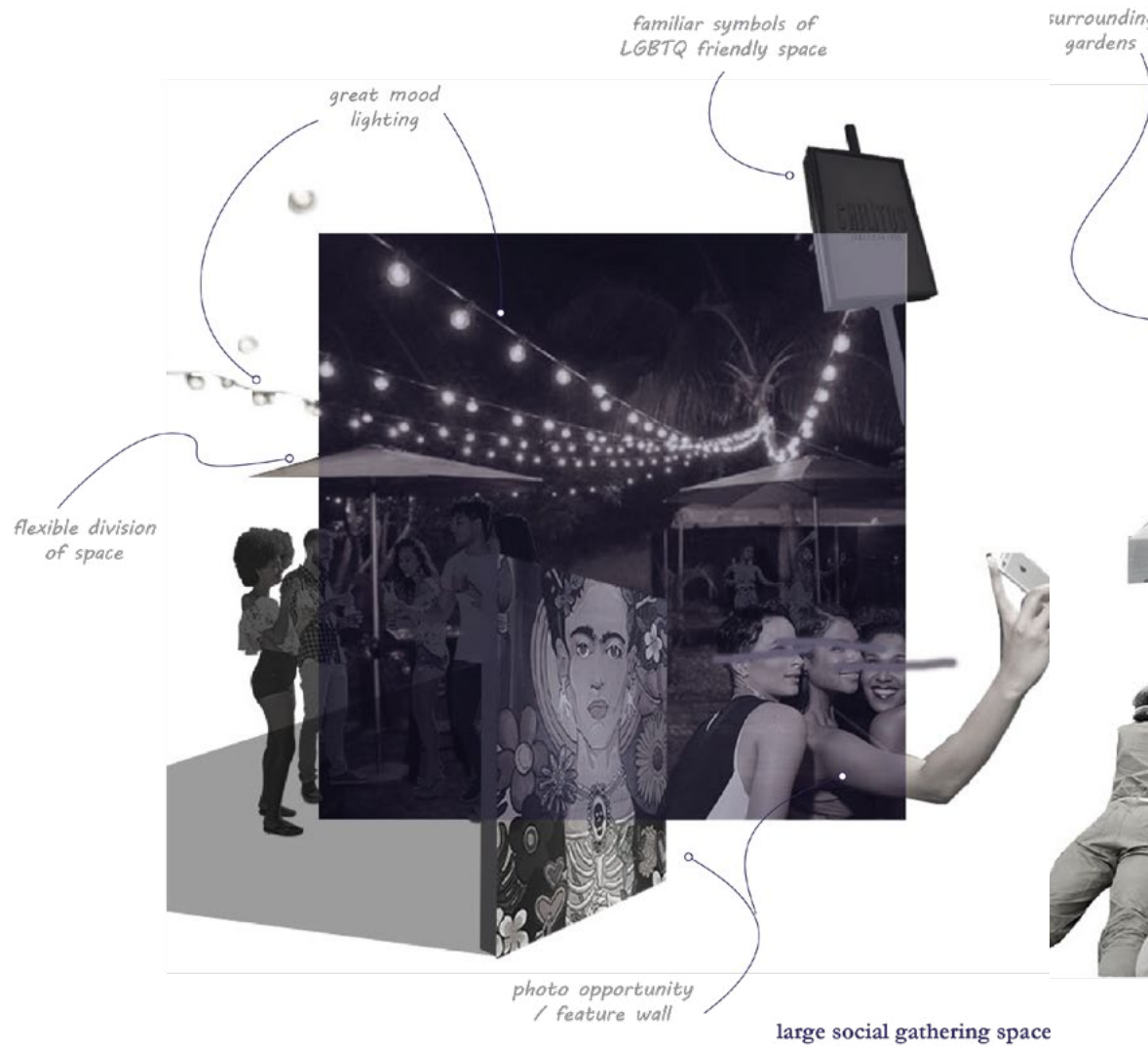


Fig. 3.2.24



Workshop: Ideal Spaces
Collage. Author's own
image, 2019.

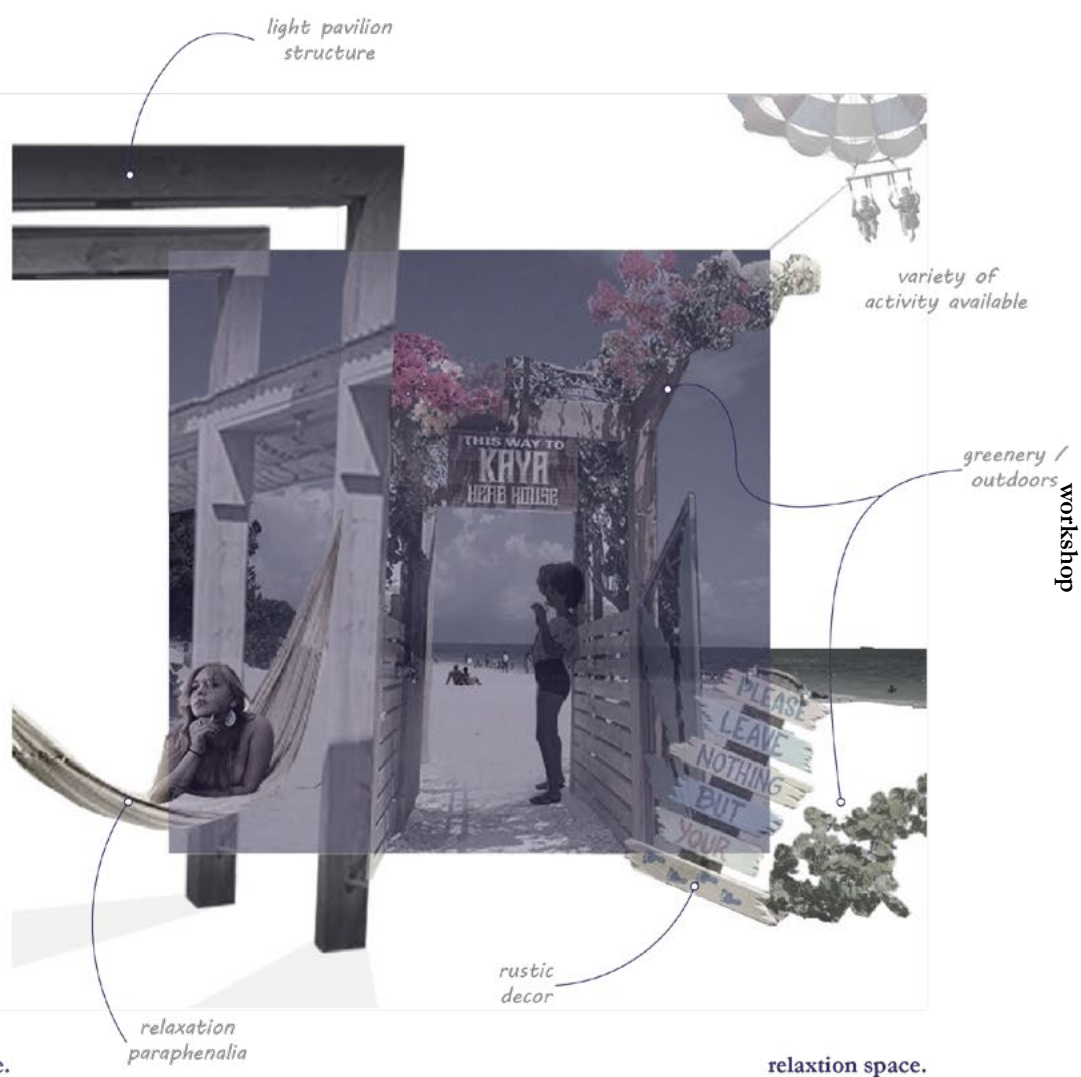


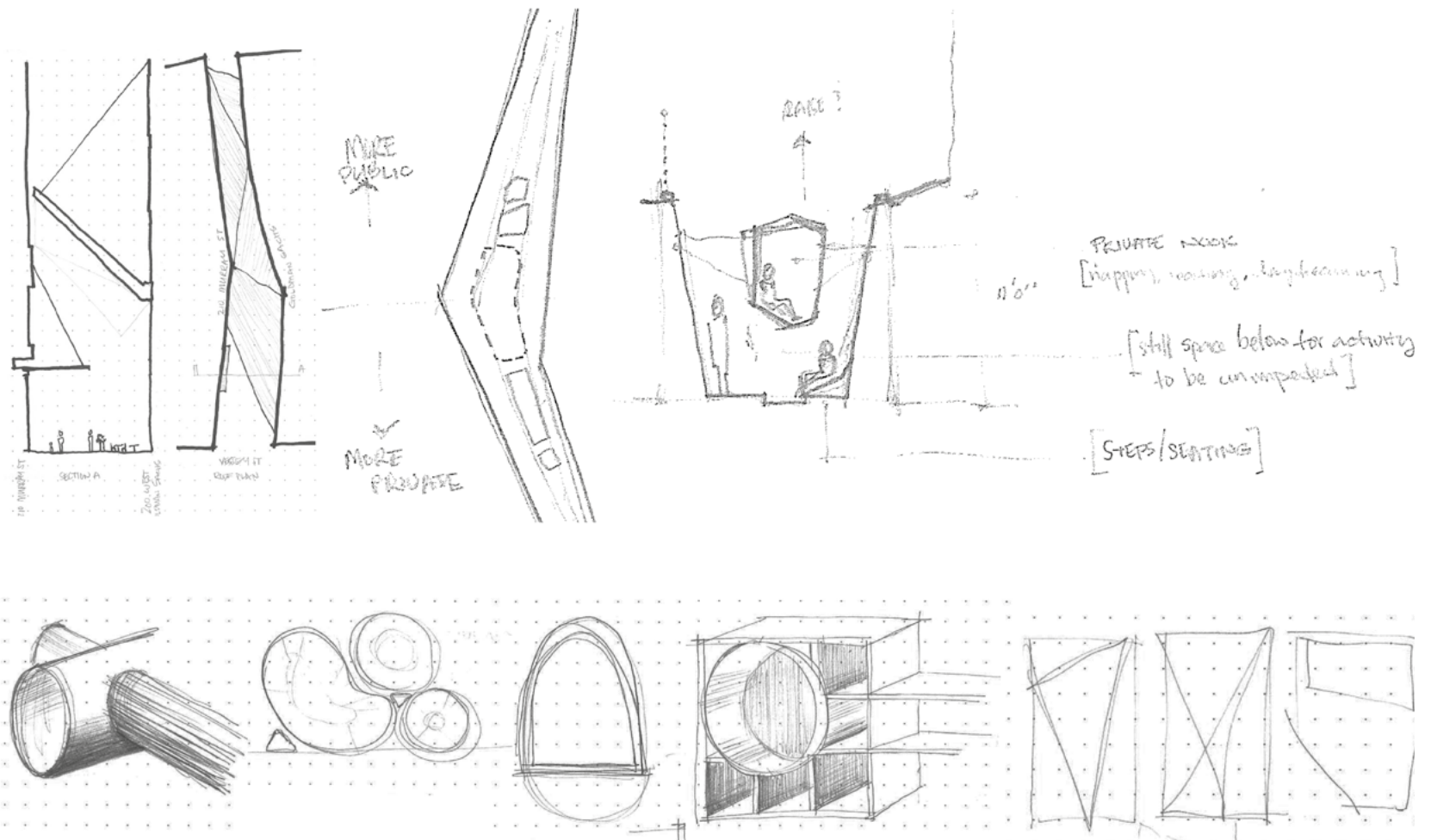


Fig.4.1.1

colour study of various
soatial arrangements

4.1 research by design

Design is used here as an analytical tool, an exploration of the in-between and finally as something that might queer existing standards. Three design experiments utilise the memory as a generator, exploring spatial appropriation in places where people are denied expressing their spatial autonomy.



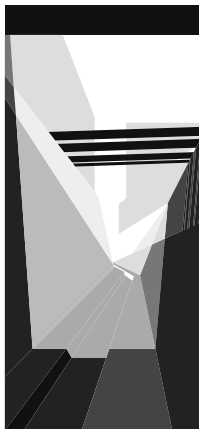
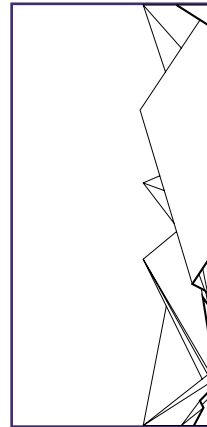
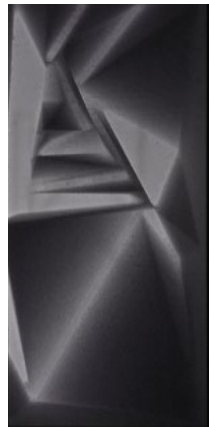
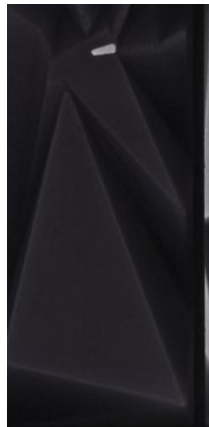
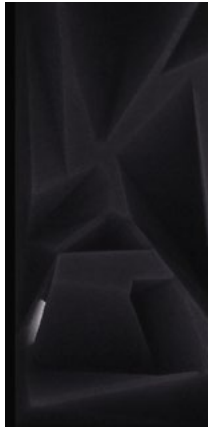
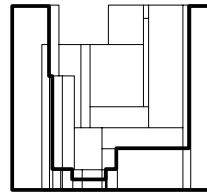
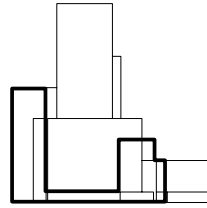
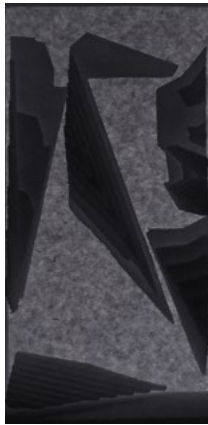
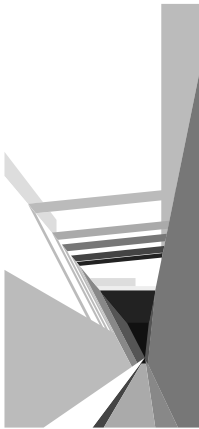
4.1 research by design

memory | program | queering

Using memory as a generator, the 2013-2014 occupation of the shoemaker (storm water) gully formed the basis of a series of design experiments. The occupation of this storm water drain, which passes through the new Kingston (CBD), is a prime example of spatial appropriation and revoked spatial citizenship. Although this space is designed to move water quickly out of the city and prevent flooding, this marginalised community had managed to transform the space into something workable (even referring to it as the “Gully Hilton”). An inhabitant of the gully has been quoted as saying “it’s not like a house but you have to make yourself comfortable.” His assertion begs the question “are there strategies that can be learned from this spatial appropriation of the gully to be used in the creation of new space?” The following design experiments attempt to queer existing marginalised space into relevant community space. Focus is placed on how bodies move and interact in space and in turn shape space.

Fig. 4.1.2

*sketch explorations guiding
design experiments*



understanding the margin

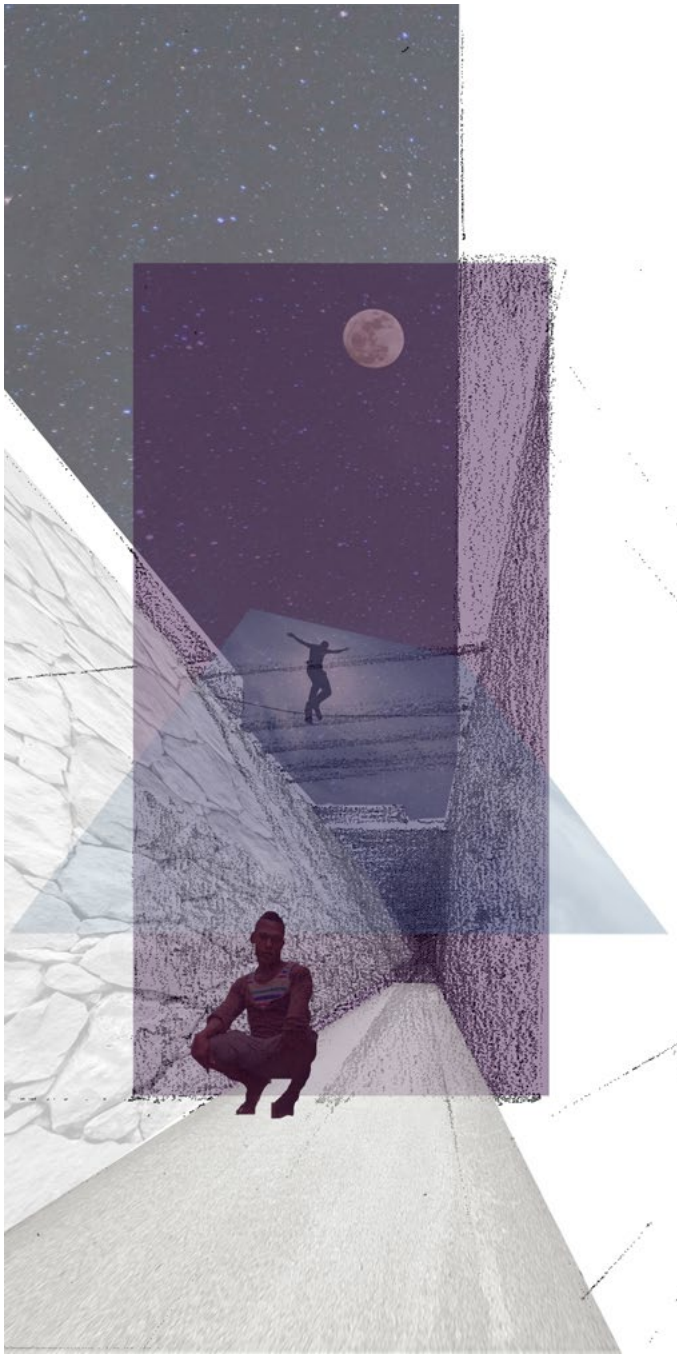
The space of the gully was recreated by the researcher from still frames of the 2013 film 'Young and Gay' (Geogehan, 2013). This enabled the researcher to perform a shadow study of the reconstructed space. This yielded a series of grey, tonal images which were overlaid with still captures of activity in the gully. The images, though exaggerated and distorted, give dimension to the space and present imagined snapshots of marginalised living (see Fig. 4.1.4).

“it’s not like a house but you have to make yourself comfortable”

Explicit and implied forms are taken from the shadow study and manipulated digitally to create a series of landscapes (see Fig. 4.1.3 foam landscapes). These 'landscapes' were CNC routed out of insulation foam and backlit to emphasise the difference between each grey value. This was further underscored by the model encasement within the sheet of foam. Sections were cut through the models to reveal how one might manipulate a site or place objects on site in response to this lived experience.

Fig. 4.1.3

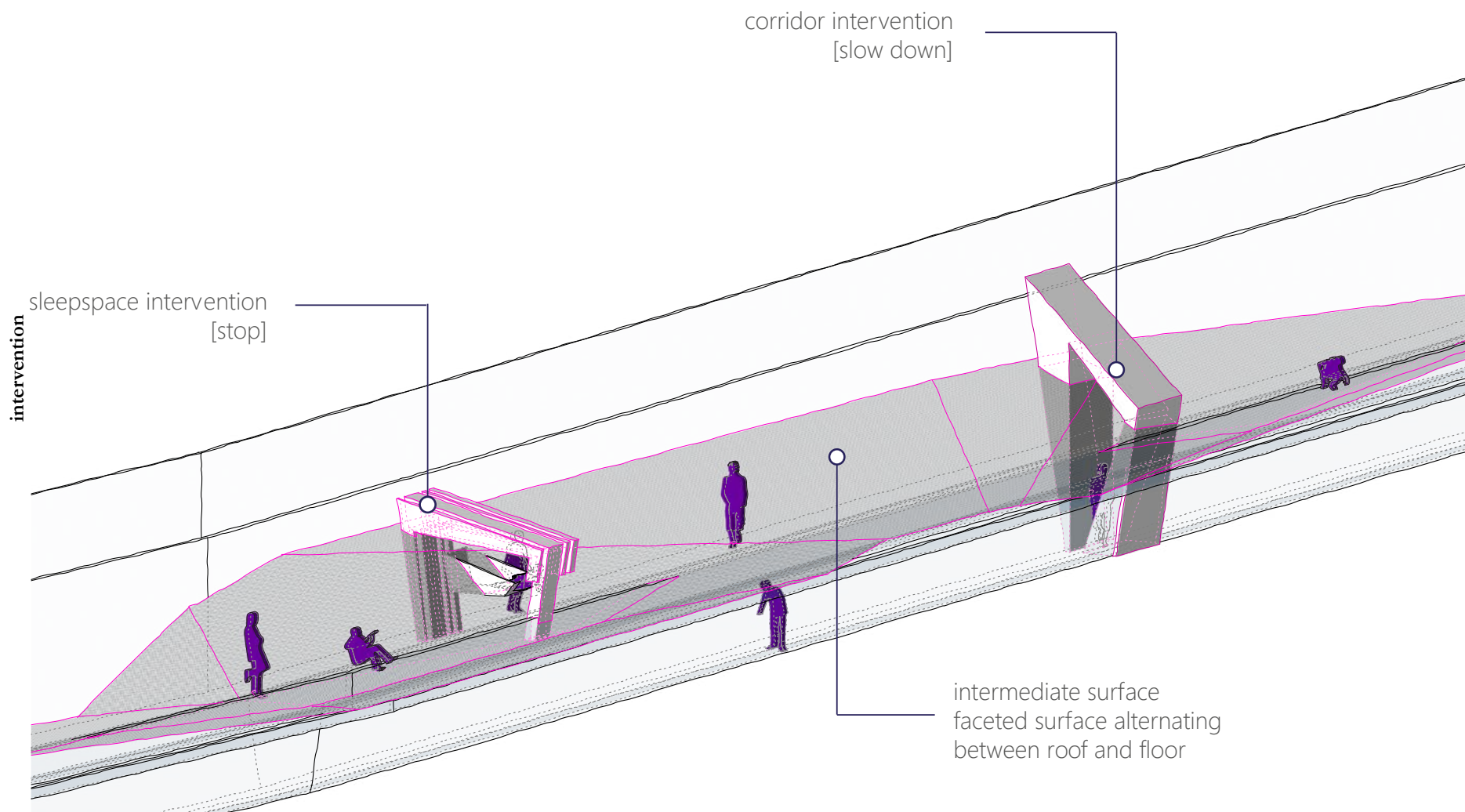
*shadow studies in
2D and backlit foam*

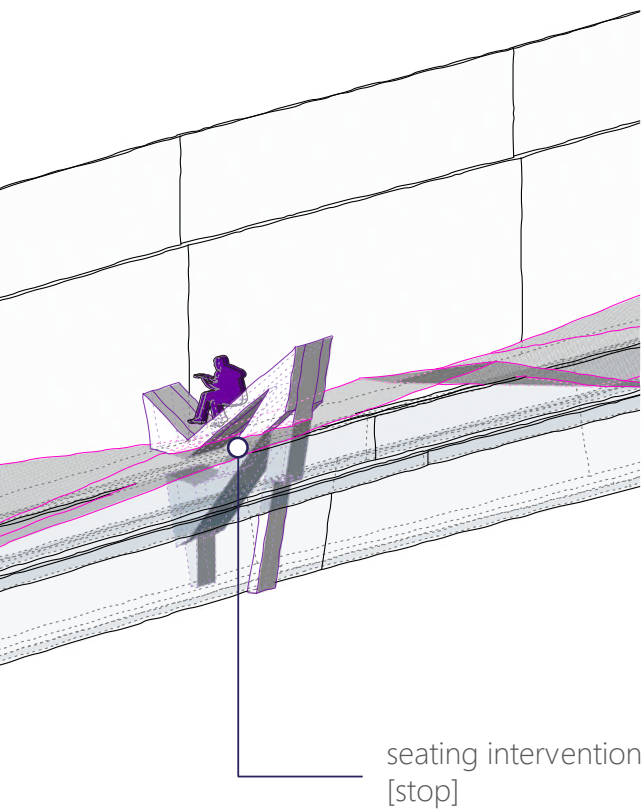




Through a manipulation of forms garnered from the study, a series of designed objects were created to modify the environment of the gully. The major moves were creating a vertical separation and therefore hierarchy of spaces, as well as creating 'moments' where occupants are prompted to actively make decisions about their use of the space. The moments are programmed around the following activities: sleeping, sitting, and contemplation. These moments materialise into a raised hammock sleeping space, a tiered reclining seat, and a reduced width corridor intervention respectively (see Fig. 4.1.5). Although the shadow studies and resulting landscapes were overlaid with existing activity to inform the first intervention, the site of the intervention continued to negate the overall objective of this project – that is to create spaces where one can enact their citizenship with dignity. By leaving the intervention in the gully space, the space of marginalisation is unable to be reoriented in a way that careful siting might afford.

Fig. 4.1.4
shadow study overlay
showing activity in the gully





← Fig. 4.1.5

Axonometric of design experiment 1. Author's own image, 2019.

← Fig. 4.1.6

Sketch longitudinal section through design experiment 1. Author's own image, 2019.

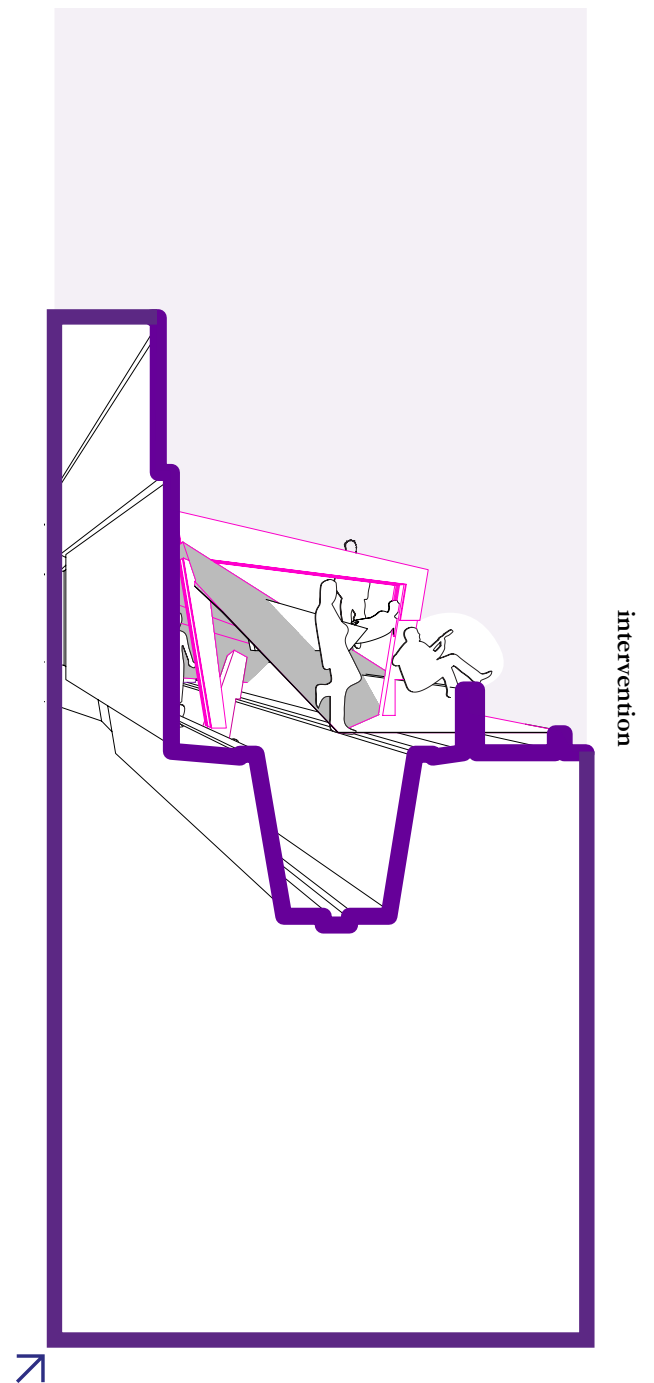
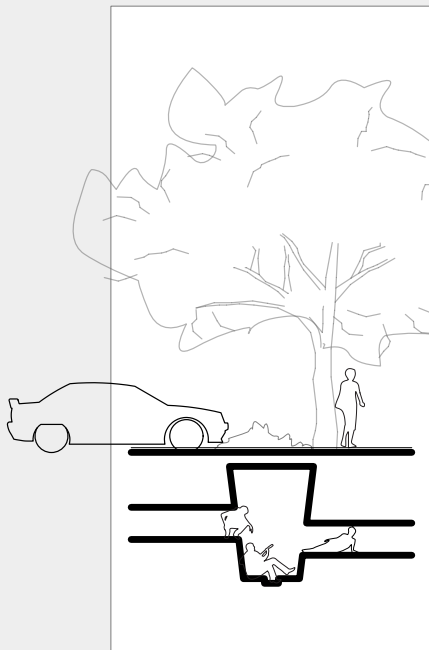
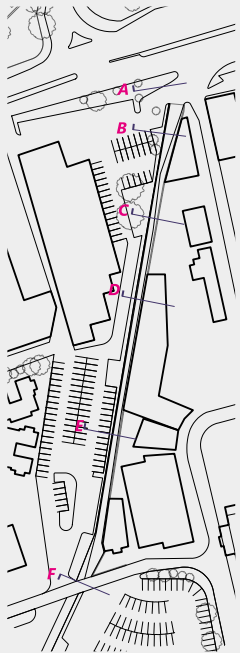


Fig. 4.1.7 ↗

cross-section through design experiment 1. Author's own image, 2019.



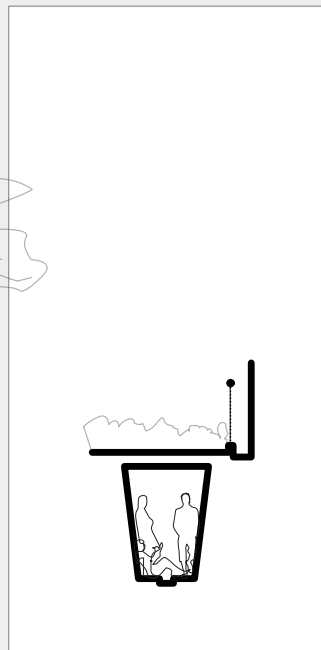
↑^A

PRIVATE | COMPARTMENTS

meeting

sleeping

solitude

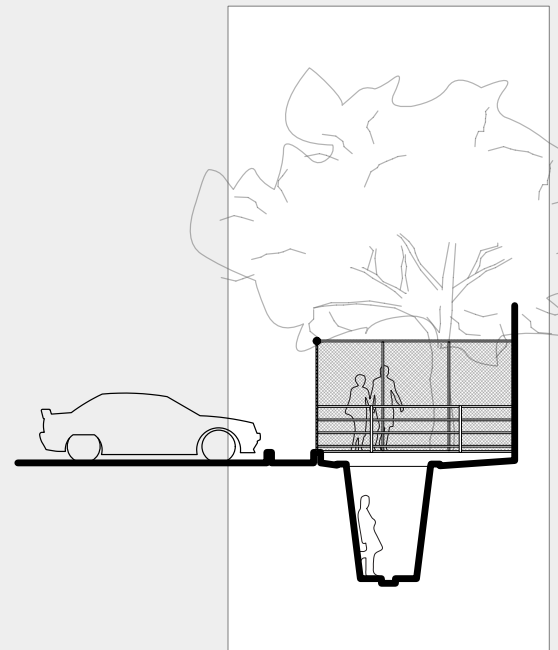


↑^B

PRIVATE | SEMIPRIVATE

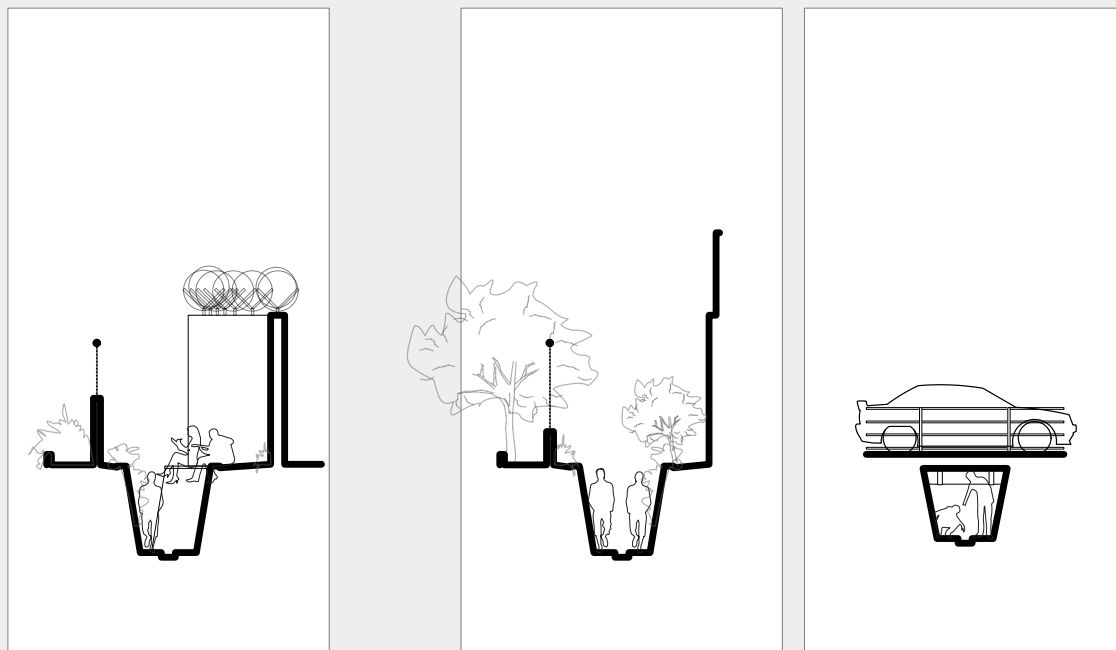
meeting

sleeping



↑^C

PUBLIC | LIVING ROOM



↑_D

SEMIPUBLIC

prepping

socialising

↑_E

SEMIPRIVATE

transition corridor

contemplation

↑_F

EXTREMELY PRIVATE

bathing

This experiment hopes to take the best parts of this appropriation to express them as building blocks or tools which can be used to create specialised community space. Focus was shifted to the bodies in the gully and what the physical constraints of the space afforded them. A careful examination of the channel and its occupation in section provided the base for the next experiment (see Fig. 4.1.8).

intervention

Fig. 4.1.8

sectional study through gully showing how the space might be appropriated. Activities morph as the cross section changes along the gully length. Author's own image, 2019.

breaking down defences

One of the reasons the gully managed to act as a safe space despite its original function is that its geometry lent itself to the defence the community required. Historically, there have been many ways in which a city might be defended from intruders popular architectural interventions include walls, towers, bastions and gates (see Fig. 4.1.9). This experiment attempts to reimagine marginalised space as defensible points. The follies of defence are not sited in the gully, but related in scale and form to it (see Fig. 4.1.10). This was in an effort to remove the potential intervention from the stigma and unsuitability of the space while still acknowledging its memory.

The resulting objects and spaces take the form of these defensible points transforming them into follies with great symbolism and little inhabitable space and function. The two types of walls (overlaid in the image), the gate and the tower are shown on the next page (see Fig. 4.1.10). The wall offers options for exhibition and recluse with its iterations either a slender cavity or double-sided barrier in the landscape. The gate functions as both a symbol of welcoming and bridging that which is different. The tower allows for users to occupy a space that is in complete opposition to the gully, raising users six stories above the ground and offering them the best views of the city and the sea beyond while giving them visibility to the wider community.

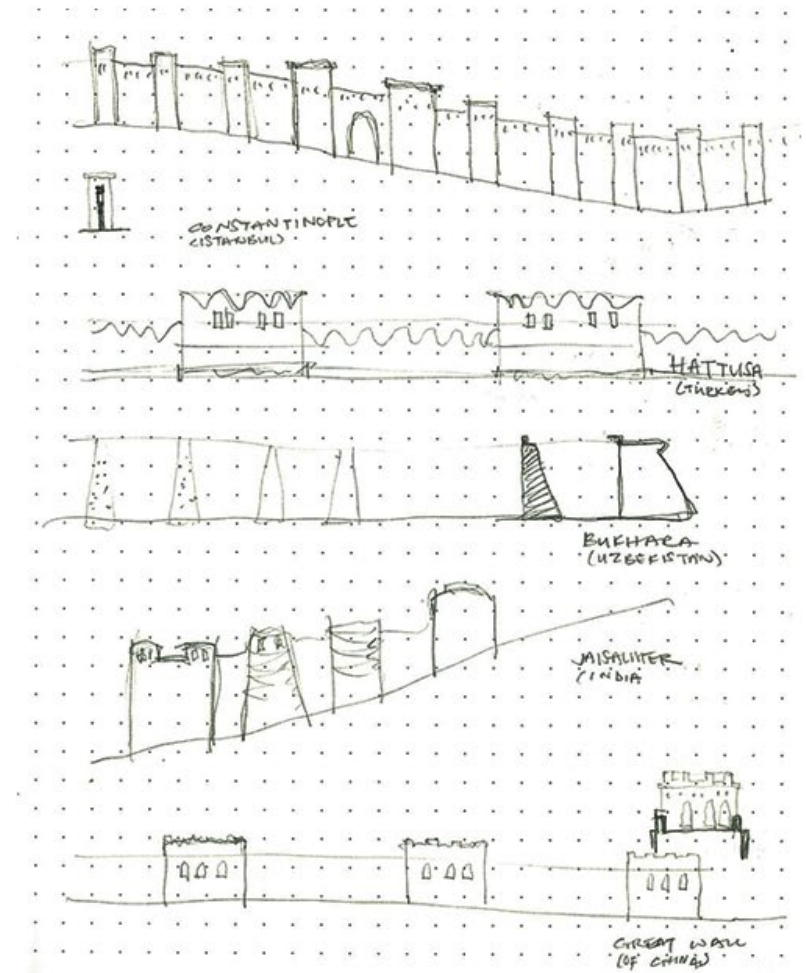
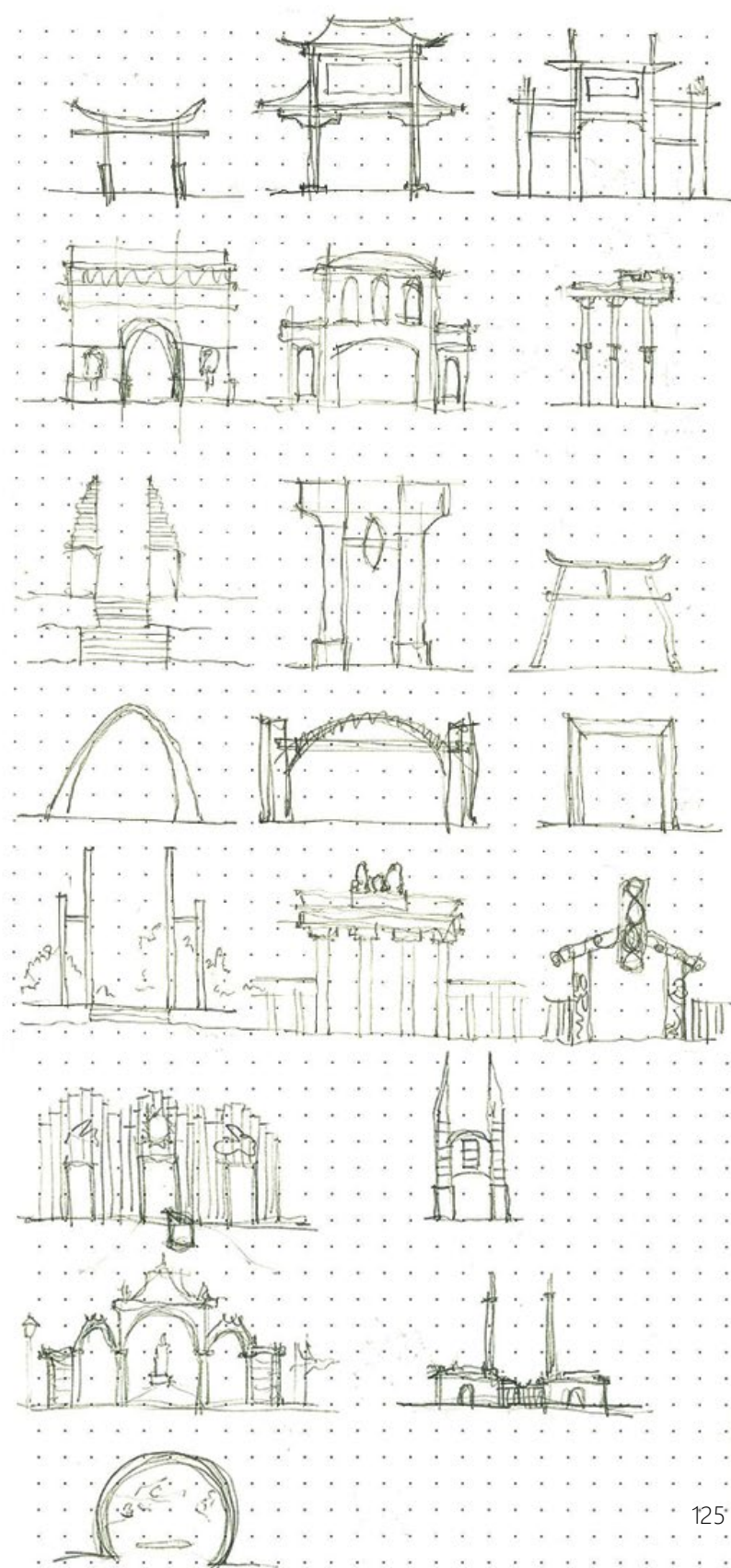
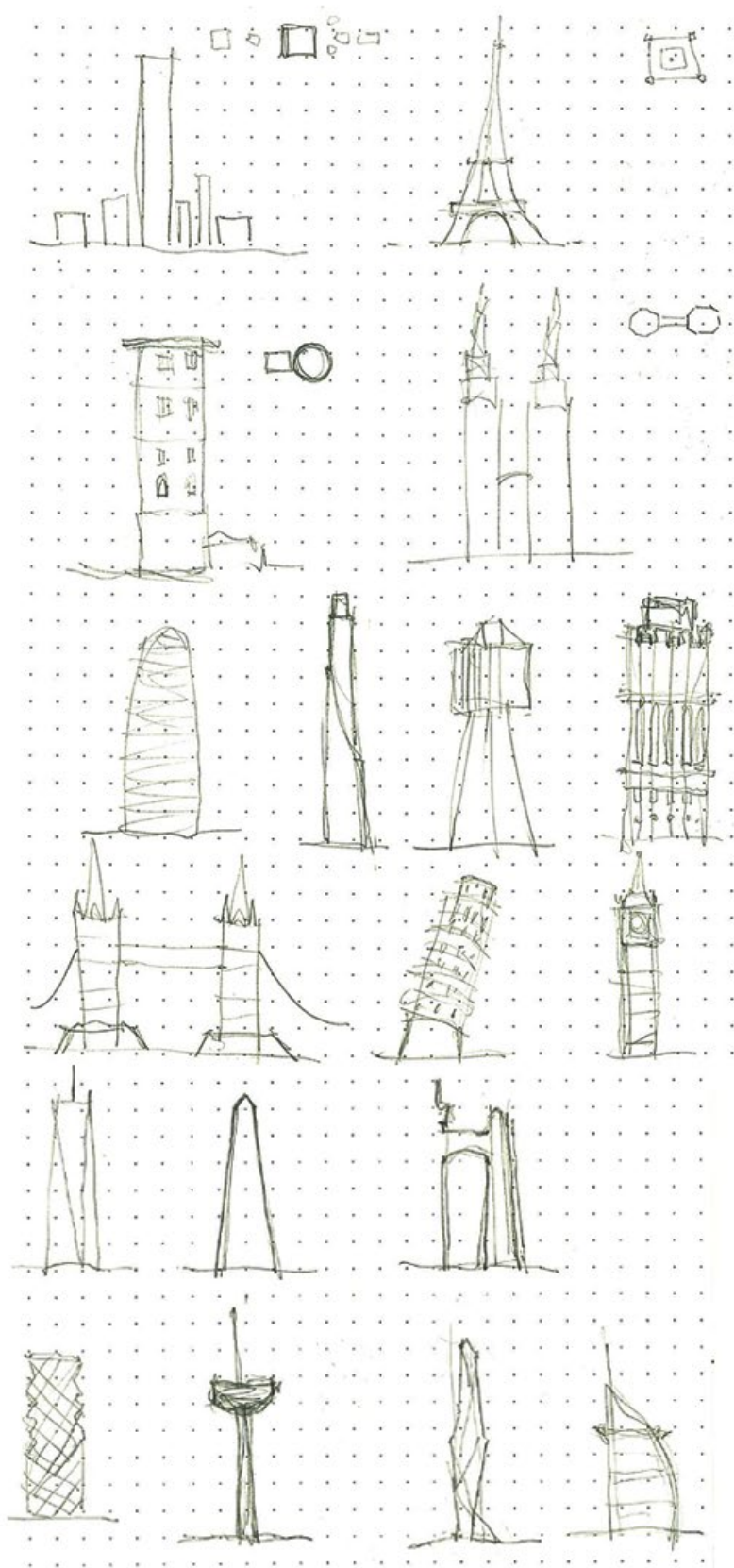


Fig. 4.1.9



historical forms of fortification.
Author's own images

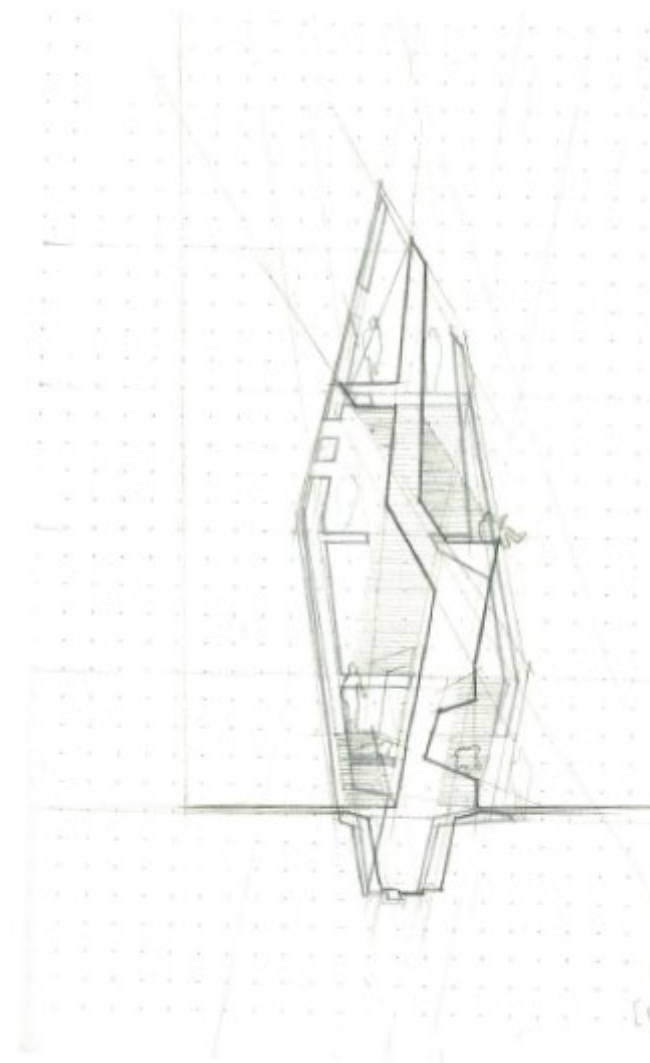


follies of defence.

Fig. 4.1.10



*follies of defence. semi-sited experiment
looking at a change in perspective;
queering. Author's own image, 2019.*



wall.



Moving from 2D into 3D was particularly difficult with this experiment. When digital overlays of the drawings (see Fig. 4.1.11) failed, paper cut-outs of the hand drawings were spliced, merged, and collaged to create amorphous, dynamic spaces (see Fig. 4.1.12). The result was a modern expression of fortification which may create opportunities for activities beyond this. The exercise was quite useful in exploring how distinct objects and spaces can be interwoven to create unified space.

Since it was the intention of distancing the designed objects from the harsh reality of the gully, the whimsical experiment functions perfectly in that regard. However, as an object rejection of realistic scale/proportion and programme, it also is also distanced from a workable architectural intervention. Refinements to these objects recur throughout the design development.



Fig. 4.1.11

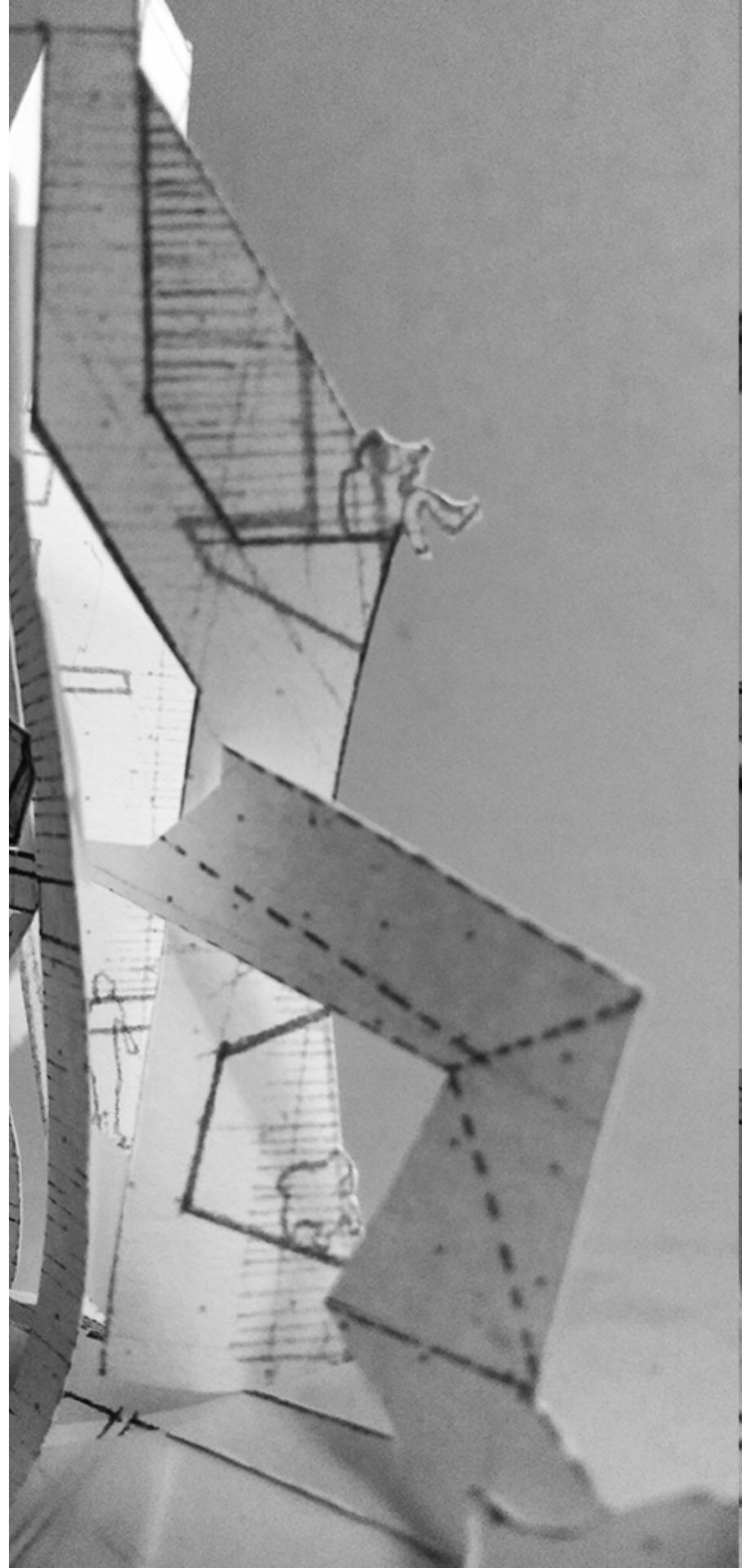


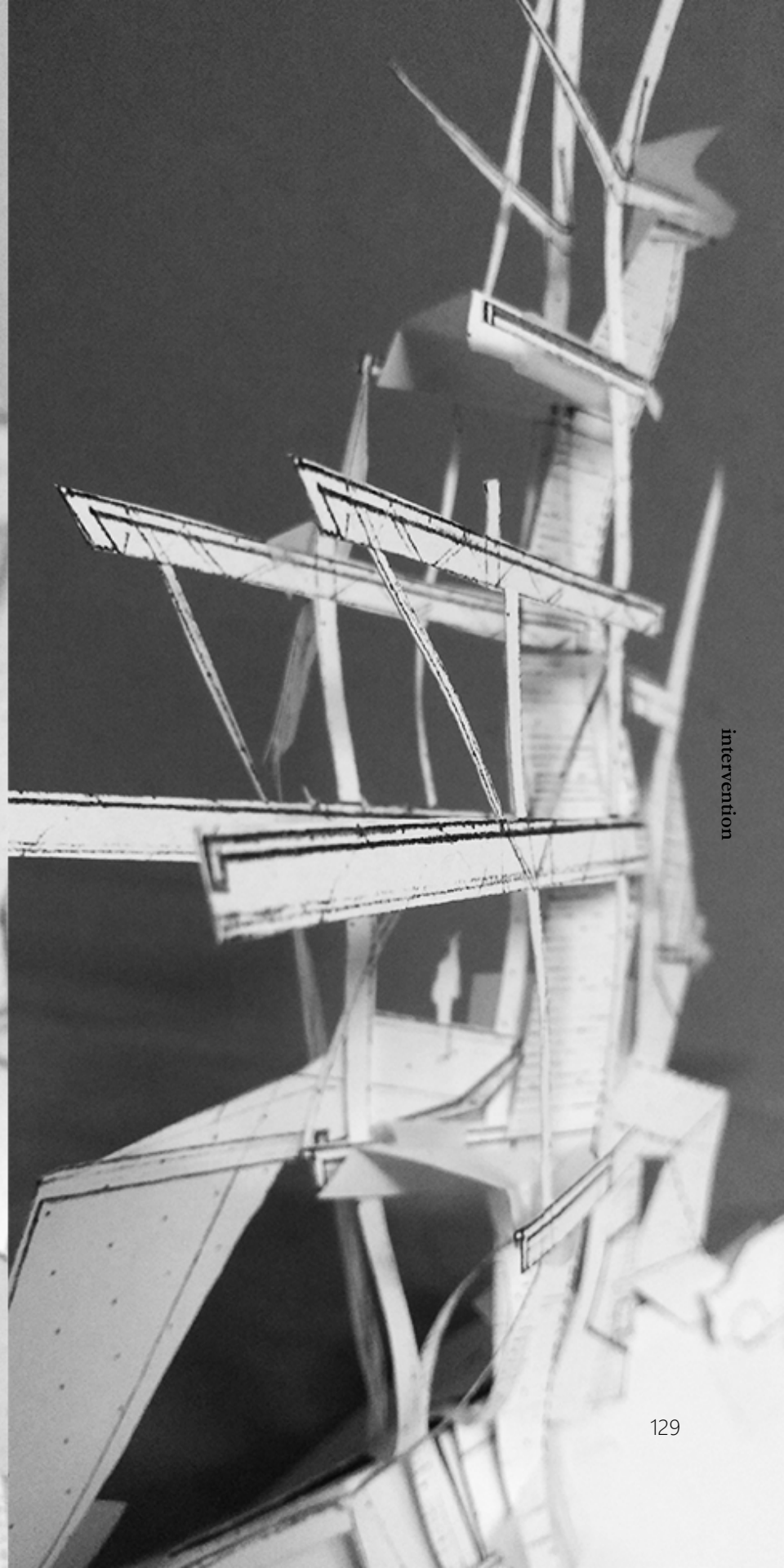
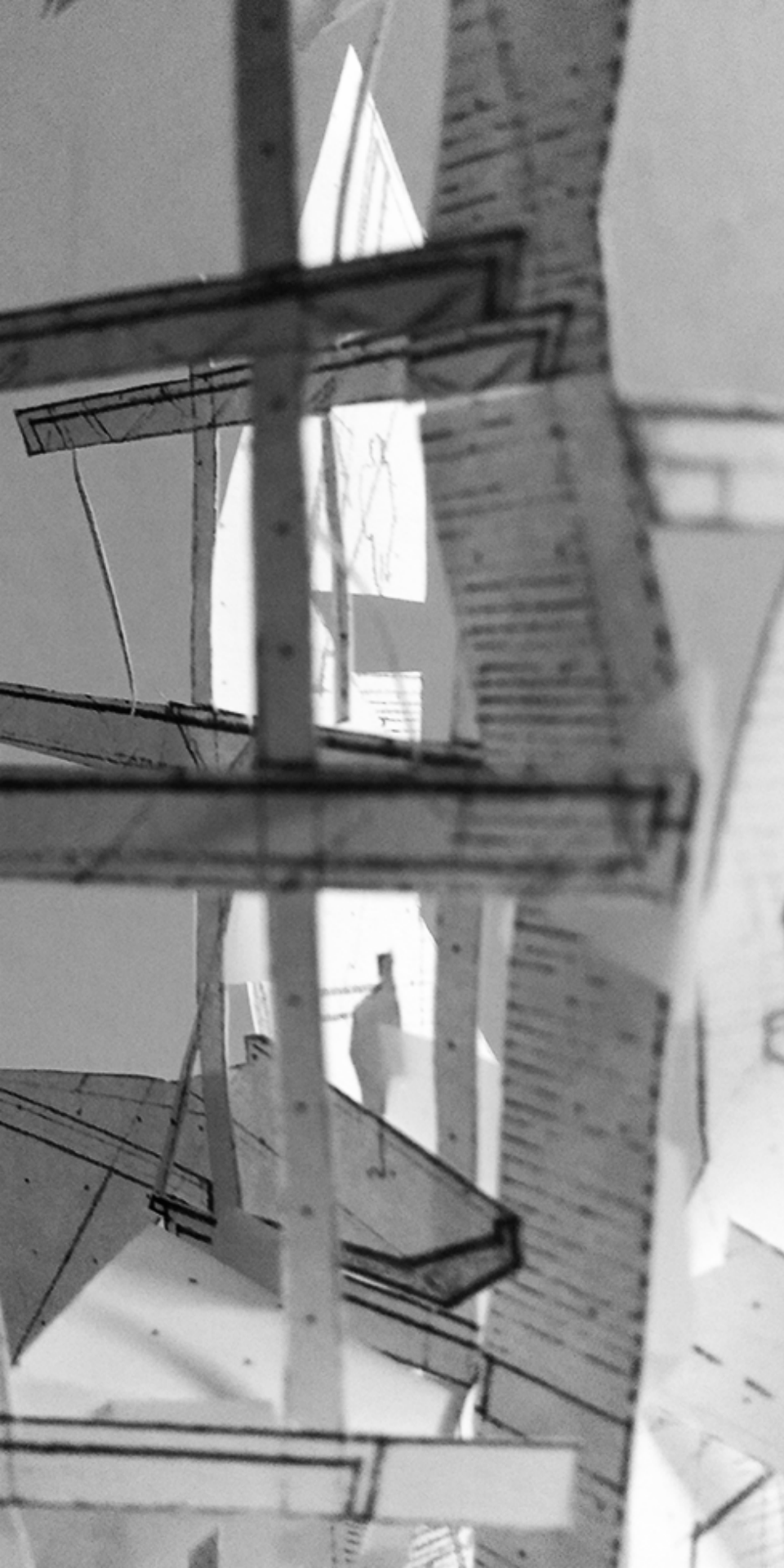
failed overlapping translucencies.

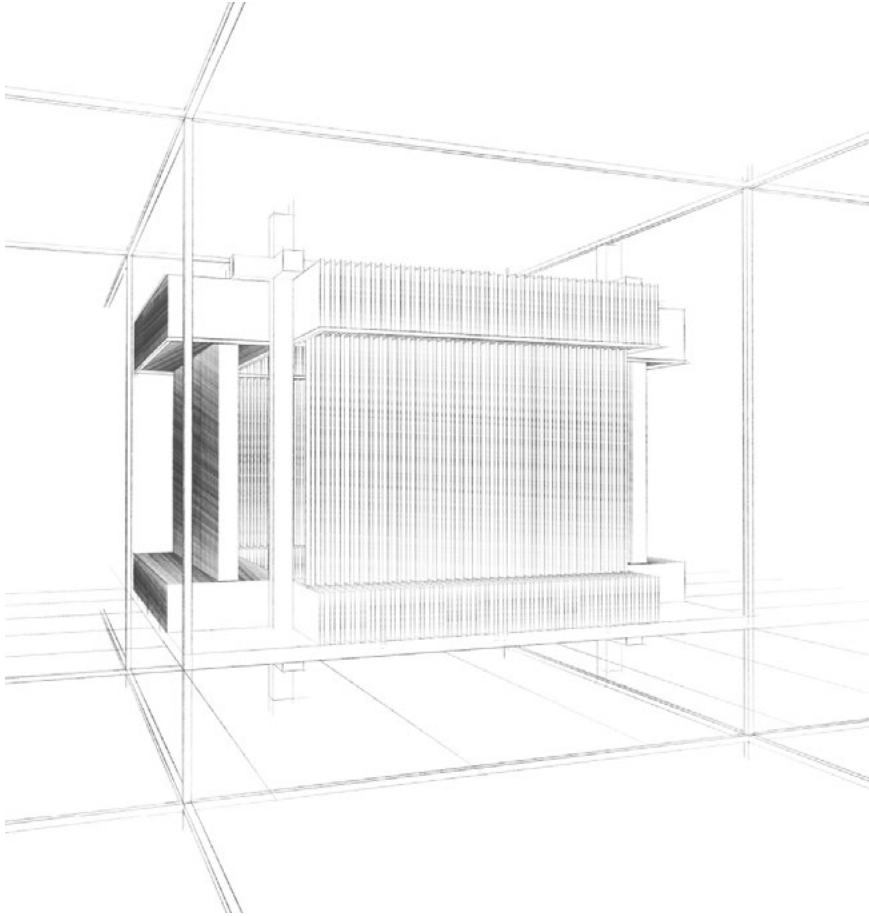
Fig. 4.1.12



paper models show the combination + transformation of fully sketches to define space.

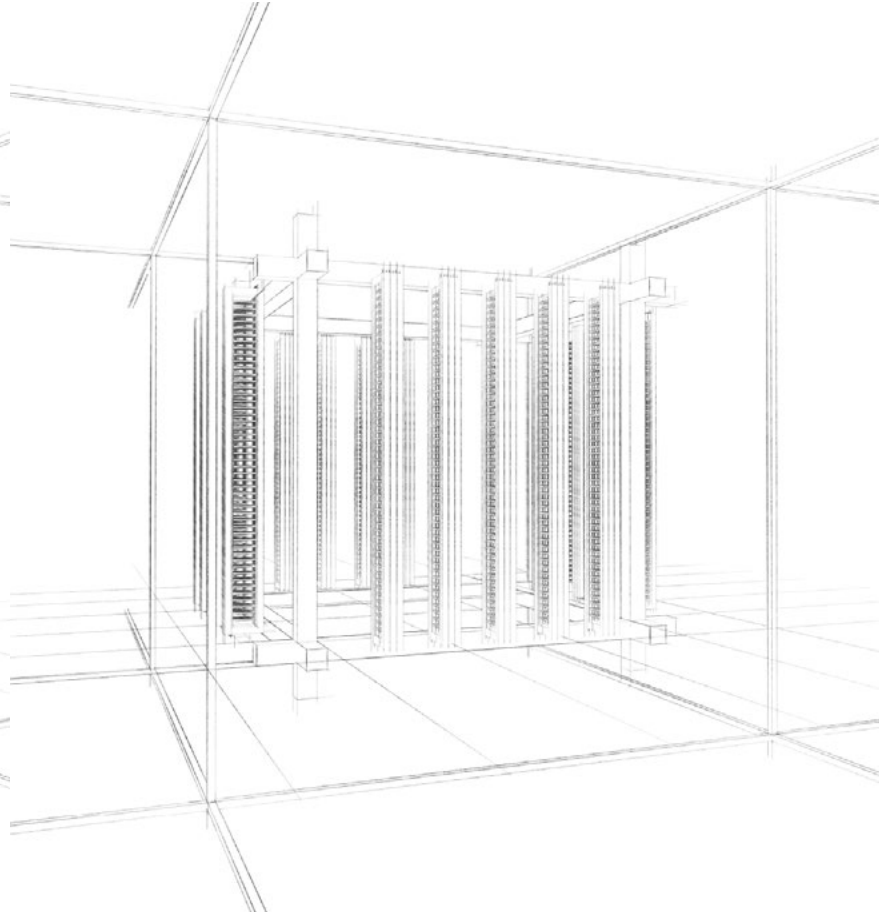






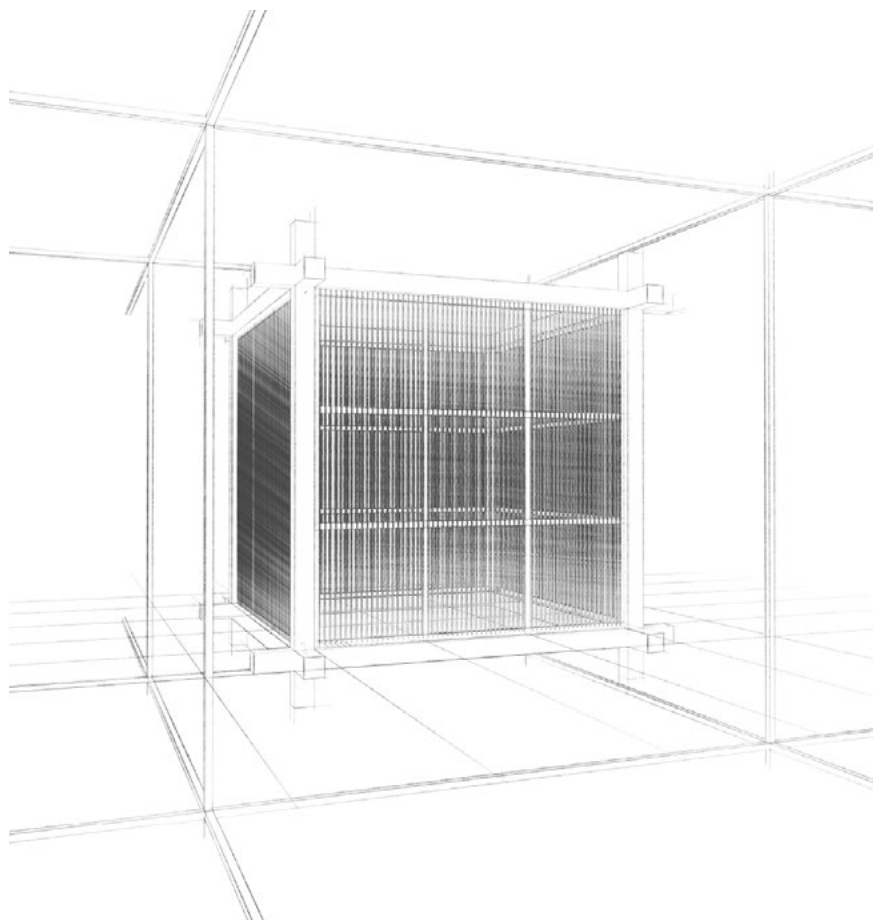
SOLITUDE

click image to play gif



CAMARADERIE

click image to play gif



EXHIBITION

click image to play gif

the moving room.

← Fig. 4.1.13

*combination + transformation of
folly sketches to define space.*

creating margins

An exercise in agency, the moving room was conceived as a series of modular elements within a gridded housing. Inspired by elevator cabs and shafts, the “room” can meet and relate to other user-created spaces depending on the configuration of the provided elements within the housing.

Without defining specific programmes, the potential configurations were broken down into three themes using the body as a unit. They are: solitude- rituals and activities performed by a singular body; camaraderie- intimate meetings with a few bodies; and exhibition- large groups of bodies (see Fig. 4.1.13). Each type of configuration is defined by a motion that users can perform to lock elements into place. That is, the push/pull of solitude (Fig. 4.1.16), twist/turn of camaraderie (Fig. 4.1.15) and lift/hinge of exhibition (Fig. 4.1.14) allow the user to cycle through a various positions of elements until the ideal configuration is attained.

← Fig.4.1.13a
detail of ‘moving room’
model

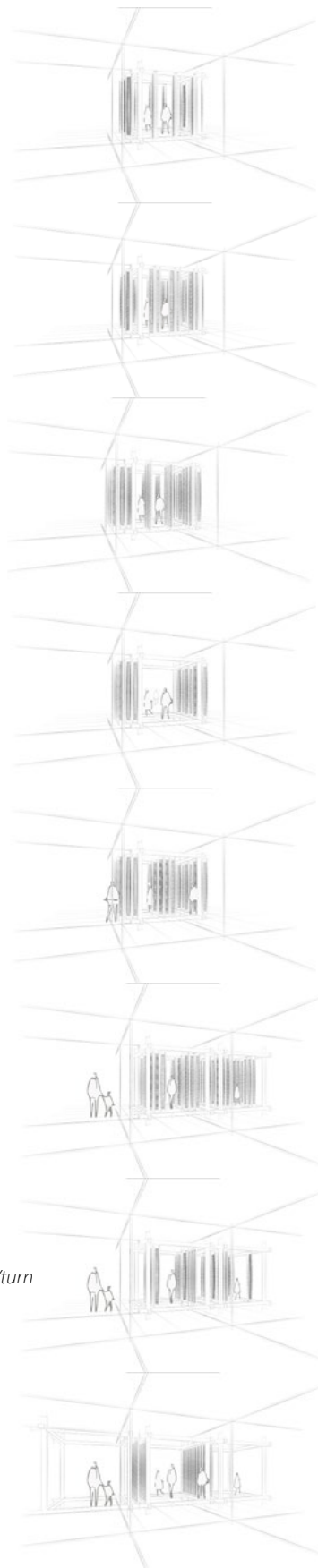
exhibition.

Fig. 4.1.16
exhibition: lift/hinge



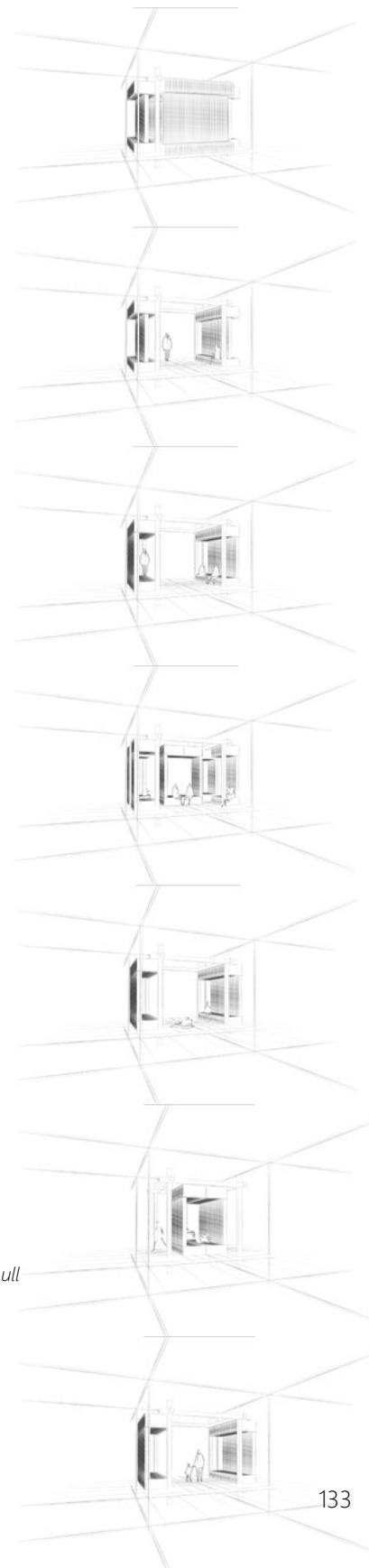
camaraderie.

Fig. 4.1.15
camaraderie: twist/turn

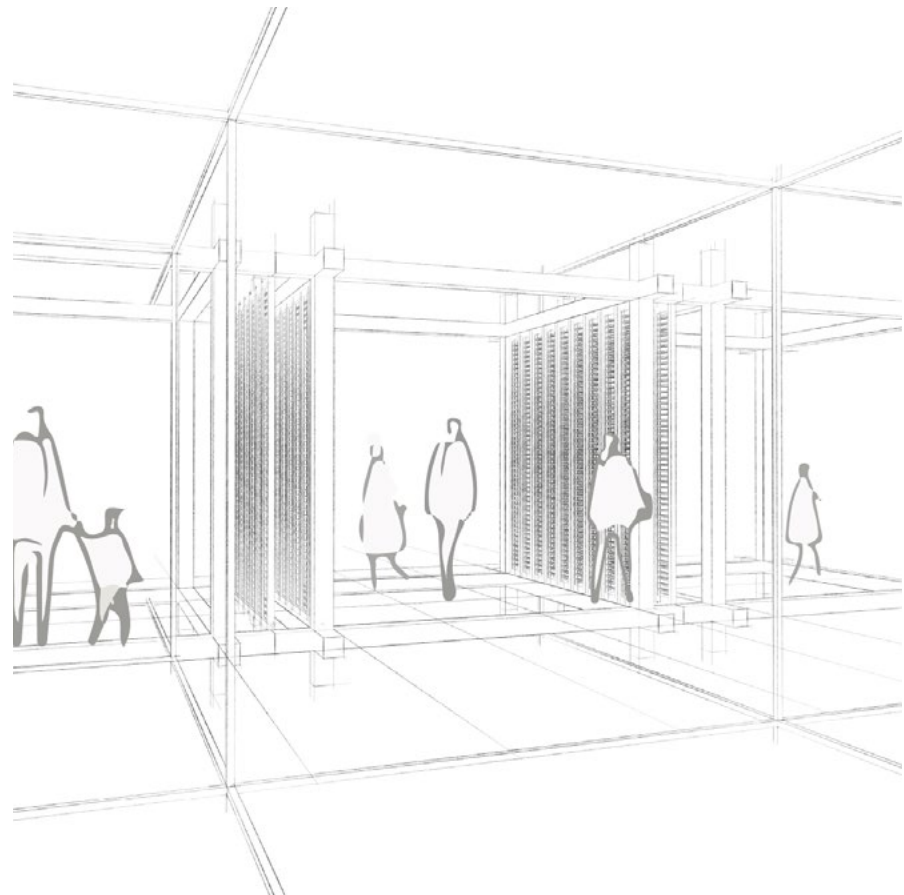
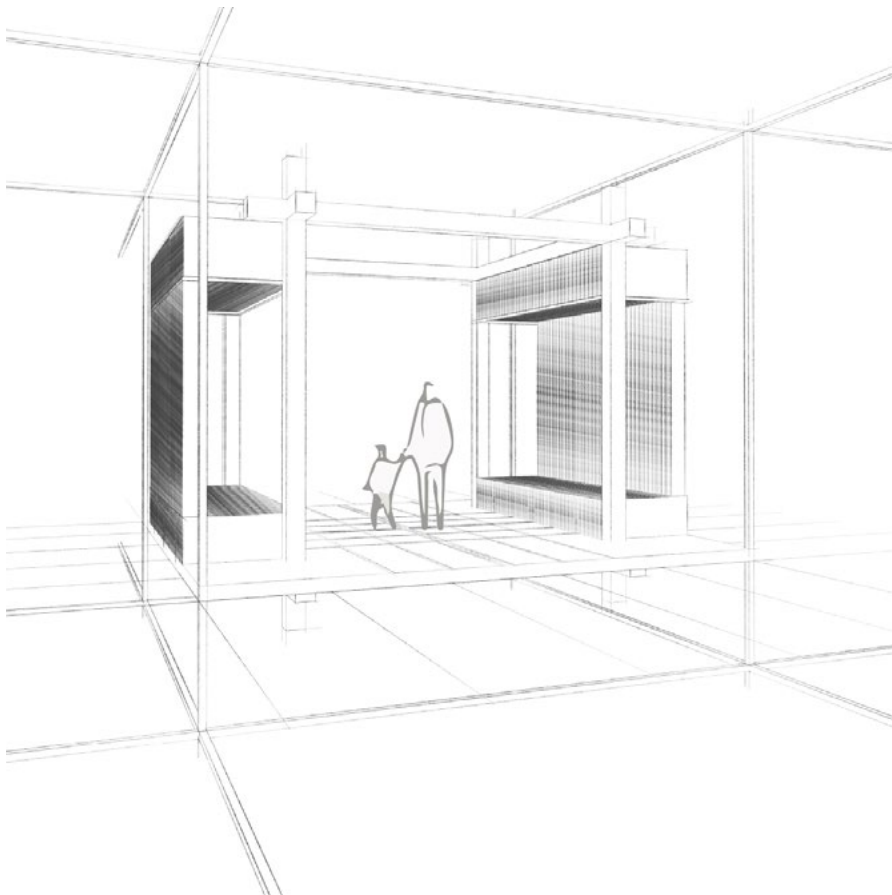


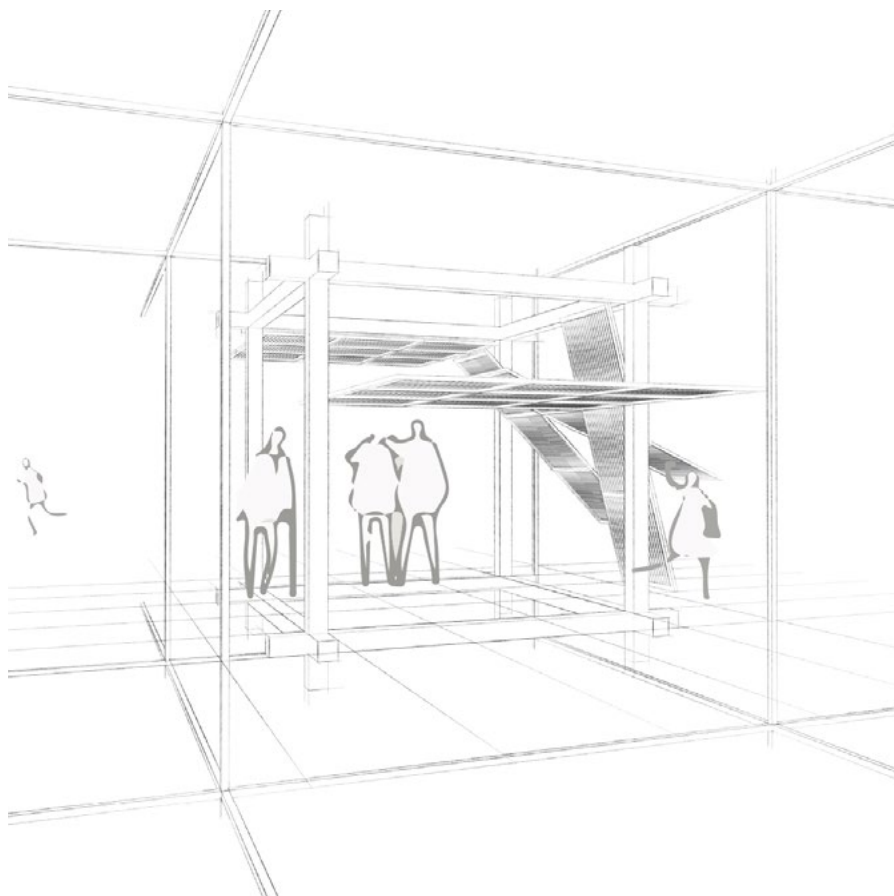
solitude.

Fig. 4.1.14
solitude: push/pull



intervention





the moving room.

← Fig. 4.1.13

*combination + transformation of
folly sketches to define space*



design development

5.1 site

5.2 programme

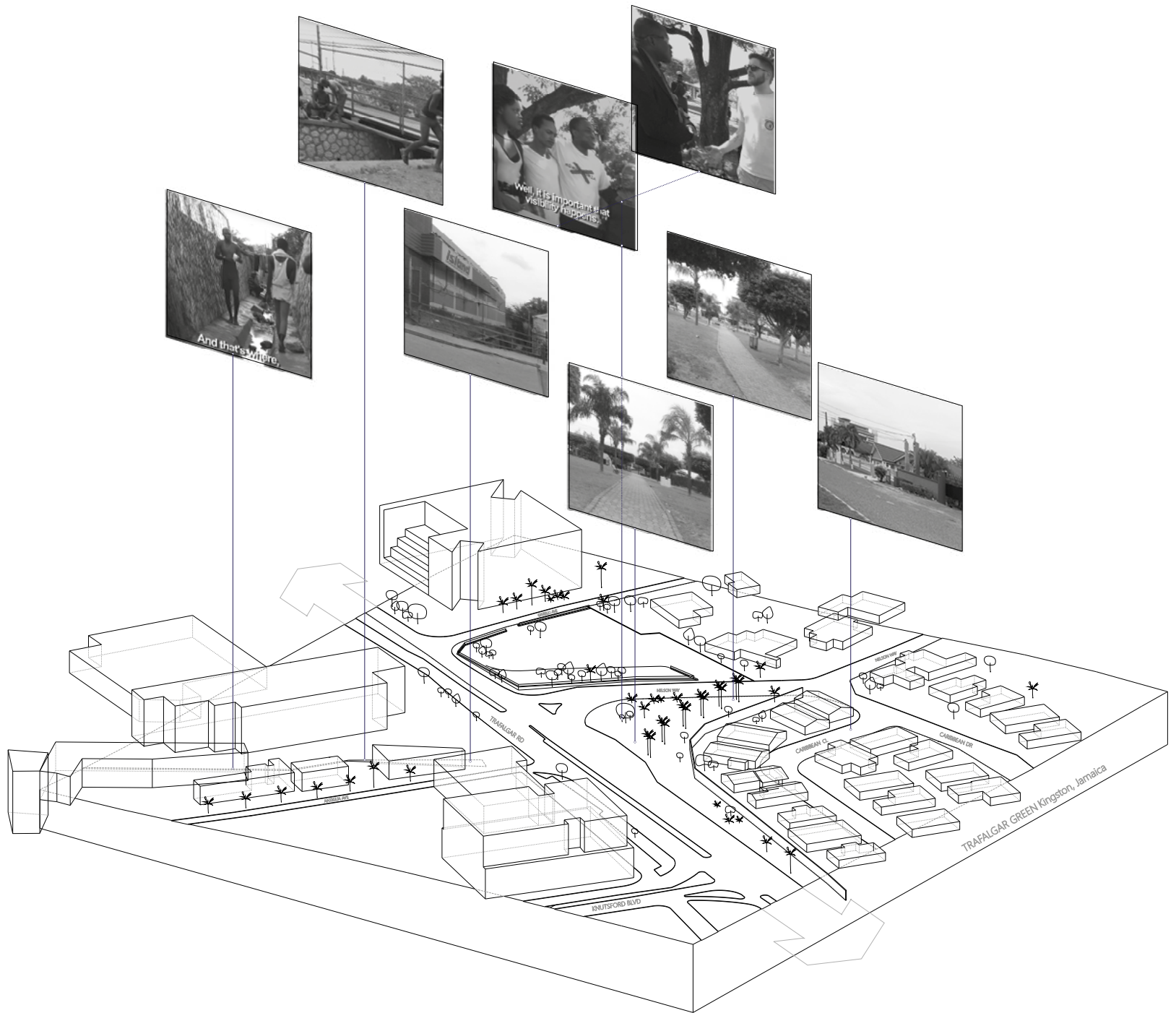
5.3 developing design

The design experiments are woven into a final, sited approach to creating public/community space. The final design employs the pursuit of visibility as outlined in understanding the margins, programmatic and aesthetic requests from breaking down defences, and is critiqued using the dimensions of relativity (understanding the margin & breaking down defences).

selecting the site

Beyond public greenspace, like Emancipation Park, other community typologies have yet to be explored in this area. As such, the site chosen for this exploration is a privately owned greenspace about 0.5km from Emancipation Park at the junction of the business district and main thoroughfare of the business district and the adjacent residential area, Trafalgar Park depicted in figure 5.1.1

site



spatial citizenship

mapping the site

A mapping study examined how users enacted their citizenship across the site, specifically at points that held opposing orientations (see Fig. 5.1.2). Maps of these characteristics show the site yielding to its environmental pressures but also highlight opportunities and suggest strategies for architectural exploitation.

points of protest

During the site mapping study, it became clear that the object of identity on this site was a large existing quango tree. As can be seen in figure 5.1.2, there are moments in which the stakeholders of this contested site are made to rethink their relationships (spatial and otherwise). In that way, this quango tree is both an object of orientation and reorientation.

site dimensions

A mapping study examining how users enacted their citizenship across the site, specifically at points which held opposing *orientations* (see Fig. 5.1.2). Maps of these characteristics show the site yielding to its environmental pressures but also highlight opportunities and suggest strategies for architectural exploitation. They can be found on the subsequent page (see Fig. 5.1.3, 5.1.4, 5.1.5).

← Fig. 5.1.2

axonometric of the site, Trafalgar Green, and its environs highlighting the often conflicting points of protest and connection to shoemaker gully.

site description

Applying the same dimensions as presented by Farhady and Nam (2009), the site is established as a public in-between space, the issues of which can be solved by an in-between architecture.

Space: Open/green space is bifurcated by an arterial road; flanked on one side by business places and the other by private homes. Trees dotted across the park create pockets of public/private and shaded/exposed areas.

Time: The site is appropriated in different ways throughout the day. Footsteps of users mar the surface leaving clues about how it was used and might be used in the future.

Environment: Direct midday sun causes the southern face of the site to burn and scar. Boundary wall and clusters of trees cast ominous shadows while a metal fence prevents access to half of the site.

Human: Conflict between those occupying the space – from idling taximen, gully queens, human rights protesters, children from the community, business staffers on lunchbreak, sex workers, public transport users to carnival revellers – drives the programming/appropriation of space.

The following overlays visualise the dimensions of the site.

See Figures 5.1.3, 5.1.4, 5.1.5

Fig. 51.3

the movement of pedestrians and vehicles across the site as bound by the residential and commercial zones of the site environs

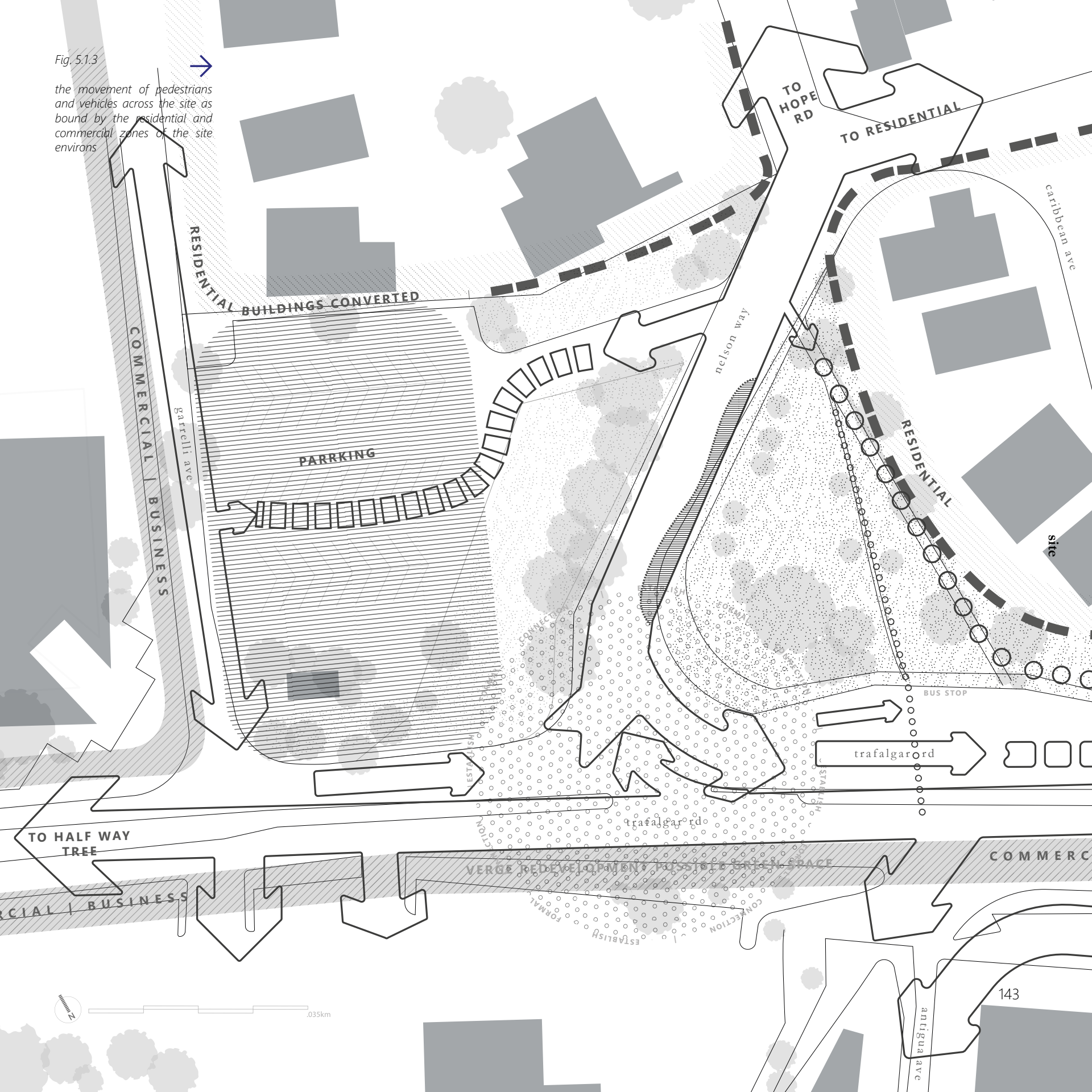


Fig. 5.1.4

views in and out of the site are a direct effect of the sun path and tree coverage onsite. The resulting effect is an exposed space that doesn't encourage long term stay.

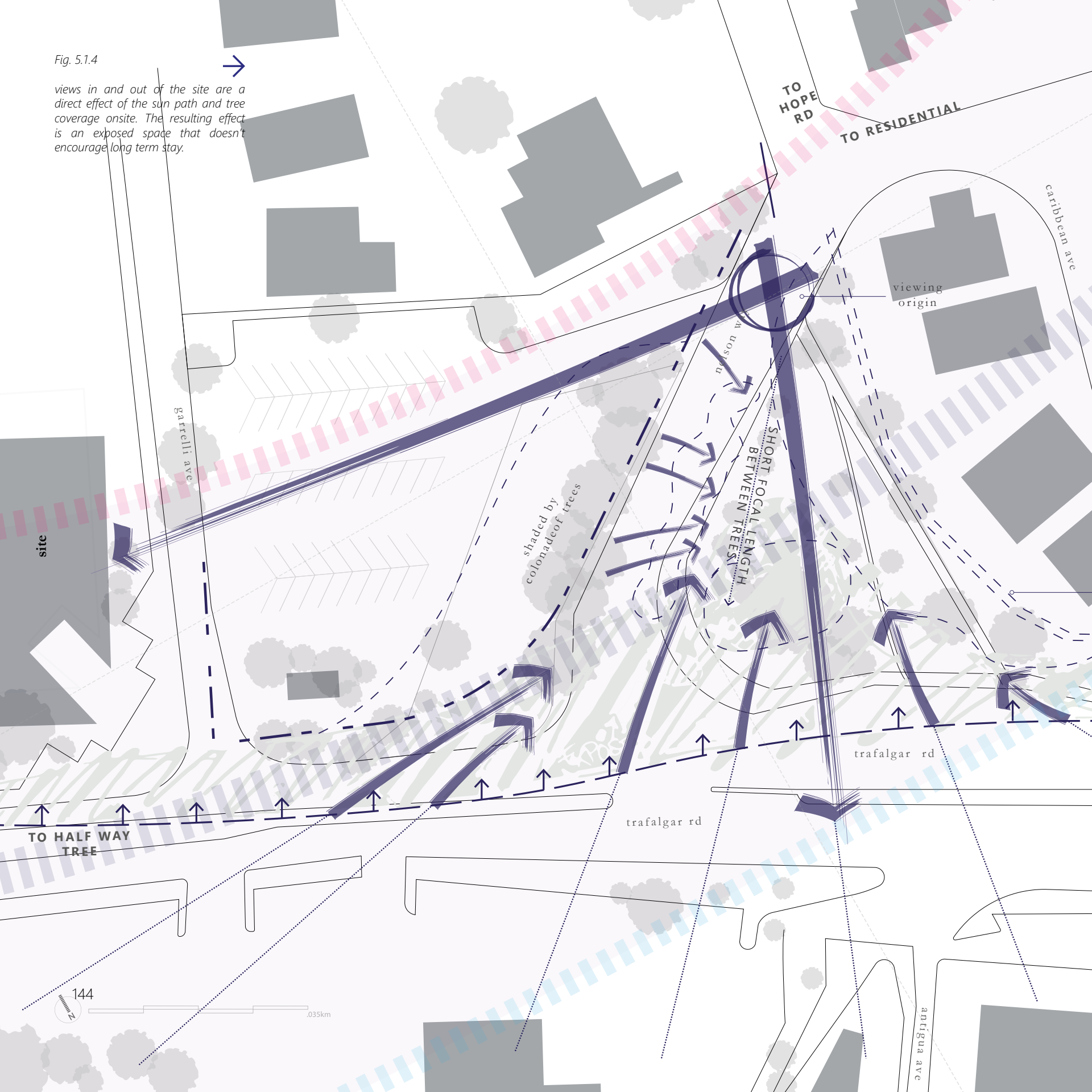
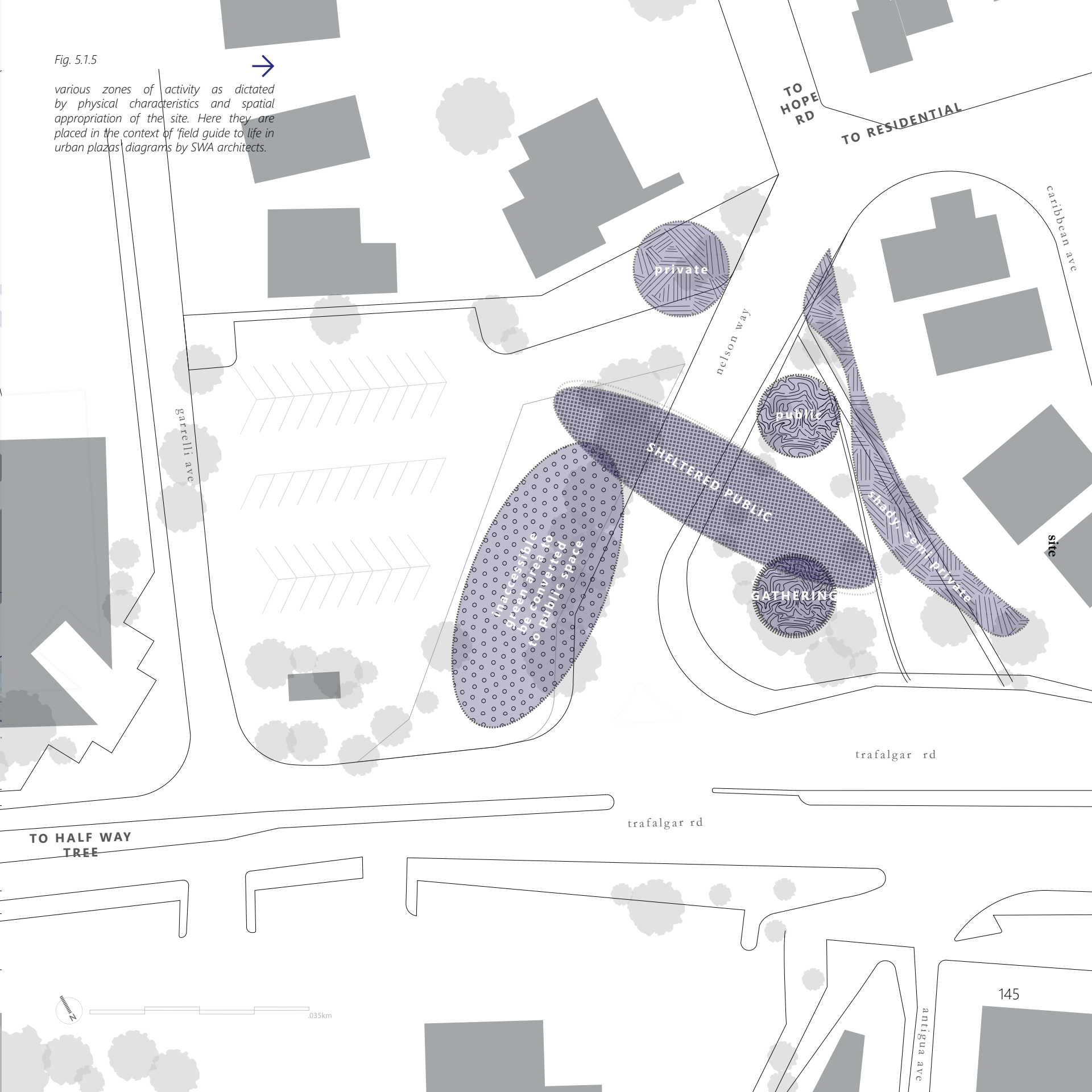
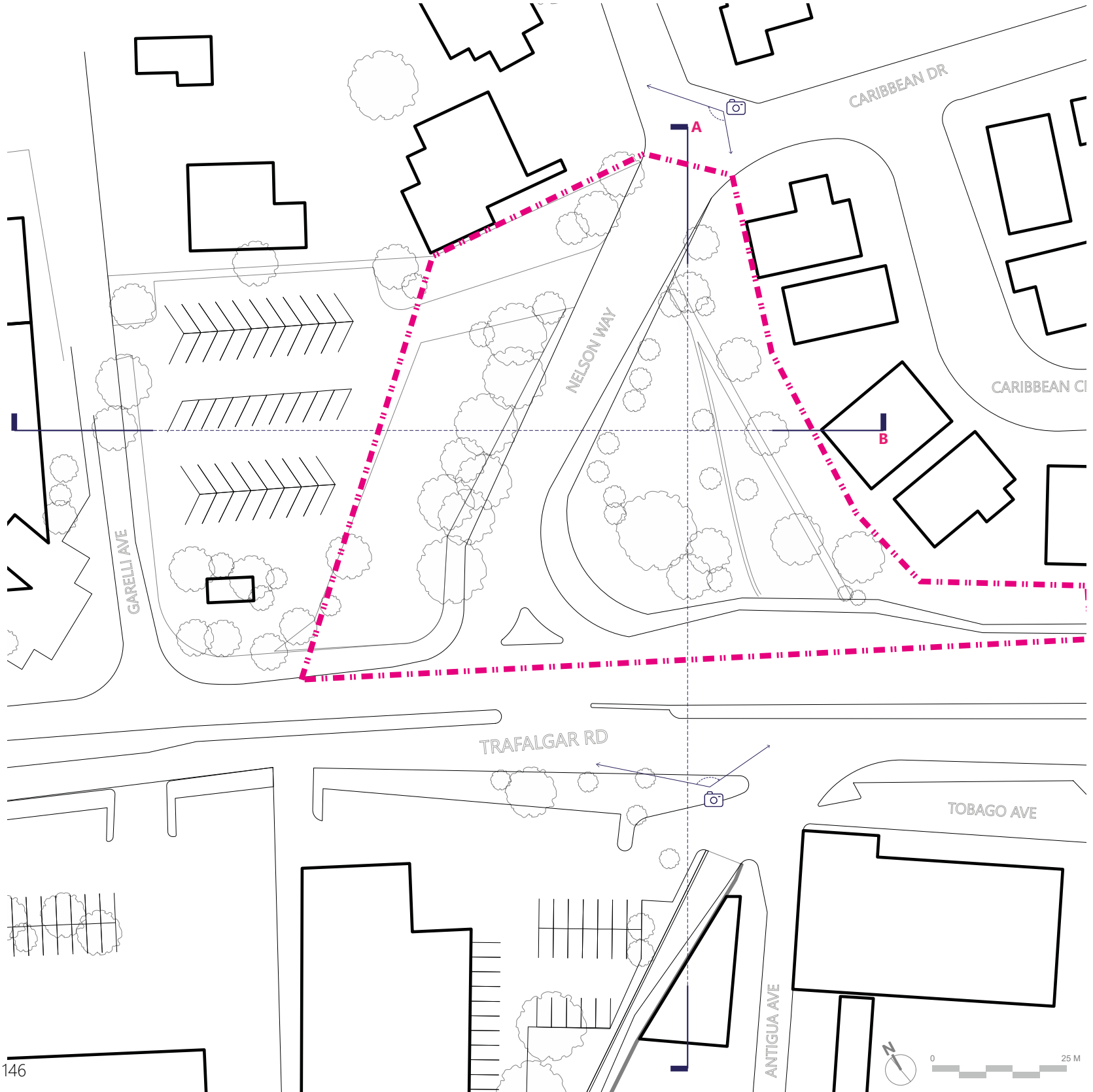


Fig. 5.1.5

various zones of activity as dictated by physical characteristics and spatial appropriation of the site. Here they are placed in the context of 'field guide to life in urban plazas' diagrams by SWA architects.





← Fig. 5.1.6
chosen site in it's existing state

site.

Fig. 5.1.6 shows the site in its existing state with boundaries highlighted in pink. With careful consideration (see pg# for zoning diagrams) the adjacent site became a part of the intervention area as it was found to be important in future-proofing the proposal. It is considered as an extension of the highlighted site and creates access for various related services (parking, refuse removal, delivery etc.) functioning as a hub for surrounding buildings. This was to allow current parking lots to be considered for future social development. Potential for the wider context is explored further in Chapters 5 & 6.

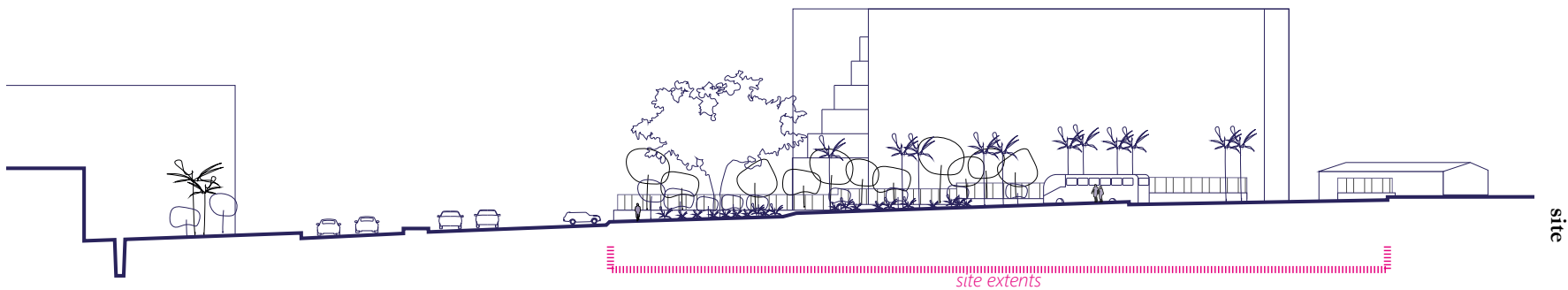


Fig. 5.1.7
site section A

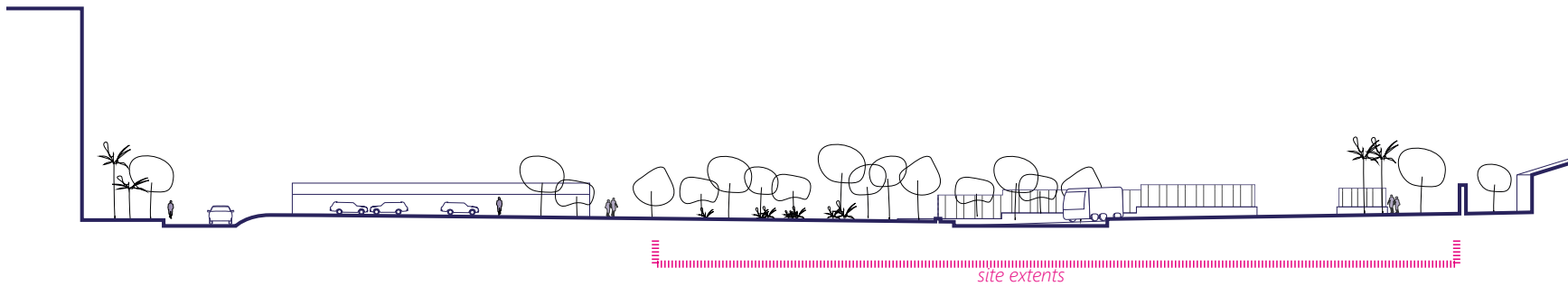


Fig. 5.1.8
site section B



nelson way.





Fig. 5.1.9



site extents as viewed from the nelson
way caribbean ave intersection



trafalgar road.





↑ Fig. 5.1.11

latest zoning ordinances
compiled from the draft
development plan, NEPA
March, 2019

zoning ordinances and legal requirements

The design proposal challenges the current city zoning plans of Jamaica by attempting to mix land use and occupancies across a single site. The following ordinances from the *Kingston and St. Andrew Metropolis Area Development Plan (2019)* were taken into consideration when approaching the programme on site:

- A side yard setback of 5'-0" (1.5m) per storey on residential side; zero-lot on commercial side.
- 40'-0" (12.2m) setback from the centre line of adjacent roads; 24'-0" (7.1m) from the property boundary along the main road.
- 20'-0" (6.1m) turning radius at vehicular entrances.
- 30 habitable rooms per acre.
- One parking space for every 20m² of floor area (incl. storage). One per unit for staff where building is divided into smaller units. At least one accessible parking space or accessible spaces should number approx. 5% of total parking spaces.

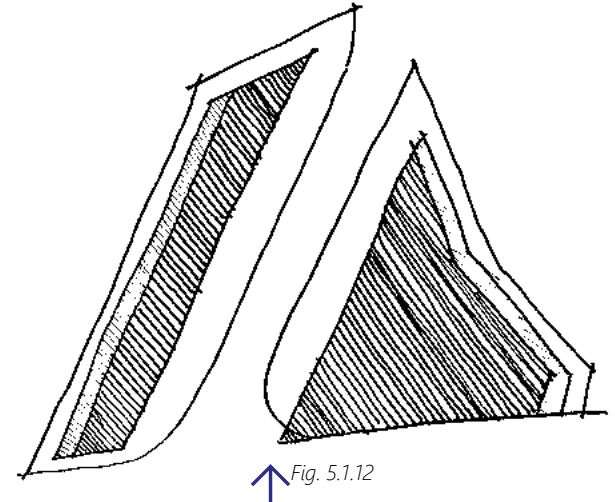
site

The *Kingston and St. Andrew Metropolis Area Development Plan (2019)* also identifies these options for the integration of public space and art on site:

- In all land use designations except Environmental Protection Areas, public utilities, public uses, parkettes, and pathways may be permitted, provided that such uses are necessary in the area, that they can be made compatible with their surroundings, and that adequate measures can be taken to ensure compatibility. (2019, section public uses 10C.2.2).
- The provision of public works of art or other decorative features that will enhance the identity and interest of public areas or refurbishment schemes will be supported. (2019, section policy GD 63).

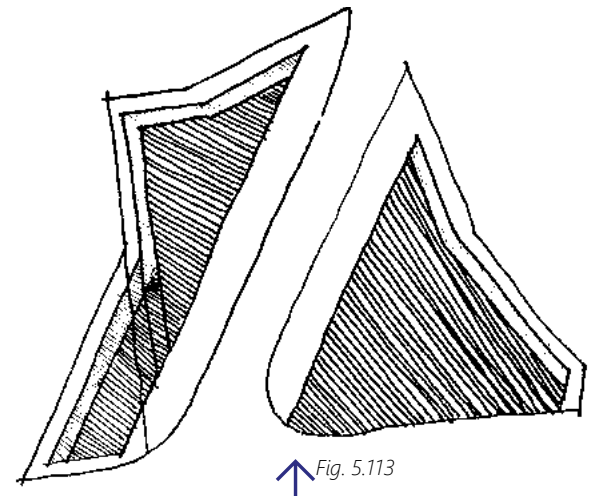
setbacks

Figures 5.1.12, 5.1.13 and 5.1.14 show three configurations of the site and how it may be affected by the legal zoning ordinances. Each offset line represents the 5'0" (1500mm) setback required per storey. Shown in hatched lines is the buildable area at a height of three storeys. In the first two examples, Nelson Way cuts into the buildable area dramatically as an arterial road leaving little room for development. Although this configuration presents the possibility for bridging geometries. The third configuration shows a significantly larger buildable area which allows for a taller intervention as there is room to lose width if the storeys are extended. By relocating the road to the eastern end of the site, the designer is better able to make use of the clear area and avoid awkward setbacks which dictate building geometry and position on site. Both road options were tested in the developing design section; 1) a narrower Nelson Way which would create more buildable area on either side of the road and; 2) Nelson Way diverted to the east of the site opening the site.



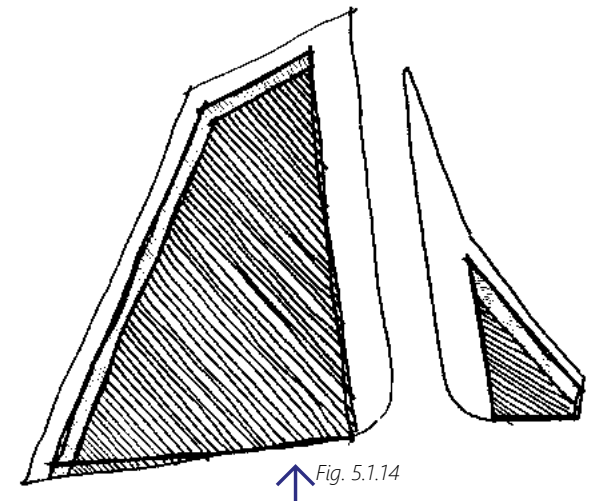
↑ Fig. 5.1.12

setback diagram with original site boundary (based on zoning ordinances)



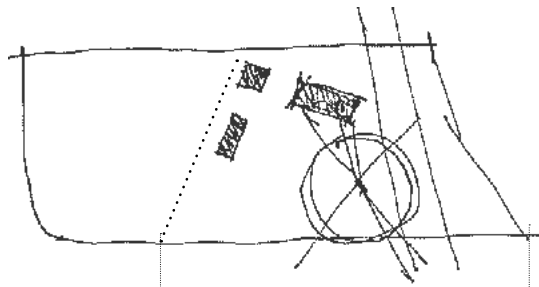
↑ Fig. 5.1.13

setback diagram with site boundary adjusted to include north-eastern portion



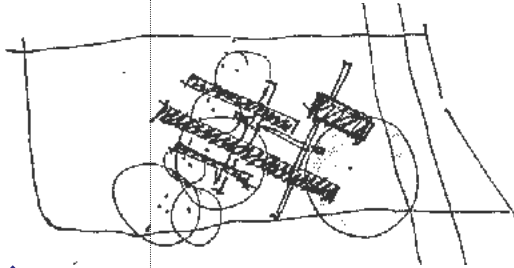
↑ Fig. 5.1.14

setback diagram with new road position



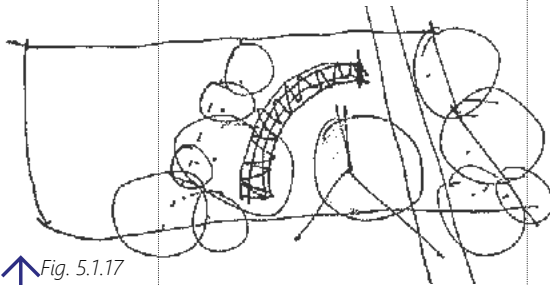
↑ Fig. 5.1.15

separating functions into 'towers' across the landscape



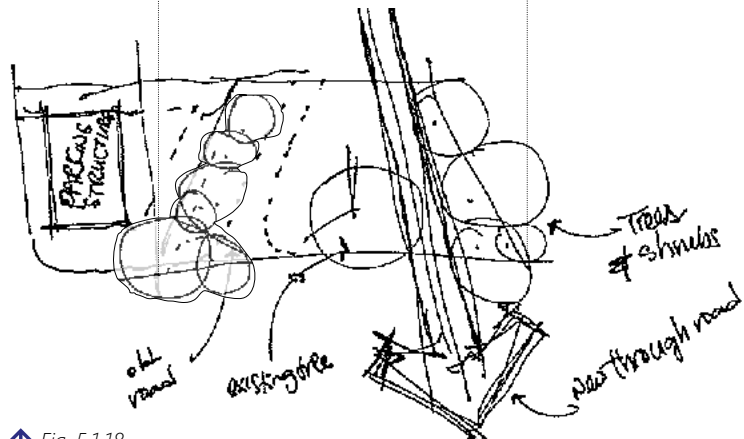
↑ Fig. 5.1.16

utilising existing planting to create courtyards between each programmatic space



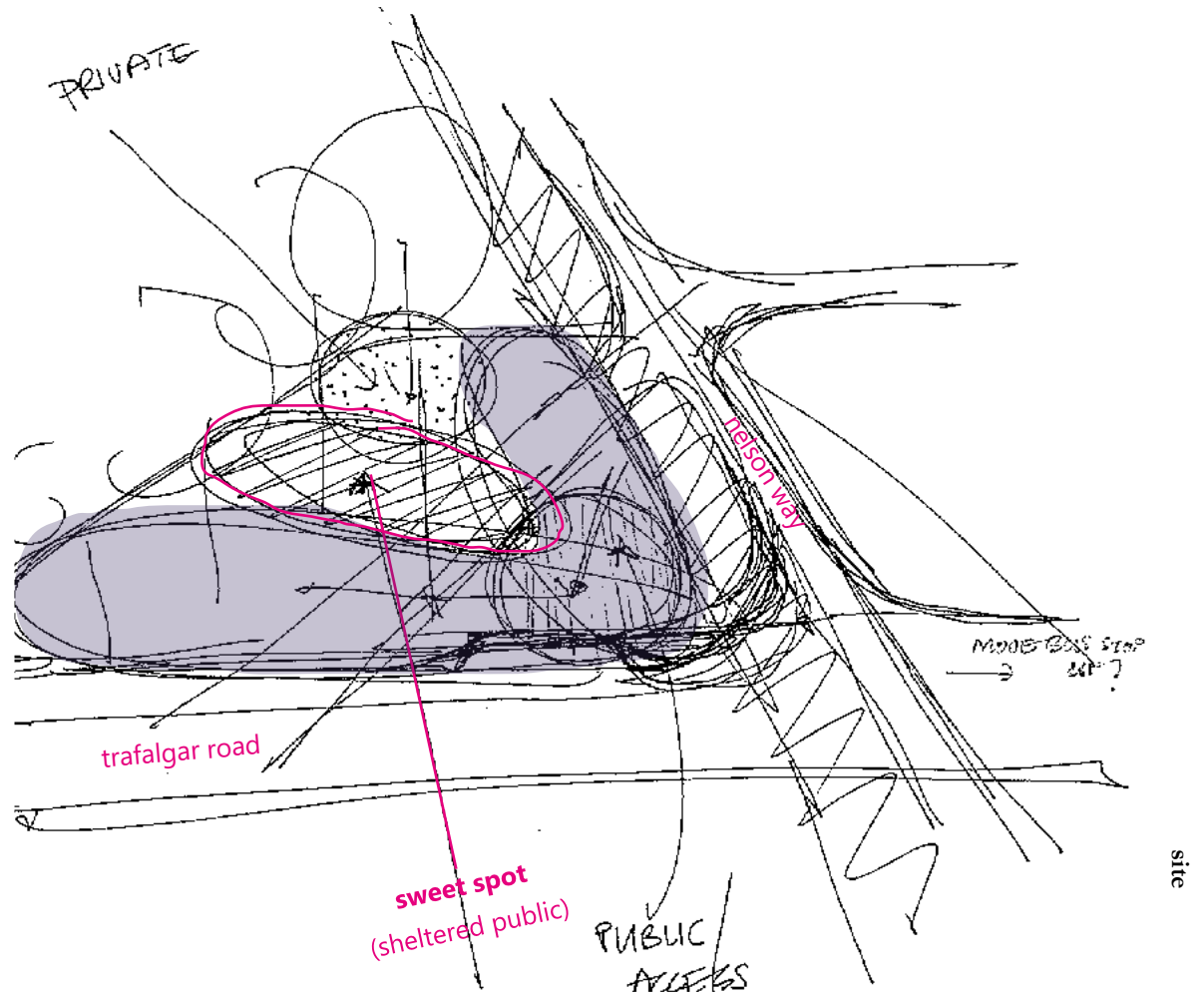
↑ Fig. 5.1.17

option 1: reorienting site and building towards existing 'protest' tree, creating protective alcove



↑ Fig. 5.1.18

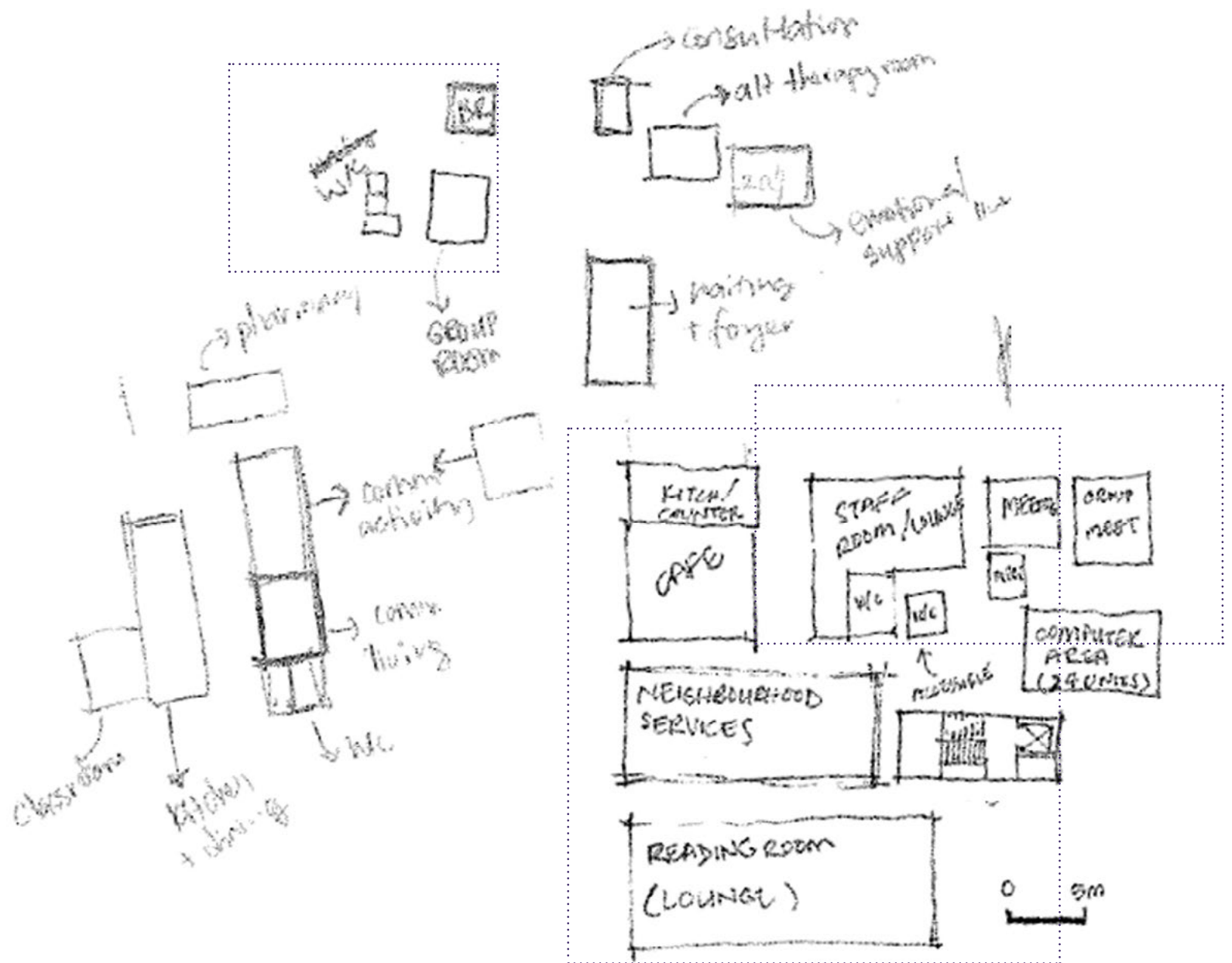
strategy for formal arrangement on site after redirecting the road.



↑ Fig. 5.1.19

remapping of spatial appropriation due to changes in site organisation.

Redirecting Nelson Way to the south east of the site, leaves the mapping of site appropriation relatively unchanged. The most significant change being a shift in the public realm along the south eastern boundary of the site (highlighted in purple in Fig. 5.1.19). As the 'sweet spot' remains the same, it is used as the starting point to explore formal composition on the site (three options are explored in figures 5.1.15, 5.1.16, 5.1.17).



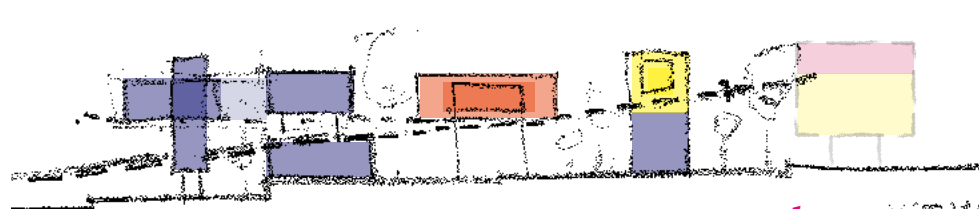
5.2 programme

Changes in socio-political climate have resulted in the haphazard emergence of centres for social and economic activity, decentralising the core community amenities. New Kingston is one such centre. If global city trends are to be followed, city centres that are increasingly dense, mixed-use, and green/sustainable are regaining favour.

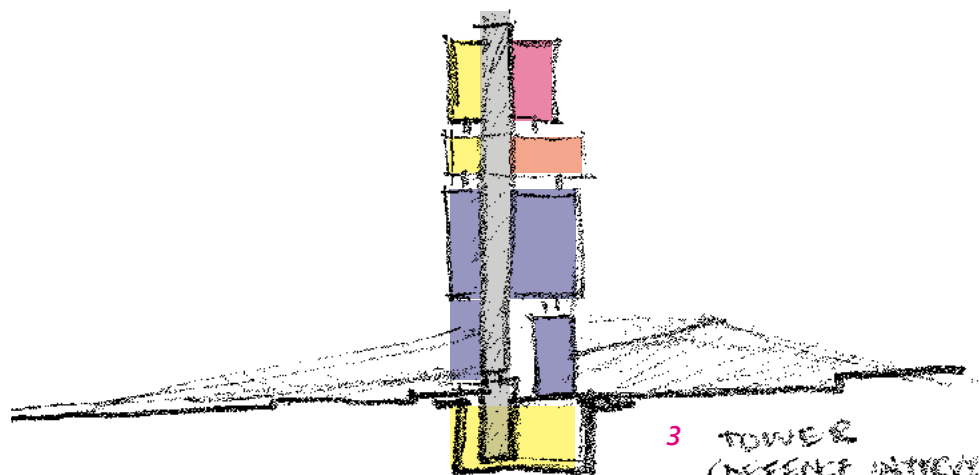
Exploiting programme becomes a valuable tool for assessing queer experience, for the reorientation of perceptions as well as the physical reorientation of members of the community. Statues and monuments are suitable response to the memory stored by the community but introducing programme should result in a more practical and enduring dimension to a proposed architectural/artistic/sculptural intervention. Even if the goal of the intervention is to promote and support the community's agency, purpose-designed spaces often are appropriated by its inhabitants. Reimagining how one might demarcate areas for specific activities might provide new opportunities for architectural expression.

← Fig. 5.2.1

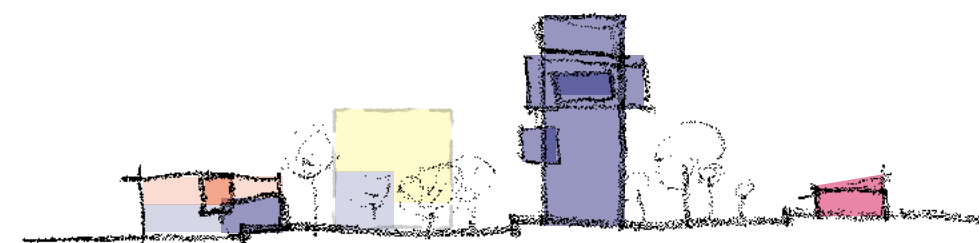
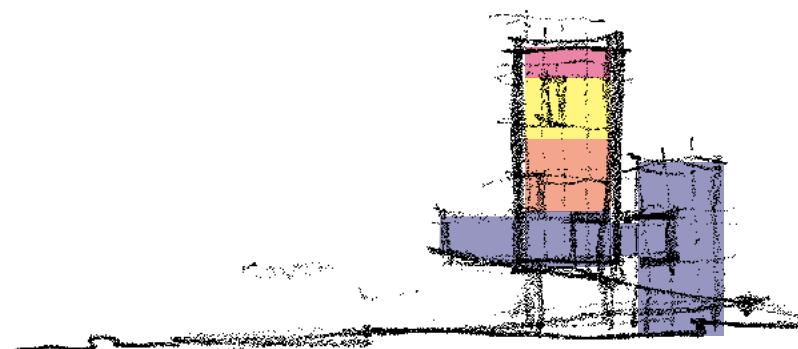
*programme scale test.
highlighted are the spaces
of meeting which fuel the
design of the 'in-between'*



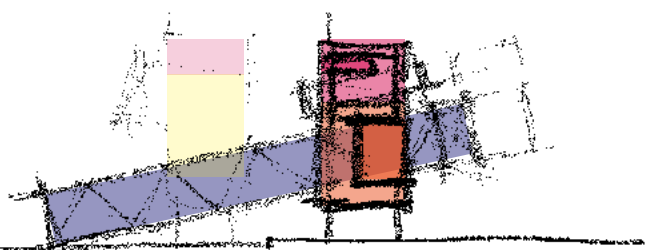
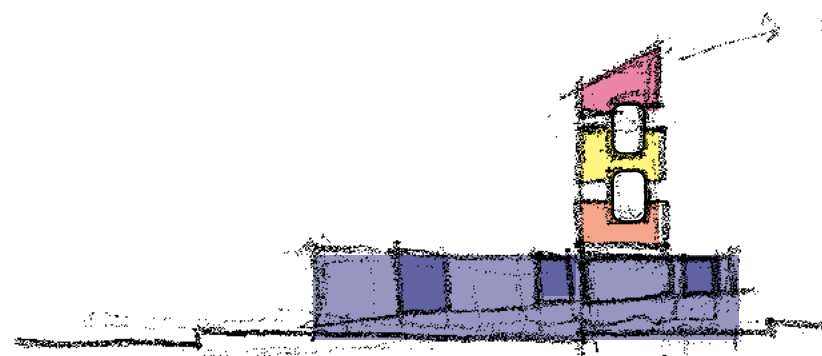
1 COURTYARD
(CHAM TERNAN)



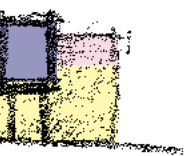
3 TOWER
(DEFENCE INTERVENTION)



5 ISOLATED
(BACON SQUARE)
(LA VILLETTE)



7 ISOLATED W/
CONNECTING MEMBRANE
(LA VILLETTE)



2

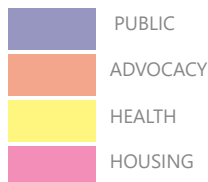
HOUSE WITH
(SPINELLI)

4

AGGREGATED PROGRAMME
(STEPHEN LAWRENCE)

6

COMBO
(GULLY INTERVENTIONS)



Community engagement techniques in this research provided much information on the requirements and desires of the community and those charge with advocating for this community. The major requirement of a space for the Trans* community meant improving accessibility to some core services. It was decided that the best way to approach this was to mix some of these services together to form a community centre. This would create opportunities for other communities tied to the contested space of the chosen site to interact with the space and those who might occupy it. As such five main programmatic 'blocks' were used as the beginnings of an intervention approach. The blocks included spaces such as: public/exhibition, advocacy, health and housing. Several program adjacencies were tested based on the configuration options presented in section 5.1 page 153. Advocacy of spatial

citizenship is at the heart of the intervention, underscoring the commonality between the Trans* community and the wider society.

The more successful adjacencies left vast space for public use but also created opportunity for the interjection of other uses/activity. Each option was developed with the design explorations in mind, presenting a different approach to how in-between spaces might manifest. For example, Option 1 is directly based on the case study of Cam Thanh Community House which utilises courtyards and a connecting membrane. Here it is shown as working on both the horizontal and vertical planes (see Fig. 5.2.22). Option 6 on the other hand, presents a median point between the case studies and design explorations utilising gaps between levels in the vertical tower which pierces through a horizontal surface of public space (see Fig. 5.2.22).

programme



Fig. 5.2.2

programme block tests
based on case studies and
design explorations


design brief

The final design deliverable is expressed in the form of a community centre. In Jamaica, community centres which serve in part to express geospatial politics, also provide well needed points of respite and community buildings. This is much needed by the trans* community. McClean of TransWave laments the lack of spaces available for LGBTQ+ people to find and take part in community, “even if is just a blank field fi [to] kick some ball” (personal communication, Aug 2019). The difficulty here being that the target users are not necessarily members of that geospatial ‘community’ and are often transplants from other cities with alternative understandings of what it means to be a community (as shown in the research results).

Utilising the explorations of spatial citizenship, that is: gully intervention (margins), follies of defence (city), moving room (multiple bodies), I have made an attempt at redesigning this contested site so that it is suitable for a diverse/varied set of users. The general mass is one that bridges the bifurcated site with a sweep that responds to the main point of protest, a guango tree, and a series of linear spaces that move from public to private programmatic functions.

The intervention will house a series of functions that are largely inaccessible to the Trans* community & the general public including: a library, legal service clinic, a Trans* health clinic, a non-government organisation (NGO) centre and temporary housing. While the site has been split into functional zones, they are mere demarcations of space being actively designed to facilitate meeting between the various client groups. Each zone will have a meeting space that will form the crux of its design expression. They are: Temporary Housing block, living area; Healthcare block, group counsel; Advocacy block, meeting area; Learning block, reading area; sheltered public, cafe; expoed public, performance area and park. All the spaces considered are listed in Table 5.2.23.

Table. 5.2.23
schedule of accommodation
in relation to the programme
blocks



Schedule of accommodation

| Block | Space Name | Size per unit (sqft) | # of units |
|-------------------|-----------------------------|----------------------|------------|
| Health | consultation | 100 | 2 |
| Health | alt therapy | 220 | 1 |
| Health | group room | 228 | 1 |
| Health | waiting/foyer | 486 | 2 |
| Health | community activity (small) | 384 | 1 |
| Health | pharmacy | 216 | 1 |
| Health | W/C | 104 | 1 |
| Health | W/C | 26 | 2 |
| Health/Advocacy | emotional support line room | 254 | 2 |
| Advocacy | community activity (large) | 286 | 2 |
| Advocacy | staff room | 854 | 1 |
| Advocacy | staff meeting | 272 | 1 |
| Advocacy/Learning | neighbourhood services | 1599 | 1 |
| Learning | group meeting | 368 | 1 |
| Learning | computer room | 611 | 1 |
| Learning | library (stacks etc) | 835 | 6 |
| Learning | reading room (lounge) | 6105 | 1 |
| Learning | reading and study | 2295 | 1 |
| Learning | classroom | 252 | 3 |
| Learning/Public | W/C | 188 | 2 |
| Public | café + kitchen | 600 | 1 |
| Public | garden/court | 150 | 4 |
| Housing | W/C | 43 | 2 |
| Housing | bedroom | 124 | 5 |
| Housing | Kitchen and dining | 56 | 1 |
| Housing | community living | 111 | 1 |

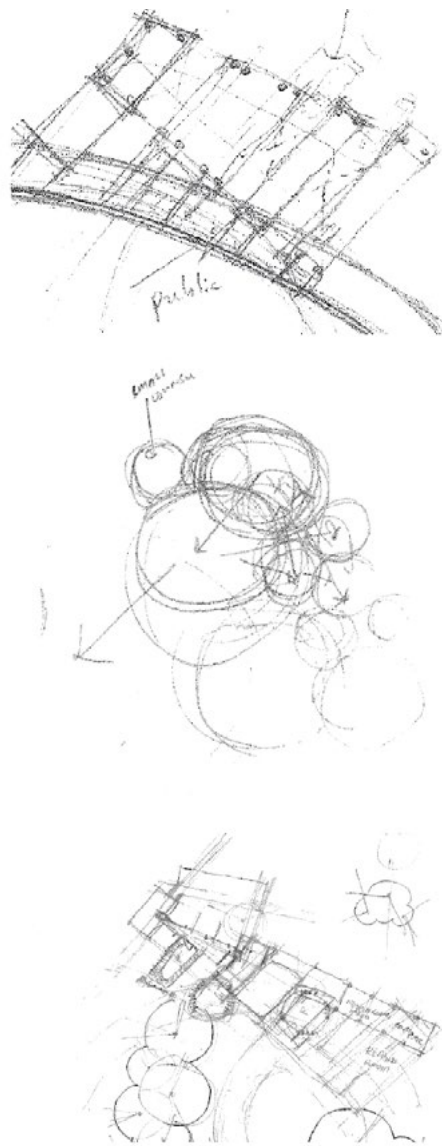


Fig. 5.3.1

sketches of potential interventions

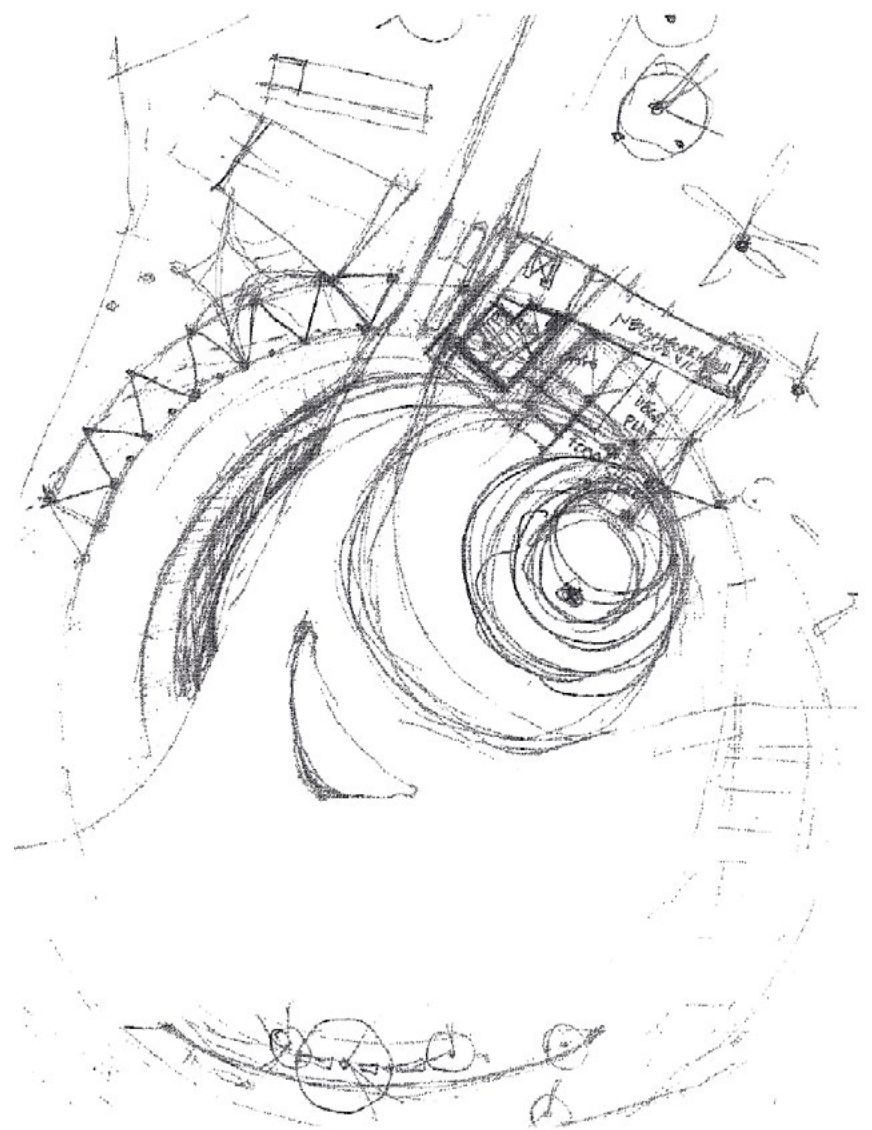


Fig. 5.3.2

sketch exploration of the relationship of public/exhibition space to the bounding roads.

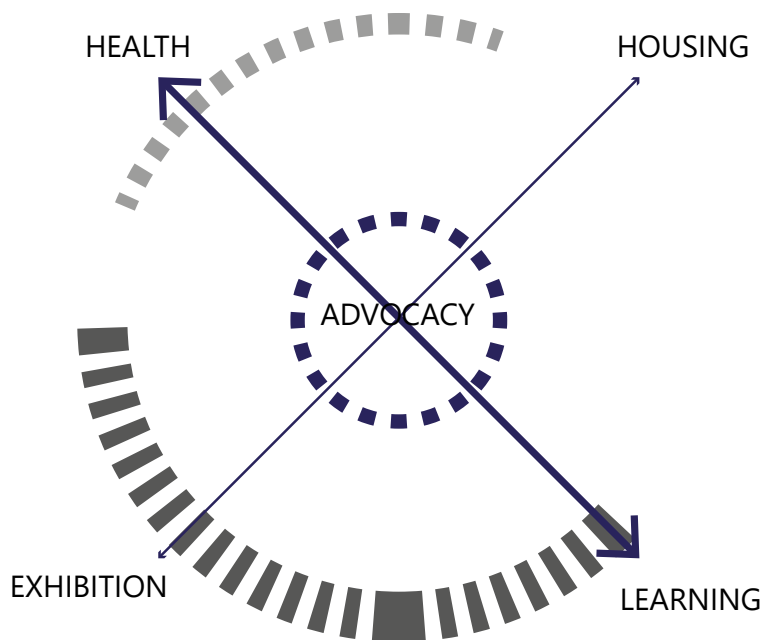


Fig. 5.3.3

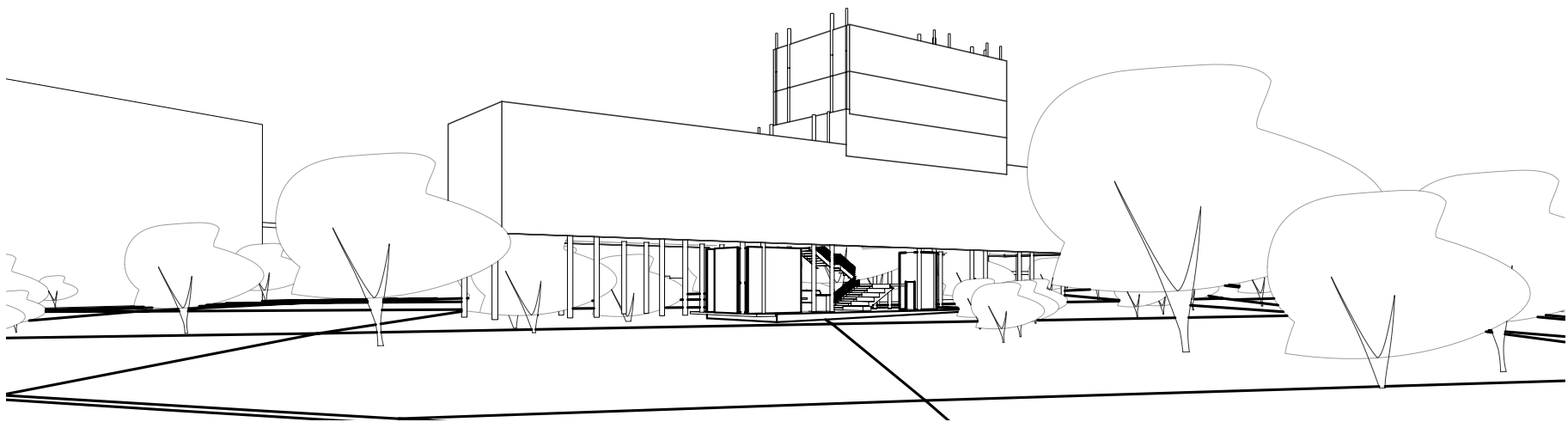
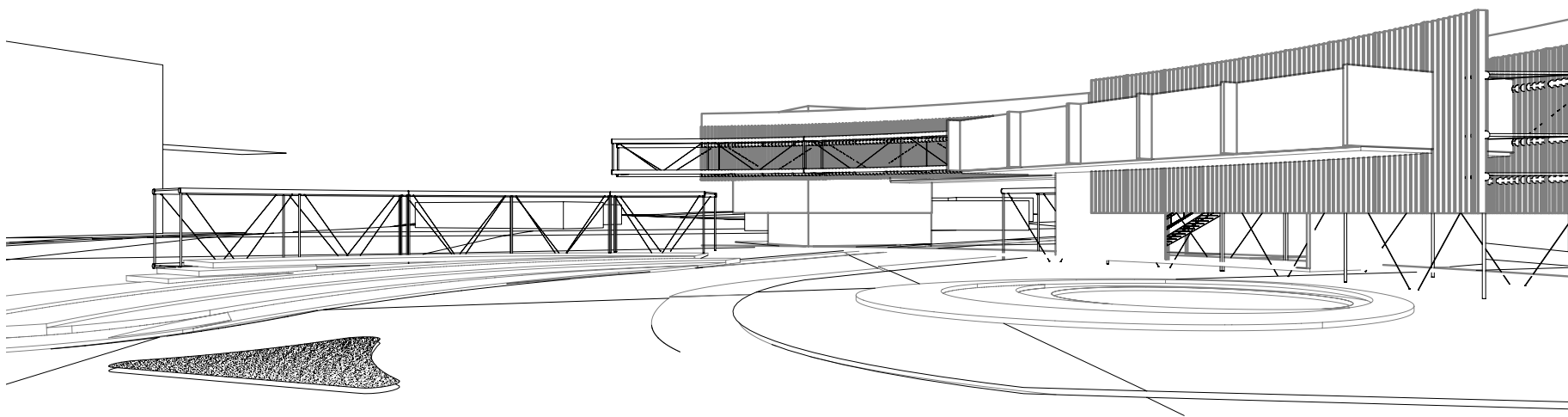
intersecting spatial spectrums with advocacy at the centre



5.3 design development



The site and programme tests were used to fuel a more detailed exploration of a possible intervention. Both site setback approaches (Nelson Way in place & Nelson Way rerouted) and two of the programme tests (options 1 & 6) were explored. Both explorations imagine the resulting community space as a series of functional spaces along two intersecting spectrums as seen in Fig. 5.3.3. Advocacy is then considered as the bridge between public/exhibition and the more private functions of housing and health. Any one space can physically manifest at a 'degree of outness' along either of these scales, returning agency to the user in their pursuit of visibility.



option 1

Option 1 approaches the contested site as a space of meeting. Spatially a series of the intervention is arranged as a series of functional spaces, the intersection and overlapping of which create areas of non-specific use where users can enact their agency. Its repetitive form is a direct response to the 'moving room' experiment which utilises a 9^2 grid. The rigid form is intersected by a scaffold/truss-like structure which acts as a frame for community authorship. Users can intervene with a series of attachable accessories. Community activities e.g. stalls at fairs, parking for food trucks during lunch hour, shade from the southern sun and general hanging around. It also encircles an amphitheatre around the protest tree, creating a more formal space for the voicing of citizens concerns.

big moves

1. linear form bridges the bifurcated site
2. large intersecting arc creates welcoming space reoriented around protest tree

design development

option 2

Option 2 has a similar approach to the arrangement of functional space. However, it further explores the concept of verticality, creating more variation in section rather than solely in plan; raising the public area above the ground level park. The atrium, is an increasingly private, seven-storey space. it creates a needed connection between the proposed parking areas and the more public side of the site towards the protest tree. Its form is also a response to the moving room experiment with variation on the rectilinear form within special spaces (like a large meeting room). The raised rectangular projection (clad in a translucent material) is a double height open plan space dotted by small areas of intimate meeting. They are demarcated by tambour doors/walls on curved tracks which orient the user depending on whether they are on the concave or convex side of the partition object.

big moves

1. linear form along old redirected road
2. large atrium space as gateway to site through existing trees.



Fig. 5.3.4

option 1, schematic perspective view from Trafalgar Road.



Fig. 5.3.5

option 2, schematic perspective view from Trafalgar Road.

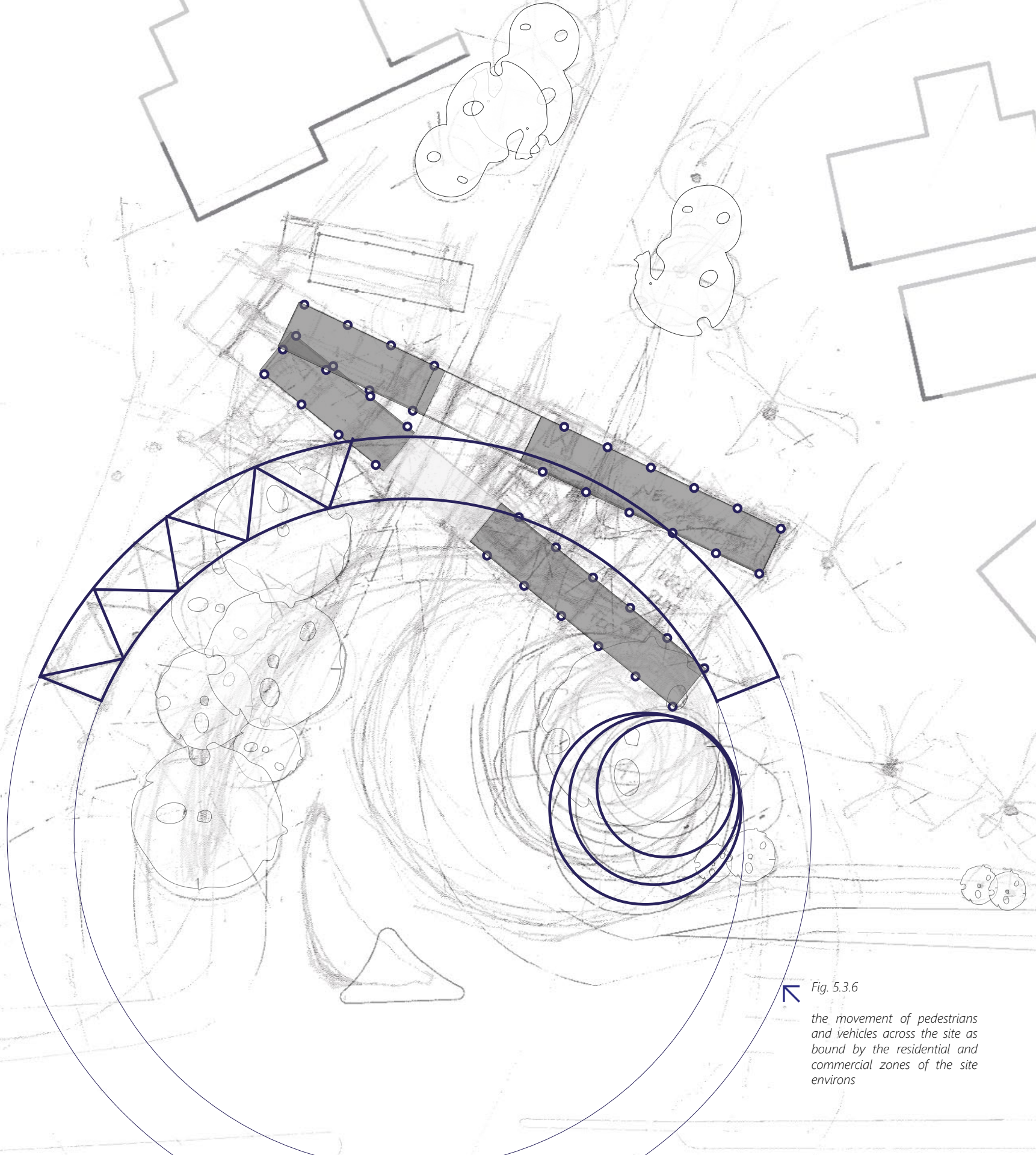


Fig. 5.3.6

the movement of pedestrians and vehicles across the site as bound by the residential and commercial zones of the site environs

The version for further exploration was a mixture of both options, but the form is that of option 1. Figure 5.3.6 show how the singular building with courtyards sits on the site.



Fig. 5.3.7

the movement of pedestrians and vehicles across the site as bound by the residential and commercial zones of the site environs

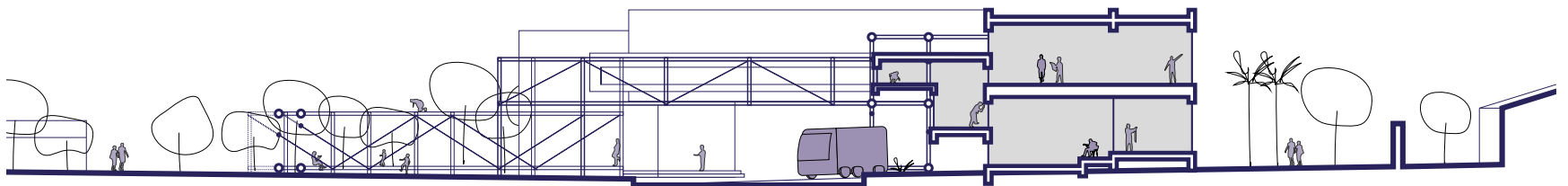


Fig. 5.3.8

the movement of pedestrians and vehicles across the site as bound by the residential and commercial zones of the site environs

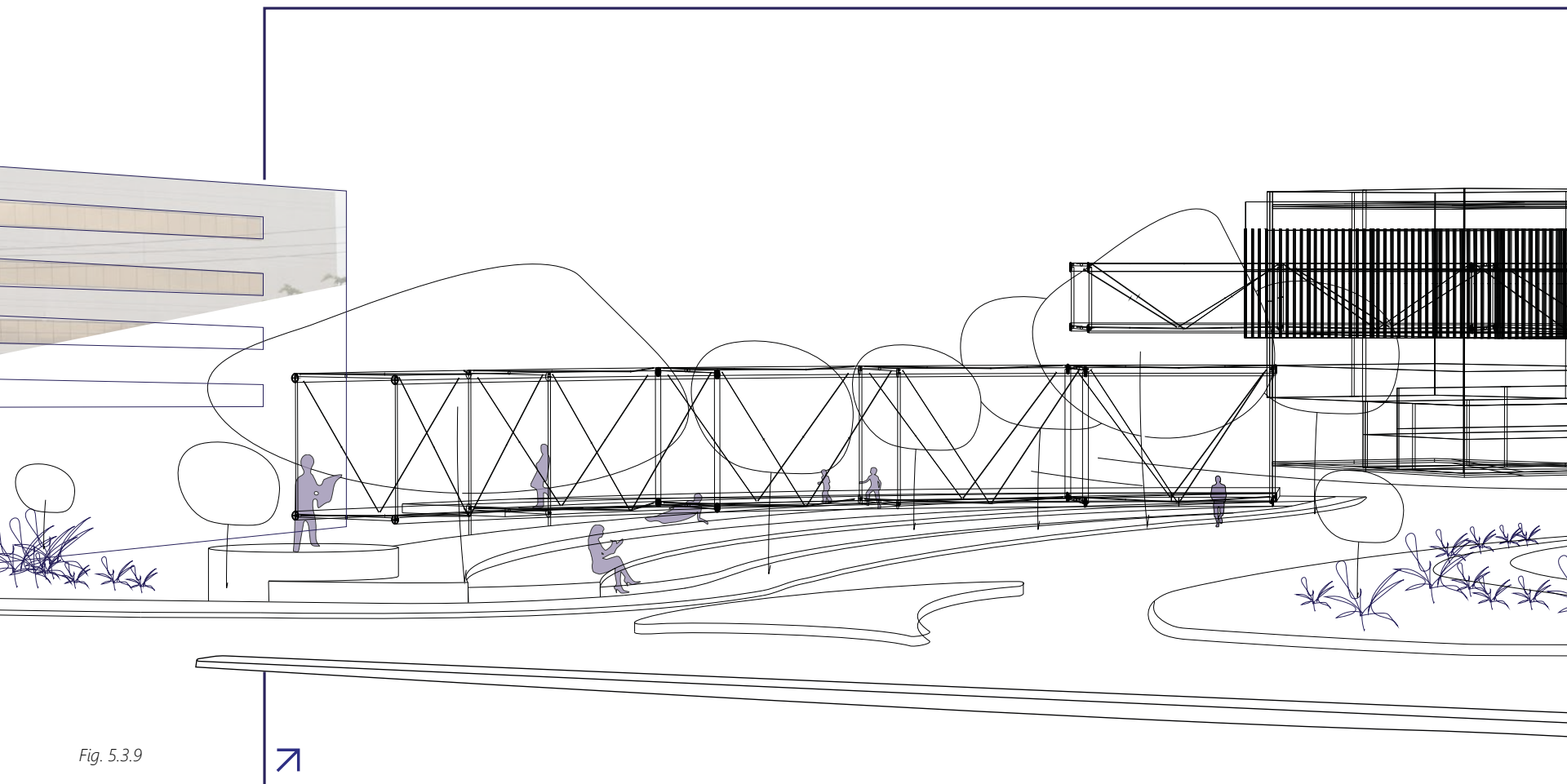
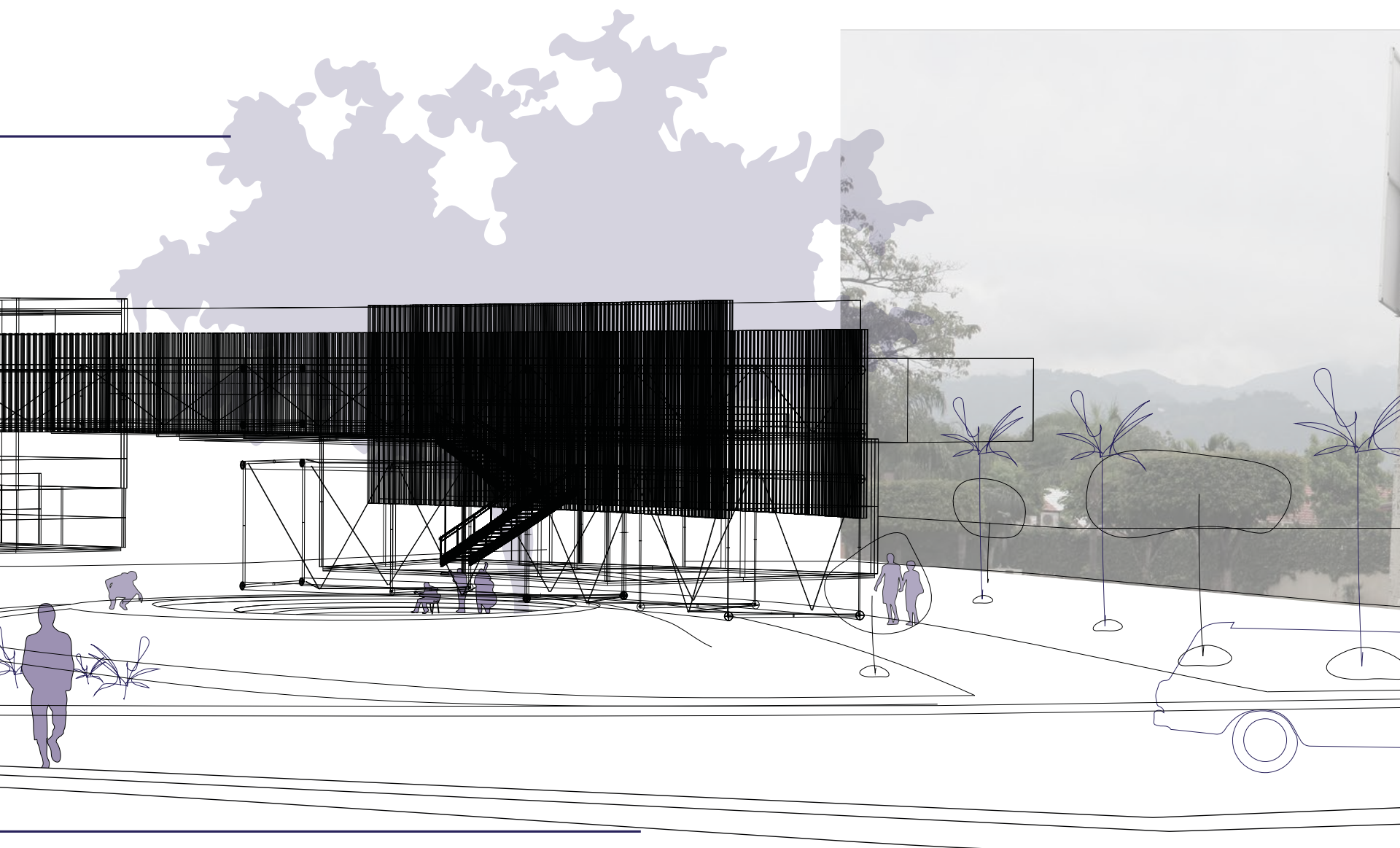


Fig. 5.3.9

schematic massing of the
proposed intervention



critical reflection

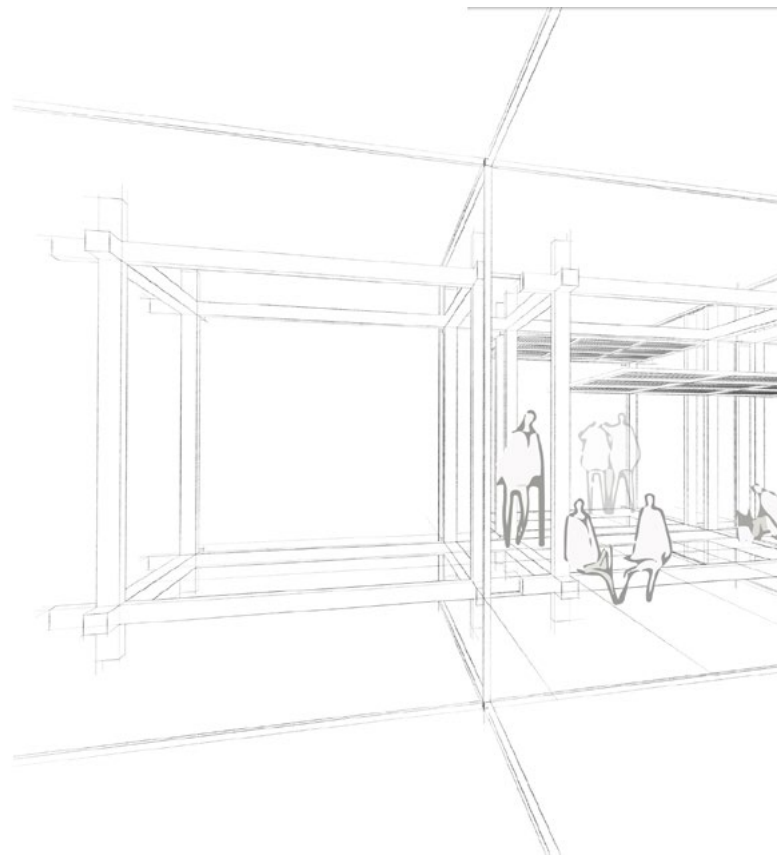
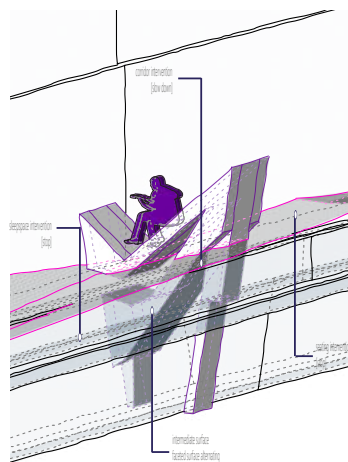
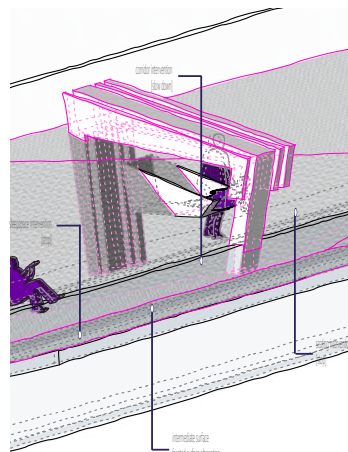
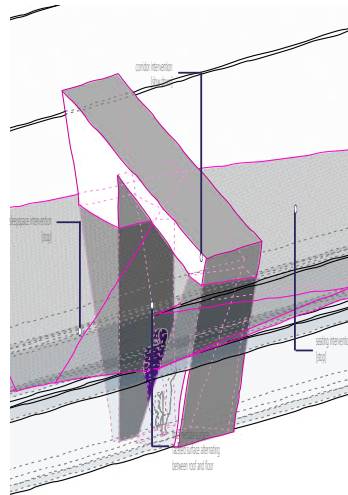
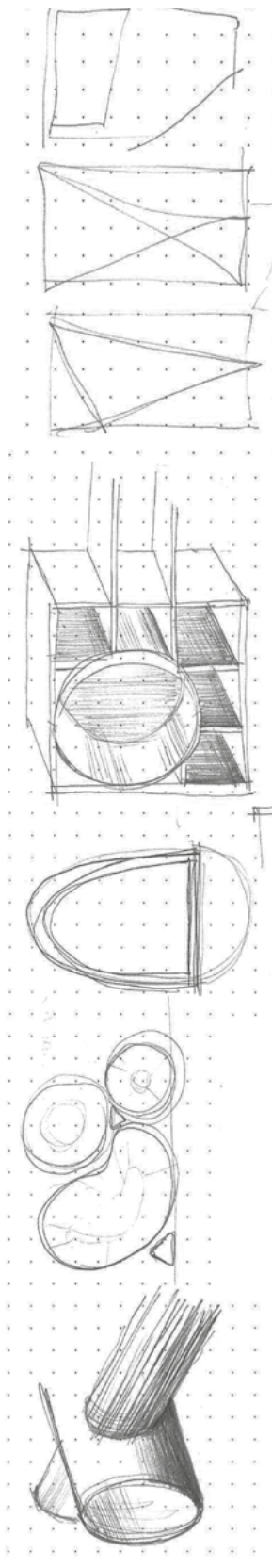
The resulting intervention is a linear progression of spaces that is intersected by an arc of semi-public/public space. The single-building intervention utilises the gridded set up of the moving room experiment but reorients it by curving the system in metaphorical response to the tree of protest (see fig. 5.3.4, option A). This becomes a verandah which not only shades from the southern sun but also provides a blank canvas for use by occupants of the site (see fig. 5.3.5. option B).

By the indicators established in the design experiments chapter (mix of explicit/implied forms, bodily affordances and opportunity for evolution), the design stacks up quite well.

However, since all but one design experiment was conducted in a 'site-less' space (vacuum?), they fail to address design concerns outside of the realm of the building object such as making place, access and larger scale spatial relationships which 'make or break' the intervention.

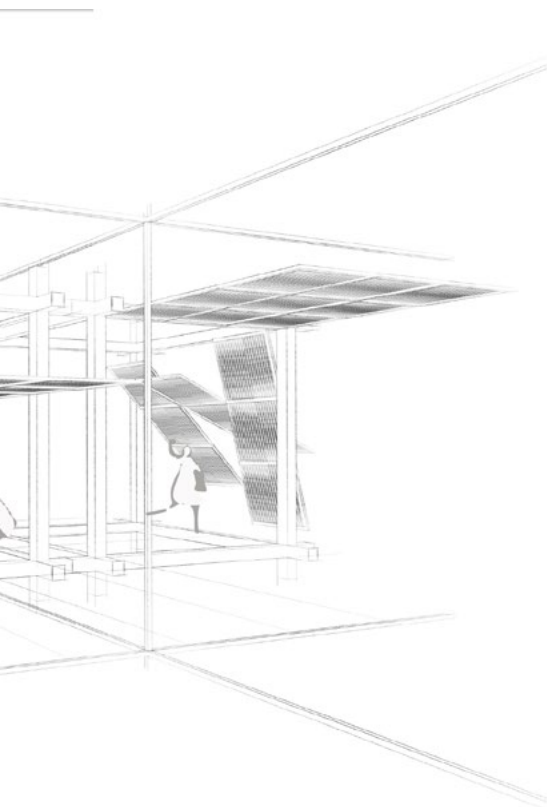
The sprawling form of the intervention is reminiscent of the way in which the surrounding buildings and areas have been developed. By failing to break up the building object in response to this specific site, the researcher limits not only her own design explorations but the potential appropriation of space by an occupant. While the design responds to the

site to create place, it is too rigidly rooted in the rhythmic geometry and does not explore the bodily affordance so expressed in the final design experiment (see the moving room on pg#). I propose that the final intervention be a return to the approach of the first design experiment (exp1: gully intervention, pg.#), responding to bodies and site/place. This means that an intervention which brings together the ideas of interacting bodies in space explored is one which responds to the body and place rather than focussing on an individual building/object in space.



↑ Fig.5.3.10

↙ pod explorations throughout the design experiments to be revisited toward final design



Pods

This section presents a return to the design experiments which have shaped this project so far. The understanding of and interaction with the Trans* community has evolved and continues to evolve from the occupation of Shoemaker Gully, but their memory lives on. The three design experiments focused on how bodies might shape and be shaped by space. I propose that this be at the forefront of design towards a final intervention.

Through careful examination of both the feedback and the design experiments, the researcher was able to come up with a strategy for a site-appropriate community space. The thing that seemed to govern whether the community perceived the space as functional and comfortable is being able to visually discern uses for a space or object. In response, the researcher has designed 'pods' which are minimal and standardized versions of spaces that have been requested by the Trans* community and their affiliates. The pods take the first un-sited design experiment, gully intervention, scale it up and apply additional specific functions (but not building or space typologies (as seen in fig. 5.3.10).

Table 5.2.23 on page 154 (which is by no means exhaustive) shows the potential of in-between programmatic spaces in the community development. Special attention was paid to these in-between spaces. The design experiments were carefully examined in the context of the programmatic test and community engagement. It was decided that a useful approach was to focus on the communal areas.

The intent was to create multiple versions of these meeting spaces that would facilitate very different types of meetings based on their architectural expression and their relationship to adjacent spaces. The following images illustrate the 'pod' spaces, their potential uses, how they might feel and how they might function alongside another 'pod'.

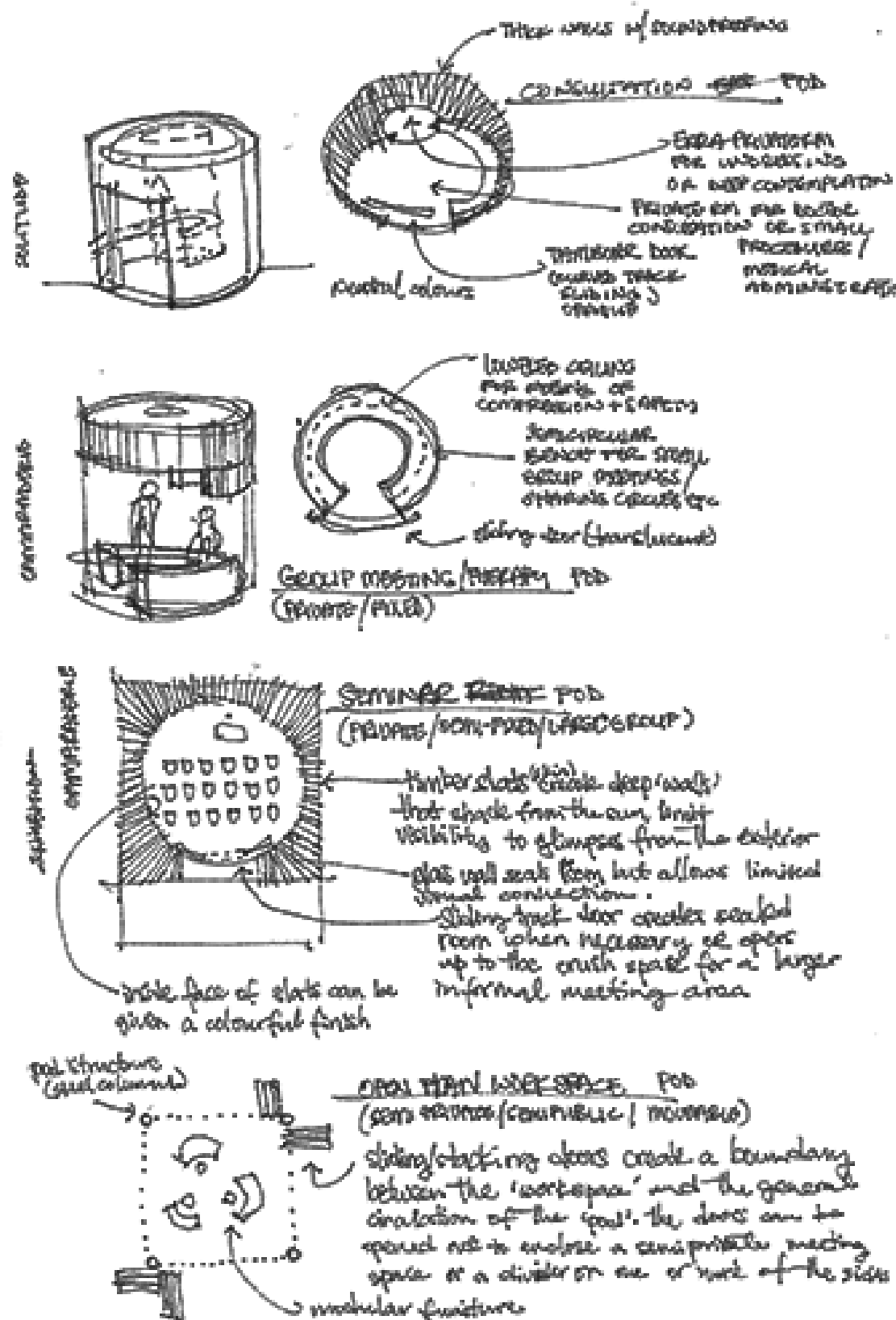
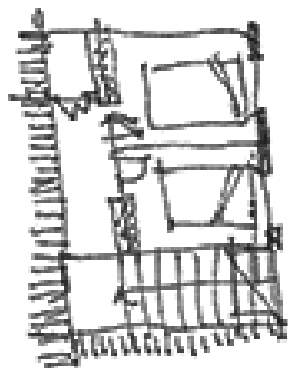
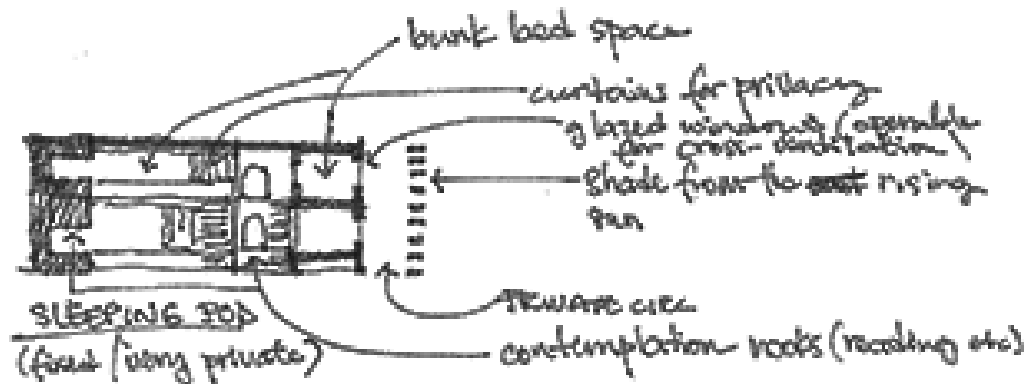
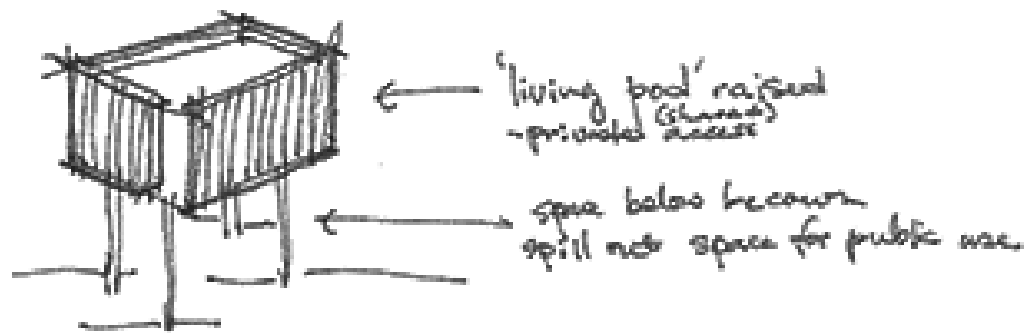
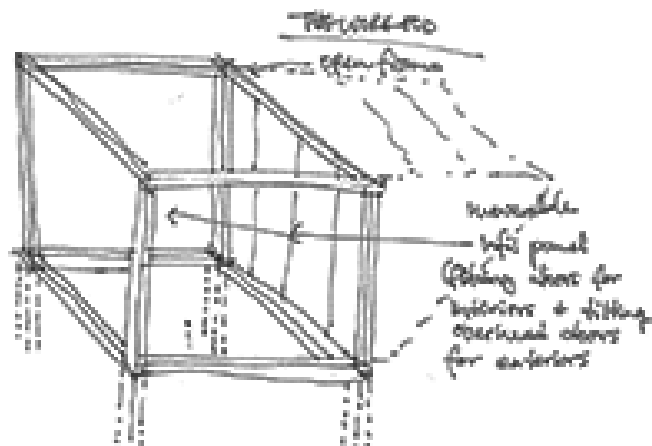


Fig. 5.3.11

pod consideration sketches
continued on opposite page.

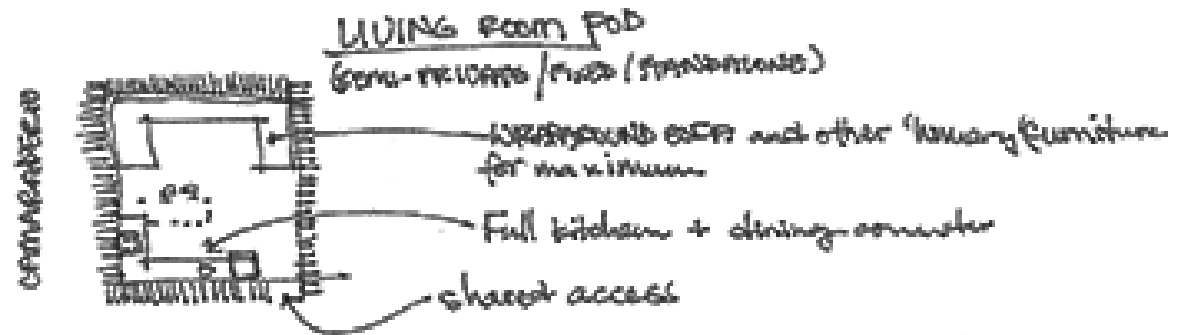


- Larger Rooms for those working on the building manager/auditorium
- could be reconfigured to be a loft for residents at various levels of the temporary housing programme.



The 'pods' then become the base unit for a community development. They can be mixed, matched and multiplied to create a variety of unique, relevant spaces that facilitate the required multifunction and provide opportunity for unexpected meeting. In this way, information obtained through the community engagement, such as users' perceived safety and comfort, are constantly filtered through the researcher's own design sensibilities, to maintain her authorship of the work.

The living pod (Fig. 5.3.13 above) is conceptualised as a shared space between advocacy staff and those in temporary housing. It is a stand-alone pod that can be integrated into each block typology for future developments, but is used here as a separate/sheltered meeting space. A pared down version of this pod is utilised in the temporary housing block to return autonomy to the group living there. A similar technique is used when integrating the bathroom pod.



An accessible, safe amenity available to the public for use even when the rest of the intervention might be closed. The bathroom pod (Fig. 5.3.12 below) can either be stand-alone or inserted into a larger block. Note the dual entry and open-ended circulation to promote safety and ease of access. Mirrors (fisheye) can be mounted on the exterior corners of bathroom pods to increase safety through visibility.

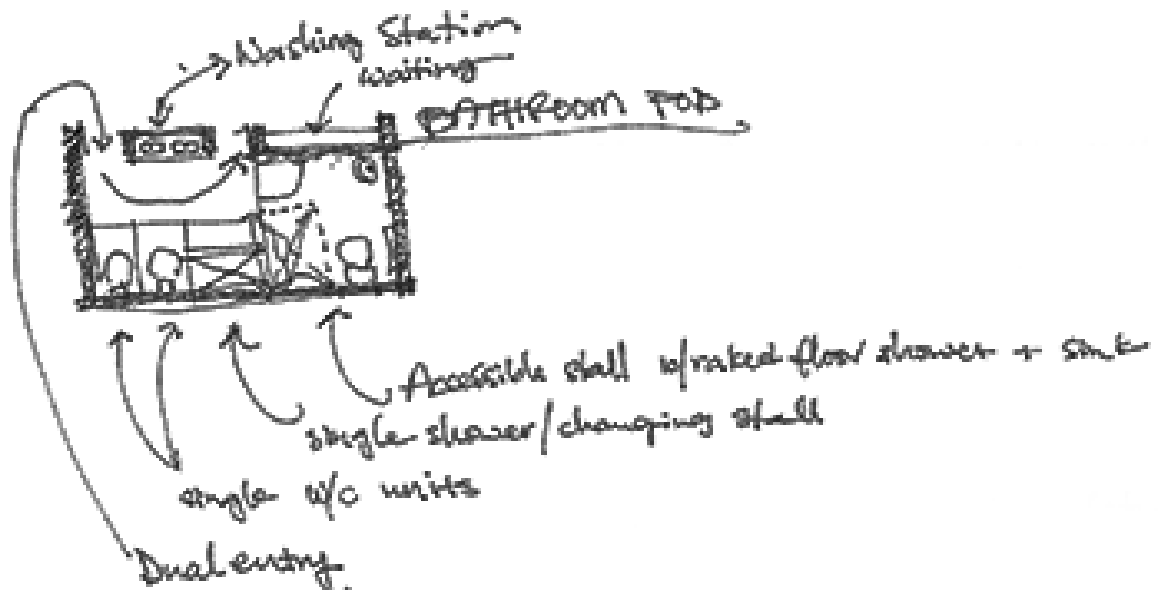


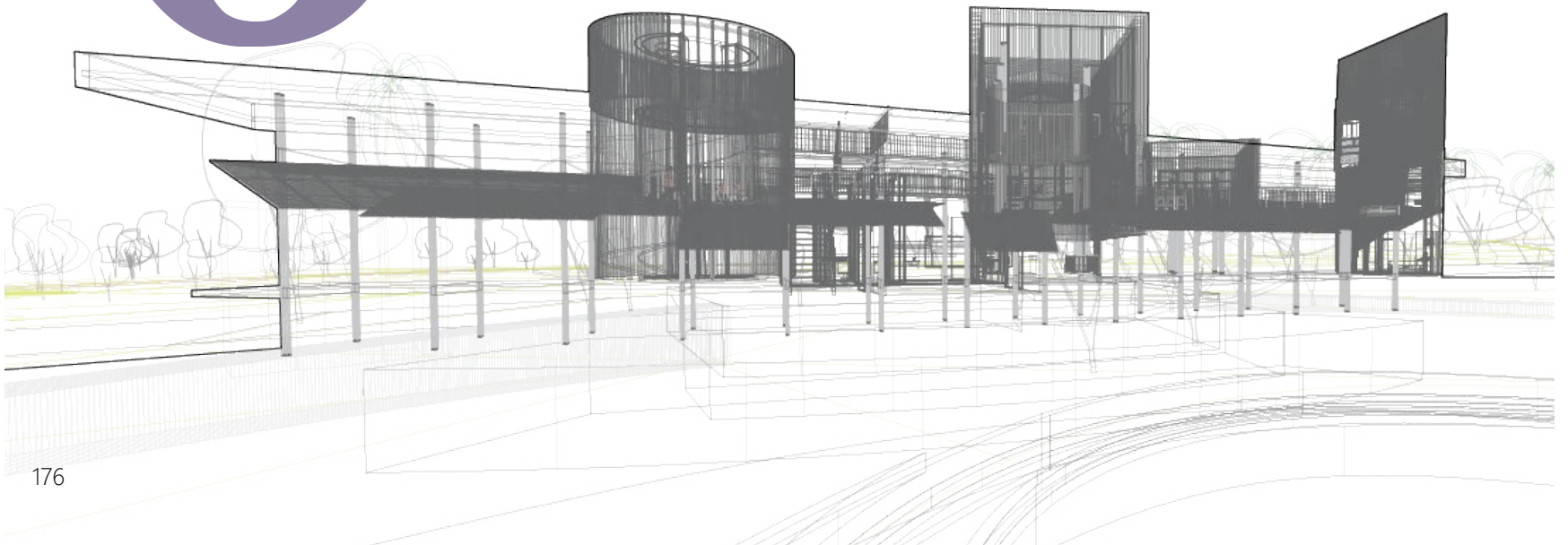
Fig. 5.3.12

pod consideration sketches.



(opposite page) pod consideration sketches. Incorporating the practicality of the programme with the aesthetic of some of the earlier design experiments.

6 conclusion

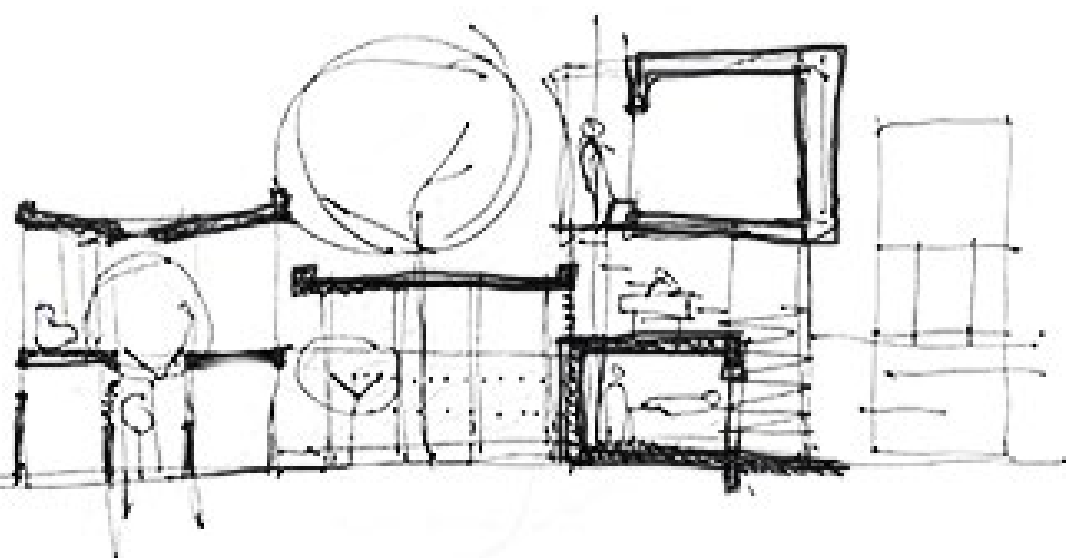
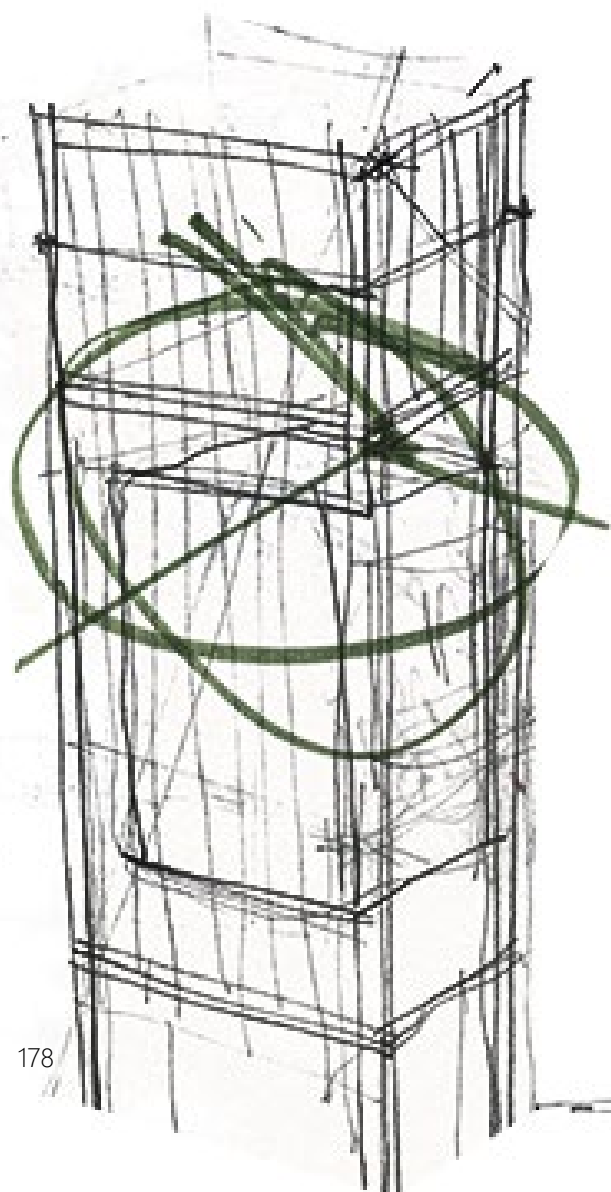
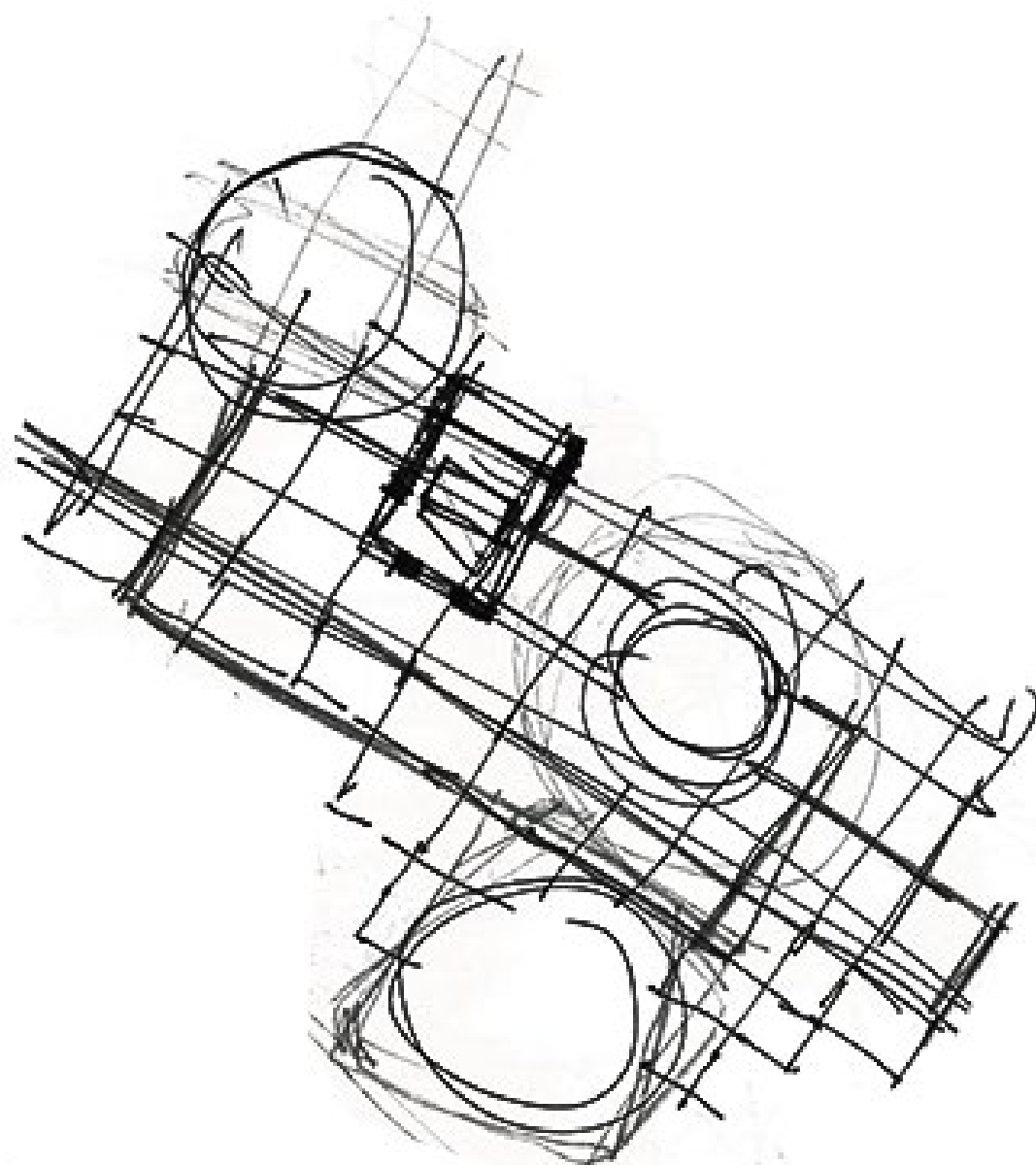


6.1 final design

6.2 critical reflection

← Fig. 6.1.1

*artistic impression of
intervention on site upon
approach*



6.1 final design

Thelma.

Named after a slain Trans* woman, the proposal required the researcher to conceptualise the spaces as a part of a larger network of community services in Kingston. In that way, they were free of the constraints of forcing a larger programme into a site that called for a smaller, individualised approach. As such, each of the programmatic blocks were designed so that they might be considered a singular unit to be paired with multiple scaled units in a variety of configurations across the central business district. The blocks integrate versions of the 'pods' explored in the last chapter.

final design



Fig. 6.1.2

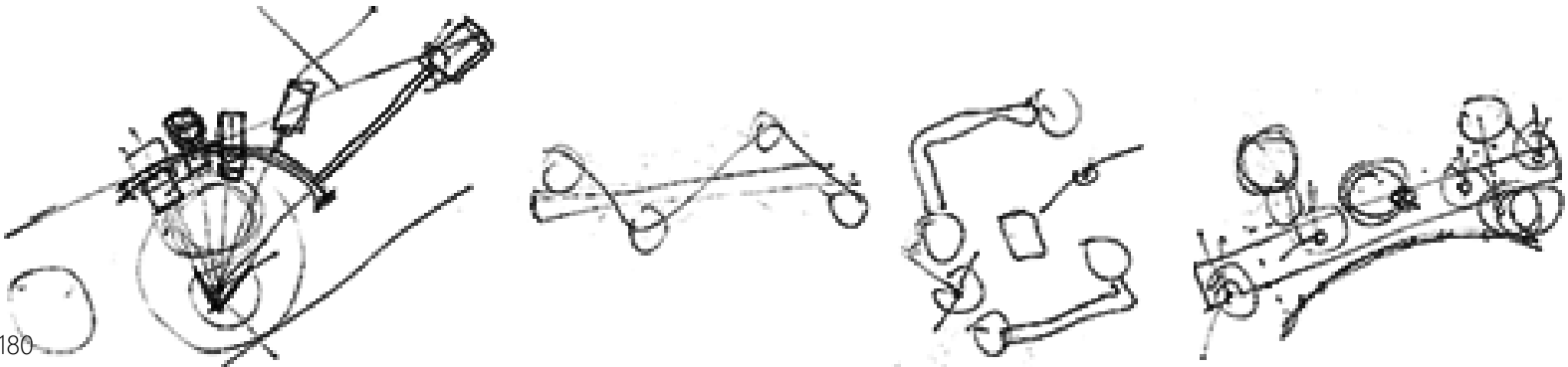
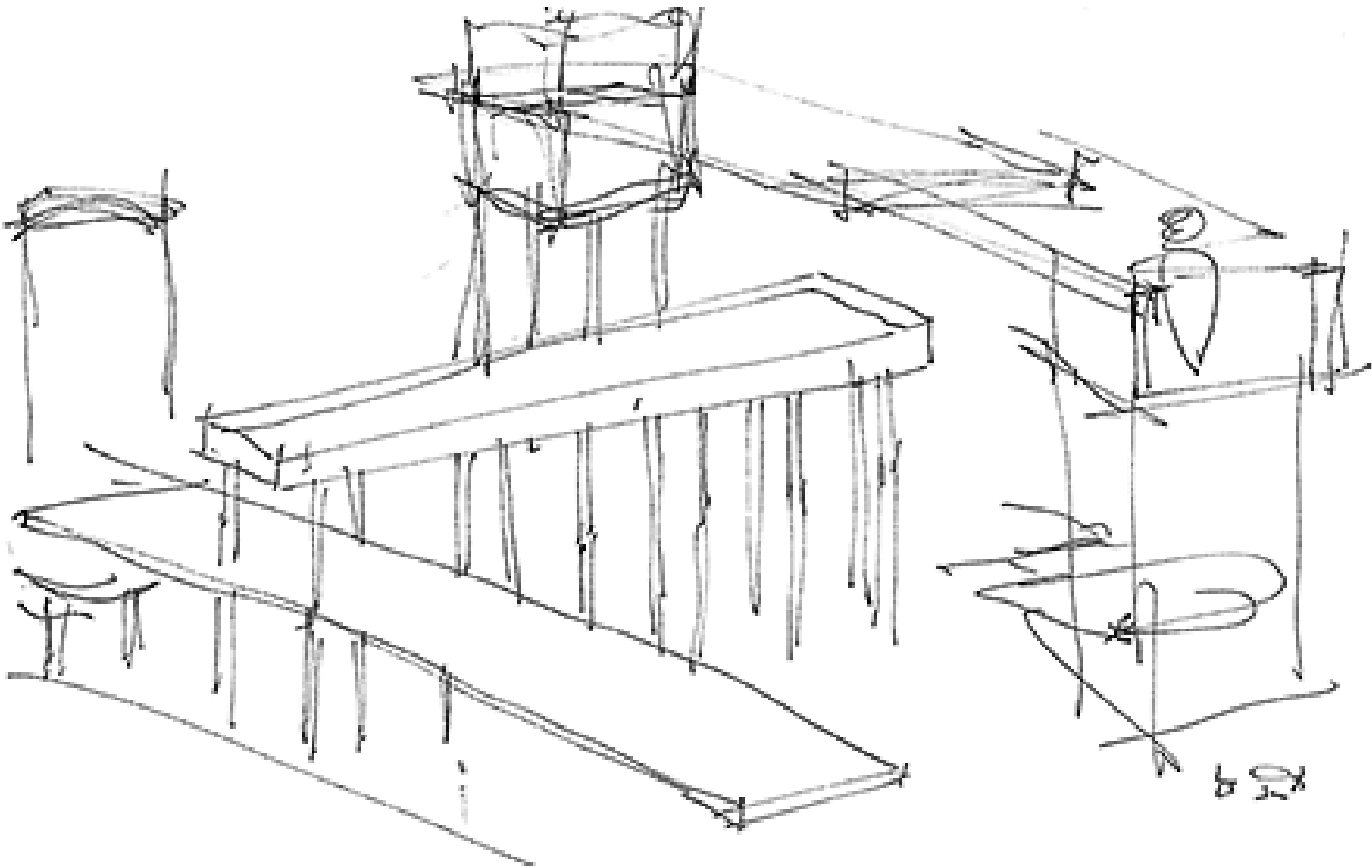
intervention site composition
sketches

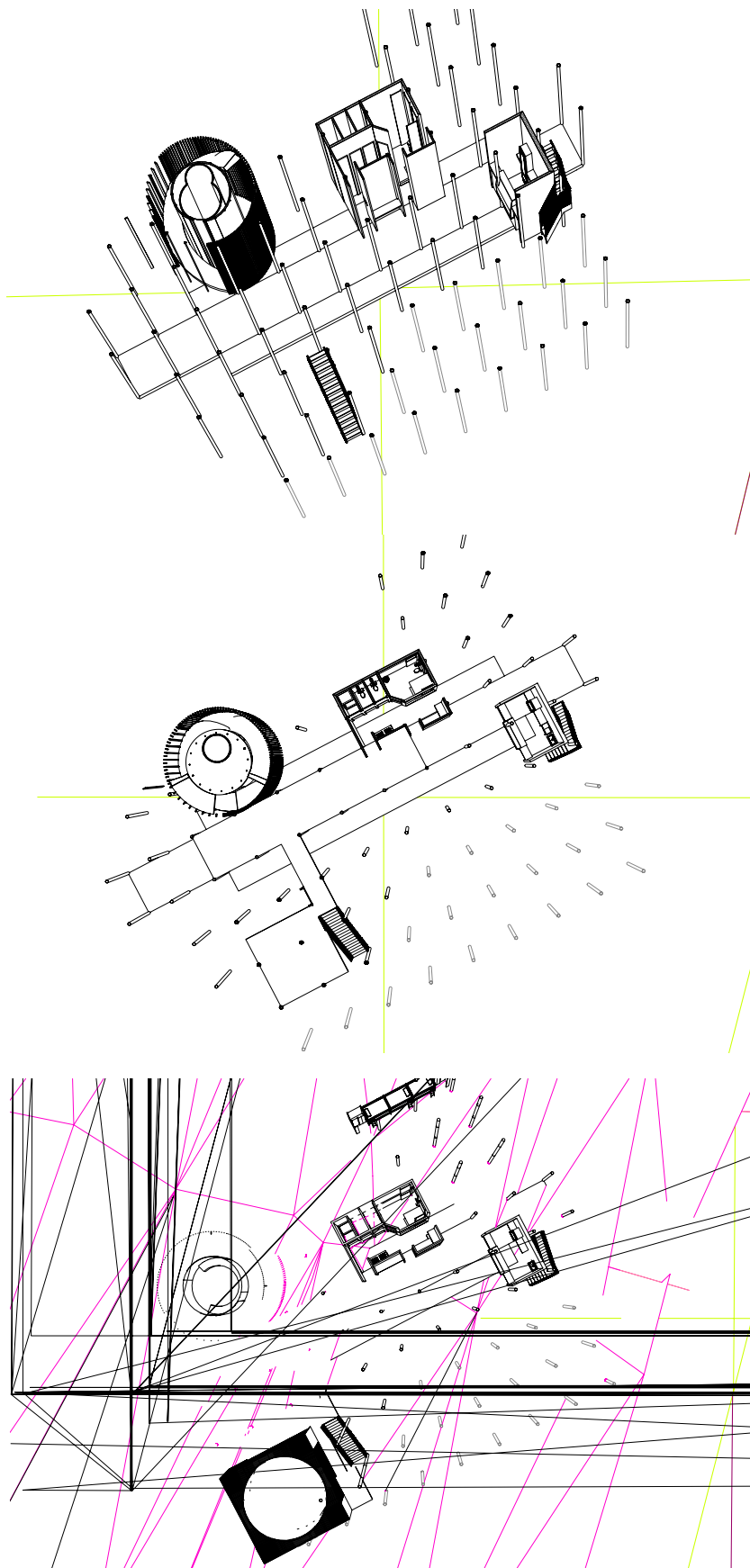
Fig.6.13



intervention site composition
sketches

final design





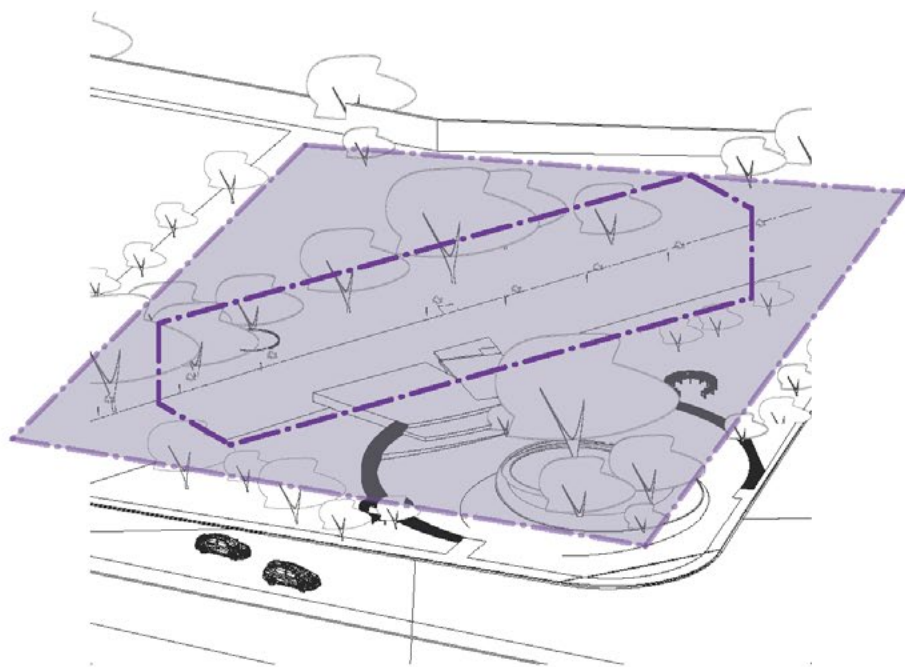
The researcher cycled through a series of intervention compositions on site. Figure 6.1.3 shows the sketch approaches while Figure 6.1.4 shows how these compositions might accept the programme.

final design

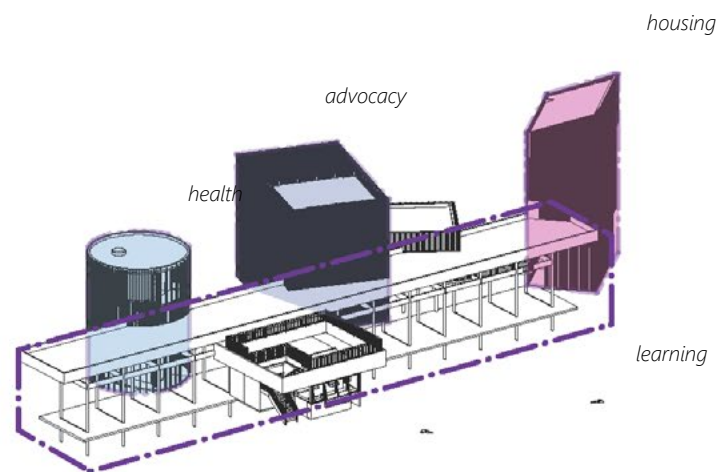
▼ Fig. 6.1.4

intervention site composition applications. The pods and blocks sit within a forest of columns. top left: ground floor plan, centre: 1st floor plan; left: 2nd floor plan.

1



2



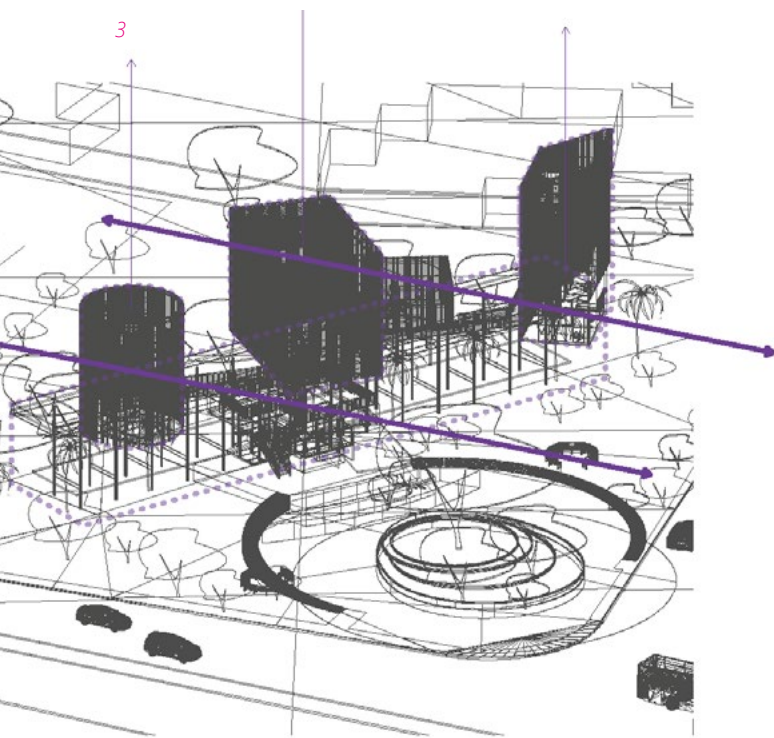


Fig. 6.1.5

site evolution diagrams

- 1 Large open space at ground level with protest tree at corner. This mat of public space is extruded to create a multi-purpose block with moveable partitions and a permeable enclosure.
- 2 Themed blocks of health, advocacy and housing are added to the public space extrusion. Each block is comprised of several functional pods. They are also oriented towards the protest tree just as bastions in a fortress wall would be placed at salient angles. This provides opportunities for varied levels of access and visibility.
- 3 The blocks are spaced in a way that allows for expansion both laterally and vertically. This makes the development easy to phase and/or customised based on site conditions and availability.

orientation

As observed in the mapping of the site, the space is an exposed and vulnerable one which does not inspire lingering. It is very much a space which does not consider human use. The existing fencing and the entrance to the carpark were removed to create a more connected space. The line of trees alongside the fencing as well as the large Guango tree, referred to as the protest tree, were kept on site. As such the design intervention seeks to reorient users to this.

final design

Fig. 6.1.6

Site Plan. Intervention in context





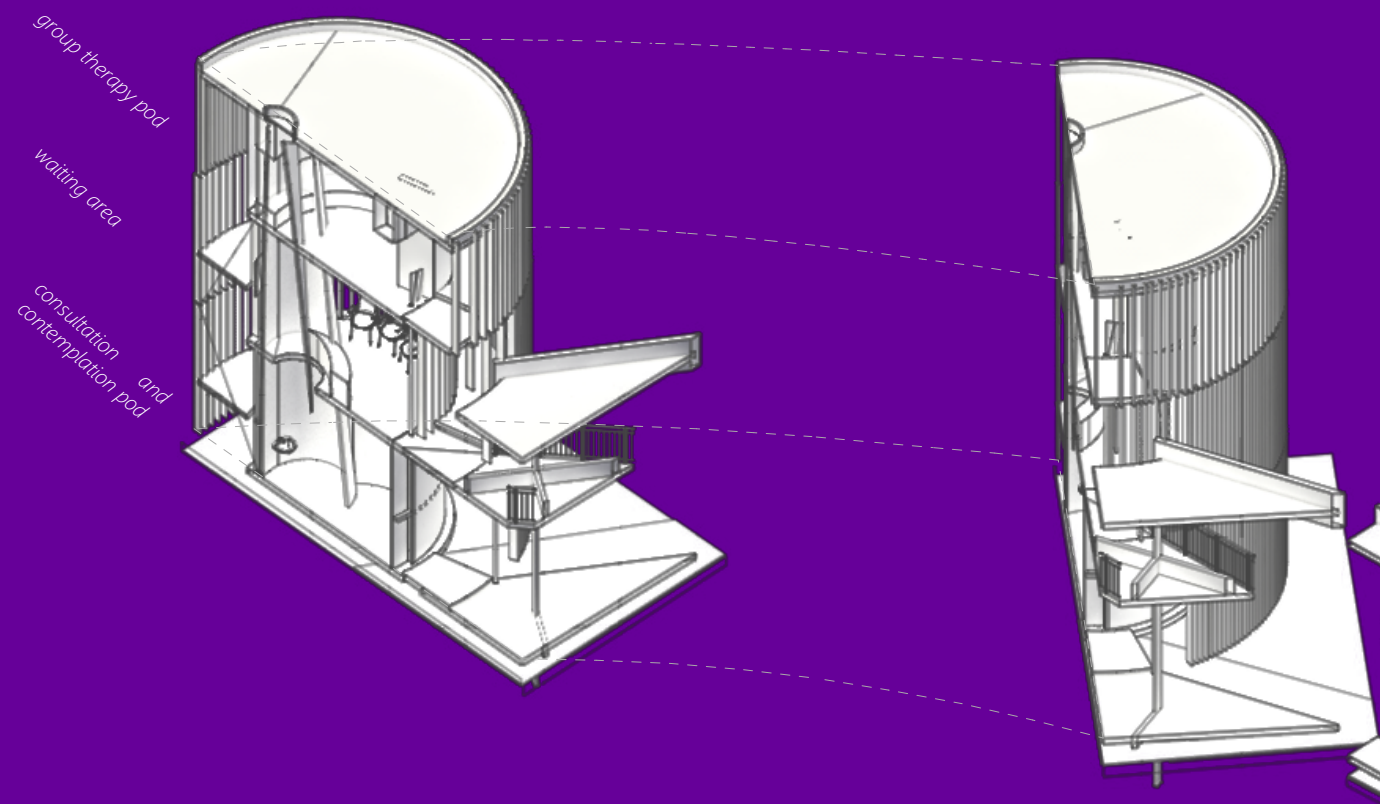


Fig. 6.1.7



cutaways of the main blocks highlighting the relationships with the pods within as well as the relationship to adjacent blocks.

health block

Each level is connected by an accessible ramp. The form is directly derived from this necessity. A light tube punctures the volume, bringing light into the group therapy podas well as creating a contemplation space withing the consultation room.

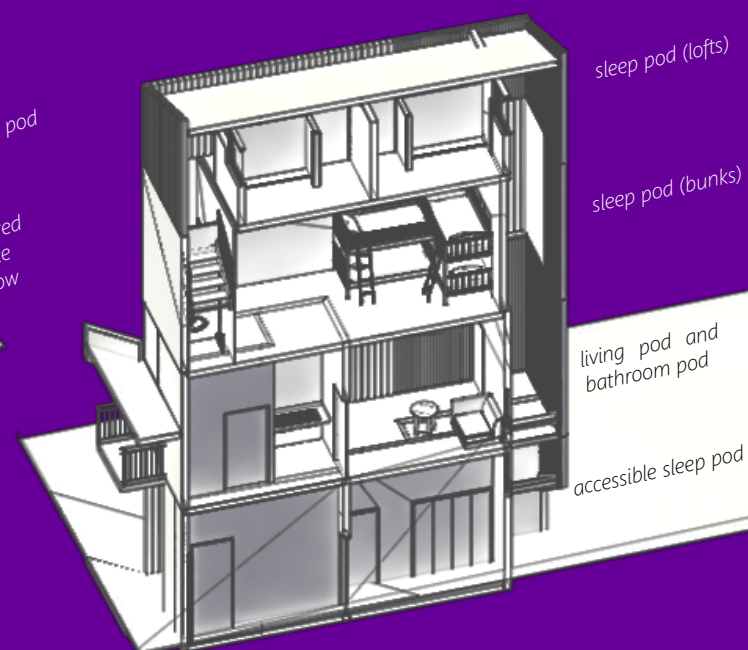


advocacy block

It is the main entry area. This block is enveloped in a timber skin which is gradually layered to provide a series of spaces with varying levels of privacy in an otherwise open plan space. Circulation in this space is always visible, helping new users to navigate and to get the help they need.

living pod

a shared full kitchen and living area to be used for staff breaks and teambuilding as well as a respite area for those in the temporary housing programme. Although it caters to many bodies, it is a private space and as such is raised from the main public space and is only accessible via a private walkway.



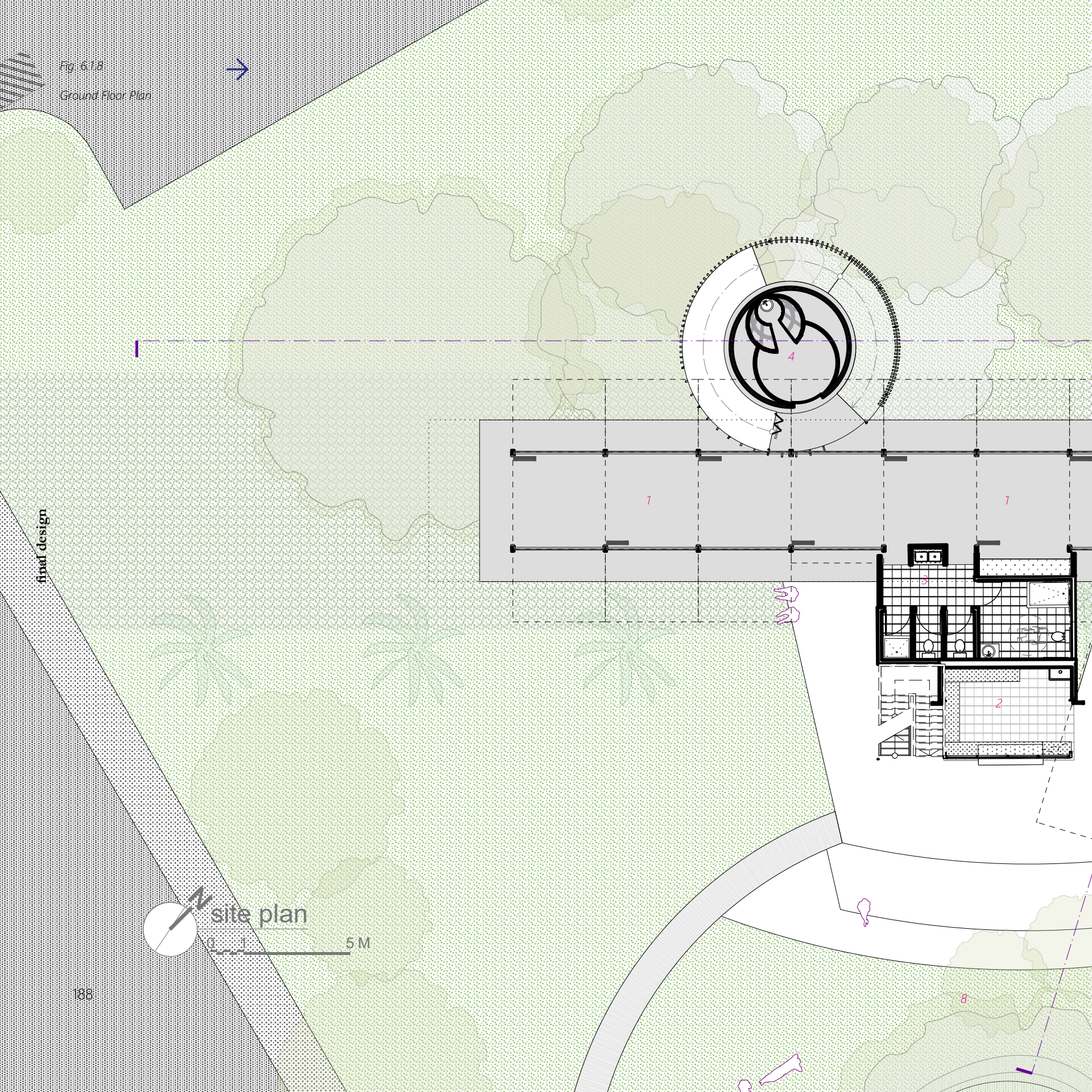
temporary housing block

Circulation in this unit wraps around the core functions but is not stacked, so each space feels like there is private access. This also allowed for the timber screen to be varied for weather and privacy.

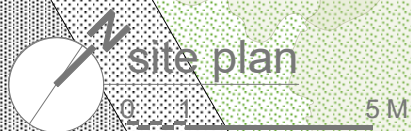
reorientation

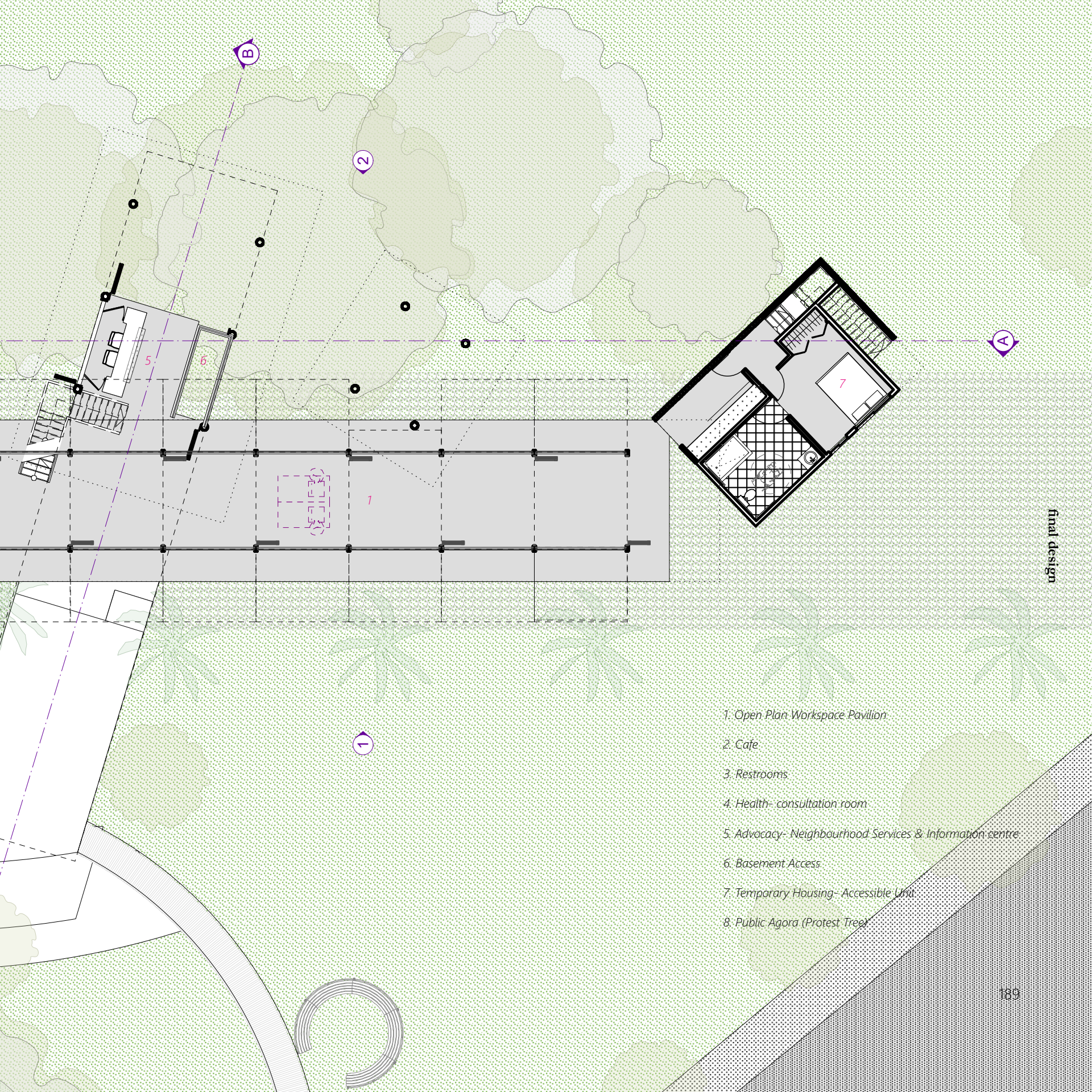
To change the experience of the space, *queering* involved maximising connections within physical space but also to the memory of rituals past. The protest tree becomes the main object of reorientation, as the blocks provide the required support for the community. Figure 6.1.7 examines the expression of these blocks.

Fig. 6.1.8
Ground Floor Plan



final design



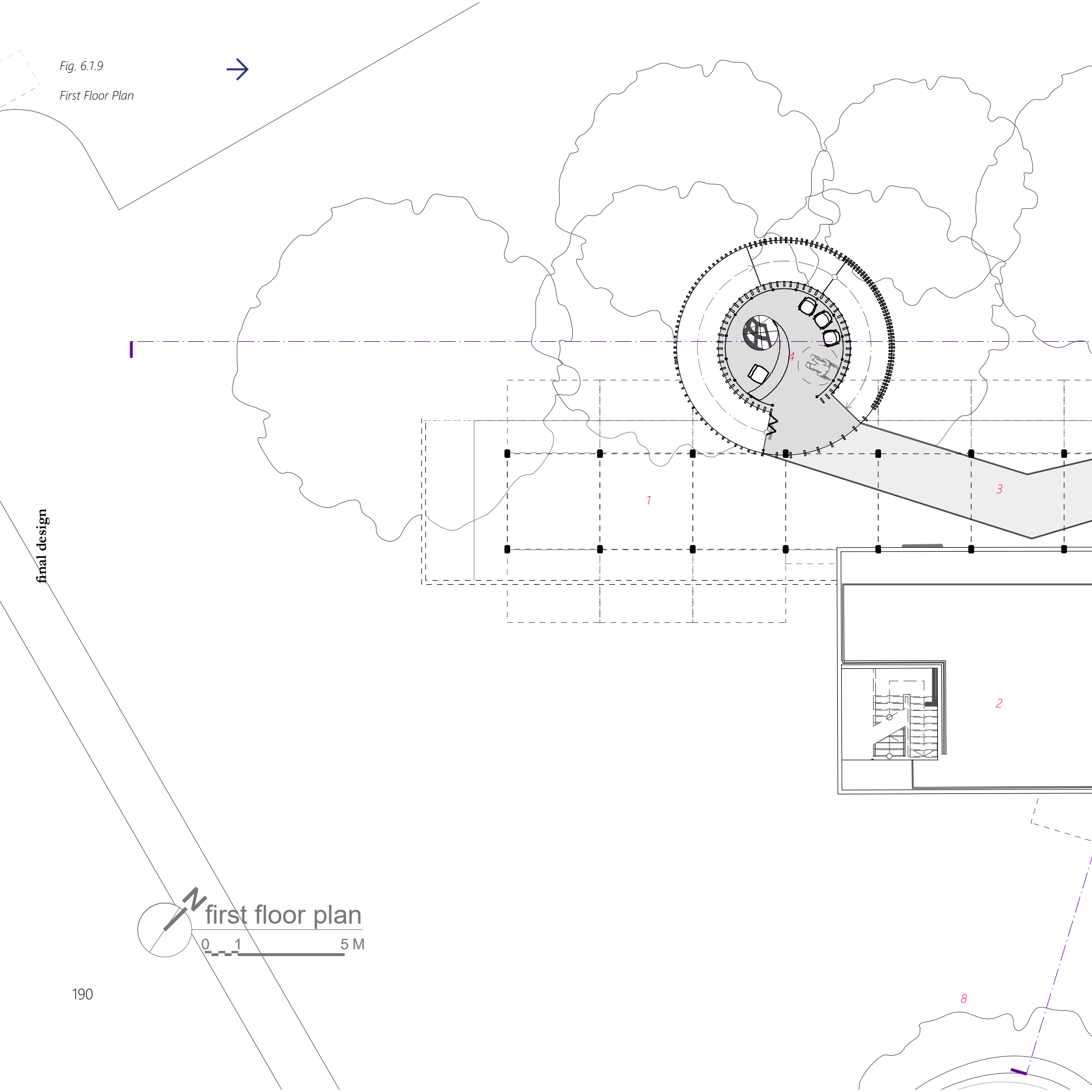


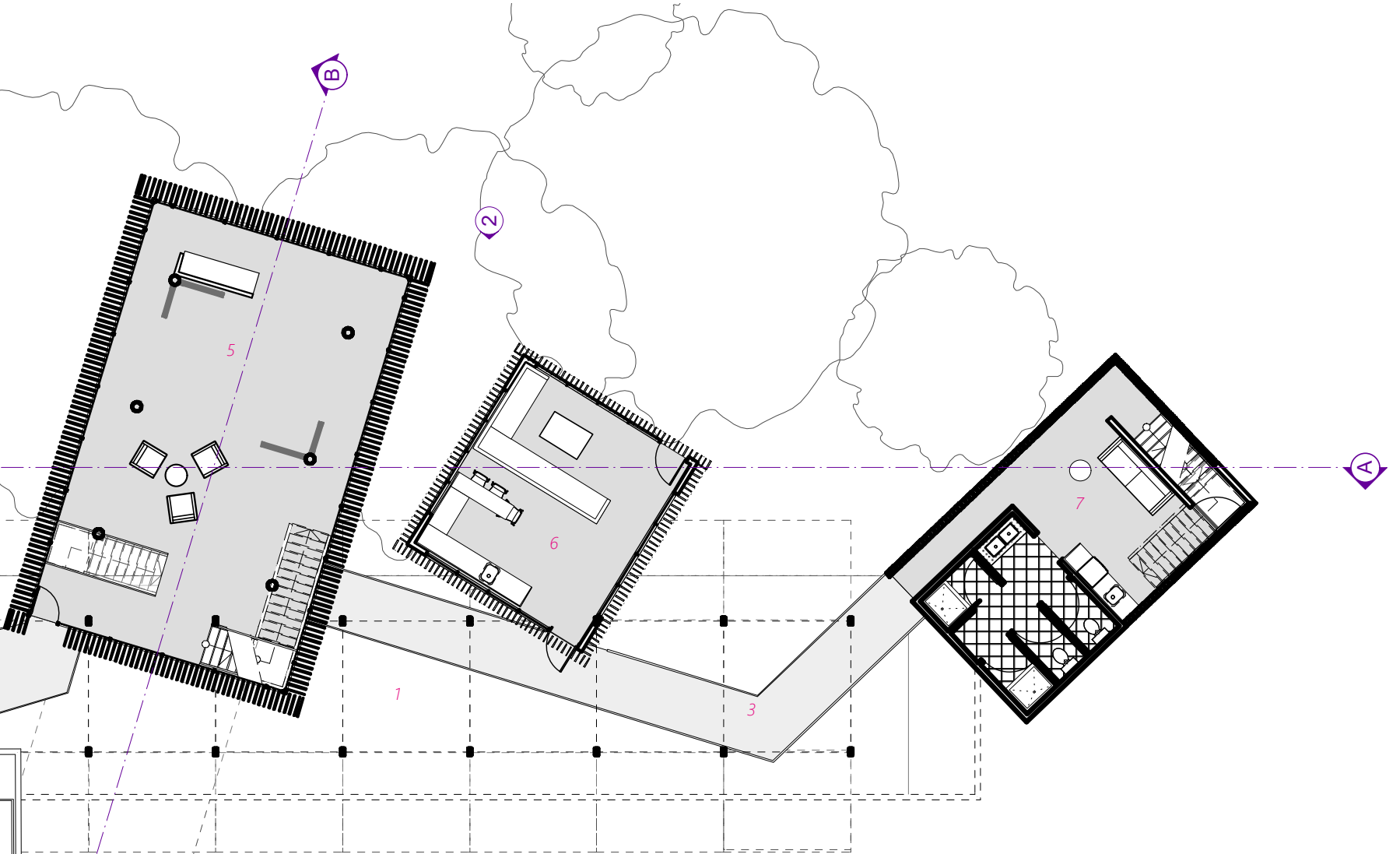
final design

- 1. Open Plan Workspace Pavilion
- 2. Cafe
- 3. Restrooms
- 4. Health- consultation room
- 5. Advocacy- Neighbourhood Services & Information centre
- 6. Basement Access
- 7. Temporary Housing- Accessible Unit
- 8. Public Agora (Protest Tree)

Fig. 6.1.9

First Floor Plan





final design

1. Open Plan Workspace Pavilion (below)
2. Cafe- Rooftop seating/lounging
3. Semi-Private suspended walkways
4. Health- Waiting Room & Information
5. Advocacy- Workspace pod
6. Living Pod
7. Temporary Housing- living pod
8. Public Agora (Protest Tree)

Fig. 6.1.10



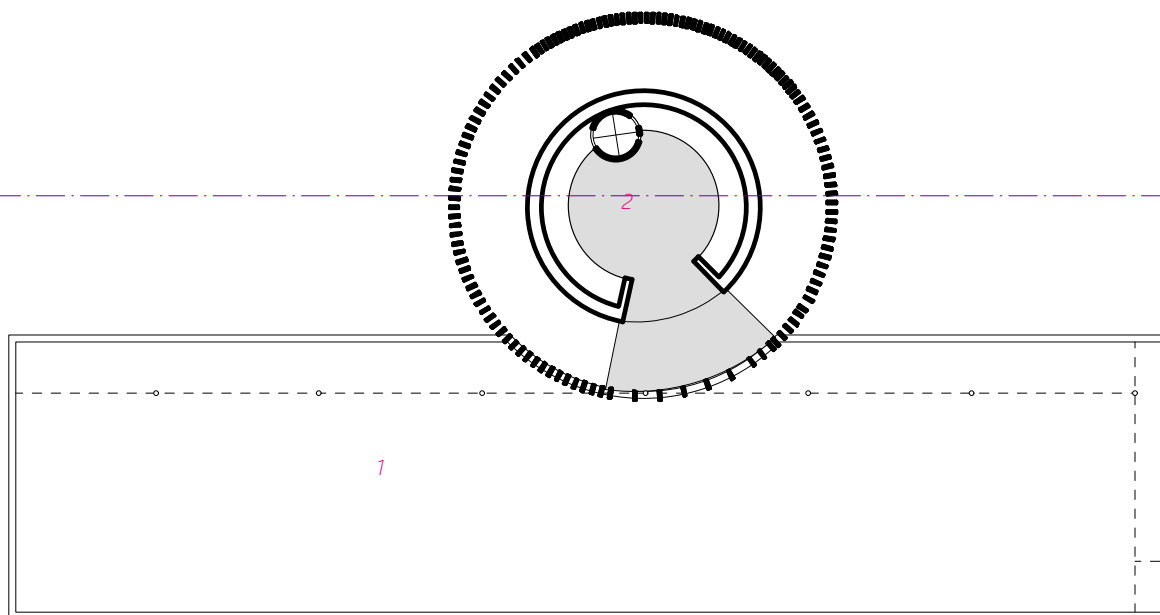
Second Floor Plan (above)

Third Floor Plan (below)

final design



second floor plan



1. Pavilion Roof

2. Health- Group therapy pod

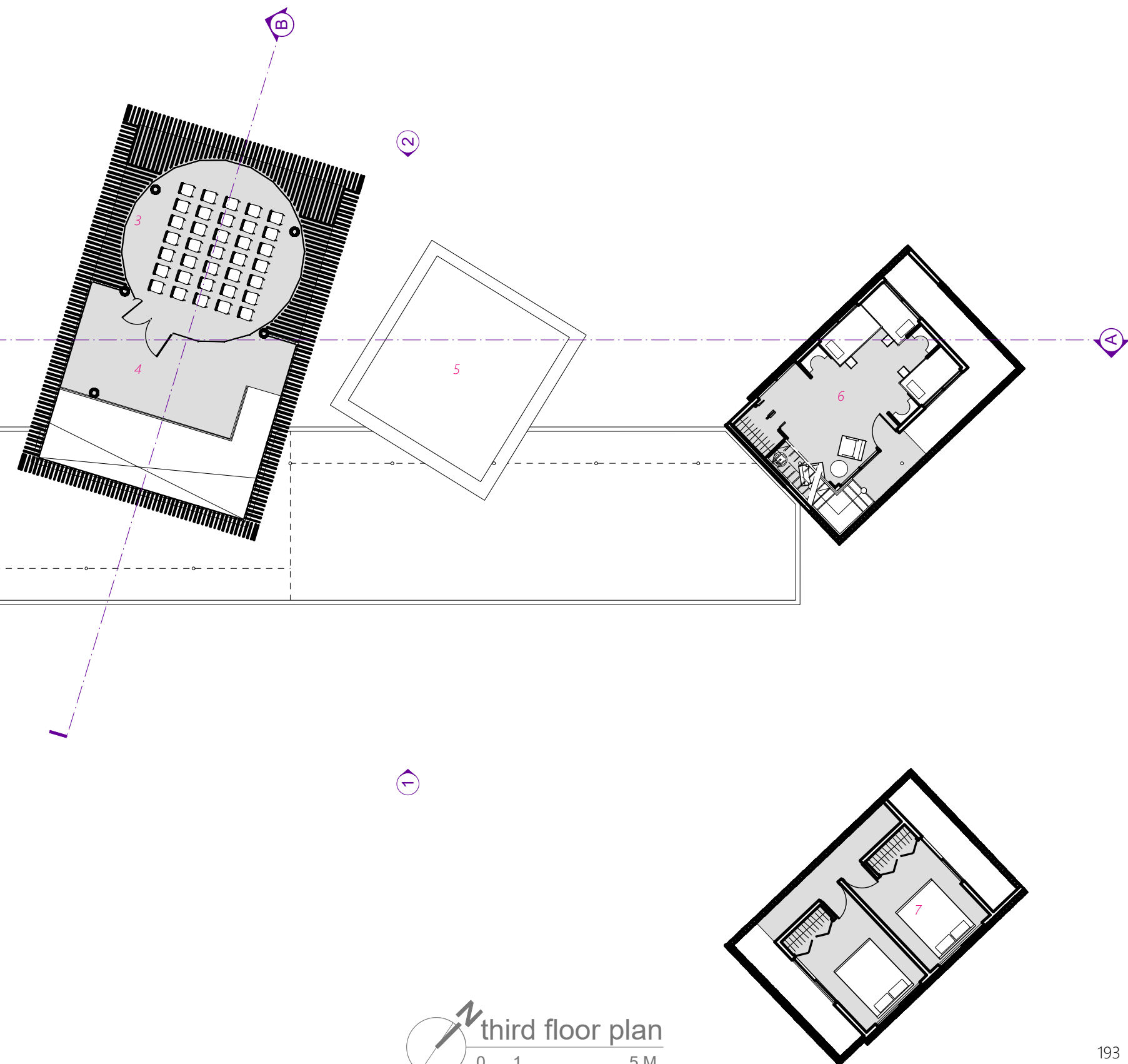
3. Advocacy- Seminar Pod

4. Break Out Space

5. Roof of living pod below

6. Temporary Housing- Sleeping pod (bunks)

7. Temporary Housing- Sleeping pod (manager's loft)

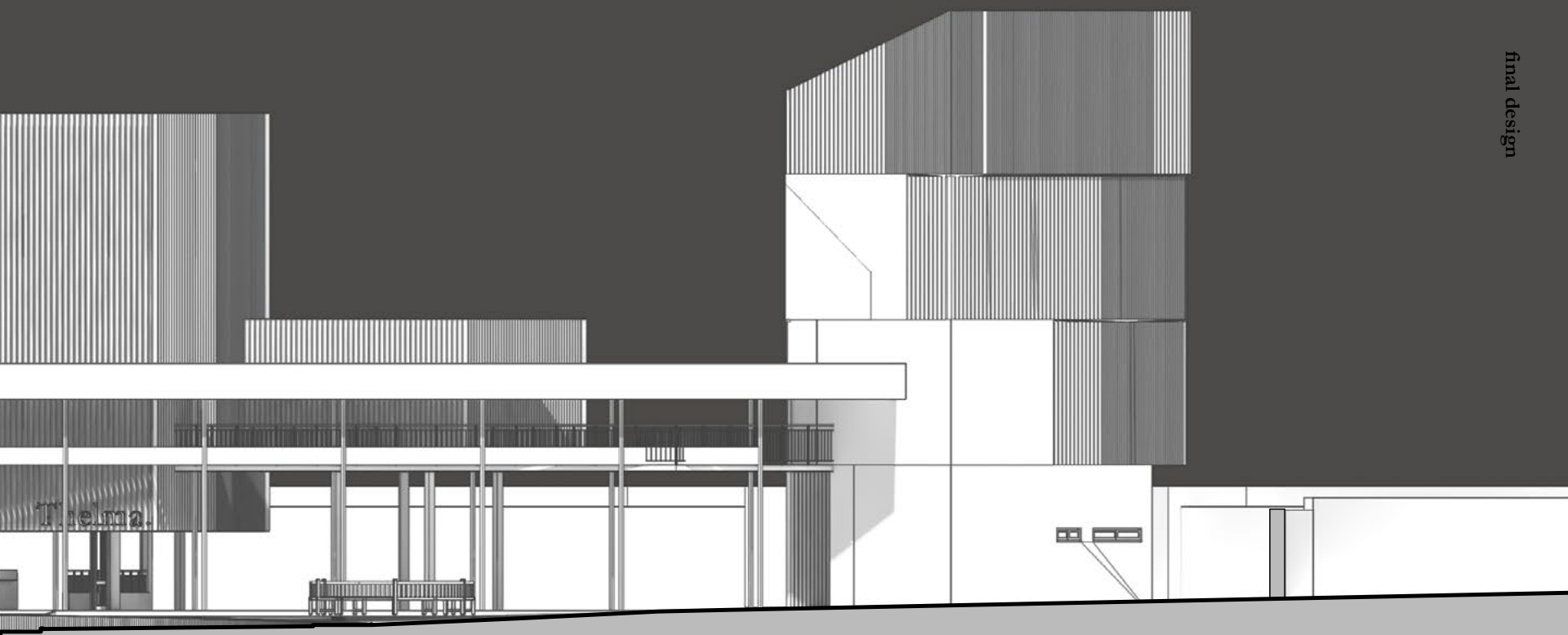


final design

Fig. 6.1.11

Elevation from the corner of
Nelson Way and Trafalgar Road.





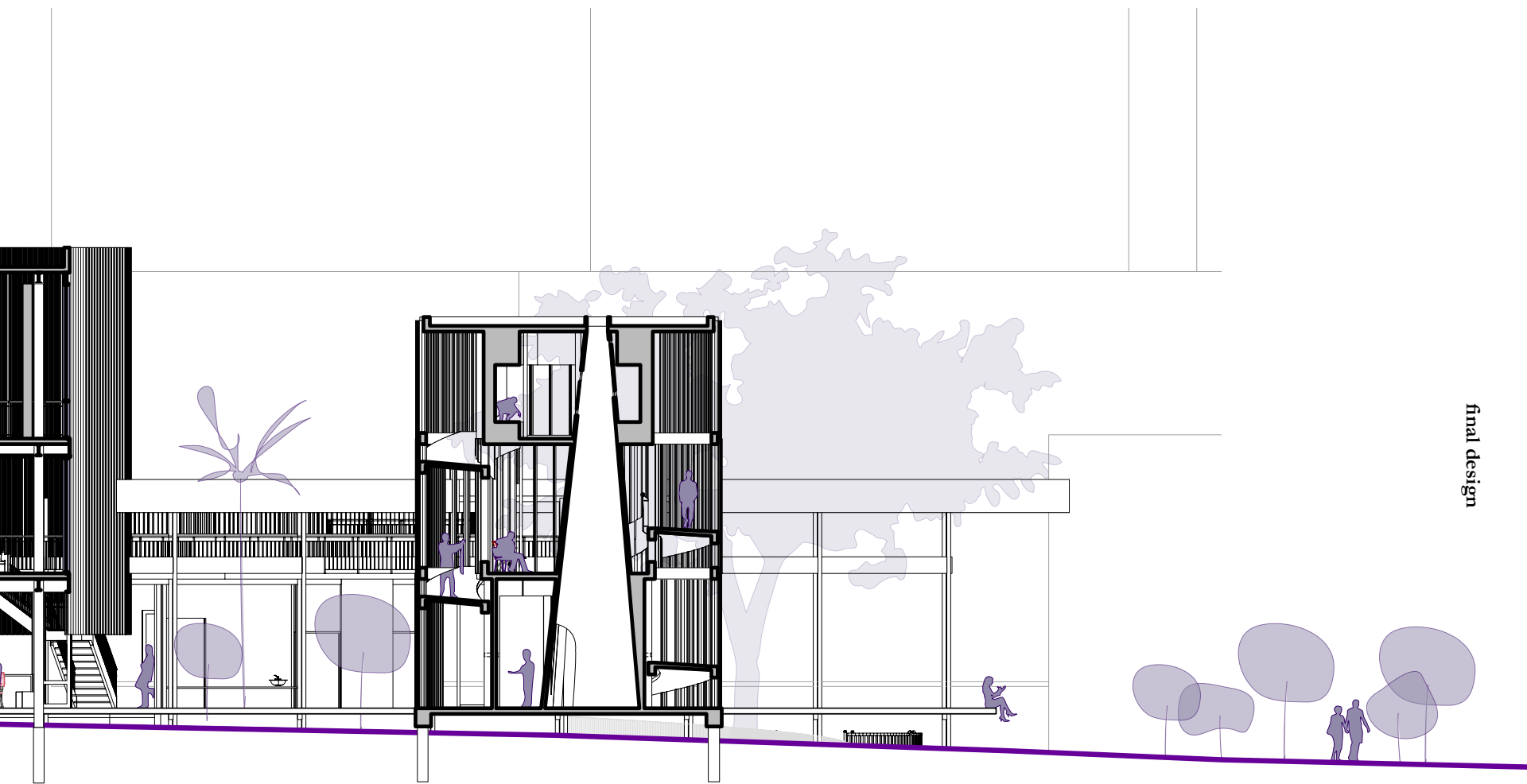
final design



Fig. 6.1.12



Section A-A cut through the
main blocks and looking towards
Nelson Way



final design

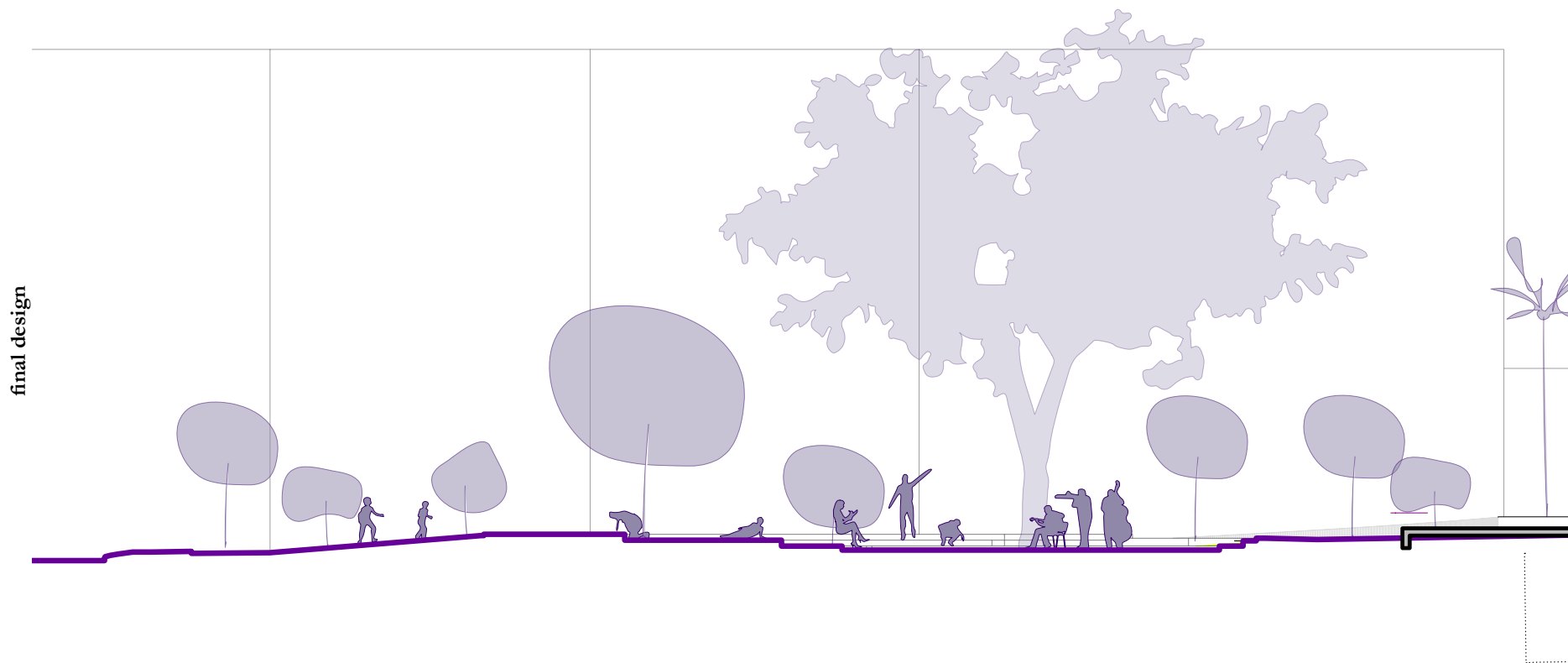


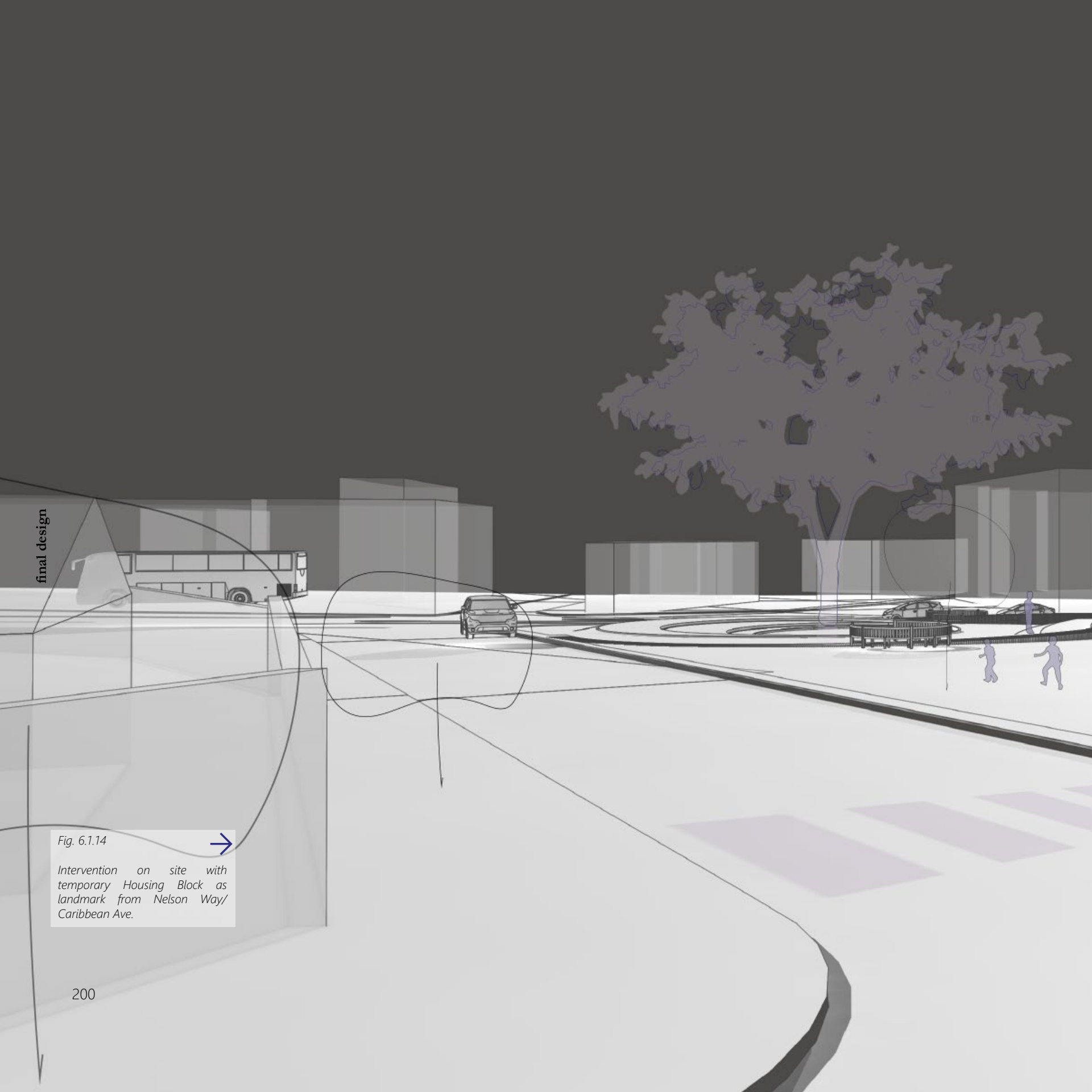
Fig. 6.1.13



Section B-B cut through the
Advocacy Block and the Public
Agora



final design

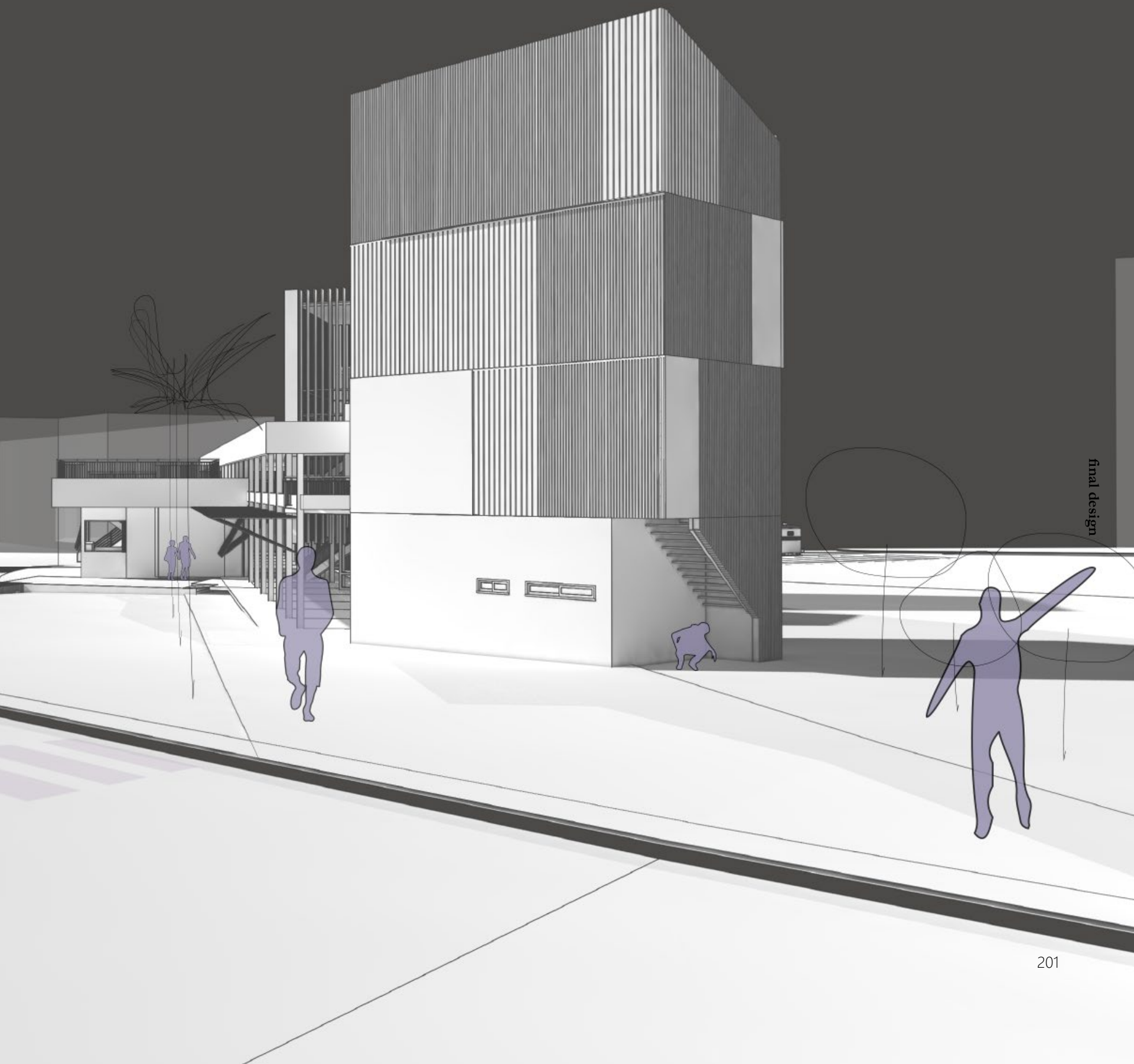


final design

Fig. 6.1.14



Intervention on site with temporary Housing Block as landmark from Nelson Way/ Caribbean Ave.



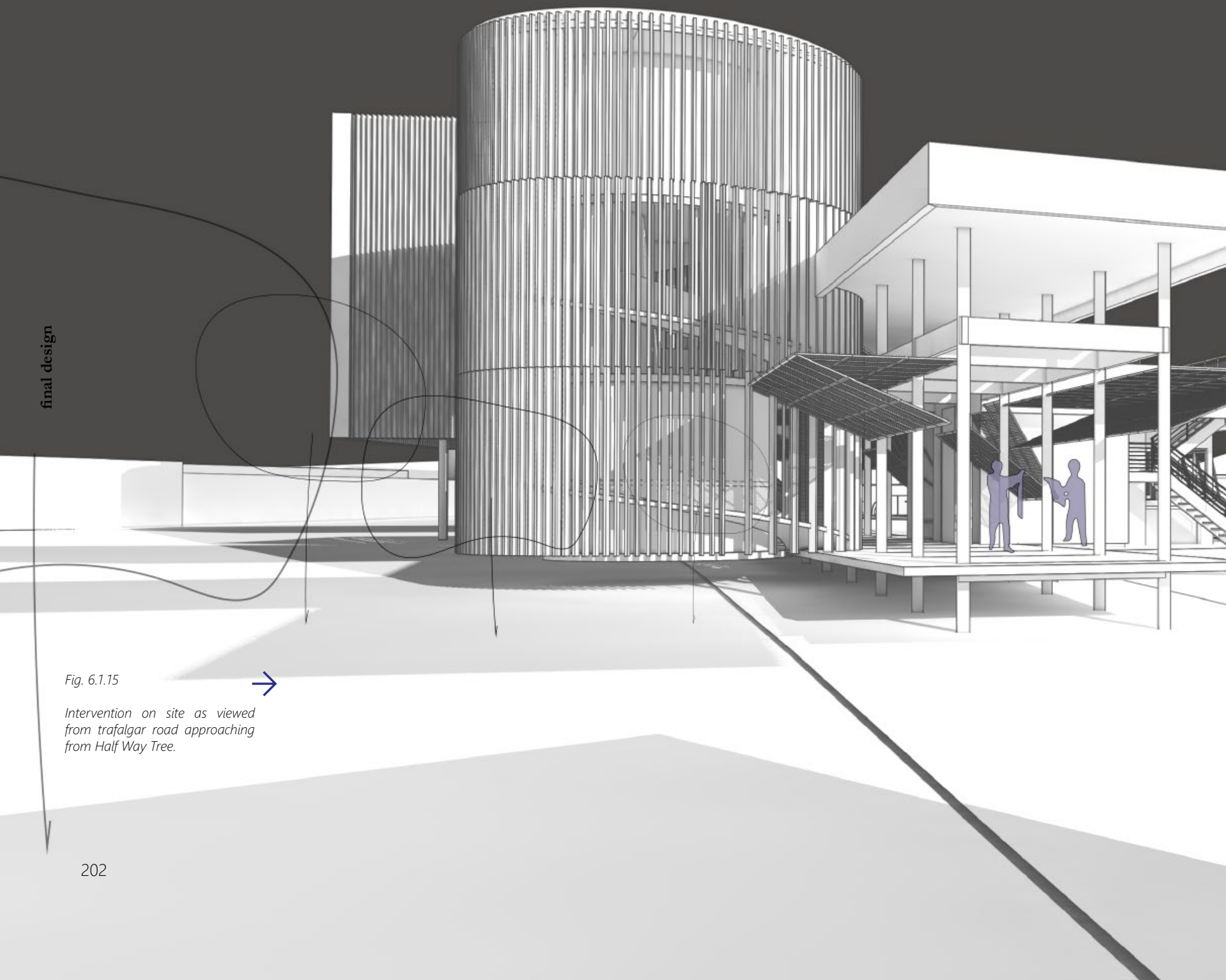
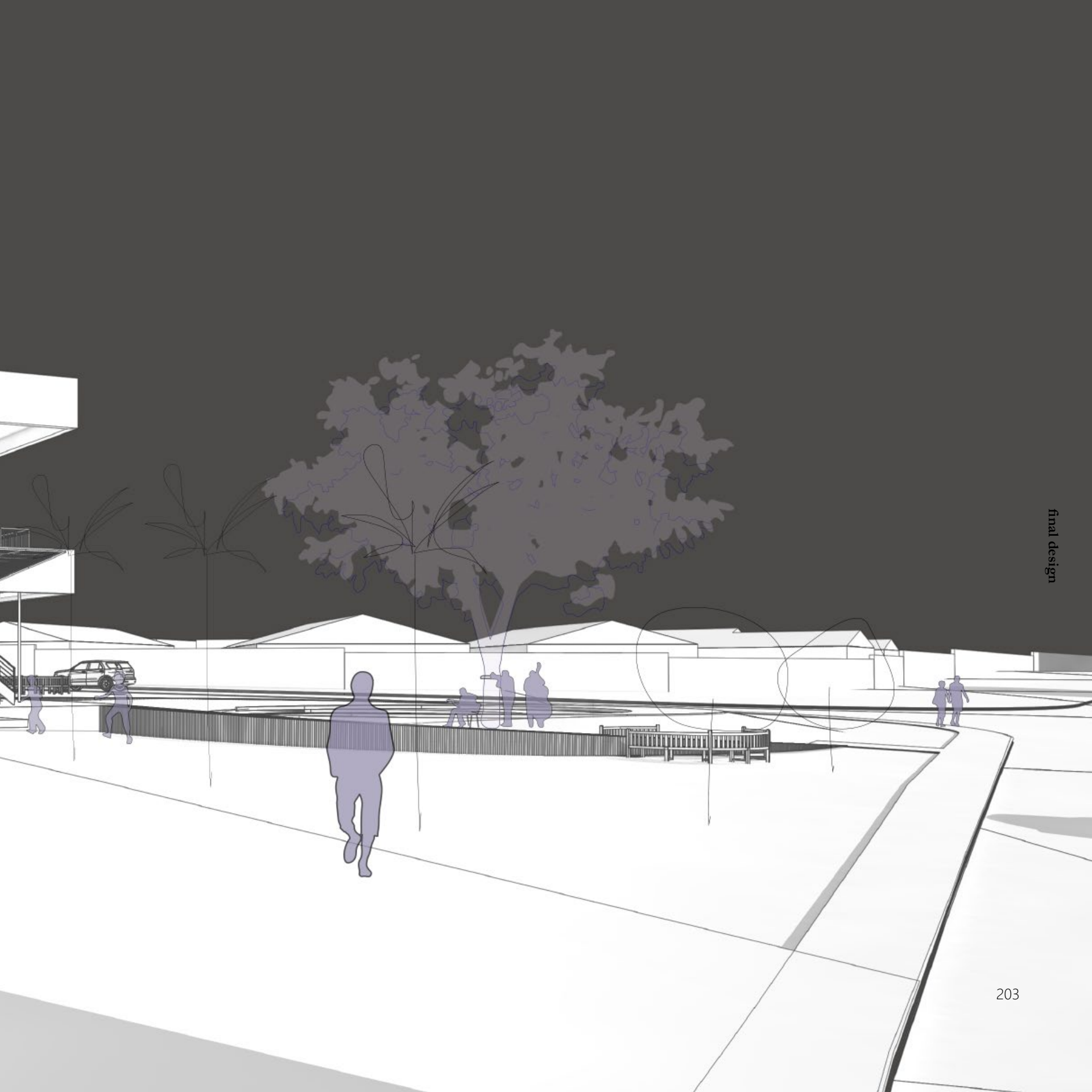
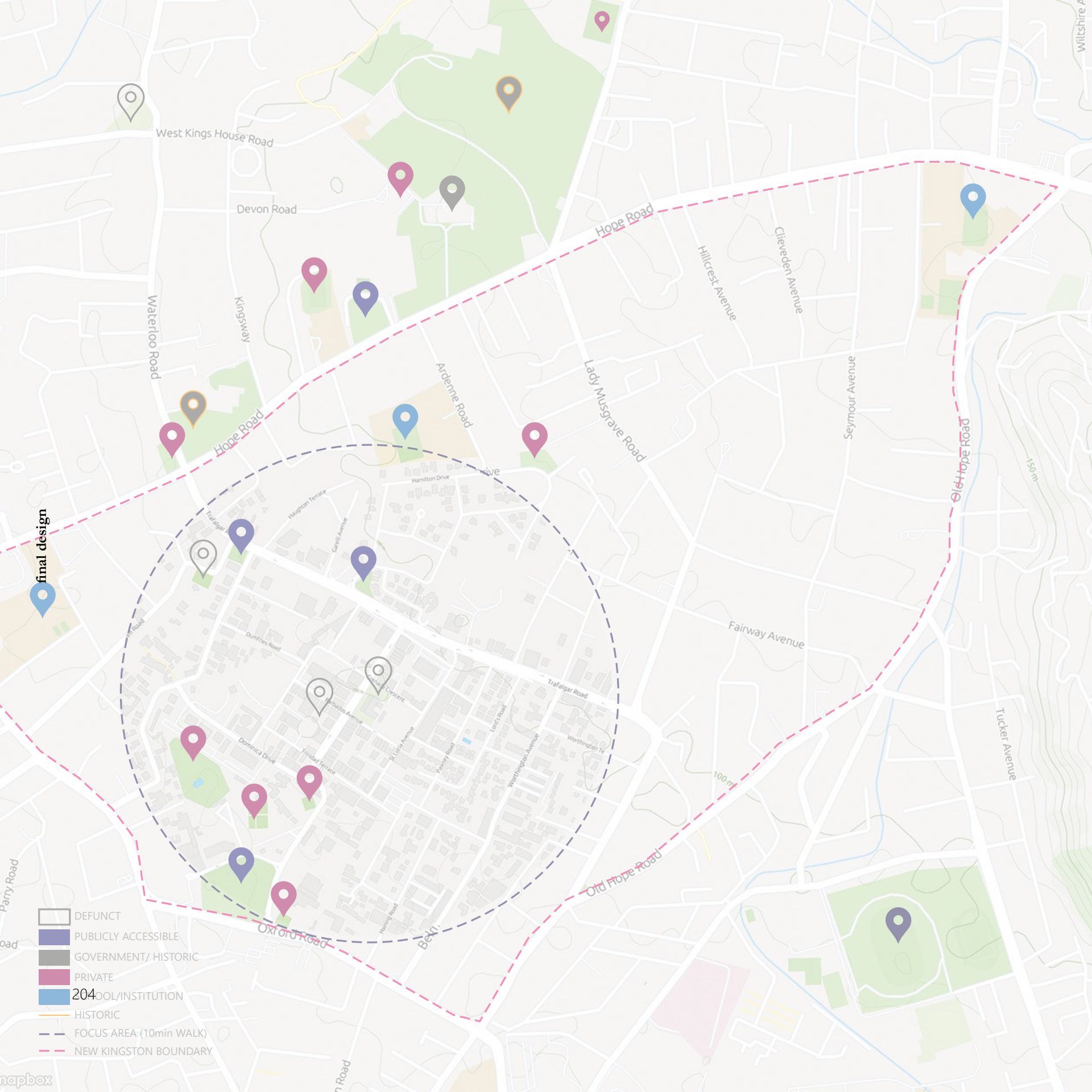


Fig. 6.1.15

*Intervention on site as viewed
from trafalgar road approaching
from Half Way Tree.*





- DEFUNCT
- PUBLICLY ACCESSIBLE
- GOVERNMENT/ HISTORIC
- PRIVATE
- 20400L/INSTITUTION
- HISTORIC
- FOCUS AREA (10min WALK)
- NEW KINGSTON BOUNDARY

pursuing visibility

To change the experience of the space, queering involved maximising connections within physical space but also to the memory of rituals past. The protest tree becomes the main object of reorientation, as the blocks provide the required support for the community.

Each of the blocks can be taken as a unit or placed with other blocks and pods to create smaller pop-up interventions across the city to assess specific community needs on other sites.



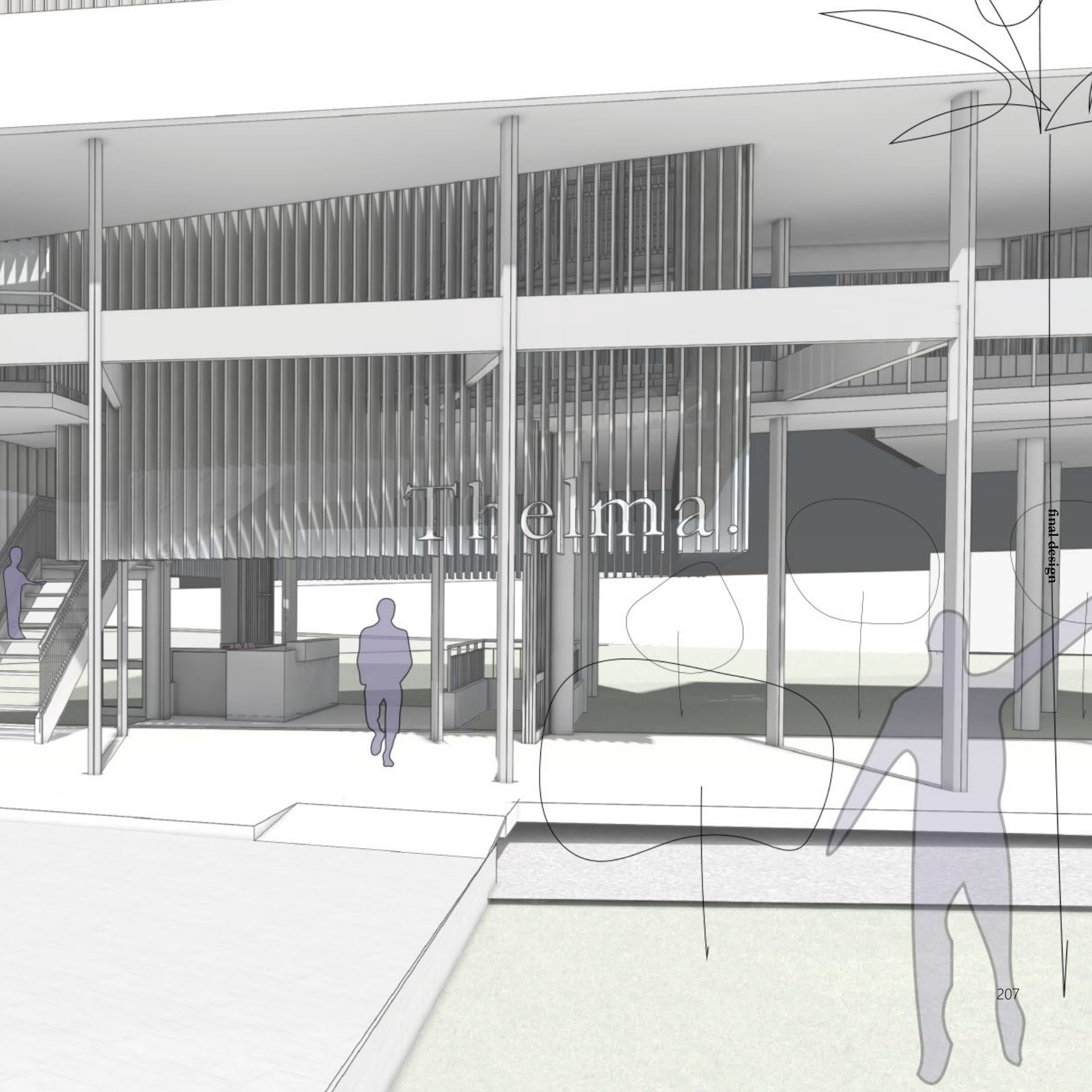
Fig. 6.1.16

*potential spots for small block
interventions across New Kingston*

Fig. 6.1.17

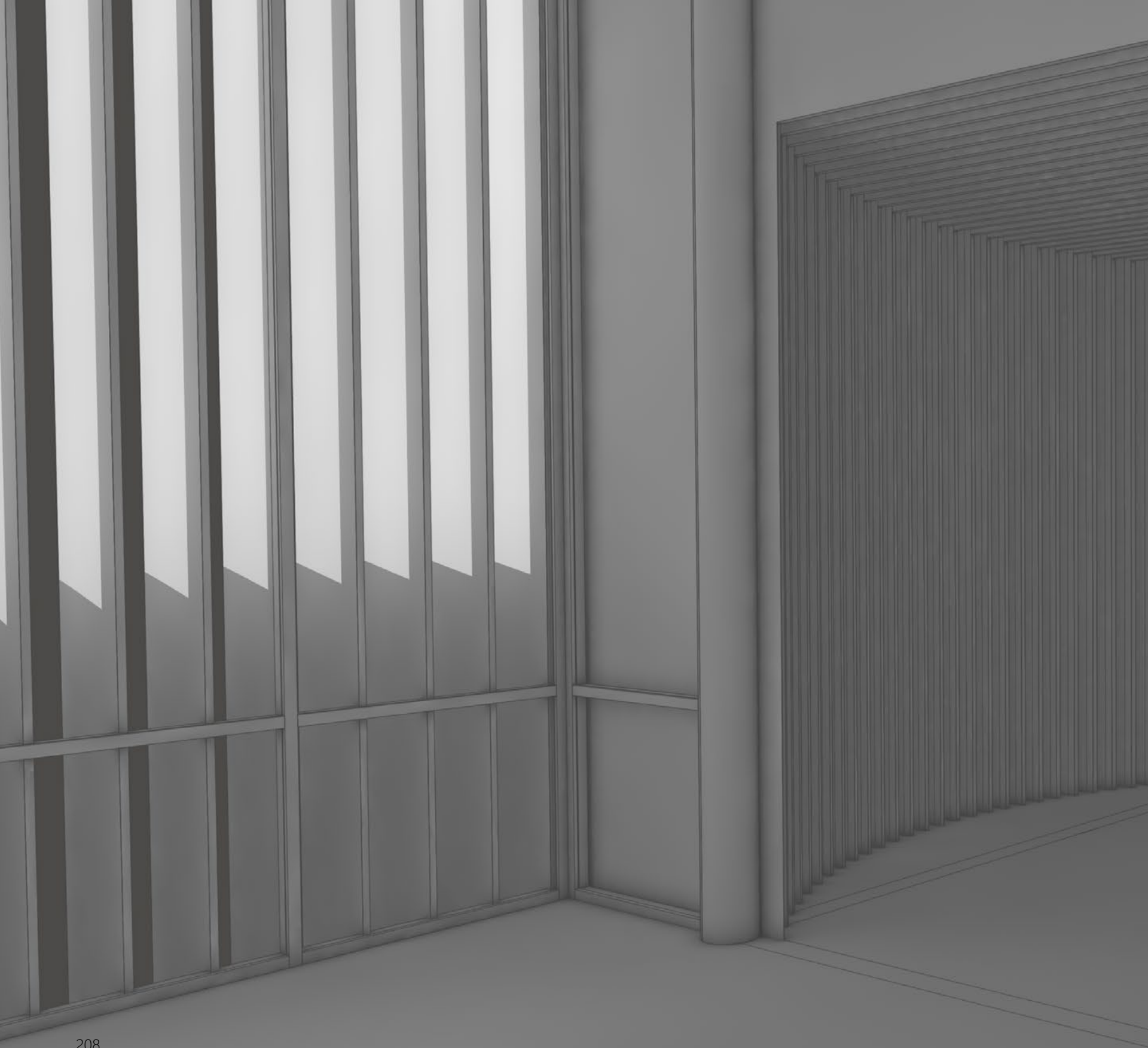
Entry to the intervention. One passes through the workspace pavilion to the neighbourhood services post directly below the advocacy block





Thelma.

final design



6.2 critical reflection

This thesis sought to explore the inclusion of queer and Trans* youth in public space by 1) assessing the queer experience; 2) assessing examples of queering and 3) proposing an architectural design based on these. The work took a phenomenological understanding of queer space but sought to further that understanding by pairing it with existing intersectional feminist considerations and good public space design techniques. Through this layering and testing, the researcher asserts that queering takes place not through some newly discovered 'queer space principle' but through the compassionate and contextually appropriate application of existing techniques for good design. The approach to public space design that is unearthed from queer space/identity/experience explorations in this work, has the potential to provide not only architects/designers with creative techniques but also to do the same for disenfranchised groups, returning their agency and helping to create a sense of belonging for these groups.

← Fig. 6.1.18

spatial and light qualities of private meeting space like the seminar pod and the group therapy pod.

queering

This research attempts two things: 1) to find a method of creating queer space and; 2) to queer space based on this method. As the projects and writings reviewed fell short of achieving an actualised space or even offering an approach to space, the researcher was able to splice methods from various relevant works. The most helpful methods include Edelmann's (2016) experience mapping, Farhady & Nam's (2009) in-between dimensions of relativity and The Project For Public Space's (2018) placemaking.

Other works were used conceptually to bolster the ideas and create techniques which expressed these ideas. For example, Acosta's (2011) (in)visibility, from which the title of this work is derived, allowed the researcher to conceptualise designed spaces without the labels of traditional function but with variations that cater to different activities and number of users. Also used similarly is Ahmed's (2014) orientations are taken literally at some points and figuratively in relation to existing objects on the site. It was found that the methods on their own could produce quite disparate research projects, but the layering of these methods has enabled nuanced approaches and designs to be developed.

context & contestation

Designing and providing community space in a contested place like Jamaica, where socio-economic inequalities limit the provision of spaces for public good (like sidewalks, parks, community centres, etc.), becomes an act of queering. This directly dismantles the perception that free community space is not valuable because it is difficult to commodify. Queering is marked by a return of agency and citizenship to those from whom it was stripped; this is what this project aimed to do.

A future definition of queer would be one that highlights the importance of social, economic and physical context as determinants of intervention. This would certainly ensure the inclusion of intersectional identities, such as the Jamaican Trans* community. I suspect that queering in another context, if determined by these factors, would look different from what might be done in this context. However, as it was outside of the scope of this work, I am unable to draw this with full confidence.

findings & implications

The major finding from this work is that queer space is one of consistent and ongoing negotiation. It is not one that is fixed in form or conception or even completely spontaneous. This is evident in the work on progressive queer spaces of (Acosta, 2011; Ahmed, 2014), inclusive public spaces and places (SAIC, 2018; Chan, 2017; PPS, ongoing) and more so in the dialogues with members of the Jamaican Trans* Community. The observations made by the members of the Trans* community are particularly invaluable because they highlight an overlooked lived experience. Not only because their experiences are unique, but because some of these experiences and concerns are shared with other Jamaicans. This removes the label of 'other' and makes their humanity visible and relatable. I believe this is a major step for the provision of space and services not only for marginalised communities but for a greater societal good. Much like major historical protests which have led to good design; for example the abolition of segregation and the introduction of ADA standards have affected the design of (public) bathrooms for the better.

From my own investigations I have found the following to be useful queer space approaches to community that allow for this ongoing negotiation:

1. Actively providing direct and indirect links between related functional spaces.
2. Avoiding homogenous spaces by creating spaces which are tailored to the body and activities.
3. Creating spaces which evoke varying emotions by manipulating its ambience (lighting, look and feel of materials, etc.)
4. Allowing for future change by designing elements that are multipurpose, expandable, and easy to construct (perhaps staggered over a period).

Further exploration of these architectural concepts could come in the form of programme specific spaces such as a bathroom, food store or clinic, rather than the relationships between multiple functional spaces as explored in this work. One might also consider opening the dialogue on good public space to another marginalised group or to the wider public. Any information that can be gained on the

unique experience of Jamaica as a small island developing state (SIDS) would form part of a larger effort to provide a public good to Jamaicans who are otherwise barred access.

In a way the project and investigation became the ultimate example of contested space with conflicting stakeholder interests. In the same way that a safe space becomes so by the constant negotiation of spatial relationships between people and objects, the making of safe space has proved to be a negotiation of sometimes conflicting interests. The solutions presented in this project may be adequate for the scenario at hand, but it is not 'one size fits all'. What is most valuable is the approach to design which values the experiences of those who have had their spatial citizenship revoked. From this research it has become clear that good design and architecture comes from facilitating conversations about how we actually use and appropriate space. Architects taking on this role of facilitator do not relinquish their creative autonomy but instead make space for creativity to flow in other ways. I believe this is the creative universalization that Ahmed mentions. It might seem an arduous task, but there is always room for improvement, room for negotiation and room for reorientation.

With extensive engagement of marginalised community in a developing space, this research will contribute to the discourse on queer space and architecture for diversity, conceivably furthering it from the individual by incorporating an intersectional (feminist) perspective. It will also contribute to the fast-growing pool of knowledge on user-centred/ participatory design methods in architecture, allowing for varied and creative architectural solutions to emerge.

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we're working on a project for
identifying, navigating &
fostering **safe space** for
people of trans experience

if you:

- ✓ are 18+ years old
- ✓ have lived in Kingston,
Jamaica
- ✓ are passionate about
inclusive spaces



**please
complete this
anonymous
survey**

[http://vuw.qualtrics.com
/jfe/form/SV_aeOdpYukn
F8D7wh](http://vuw.qualtrics.com/jfe/form/SV_aeOdpYuknF8D7wh)

complete for a chance to win an online shopping voucher

StJuste_Survey_Pilot

Start of Block: Informed Consent

Q1.1 Welcome to the research study!

We are interested in understanding how architecture facilitates queer citizenship and belonging. You will be asked questions about your experience in public space and your perceptions of safety. You will also be asked to upload drawings/photos/maps of the places that make you feel safe, if you can (images from the web are welcome).

Please be assured that your responses will be kept completely confidential. However, you should be aware that in small projects your identity might be obvious to others in your community. You can find more information on the study and how to contact the researcher in the graphic below. The study should take you around fifteen (15) minutes to complete.

By clicking the button below, you acknowledge that your participation in the study is voluntary, you are 18 years of age, consent to us using the information provided and that you are aware that you may choose to terminate your participation in the study at any time and for any reason. Once you submit the survey, it will be impossible to retract your answer. For reasons listed above, please do not include any personal identifiable information in your responses. Please note that this survey will be best displayed on a laptop or desktop computer. Some features may be less compatible for use on a mobile device.

IN PURSUIT OF VISIBILITY

Inclusive architecture for Trans* people in Jamaica

You are invited to take part in this research. Please read this information before deciding whether or not to take part. If you decide to participate, thank you. If you decide not to participate, thank you for considering this request.

project aim

The purpose of the study is to investigate how architecture facilitates queer citizenship and belonging. The main research question being **"How can architecture create safe space for the (re)integration of Transsexual youth into the Jamaican society and its public space?"** Objectives of the study include: assessing queer people's experience and perceptions of physical space; identifying 'queer' principles which can be utilised in design; and designing suitable, architectural solution(s) based on this.

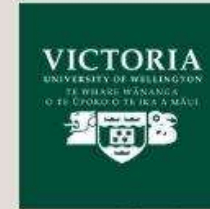
how can you help?

You have been invited to participate because you are in some way or another linked to an organisation tackling LGBTQ+ social issues in Jamaica. If you agree to take part, you will be asked to complete an online survey. I will ask you questions about your experience in public space and your perceptions of safety. You will also be asked to upload drawings/photos/maps of the places that make you feel safe, if you can. This should take a few minutes (give or take the creative exercise :))

what happens to the information you provide?

This research is confidential. This means that the researchers named here will be aware of your identity but the research data will be combined and your identity will not be revealed in any reports, presentations, or public documentation. However, you should be aware that in small projects your identity might be obvious to others in your community.

By answering the survey questions, you are giving consent for us to use your responses in this research. Once you submit the survey, it will be impossible to retract your answer. For reasons listed above, please do not include any personal identifiable information in your responses.



HEC application
0000027079

INFORMATION SHEET FOR SURVEY

**Hi! I'm Maya StJuste, a
Masters of Architecture
student at Victoria University
of Wellington (New Zealand)
conducting research towards
my Design Thesis.**

Know someone who could be a part of
this research? Share this info sheet
and have them drop me a line!

If you have any questions, either now or in
the future, please feel free to contact
either myself or my supervisor at:

Maya StJuste (Primary Investigator)
stjusmaya@myvuw.ac.nz

Robin Skinner (Supervisor)
robin.skinner@vuw.ac.nz

Geoff Thomas (Co-supervisor)
geoff.thomas@vuw.ac.nz

If you have any concerns about the ethical
conduct of the research you may contact
the Victoria University HEC Convenor:

Judith Loveridge (Convenor)
Human Ethics Committee (HEC)
judith.loveridge@vuw.ac.nz
+64-4-463 6028

Q1.2 Click to write the question text

- ☐ I consent to the study (1)
- ☐ I do not wish to participate (2)

Skip To: End of Survey If Q1.2 = I do not wish to participate

End of Block: Informed Consent

Start of Block: Demographics

Q2.1 To which age group do you belong?

- ☐ 18-24 (1)
- ☐ 25-29 (2)
- ☐ 30-35 (3)
- ☐ 35+ (4)

Page Break

Q2.2 Do you or have you ever lived in Kingston, Jamaica (Kingston & StAndrew Metropolitan Area)?

- ☐ Yes (1)
- ☐ No (2)

Skip To: End of Survey If Q2.2 = No

Q2.3 Where are you currently living?

- ☐ Jamaica: Kingston (1)
- ☐ Jamaica: other parish/city (2)
- ☐ Internationally (please state) (3)

Page Break

Q2.4 Do you identify as any of the following? (choose all that apply)

- ☐ Cisgender (1)
- ☐ Transgender (2)
- ☐ Gender non-binary (3)
- ☐ other (please state) (4)
- ☐ prefer not to say (5)

Page Break

Q2.5 Are you currently employed?

- ☐ Yes (1)
- ☐ No (2)
- ☐ prefer not to say (3)

Page Break

Q2.6 What kind of home do you currently live in?

- ☐ single family home (1)
- ☐ multifamily home (2)
- ☐ temporary housing (ie. shelter, community centre) (3)
- ☐ no fixed abode (ie. changes frequently) (4)
- ☐ Other (please state) (5) _____

End of Block: Demographics

Start of Block: Community

Q3.1 To which group of people do you feel like you belong?

Q3.2 What activities do you engage in with this/these group/groups?

Page Break

Q3.3 Would you say you feel a sense of community with this/these group/groups?

- ☐ Yes (1)
- ☐ Maybe (2)
- ☐ No (3)

Page Break

Q3.4 Do you feel a sense of community with Kingstonians?

- ☐ Definitely yes (1)
- ☐ sometimes (3)
- ☐ Definitely not (5)

Page Break

Q3.5 Do you feel that there are many places you fit in or belong?

- ☐ Yes (1)
- ☐ Maybe (2)
- ☐ No (3)

End of Block: Community

Start of Block: Personal Experience

Q4.1 How do you think your appearance is perceived (by those in your group/s or otherwise)?

- ☐ Conforming (1)
- ☐ Non-conforming (2)
- ☐ Depends (3)

Display This Question:
If Q4.1 != Conforming

Q4.2 Why?

Page Break

Q4.3 Do you believe your appearance has an impact on the following?

| | Definitely yes (1) | Probably yes (2) | Probably not (4) | Definitely not (5) |
|--|-----------------------|-----------------------|-----------------------|-----------------------|
| Where you go (1) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| How people interact with you (2) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| How you interact with people (3) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| How you travel to your destination (4) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

Page Break

Q4.4 Have you experienced violence/discrimination against you because of your appearance or group affiliation?

- ☐ Yes (1)
- ☐ No (2)

Skip To: Q4.6 If Q4.4 = No

Skip To: Q4.5 If Q4.4 = Yes

Display This Question:

If Q4.4 = Yes

| Q4.5 Where has this been likely to occur? | Always (1) | Most of the time (2) | About half the time (3) | Sometimes (4) | Never (5) |
|--|-----------------------|-----------------------|-------------------------|-----------------------|-----------------------|
| At your home or a relative's home (1) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| At a place of business (eg. store, bank, movie theatre) (2) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| In open public space (eg. The street, a park, parking lot) (3) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| In an institution (eg. A school, community club) (4) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

Page Break

Q4.6 Can you rank the following places based on **comfort**?

| | Extremely comfortable (1) | Somewhat comfortable (2) | Neutral (3) | Somewhat uncomfortable (4) | Extremely uncomfortable (5) |
|--|---------------------------------|--------------------------------|-----------------------|----------------------------------|-----------------------------------|
| School/institution (1) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Library/bookstore (2) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Bar/party venue (4) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Restaurant/cafe (5) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Sports centre/sporting event (6) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Outdoors (beach, park, garden, etc) (8) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Mall/Shopping Plaza (9) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Places of business (banks etc) (10) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Health and Wellness centre (11) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Cinema/Theatre/Gallery (12) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Virtual/online space/site (14) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

Page Break

Carry Forward All Choices - Displayed & Hidden from "Q4.6"



Q4.7 Can you rank the following places based on **safety**?

| | Extremely safe (1) | Somewhat safe (2) | Neither safe nor unsafe (3) | Somewhat unsafe (4) | Extremely unsafe (5) |
|---|-----------------------|-----------------------|-----------------------------------|------------------------|-------------------------|
| School/institution (x1) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Library/bookstore (x2) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Bar/party venue (x4) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Restaurant/cafe (x5) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Sports centre/sporting event (x6) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Outdoors (beach, park, garden, etc) (x8) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Mall/Shopping Plaza (x9) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Places of business (banks etc) (x10) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Health and Wellness centre (x11) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Cinema/Theatre/Gallery (x12) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Virtual/online space/site (x14) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

End of Block: Personal Experience

Start of Block: Comfort Characteristics- Extremely

Display This Question:
If Q4.6 = Extremely comfortable

Q5.1 You said this space is **comfortable**, What is it about \$(Im://Field/1) that contributes to this feeling? (select all that apply)

- ☐ Lighting levels (appropriateness for activity) (1)
- ☐ Seating availability + Type (2)
- ☐ Layout of space/furniture (3)
- ☐ Crowd size and management (4)
- ☐ Other Clientele (17)
- ☐ Friendly/efficient staff (18)
- ☐ Reputation of neighbourhood/location (5)
- ☐ Activities available (6)
- ☐ Visibility of place from street (7)
- ☐ How easily you can be seen (8)
- ☐ How easily you can see others (9)
- ☐ Flexibility of space/layout (10)
- ☐ Materials utilised in building/furniture (11)
- ☐ Secure parking/ease of access to public transportation (13)
- ☐ Security/enforced interaction policies (14)
- ☐ access to outdoors/nature (16)
- ☐ opportunities for professional networking (19)
- ☐ opportunities to find a partner/love interest (20)


End of Block: Comfort Characteristics- Extremely

Start of Block: Comfort Characteristics- Somewhat

Display This Question:

If Q4.6 = Somewhat comfortable

Carry Forward All Choices - Displayed & Hidden from "Q5.1"

 Q6.1 You said this space is **comfortable**, What is it about [\\${Im://Field/1}](#) that contributes to this feeling?

(select all that apply)

- ☐ Lighting levels (appropriateness for activity) (1)
- ☐ Seating availability + Type (2)
- ☐ Layout of space/furniture (3)
- ☐ Crowd size and management (4)
- ☐ Other Clientele (5)
- ☐ Friendly/efficient staff (6)
- ☐ Reputation of neighbourhood/location (7)
- ☐ Activities available (8)
- ☐ Visibility of place from street (9)
- ☐ How easily you can be seen (10)
- ☐ How easily you can see others (11)
- ☐ Flexibility of space/layout (12)
- ☐ Materials utilised in building/furniture (13)
- ☐ Secure parking/ease of access to public transportation (14)
- ☐ Security/enforced interaction policies (15)
- ☐ access to outdoors/nature (16)
- ☐ opportunities for professional networking (17)
- ☐ opportunities to find a partner/love interest (18)


End of Block: Comfort Characteristics- Somewhat

Start of Block: Safety Characteristics- Extremely

Display This Question:

If Q4.7 = Extremely safe

Carry Forward Selected Choices from "Q6.1"

 Q7.1 You said this space is **safe**, What is it about [\\${lm://Field/1}](#) that contributes to this feeling?

(select all that apply)

- ☐ Lighting levels (appropriateness for activity) (1)
- ☐ Seating availability + Type (2)
- ☐ Layout of space/furniture (3)
- ☐ Crowd size and management (4)
- ☐ Other Clientele (5)
- ☐ Friendly/efficient staff (6)
- ☐ Reputation of neighbourhood/location (7)
- ☐ Activities available (8)
- ☐ Visibility of place from street (9)
- ☐ How easily you can be seen (10)
- ☐ How easily you can see others (11)
- ☐ Flexibility of space/layout (12)
- ☐ Materials utilised in building/furniture (13)
- ☐ Secure parking/ease of access to public transportation (14)
- ☐ Security/enforced interaction policies (15)
- ☐ access to outdoors/nature (16)
- ☐ opportunities for professional networking (17)
- ☐ opportunities to find a partner/love interest (18)

End of Block: Safety Characteristics- Extremely

Start of Block: Safety Characteristics- Somewhat

Display This Question:

If Q4.7 = Somewhat safe

Carry Forward Selected Choices from "Q7.1"



Q8.1

You said this space is **safe**,

What is it about [\\${Im://Field/1}](#) that contributes to this feeling?
(select all that apply)

- ☐ Lighting levels (appropriateness for activity) (1)
- ☐ Seating availability + Type (2)
- ☐ Layout of space/furniture (3)
- ☐ Crowd size and management (4)
- ☐ Other Clientele (5)
- ☐ Friendly/efficient staff (6)
- ☐ Reputation of neighbourhood/location (7)
- ☐ Activities available (8)
- ☐ Visibility of place from street (9)
- ☐ How easily you can be seen (10)
- ☐ How easily you can see others (11)
- ☐ Flexibility of space/layout (12)
- ☐ Materials utilised in building/furniture (13)
- ☐ Secure parking/ease of access to public transportation (14)
- ☐ Security/enforced interaction policies (15)
- ☐ access to outdoors/nature (16)
- ☐ opportunities for professional networking (17)
- ☐ opportunities to find a partner/love interest (18)

End of Block: Safety Characteristics- Somewhat

Start of Block: Improve Remove

Q9.1 Within these spaces, are there things you would like to improve or remove?

☐ Yes (1)

☐ No (2)

Skip To: Q9.4 If Q9.1 = No

Display This Question:

If Q9.1 = Yes

Carry Forward All Choices - Displayed & Hidden from "Q5.1"

Carry Forward All Choices - Displayed & Hidden from "Q4.6"



Q9.2 What would you **improve** and where?

| | School/ institution (2) | Library/ bookstore (3) | Bar/ party venue (5) | Restaurant/ cafe (8) | Sports centre/ sporting event (9) | Outdoors (beach, park, garden, etc) (11) | Mall/ Shopping Plaza (12) | Places of business (banks etc) (13) | Health and Wellness centre (14) | Cinema/ Theatre/ Gallery (17) | Virtual/ online space/ site (16) |
|---|-------------------------------|------------------------------|-------------------------------|--------------------------|---|--|------------------------------------|---|---|--|--|
| other (20) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Lighting levels (appropriateness for activity) (x1) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Seating availability + Type (x2) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Layout of space/furniture (x3) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Crowd size and management (x4) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Other Clientele (x17) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Friendly/efficient staff (x18) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Reputation of neighbourhood/ location (x5) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Activities available (x6) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Visibility of place from street (x7) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| How easily you can be seen (x8) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| How easily you can see others (x9) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Flexibility of space/layout (x10) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Materials utilised in building/furniture (x11) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

| | | | | | | | | | | | | |
|--|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| Secure parking/ease of access to public transportation (x13) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Security/enforced interaction policies (x14) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| access to outdoors/nature (x16) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| opportunities for professional networking (x19) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| opportunities to find a partner/love interest (x20) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

Page Break -----

Q9.3 Is there anything we missed that you might want to include in a space to make it more comfortable/safe?

Please enter them below

- ☐ - (1) _____
- ☐ - (2) _____
- ☐ - (3) _____

Q9.4 Do you feel that your safety is directly related to a feeling of belonging?

- ☐ Yes (1)
- ☐ Maybe (2)
- ☐ No (3)

Q9.5 please explain

End of Block: Improve Remove

Start of Block: Ideal Spaces & Services

Q10.1 Do you believe core services are sufficiently available in your city?

- ☐ Yes (1)
- ☐ No (2)
- ☐ Not Sure (3)

Page Break



Q10.2 What services/places would you like to see (more of) in your city? (select all that apply)

- ☐ School/institution (1)
- ☐ Library/bookstore (2)
- ☐ Bar/party venue (3)
- ☐ Restaurant/cafe (4)
- ☐ Sports centre/sporting event (5)
- ☐ Outdoors (beach, park, garden, etc) (6)
- ☐ Mall/Shopping Plaza (7)
- ☐ Places of business (banks etc) (8)
- ☐ Health and Wellness centre (9)
- ☐ Cinema/Theatre/Gallery (10)
- ☐ Virtual/online space/site (11)

Page Break

Carry Forward All Choices - Displayed & Hidden from "Q4.6"



Q10.3 When you want to **be alone**, where is the first place you think to go?

- ☐ School/institution (1)
- ☐ Library/bookstore (2)
- ☐ Bar/party venue (3)
- ☐ Restaurant/cafe (4)
- ☐ Sports centre/sporting event (5)
- ☐ Outdoors (beach, park, garden, etc) (6)
- ☐ Mall/Shopping Plaza (7)
- ☐ Places of business (banks etc) (8)
- ☐ Health and Wellness centre (9)
- ☐ Cinema/Theatre/Gallery (10)
- ☐ Virtual/online space/site (11)

Page Break



Q10.4 When you want to **meet people/be social**, where is the first place you think to go?

- ☐ School/institution (1)
- ☐ Library/bookstore (2)
- ☐ Bar/party venue (3)
- ☐ Restaurant/cafe (4)
- ☐ Sports centre/sporting event (5)
- ☐ Outdoors (beach, park, garden, etc) (6)
- ☐ Mall/Shopping Plaza (7)
- ☐ Places of business (banks etc) (8)
- ☐ Health and Wellness centre (9)
- ☐ Cinema/Theatre/Gallery (10)
- ☐ Virtual/online space/site (11)

Page Break

Q10.5 Can you describe/draw your favourite place?

Q10.6 *What would it look like?*

Q10.7 *What activities would this ideal space facilitate?*

Q10.8 *How would it make you feel?*

Q10.9 *(please include why it is your favourite. Also feel free to add photos from the internet, your own drawings or photos of you enjoying the space)*

Q10.10 *upload another file*

Q10.11 *upload another file*

Page Break

Q10.12 What would your ideal safe space be? Is it different from your favourite place?

Q10.13 *What would it look like?*

Q10.14 *What activities would this ideal space facilitate?*

Q10.15 *How would it make you feel?*

Q10.16 *(feel free to add photos from the internet, your own drawings or photos of you enjoying the space)*

Q10.17 *upload another file*

Q10.18 *upload another file*

End of Block: Ideal Spaces & Services

Start of Block: End

Q11.1 **You have reached the end of the survey!** We really appreciate you taking time out to complete it.

If you have any additional information you would like to share or comments on the survey flow itself, please leave them below.

End of Block: End

WITH LOVE, GULLY QUEENS

Inclusive architecture for Trans* people in Jamaica

You are invited to take part in this research. Please read this information before deciding whether or not to take part. If you decide to participate, thank you. If you decide not to participate, thank you for considering this request

project aim

The purpose of the study is to investigate how architecture facilitates queer citizenship and belonging. The main research question being **"How can architecture be used as a tool to create safe space for the (re)integration of Trans identified youth into the Jamaican public space?"** Objectives of the study include: assessing queer people's experience and perceptions of physical space; identifying 'queer' principles which can be utilised in design; and designing suitable, architectural solution(s) based on this.

how can you help?

You have been invited to participate because you are in some way or another linked to an organisation tackling LGBTQ+ social issues. If you agree to take part in the interview, you will be asked about your present/past involvement in the organisation(s) as well as your thoughts on improvement of LGBTQ social interventions. You may also be asked questions about your experience in public space and your perceptions of safety as it pertains to these spaces.

what happens to the information you provide?

This research is confidential. This means that the researchers named here will be aware of your identity but the research data will be combined and your identity will not be revealed in any reports, presentations, or public documentation. However, you should be aware that in small projects your identity might be obvious to others in your community. You will have the opportunity to indicate how you wish to be named in this work (see consent form attached).

interviews will be audio/video recorded for transcription. Only my supervisors, the transcriber (who will be required to sign a confidentiality agreement) and I will read the notes or transcript of the interview. The interview transcripts, summaries and any recordings will be kept securely and destroyed on March 13, 2020.



This research project has been approved by the standing Human Ethics Committee at the Victoria University of Wellington. application #0000027079

INTERVIEWS

Hi! I'm Maya StJuste, a Masters of Architecture student at Victoria University of Wellington (New Zealand) conducting research towards my Design Thesis.

Know someone who could be a part of this research? Share this info sheet and have them drop me a line!

If you have any questions, either now or in the future, please feel free to contact either myself or my supervisor at:

Maya StJuste (Primary Investigator)
stjusmaya@myvuw.ac.nz

Robin Skinner (Supervisor)
robin.skinner@vuw.ac.nz

Geoff Thomas (Co-supervisor)
geoff.thomas@vuw.ac.nz

If you have any concerns about the ethical conduct of the research you may contact the Victoria University HEC Convenor:

Judith Loveridge (Convenor)
Human Ethics Committee (HEC)
judith.loveridge@vuw.ac.nz
+64-4-463 6028

WITH LOVE, GULLY QUEENS

Inclusive architecture for Trans* people in Jamaica

We are asking you for permission to use your words & creations as part of this research and design thesis. You do not have to accept this invitation if you don't want to. If you accept, please fill out the appropriate items below and return it to us

This consent form will be held for one year

Researcher: Maya St.Juste, School of Architecture,
Victoria University of Wellington.

- ☐ I have read the Information Sheet and the project has been explained to me. My questions have been answered to my satisfaction. I understand that I can ask further questions at any time.
- ☐ I agree to take part in a [video/audio] recorded **interview**.

I understand that:

I may withdraw from this study at any point before August 30, 2019, and any information that I have provided will be returned to me or destroyed.

The identifiable information I have provided will be destroyed on May 31, 2020.

Any information I provide will be kept confidential to the researcher, the supervisor and the transcriber.

I understand that the results will be used for a Masters thesis and/or presented to conferences.

I understand that the observation notes/recordings will be kept confidential to the researcher and the supervisor and the transcriber.

- ☐ **yes** ☐ **no** I consent to information or opinions which I have given being attributed to me/my organisation in any reports on this research.
- ☐ **yes** ☐ **no** I would like a copy of the transcript of my interview
- ☐ **yes** ☐ **no** I would like to receive a copy of the final report and have added my email address below.



This research project has been approved by the standing Human Ethics Committee at the Victoria University of Wellington. application #0000027079

PRINTED NAME OF PARTICIPANT

SIGNATURE

DATE

CONTACT DETAILS (EMAIL)

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stjusmaya@myvuw.ac.nz

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NUHBODDA SIDDUNG YAH SO

CO-DESIGN WORKSHOP ON QUEER EXPERIENCE IN KINGSTON

TUES
AUG 20
6-8PM

WHO DEH PON YUH ENDZ? I

dentifying, navigating & fostering s
afe space for LGBTQ+ people

WHAT SAFE MEAN ANYWAY?

A safe space is a physical or
metaphorical place for people,
usually of marginalized identities,
to feel free of judgment or harm

mainly seeking LGBTQ+ and gender non-
binary participants for a codesign workshop
on queer experience in Kingston but all
participants are welcome



This research
project has been
approved by
the standing
Human Ethics
Committee
at the
Victoria University
of Wellington.
application
#0000027079

IN PURSUIT OF VISIBILITY

Inclusive architecture for Trans* people in Jamaica

You are invited to take part in this research. Please read this information before deciding whether or not to take part. If you decide to participate, thank you. If you decide not to participate, thank you for considering this request

project aim

The purpose of the study is to investigate how architecture facilitates queer citizenship and belonging. The main research question being **"How can architecture be used as a tool to create safe space for the (re)integration of Trans identified youth into the Jamaican public space?"** Objectives of the study include: assessing queer people's experience and perceptions of physical space; identifying 'queer' principles which can be utilised in design; and designing suitable, architectural solution(s) based on this.

how can you help?

You have been invited to participate because you are in some way or another linked to an organisation tackling LGBTQ+ social issues. If you agree to take part in the interview, you will be asked about your present/past involvement in the organisation(s) as well as your thoughts on improvement of LGBTQ social interventions. You may also be asked questions about your experience in public space and your perceptions of safety as it pertains to these spaces.

what happens to the information you provide?

This research is confidential. That means after the session, you may not communicate to anyone, including family members and close friends, any details about workshop. The research data will be combined and your identity will not be revealed in any reports, presentations, or public documentation. However, you should be aware that in small projects your identity might be obvious to others in your community (see consent form attached). You can also withdraw while it is in progress. However it will not be possible to withdraw the information you have provided up to that point as it will be part of a discussion with other participants.

The codesign workshop will be audio/video recorded for transcription. Only my supervisors, the transcriber (who will be required to sign a confidentiality agreement) and I will read the notes or transcript of the workshop. The workshop transcripts, summaries and any recordings will be kept securely and destroyed on March 13, 2020.



This research project has been approved by the standing Human Ethics Committee at the Victoria University of Wellington. application #0000027079

CODESIGN WORKSHOP

**Hi! I'm Maya StJuste, a
Masters of Architecture
student at Victoria University
of Wellington (New Zealand)
conducting research towards
my Design Thesis.**

If you have any questions, either now or in the future, please feel free to contact either myself or my supervisor at:

Maya StJuste (Primary Investigator)
stjusmaya@myvu.ac.nz

Robin Skinner (Supervisor)
robin.skinner@vu.ac.nz

Geoff Thomas (Co-supervisor)
geoff.thomas@vu.ac.nz

If you have any concerns about the ethical conduct of the research you may contact the Victoria University HEC Convenor:

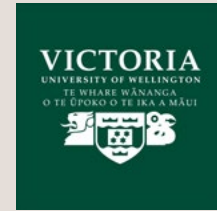
Judith Loveridge (Convener)
Human Ethics Committee (HEC)
judith.loveridge@vu.ac.nz
+64-4-463 6028

IN PURSUIT OF VISIBILITY

Inclusive architecture for Trans* people in Jamaica

Co-design Workshop Rules

- This is a safe space. No intolerant language or actions will be permitted. Participants who are unable to comply will be removed.
- There are no right or wrong answers, every person's experiences and opinions are important.
- There is no right or wrong way to make maps; feel free to use any of the materials provided to express your experiences and opinions.
- We would like to hear a wide range of opinions; please speak up on whether you agree or disagree. Please listen and respond respectfully as others share their views.
- The meeting is video recorded, therefore, please one person speak at a time.
- The information shared in this meeting is confidential. You should not discuss the opinions and comments made by other focus group participants with anybody outside this room. We would like you and others to feel comfortable when sharing information.
- Please turn off your phones.



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IN PURSUIT OF VISIBILITY

Inclusive architecture for Trans* people in Jamaica

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This consent form will be held for one year

Researcher: Maya St.Juste, School of Architecture,
Victoria University of Wellington.

- ☐ I have read the Information Sheet/ Workshop Rules and the project has been explained to me. My questions have been answered to my satisfaction. I understand that I can ask further questions at any time.
- ☐ I agree to take part in a [video/audio] recorded **co-design workshop**.

I understand that:

I acknowledge that I am agreeing to keep the information shared during the focus group confidential. I am aware that after the focus group, I must not communicate to anyone, including family members and close friends, any details about the co-design workshop.

I can withdraw from the workshop while it is in progress, however it will not be possible to withdraw the information I have provided up to that point as it will be part of a discussion with other participants

The identifiable information I have provided will be destroyed on May 31, 2020.

Any information I provide will be kept confidential to the researcher, the supervisor and the transcriber.

I understand that the results will be used for a Masters thesis and/or presented to conferences].

- ☐ yes ☐ no I consent to information or opinions which I have given being attributed to me/my organisation in any reports on this research.
- ☐ yes ☐ no I would like to receive a copy of the final report and have added my email address below.



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PRINTED NAME OF PARTICIPANT

SIGNATURE

DATE

CONTACT DETAILS (EMAIL)

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Identifying, navigating & fostering **safe space** for people trans experience

NUHBODDA SIDDUNG YAH SO

CODESIGN WORKSHOP ON QUEER EXPERIENCE IN KINGSTON

1

project info + consent.

10 mins
a quick run-down of what my project is about, its status and how you can help + sign the required consent forms etc

2

brief intro to technique

5 mins
explanation of participatory design techniques and theory behind design

3

co-design exercises.

40 mins
participants are given the chance to create representations of their places of safety. materials will be provided.

4

discussion + ideation.

15 mins
participants will reflect on their creations as well as share these reflections.

5

questions + feedback

15 mins
participants will get a chance to lodge their feedback, ask questions & make suggestions

This research project has been approved by the standing Human Ethics Committee at the Victoria University of Wellington. application #0000027079



WHAT SAFE MEAN ANYWAY?

A safe space is a physical or metaphorical place for people, usually of marginalized identities, to feel free of judgment or harm



co-design workshop.

identifying, navigating and fostering

s a f e s p a c e

for people of trans experience.

what's going on?



Where makes you comfortable?

What lengths do you go to, to
avoid places of discomfort?

What would you include in your
ideal space?



what does this have to
do with architecture?

maps + perception.



my route.



materials

large sheets of paper | markers/pens/etc



Time required

15 mins



Using the paper and markers provided, draw your everyday route

Think of including:

- Your starting point
- Your destination(s)
- the places you might stop (to take a break)
- The places you really like
- The places you dislike/avoid
- How any of the above might change

my route.



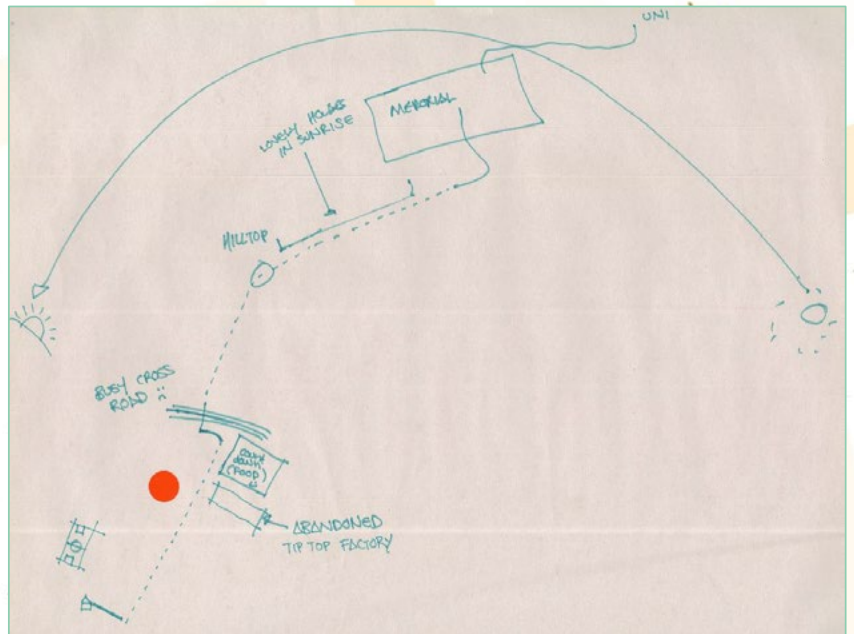
materials

large sheets of paper | markers/pens/etc



Time required

15 mins



my favourite place.



materials

Markers | pens | etc



Time required

15 mins

1

take a few blank cards from the envelope

2

Write the names of places/spaces/rooms that you enjoy or visit frequently

space name

3

on the front, write one thing that encourages you to use the space;

space name

What I like....

4

on the back, write one that discourages you from using the space.

What I don't like....



design characteristics.



flexibility.



privacy.



people.



accessibility.



ambience.

always, sometimes, never.



materials

Stickers | cards | writing implements



Time required

5 mins

1

Using new cards or the ones you filled out earlier,

2

place a sticker on the space name cards to signify how much time you are likely to spend there.

blue - always

yellow - sometimes

red - never

community.



ideal space.



materials

post it notes | writing & drawing implements | scissors | glue etc.



Time required

15 mins

1

Have a look at the images on the table in front of you

2

Using a **green** post it note, comment on the parts of the space in the image that you like

3

Using a **red** post it note, comment on the parts of the space in the image that you don't like

4

Alter the drawing to add or remove things as you see fit. You may draw with the pens provided or collage with other images/drawings



that's it!
thanks!