

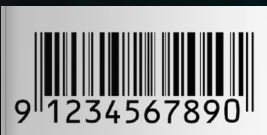
HAWN

DESIGNING A REFUGE FOR LGBTQ+ COMMUNITIES

HVN | ISSUE 01

FIG 1: David Pietralunga, 2021. Rainbow Portrait.

JANUARY 2023



ZOE BARKES



TOP LEFT
FIG 2: The Positive Journalist, 2018. Majid Adin's Choose Love Mural

TOP RIGHT
FIG 3: Tim Boddy, 2022. Queer House Party: In person

MIDDLE RIGHT
FIG 4: Tim Boddy, 2022. London LGBTQ+ Centre Sign

BOTTOM LEFT
FIG 5: Sky Image, 2022. Home Office Rwanda Migrant Deportation

BOTTOM RIGHT
FIG 6: Assemble, 2022. Fourth Corner Street Illustration

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PARTI!



INTRO - DUCTION



LEFT
FIG 5: Sky Image, 2022. Home Office
Rwanda Migrant Deportation

WHAT IS GOING ON?



In November 2022, the Qatar World Cup kicked off, amid a storm of controversy around the host country's record on human rights. In Qatar homosexuality is illegal which left many fans conflicted about supporting the tournament in person and even watching at home (BBC News, 2022). Even though Qatari authorities said: "Everyone will be welcome to Qatar in 2022, regardless of their race, background, religion, gender, sexual orientation or nationality." (MacInnes, 2022), the safety of LGBTQ+ fans wasn't guaranteed (MacInnes, 2022). This example has highlighted the wider issue of global LGBTQ+ rights.

The UK has been one of the leading countries for LGBTQ+ rights: in 1967 homosexual acts were decriminalised, and in 2013 same sex marriage was legalised (British Library, 2022). It is easy to forget the discrimination and lack of rights for LGBTQ+ communities across the globe. Many flee their home countries to escape persecution from authorities, society, and even their own families. However, when they get to the UK it is not all rainbows and butterflies. Many face issues navigating Home Office procedures, there is also the trauma of being held in detention centres, and in Home Office accommodation there is evidence of homophobia from other asylum seekers (Rainbow Migration, 2022. c). In 2021 only 1% of asylum applications were due to sexual orientation, this has fallen from 7% in 2017 (GOV.UK, 2022). Does this show that the UK is becoming less of a haven to an already neglected minority?



LEFT
FIG 7: Simon Stacpoole, 2021.
Pro-LGBTQ+ fans at
Wembley Stadium.

RIGHT
FIG 8: Ben Stanstall, 2022.
Asylum seekers arriving via
boat in England.

The disregard of the LGBTQ+ refugees is evident in the current controversy of the UK government's Rwanda Deportation plan. Even though homosexuality is not criminalised in Rwanda, in 2021 the Human Rights Watch reported Rwandan authorities detaining members of the LGBTQ+ community for "not representing Rwandan values" (Rainbow Migration, 2022. e), and physically abused by guards and other detainees (Rainbow Migration, 2022. e). The UK government has voted to proceed with the deportation plan, regardless of these troubling reports and that it is said to go against international refugee law (Amnesty International UK, 2022). This shows the extent of which the UK government and immigration system is letting down the LGBTQ+ refugee communities.

This report looks to address the problems of welcoming and supporting LGBTQ+ refugees. Community Architecture is a humanised approach to designing spaces for people and their culture. This community-led approach is already evident in LGBTQ+ spaces both past and present. Remembering and respecting the community's history is a vital part of its culture. It is also by understanding where the community has come from that will allow the next phase of LGBTQ+ spaces to evolve and help solve current issues. This report will offer an approach to redesigning refugee accommodation specific for LGBTQ+ communities, providing functional spaces in which to live and gain support while also building a community and celebrating queer culture. Posing the exploratory question as:

How can an interior space support the specific needs of a LGBTQ+ refugee community?

PARITZ



CRITICAL POSITION



LEFT
FIG 6: Assemble, 2022. Fourth
Corner Street Illustration



MY PERSONAL PHILOSOPHY

In a time when society spends 90% of its time indoors, impactful interior design is more vital than ever (Kellert, 2018). The effect of interior spaces on physical, social, and mental wellbeing is constantly underestimated. As designers I believe it is our responsibility to design spaces that will benefit both people and planet. Sustainability within the industry is one of the biggest responsibilities of the next generation of interior designers. However, it is not just sustaining the planet we must consider, but also sustaining society.

In these turbulent times, with political and social unrest, it is our responsibility to stand up for causes we believe in. The response to social injustice is what drives me as a designer. For me, design is a way to challenge issues, either by designing the solution or designing spaces for those who can provide solutions.

Design should not be reserved for the top 1% of society, but instead for 100% of it (Parvin, 2014). I believe this is also one of our biggest challenges going forward. We must design for people, helping to solve issues and designing for impact (Ogbu, 2014). 'Community Architecture' aligns with my belief that we should design spaces that help people and have societal significance.

LEFT

FIG 9: Mila Valova, 2022.
Zoe Barks Portrait

"All humans have a right and responsibility to invest in their built environment to promote social change"

RICO QUIRINDONGO
(Quirindongo, 2022. 12:39)

COMMUNITY ARCHITECTURE

“While architects plan physical structures which communities use, it is the inhabitants who build communities”

RALPH ERSTKINE
(Wates & Kneivt. 1987: 112)

Community Architecture ranges from personal engagement to local communities even up to urban populations. It is clearly outlined by Wates and Kneivt:

“to build housing that people want to live in; to give people a sense of pride and reinforce their identity with their local community; to build social facilities that are needed and properly looked after; to develop neighbourhoods and cities in a way that enrich people’s lives by being genuinely responsive to their needs and aspirations”
(1987. 17)

Community Architecture is not a new practice. The practice was lost “during the rapid industrialisation and urbanisation of the past two hundred years” (Wates & Kneivt, 1987: 21). The resurgence of Community Architecture was sparked by social unrest in the 1960s (Wates & Kneivt, 1987). Community Architecture started to gain traction and realisation in the 1980s. In 1986 the then Prince of Wales, a strong advocate of the movement, said: “the crucial issue today is how to give people pride in

their environment [...] and more control over their lives” (Wates & Kneivt, 1987: 15). The professional view at the time was of a top-down approach: “managing the built environment is far too complicated to be entrusted to ordinary people and should be left to the experts” (Wates & Kneivt, 1987: 18). With this ideology failing it was time for a new approach.

Architect Liz Ogbu discusses the idea of using Expert Citizens, normal people who are knowledgeable about their own community (Ogbu, 2014). David Lewis said, “No one knows the community better than the people who live there.” (Wates & Kneivt, 1987: 23). By responding to the community directly and involving it in the design processes, a new and unique style will arise that embodies the community’s identity and character, making for culturally rich spaces (Wates & Kneivt: 1987). Ideally the best way to design for a community is to design with them. It is the understanding of the community, its shared values, its identity, its aspirations, and its culture that will aid design (Vogl, 2016).



TOP
FIG 10: Assemble, 2020.
Granby Street Market Sketch.

BOTTOM
FIG 11: Assemble, 2020.
Granby Street Four Corners Sketch.





A S S E M B L E S T U D I O

L O N D O N

Founded in 2010, Assemble is a London-based collective working in architecture, design, and art (Crook, 2019). The studio takes a “democratic and co-operative working method” (Assemble, 2022. a), enabling it to work on research and social projects (Assemble, 2022. a). The collective was the first architectural-based studio to receive the Turner Prize in 2015 for its work with the Granby Four Street Community Land Trust (CLT) to transform and revive the Granby Four Streets in Liverpool (Crook, 2019). Anthony Engi from Assemble said the aim of the project was to “support the creative and community activity in the area, and promote sustainable local enterprise” (Crook, 2019). The partnership with CLT created a direct link to the community for Assemble to gain invaluable insights into its needs and desires, allowing Assemble to design a cohesive community-led scheme. Assemble also works on smaller schemes, for example in 2017 the group was invited to participate in a weeklong workshop competition for a self-built community centre and refugee accommodation in Poppenbüttel Hamburg (Assemble, 2022. c). The project aimed to encourage interaction between existing and new members of the community and support the integration of refugees into the neighbourhood (Assemble, 2022. c). The Assemble team worked with both refugees and university students which provided unique educational and social opportunities (Assemble, 2022. c). Both projects demonstrate how Assemble works with communities, not only to provide considered spaces but also to support and interact productively with those communities.

LEFT

FIG 12: Assemble, 2017.

Poppenbüttel Community Centre Interior Illustration.



LGBTQI+ DESIGN



LEFT
FIG 13: Tim Boddy, 2022.
Queer House Party Team

TOP RIGHT
FIG 14: Tim Boddy, 2022
London LGBTQ+ Centre Interior

BOTTOM MIDDLE
FIG 15: Tim Boddy, 2022
Queer House Party DJs: Wacha
and Passer

The past 60 years have been a crippling battle for the LGBTQI+ community and its rights. Going from being underground and outlawed before the 1960s, to the unapologetic out and proud activism of the '70s, the tragedy of the HIV/AIDS pandemic in the '80s, through to gradual societal acceptance since the '90s (Campbell, 2019). With a community that to facilitate self-expression which they can express themselves without fear or shame (Furman & Mardell, 2022). Nightlife has been a cornerstone of LGBTQI+ culture, "bars and clubs were important spaces of collective imagining, manifesting the utopian promise of a space where everyone could share the experience of being queer" (Campbell, 2019: 42). However, between 2006-2016 there has been a 60% decline in queer venues in London, due to external factors

such as rising rent and large-scale development (Boddy & Kheraj, 2022. a). In a first of its kind podcast 'Queer Spaces: Behind the Scenes' Alim Kheraj and Tom Boddy have started to explore the changing nature of the queer scene in London, saying: "there's also been a shift in priorities away from nightlife, an area that has dominated queer cultural discourse for decades to more holistic spaces" (2022. 3:00. a). This points towards a diversification of queer spaces. Even traditional nightlife venues, such as Queer House Party, are broadening their inclusivity and updating their approaches.

"Queer people have always found ways to exist and be together, and there will always be a need for queer spaces"

(Furman & Mardell, 2022: XI).





FUCK
THE
TORIES

QUEER HOUSE PARTY

L O N D O N
/ Z O O M

With the closing of event spaces during the Covid-19 pandemic, Queer House Party (QHP) was born to bring LGBTQI+ people together and to provide them a release from lockdown isolation and anxieties (Furman & Mardell, 2022). The group of DJ housemates started weekly virtual parties held on Zoom. It proved to be more than just a virtual party, providing connectivity, and a newly accessible nightlife (Boddy & Kheraj, 2022. a). Their focus on accessibility included the provision British Sign Language, closed captions and audio descriptions (Boddy & Kheraj, 2022. a). In the transition to in-person events QHP still championed its “ethos of collaboration, solidarity and accessibility with the politics of the collective” (Furman & Mardell, 2022: 166) but extended this further to financial accessibility with sliding scale ticket prices ranging from £0-£15 (Furman & Mardell, 2022). The in-person events run parallel with a virtual party that is projected into the venue, allowing those who can’t join in person to be involved (Boddy & Kheraj, 2022. a). QHP continues the legacy of the LGBTQI+ community in multiple ways: paying homage to the community’s history of domestic parties for community gatherings; the intertwining of political narratives within their spaces; and embracing the nightlife scene (Furman & Mardell, 2022). They continue the evolution of these traditions with the addition of modern technology and their championing of accessibility.

LEFT

FIG 16: Tim Boddy, 2022.
Queer House Party Political Banners.



FIG 3: Tim Boddy, 2022. Queer House Party: In person event



LONDON LGBTQ+ COMMUNITY CENTRE

“We’re all wrapping our arms around each other and just carrying each other as we move forward as a community”

SARAH MOORE

(Boddy & Kheraj, 2022. 45:30. b)

Like many excellent community groups, the London LGBTQ+ Centre’s origins start in a pub (Merida, 2022). The aim of the group was to “create an intergenerational, sober, safe space for the LGBTQ+ community” (Merida, 2022), providing services that the queer nightlife scene cannot, while continuing the tradition that places such as London’s Lesbian and Gay Centre started in the 1980s (Merida, 2022). A crowd funding effort in 2018 allowed the non-profit organisation to open a pop-up centre in South Bank (Boddy & Kheraj, 2022. b). The community-led project took a democratic approach to deciding what the centre would do. Using a combination of open meetings and research projects, the co-founders Sarah Moore and Jay Crosbie, prioritised listening to the community (Boddy & Kheraj, 2022. b). The community members responded that they wanted a completely sober space, with intersectional social events to help tackle loneliness and build friendships, alongside support with mental and sexual health, as well as a green space such as a community garden (Boddy & Kheraj, 2022. b). It is this level of listening that influenced the opening of the pop-up centre as an immediate but short-term support system for the community after the pandemic. The London LGBTQ+ Centre carries the torch of the London Lesbian and Gay Centre and provides the holistic safe queer spaces craved by today’s community.

LEFT

FIG 17: Martha Summers, 2021.
London LGBTQ+ Centre Illustration.



FIG 18: Martha Summers, 2021.
London LGBTQ+ Centre.

PART.2

TAKEAWAY

Community Architecture and design of LGBTQI+ spaces go hand-in-hand with their humanised and empathetic approaches. Both Queer House Party and the London LGBTQ+ Centre are grassroots projects that are struggling to finance permanent spaces but find a way to provide vital services to their communities. Both listen to and involve their communities in shaping what they offer and how the physical spaces develop. The understanding of the users is what unlocks these projects. Assemble shows that this social approach can work on both small and large scales. It is vital as designers that we are designing for people, with the purpose of providing positive impacts on their community. This insight shows that the user research and understanding of the needs and aspirations of the community is vital for this project's success.

PART 3



DESIGNING HAVEN



LEFT
FIG 2: *The Positive Journalist*, 2018.
Majid Adin's *Choose Love Mural*

AFGHANISTAN,
 ALGERIA,
 ANTIGUA & BARBUDA,
 BANGLADESH,
 BARBADOS,
 BHUTAN,
BRUNEI,
 BURUNDI,
 CAMEROON,
 CHAD,
 COMOROS,
 COOK ISLANDS,
 DOMINICA,
 EGYPT,
 ERITREA,
 ESWATINI,
 ETHIOPIA,
 GAMBIA,
 GHANA,
 GRENADA,
 GUINEA,
 GUYANA,
IRAN,
 JAMAICA,
 KENYA,
 KIRIBATI,
 KUWAIT,
 LEBANON,
 LIBERIA,
 LIBYA,
 MALAWI,
 MALAYSIA,
 MALDIVES,
MAURITANIA,
 MAURITIUS,
 MOROCCO,
 MYANMAR,
 NAMIBIA,
NIGERIA,
 OCCUPIED PALESTINIAN
 TERRITORY (GAZA
 STRIP),
 OMAN,
 PAKISTAN,
 PAPUA NEW GUINEA,
 QATAR,
 SAINT KITTS AND NEVIS,
 SAINT LUCIA,
 SAINT VINCENT AND THE
 GRENADINES,
 SAMOA,
SAUDI ARABIA,
 SENEGAL,
 SIERRA LEONE,
 SINGAPORE,
 SOLOMON ISLANDS,
 SOMALIA,
 SOUTH SUDAN,
 SRI LANKA,
 SUDAN, SYRIA,
 TANZANIA,
 TOGO,
 TONGA,
 TUNISIA,
 TURKMENISTAN,
 TUVALU,
 UGANDA,
 UZBEKISTAN,
YEMEN,
 ZAMBIA,
 ZIMBABWE

THE ISSUE

This brief is designed to respond to the concerns around global LGBTQI+ rights and the failing UK immigration system. In 2021 the BBC reported that in six countries homosexuality is still punishable by death, with 69 countries in total still criminalising homosexuality and many more with engrained social homophobia (BBC News, 2021). Some LGBTQI+ refugees in the UK have shared their stories of claiming asylum, shedding light on the failures of the Home Office. Bahiru, a refugee from Ethiopia, commented on his experience in Home Office accommodation, revealing the trauma and homophobia he faced at the hands of other refugees (Rainbow Migration, 2022. b).

*“We need to
 humanise people
 seeking asylum...
 everybody
 deserves to live”*

BAHIRU
 (Rainbow Migration, 2022. b)

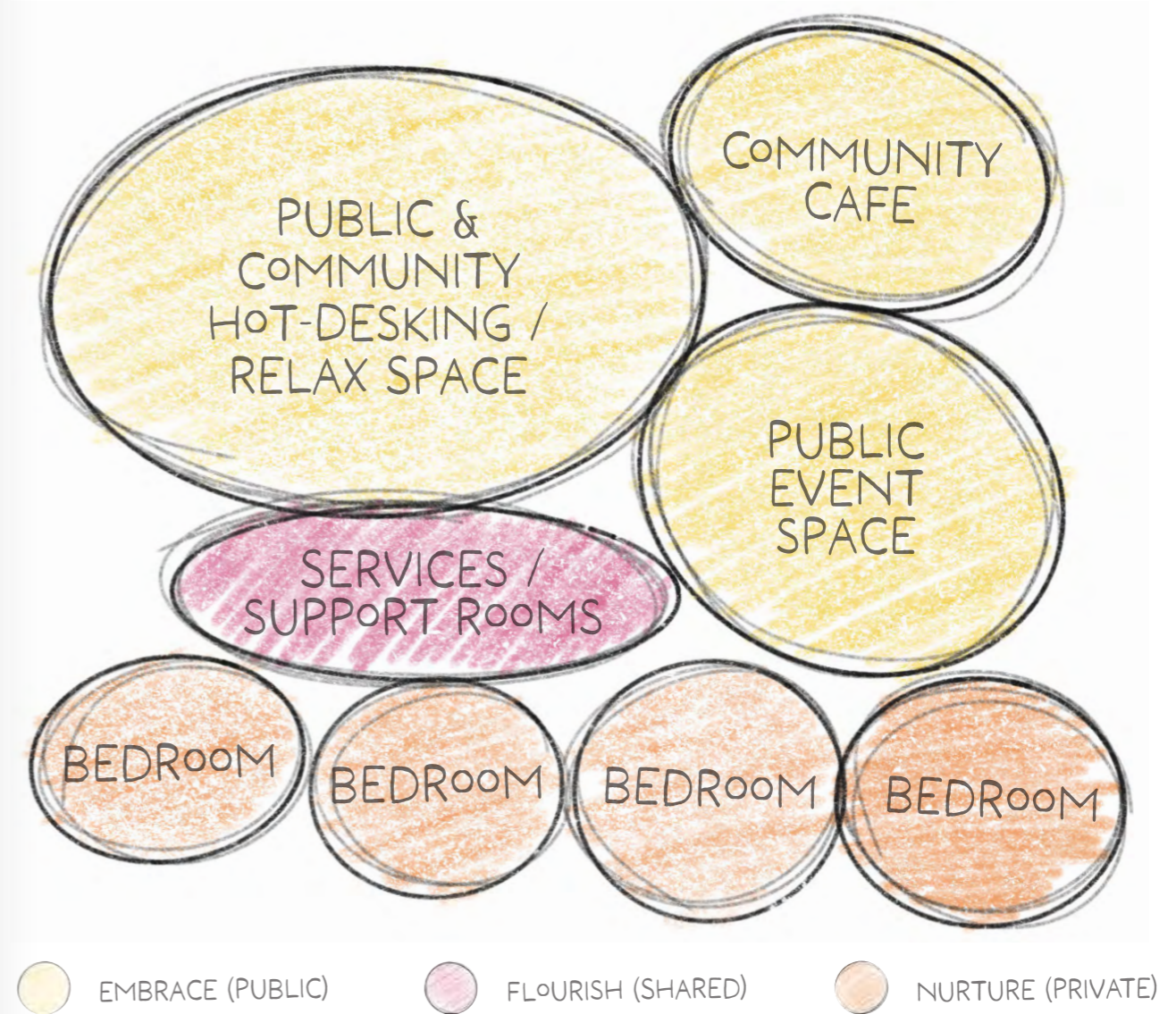
WHAT IS HAVEN?



Haven is a project that will design a refuge for LGBTQI+ asylum seekers to support and welcome them to the UK. In partnership with Bristol Pride Without Borders, Haven is their own dedicated centre to support and expand on their services. Haven has three aims:

- EMBRACE:**
Public spaces that are welcoming and help refugees to integrate into the local LGBTQI+ community
- FLOURISH:**
Providing services to support LGBTQI+ refugees in their next steps
- NURTURE:**
Providing safe shelter for LGBTQI+ refugees

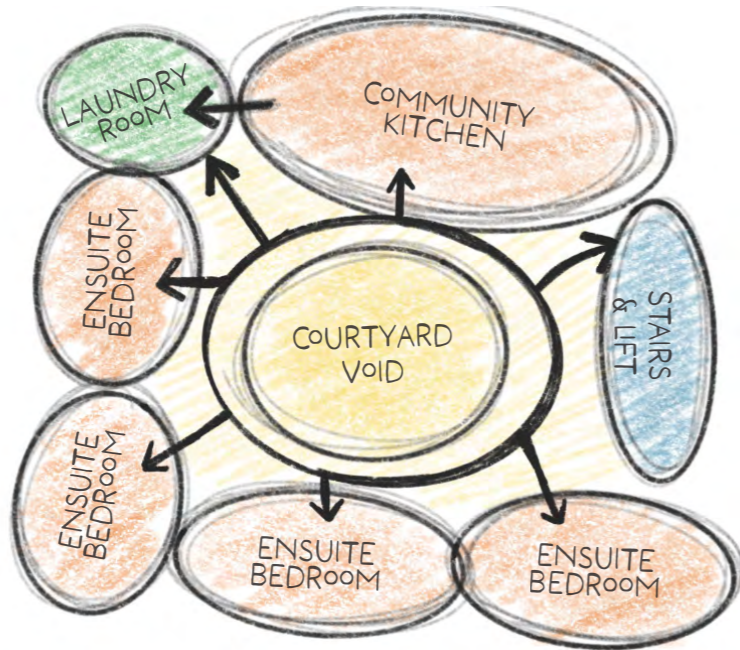
Haven is a place of refuge but is also a place of celebration. Many have had to hide and fear a part of themselves, so with the fresh start in the UK, Haven encourages people to explore and express their true selves. To provide a solid foundation for their new lives in the UK, Haven aims to unite residents with the LGBTQI+ community in Bristol. Haven will contribute to the rejuvenation of the Old Market Gay Village by providing Bristol's first LGBTQI+ community centre.



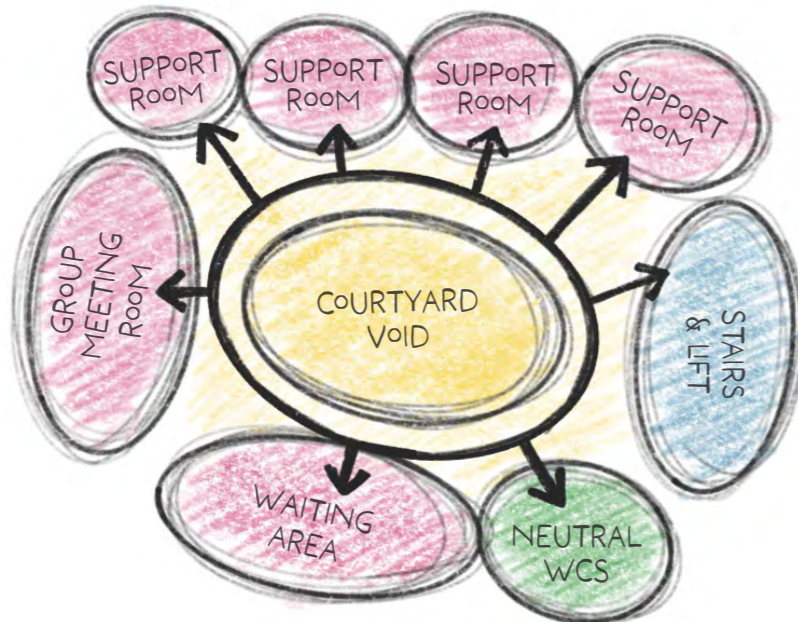
LEFT
FIG 19: Grace Lee, 2021
A friend's supportive hug.

RIGHT
FIG 20: Zoe Barks, 2023.
Initial Bubble Diagram.

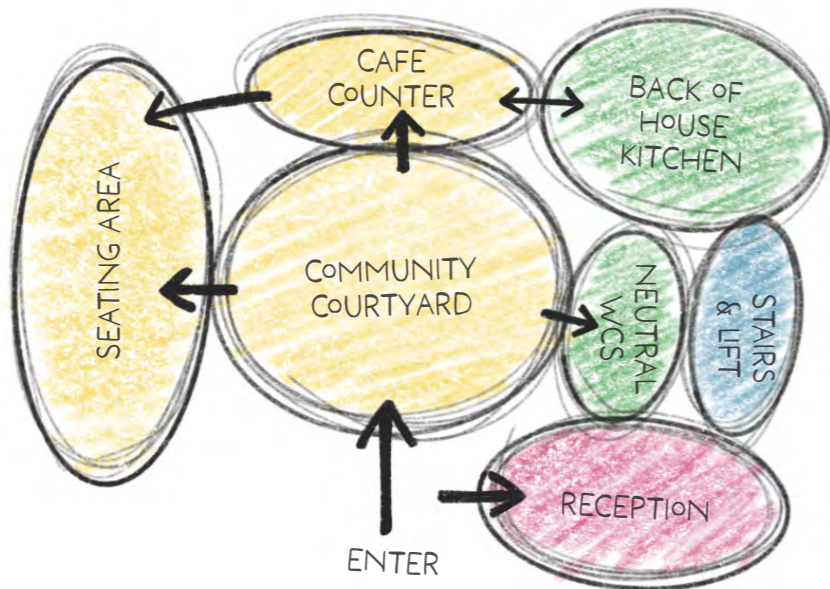
SECOND FLOOR



FIRST FLOOR



GROUND FLOOR



LEFT
FIG 21: Zoe Barkes, 2023. Initial
Schedule of Accommodation

RIGHT
FIG 22: Assemble, 2019. Granby
Winter Garden Illustration

Taking the Haven's aims: Embrace, Flourish and Nurture, initial spaces can be suggested.

Embrace is all about building connections and joining the local community. These spaces would be public and aim to build community. With this, initial functions could be a café, hot desking, and social spaces. These would be the holistic community centre style of spaces initially discussed when looking at the London LGBTQ+ Centre. This area could also have a space for night life and social group events, that would help financially support the running of the centre.

Flourish is about providing spaces for the services to aid the LGBTQI+ refugees in their next steps. This could be

one-to-one rooms for counselling, legal, careers and housing support, and larger rooms along with these for group meetings.

Nurture could take the form of bedrooms for residents. Nurture also has an element of safety and empowerment, and spaces will facilitate separate micro-communities to develop. This micro community area could include a communal kitchen and some way of being able to view into public spaces. This visibility of public from private spaces would encourage users to join the wider communities.

HAVEN'S COMMUNITY



FIG 20: Unknown photographer, 2022. A Diverse LGBTQI+ Community



LEFT
FIG 23: Unknown Photographer, 2022. A diverse LGBTQ+ community

TOP RIGHT
FIG 24: Unknown Photographer, 2017. LGBT Refugees Post-it-notes

BOTTOM RIGHT
FIG 25: Unknown Photographer, 2017. Bristol Pride Without Borders Parade



As discussed earlier, projects such as this depend on the engagement with the local community. Bristol Pride Without Borders (BPWB) would be an ideal partner for Haven. At this time, their resources are too stretched to contribute and participate in primary research. The following community profile is instead based on wider research on BPWB as well as similar organisations who share the same ethos.

OUR VISION

Haven's vision is a world where everyone is safe and equal. A world where we look beyond the colour of someone's skin, their gender identity, their sexual orientation, their age, ability, class, faith, and nationality. We dream of a world where we are all free to be who we want to be without fear of discrimination and persecution. A world of respect, love, and freedom.

OUR MISSION

Haven's mission is to aid the disadvantaged and neglected community of the LGBTQI+ asylum seekers. Haven's ultimate mission is to create an initiative that can be replicated across the country. Haven works to help those seeking refuge build a solid foundation to be able to live the life they want and deserve, by providing various support systems, connections to the local community, and a safe space for all.

OUR VALUES

EMPOWERMENT

This is a community that supports and encourages its members. It is a community that celebrates the beauty of people being able to live without fear and shame. They can feel the pride of being who they really are.

SAFETY

Safety is of vital importance to nurturing our community. We believe no one should have to fear persecution, discrimination, or abuse. Instead, we welcome, celebrate, respect, and empower each other.

RESPECT

In such a diverse community, respecting everyone's individual identity and journey is central to building our community. We admire the journey our community has been on as individuals and as a collective. Sharing those stories and celebrating them empowers us all.

BELONGING

In Haven everyone is equal no matter their age, race, ability, sexual orientation, gender identity, class, and faith. This is a place where everyone is welcome.





LEFT
FIG 26: Rainbow Migration, 2022.
Bahiru's Portrait.

RIGHT
FIG 27: Rainbow Migration, 2022.
Arthur Britney's Portrait

BAHIRU

(HE/HIM)

"People usually ask me: Why did you leave home? That's the question. My answer is very simple, because I choose to be alive elsewhere rather than die in the place I call home. It's that simple... because I wanted to live"

BAHIRU
(Rainbow Migration, 2022. b)

In 2016 Bahiru fled Ethiopia to claim asylum in the UK. In Ethiopia Bahiru and some of his friends started an underground group to help educate the LGBTQI+ community about issues such as safe sex, and to promote LGBTQI+ rights. The group's popularity was dangerous, and he was ultimately outed. Because of the illegality of homosexual acts and the deeply engrained homophobia, Bahiru feared imprisonment and even for his life. (Rainbow Migration, 2022. b)

Upon claiming asylum Bahiru moved into Home Office accommodation, which he shared with other refugees

who were openly homophobic. The fear for his safety was an extension of his life in Ethiopia, everything he was trying to escape. After having to prove the homophobic culture in Ethiopia and prove his sexuality during the Home Office interview he was granted refugee status. Five years on, Bahiru co-founded 'House of Guramayle' which is an organisation advocating for LGBTQI+ rights in Ethiopia and providing a safe place for the Ethiopian LGBTQI+ community. (Rainbow Migration, 2022. b)

ARTHUR BRITNEY

(THEY THEM)

"In El Salvador I couldn't even think of the possibility to be the person I wanted to be"

ARTHUR BRITNEY
(Rainbow Migration, 2022)

Originally from El Salvador, like many others Arthur Britney (AB) faced discrimination and abuse in a conservative Christian country. Before claiming asylum AB identified as a gay man but has since made history for setting a legal precedent for being granted asylum due to identifying as non-binary. (Rainbow Migration, 2022. a).

AB fled to the UK barely speaking English and knowing little about the UK immigration system. Even though the taste of freedom and self-expression was sweet, this was quickly tainted by the bitterness of the danger they faced in Home Office accommodation. Being HIV positive, AB

was subjected to homophobia and bullying. AB's mental health and financial stability were undermined by further discrimination and Home Office errors. Tragedy was only avoided at the last minute, when asylum was granted on appeal by a Spanish-speaking judge who took the time to understand the precarious and complicated nature of AB's situation, setting a legal precedent in recognising AB's non-binary status. (Rainbow Migration, 2022. a)

HAVEN'S LOCATION



LEFT
FIG 28: Gettymapping plc, 2023.
Bristol Map

TOP RIGHT
FIG 29: Tim Boddy, 2022
London LGBTQ+ Centre Interior

BOTTOM RIGHT
FIG 30: Unknown Photographer,
2020. Bristol Bear Bar



BRISTOL'S 'GAY VILLAGE'

When considering the most LGBTQI+ friendly cities in the UK, most think of Brighton, London, or Manchester (Booth & Goodier, 2023). Bristol was in fact one of the first cities to hold a gay festival outside of London (Shoulder, 2022). Bristol has two 'Gay Villages': the Old Market and the West End Gay Village (Out Bristol, 2020). The city's main gay village is Old Market, which is well known for its LGBTQI+ venues and festivals (Cruse, 2021). The area, once rundown and sleazy, has in recent times

flourished and even been rated as the second coolest place in the UK by The Sunday Times (cited in: Murray, 2018). Bars, pubs and clubs such as The Bristol Bear Bar, The Old Market Assembly and The Gin Palace, dominate the area (Destination Bristol, 2023). However, business owners such as Michael from the Old Market Tavern have acknowledged the decline in interest in gay bars and nightlife, suggesting that the area is missing more holistic spaces (Cruse, 2021).

"What's clear visiting Bristol's Old Market is how crucial it is that the area remains a cornerstone of Bristol's LGBTQ+ community"

(Cruse, 2021).



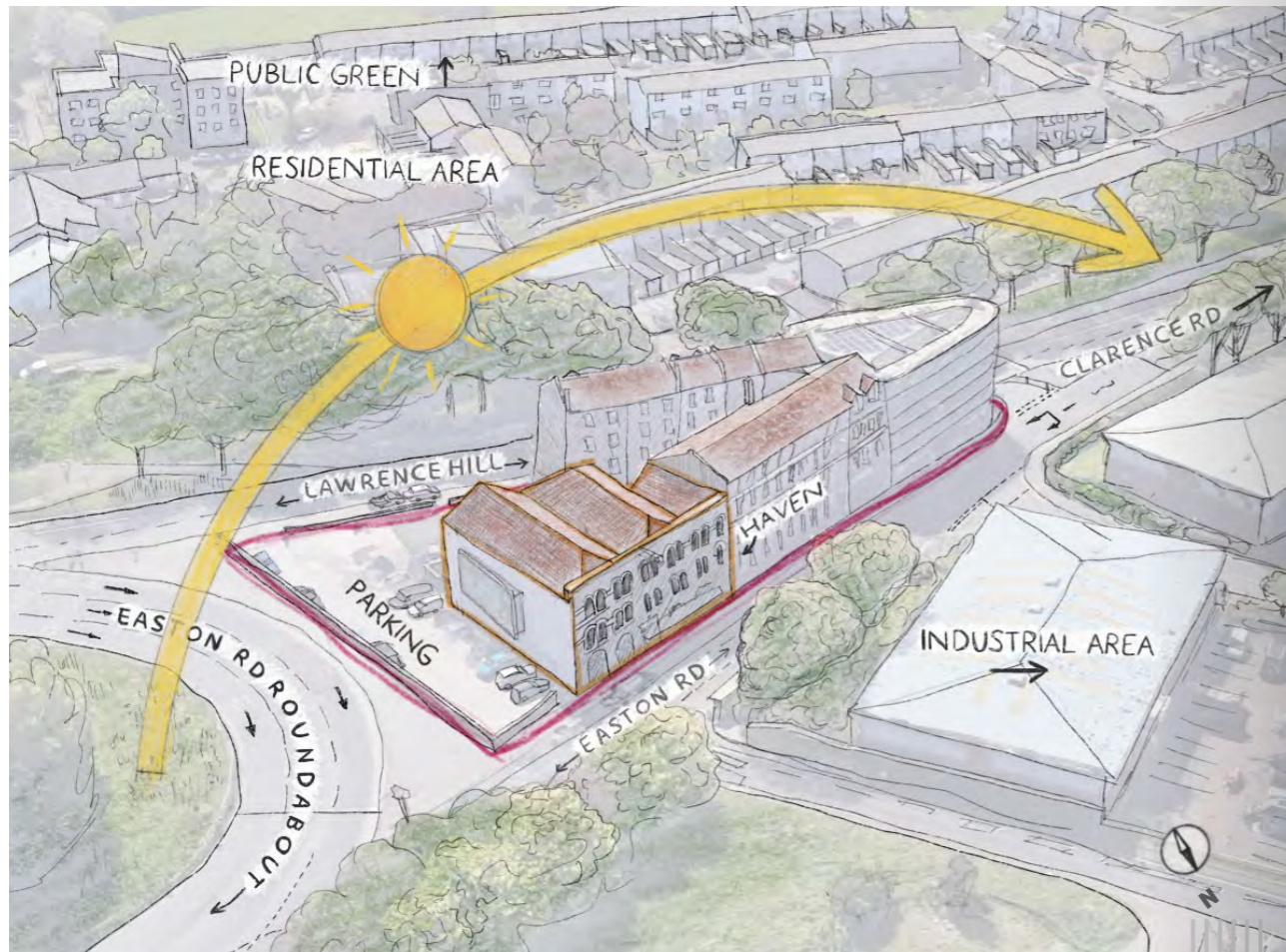


A GUIDE TO OLD MARKET

1. THE PHOENIX
2. THE PUNCH BOWL
3. CHIDO WEY
4. OLD MARKET TAVERN
5. LOCALZ
6. OLD MARKET ASSEMBLY
7. OLD CASTLE GREEN
8. THE EXCHANGE
9. THE LONG BAR
10. GLITCH
11. THE ELMERS ARMS
12. BRISTOL BEAR BAR
13. THE ILL REPUTE
14. TO THE MOON
15. TRINITY CENTRE
16. TO THE MOON
17. HAVEN

LEFT
FIG 31: Gettymapping plc, 2023.
Old Market Map





ABOVE
FIG 32: Zoe Barkes, 2023.
Site Analysis Diagram

SITE

PACK 20

EASTON RD
BRISTOL
BS5 0BY

The complex was a former brewery (1824), and the pennant Stone Warehouse (1877) is the building under consideration for this project which is currently occupied by LA Gym (Planning Heritage Ltd, 2021). The building is not listed, however, as part of Old Market Conservation Area, it is deemed "of merit" (Planning Heritage Ltd, 2021) and requires considerable development. Demolition of the Lawrence Hill area has left the site-complex stranded as an island between Easton Road and Lawrence Hill. Overtime the site-complex has become relatively unoccupied and dilapidated, leading to its proposed redevelopment into a mix of residential, community and commercial uses. The addition of Haven within the island's redevelopment would build a bridge between the local community and refugee community. The pennant stone facade takes a simplified Bristol Byzantine style, a historical feature of interest, and gives the exterior a

sense of strength almost like a fortress (Planning Heritage Ltd, 2021). This reflects Haven's aim of creating a space to protect its occupants and community. The warehouse consists of three storeys, offering approximately 1,100sqm although the use of voids would decrease this. Windows are restricted to the north and south facades: the northern façade has rows of eleven windows divided into pairs across the upper two levels and arched bays on the ground floor; the south façade has four large bay windows. To the south of the building is an unoccupied area that is currently used for parking. This space provides the opportunity as duelled use as parking and a community courtyard. Internally, the building retains an open plan with a simple grid structure running throughout the space. There is minimal interior character or historic interest which allows for a project to add to the building's history of change and evolution.

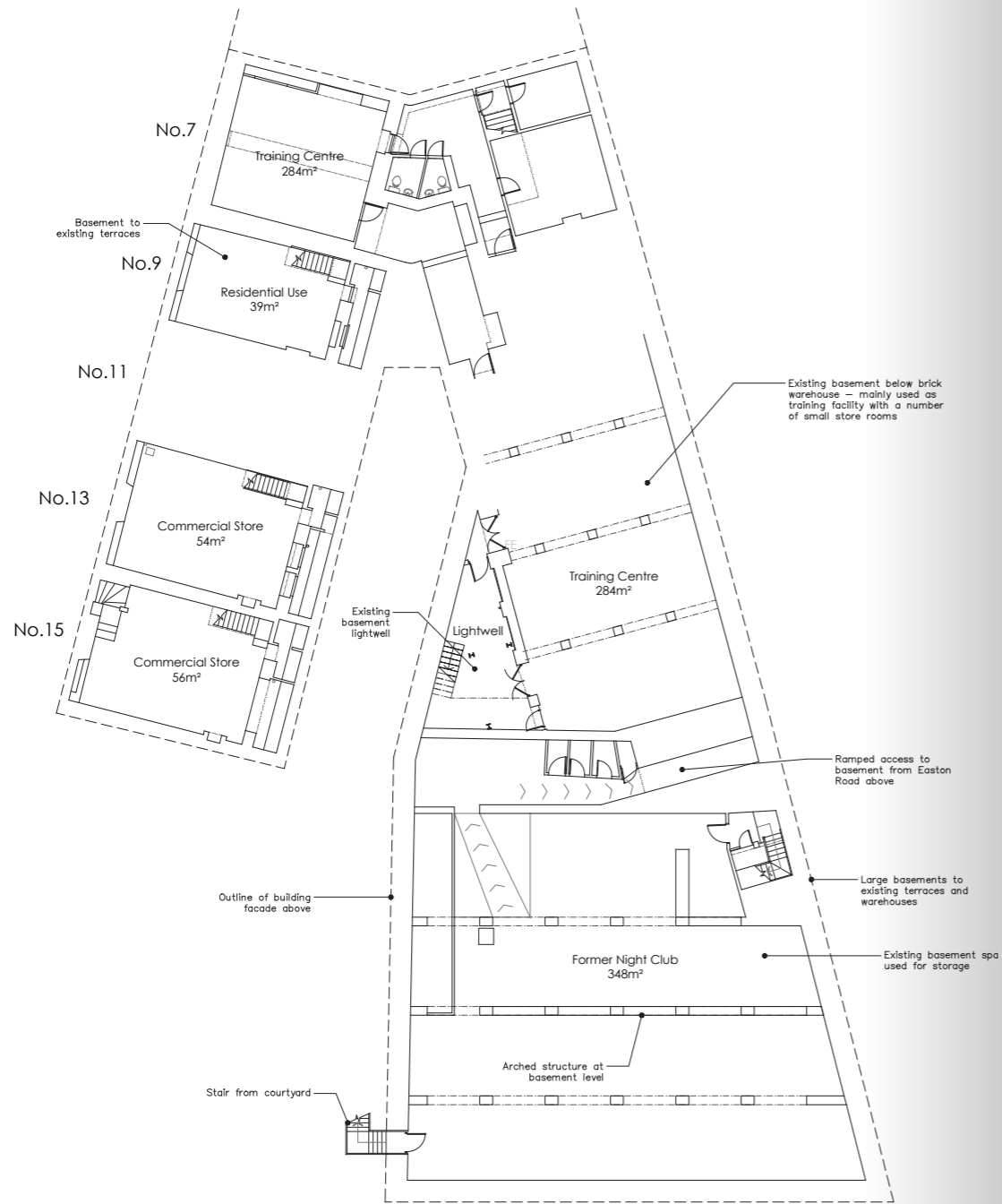


TOP LEFT
FIG 33: Unknown
photographer, c.1913.
Lawrence Hill Junction.

TOP RIGHT
FIG 34: Unknown
photographer, 2021. Pennant
Stone Warehouse Structure

BOTTOM
FIG 35: Unknown
photographer, 2021. 20 Easton
Road North Facade

MIDDLE LEFT
FIG 36: Unknown
photographer, c.1965. Easton
Road prior to road widening

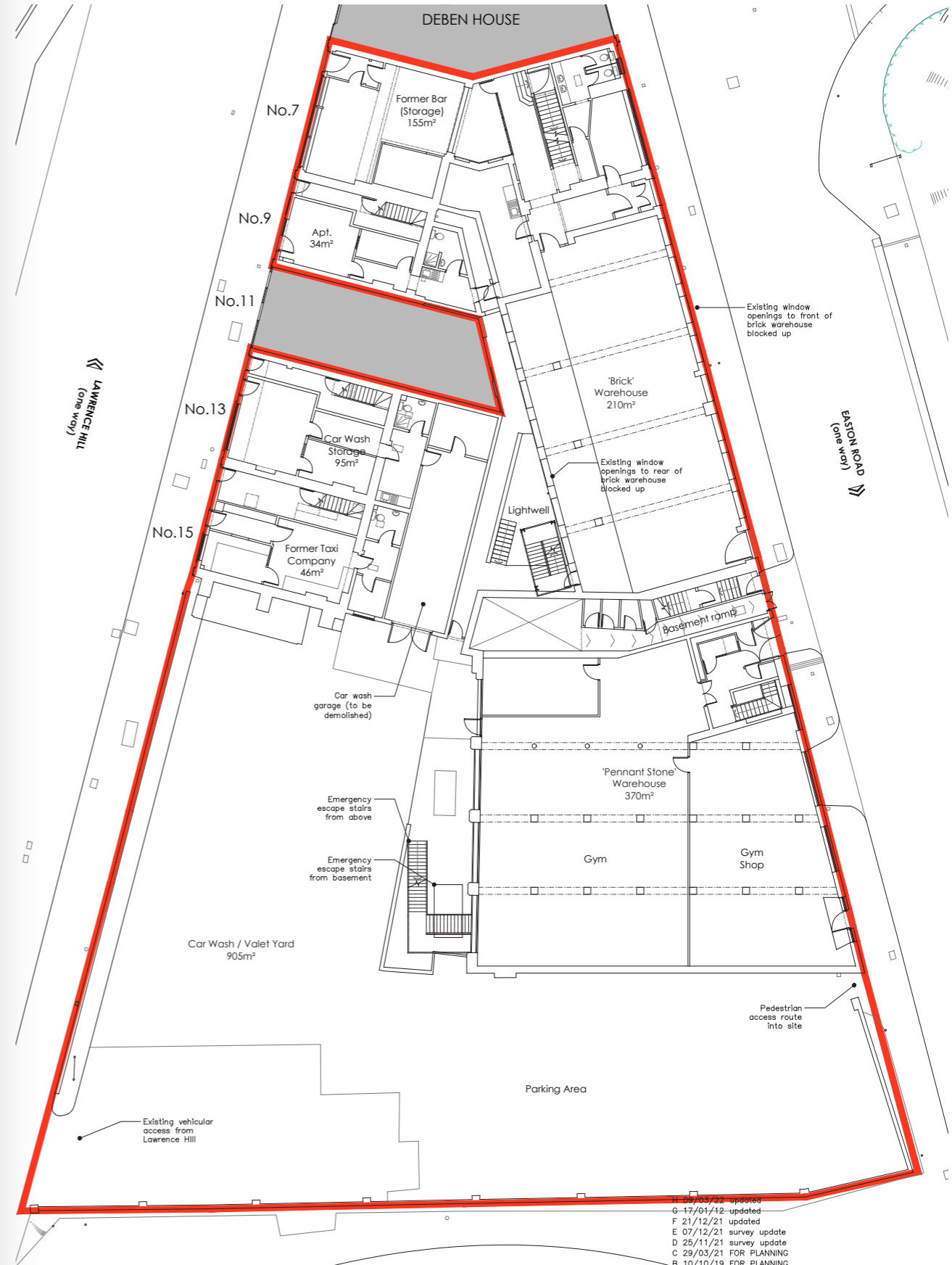


E 09/03/22 updated
 D 21/12/21 updated
 C 07/12/21 survey update
 B 25/11/21 survey update
 A 29/03/21 FOR PLANNING



Lawrence Hill			
Existing Basement Plan			
471_010	Revision	E	PLANNING
1:200 @ A3	Date	March 2021	Drawn / Checked by RB
Scale suitable for Planning purposes, use only figured dimensions for Construction. Any discrepancies are reported to Wotton Donoghue Architects immediately. Prior to the execution of the work on site, all dimensions to be verified on site before any work is put in hand. Copyright reserved to Wotton Donoghue Architects. T +44 (0) 117 9466956 E info@wdonoghue.co.uk W www.wdonoghue.co.uk			

ABOVE
 FIG 37: Wotton Donoghue Architects, 2021. Basement Floor Plan.



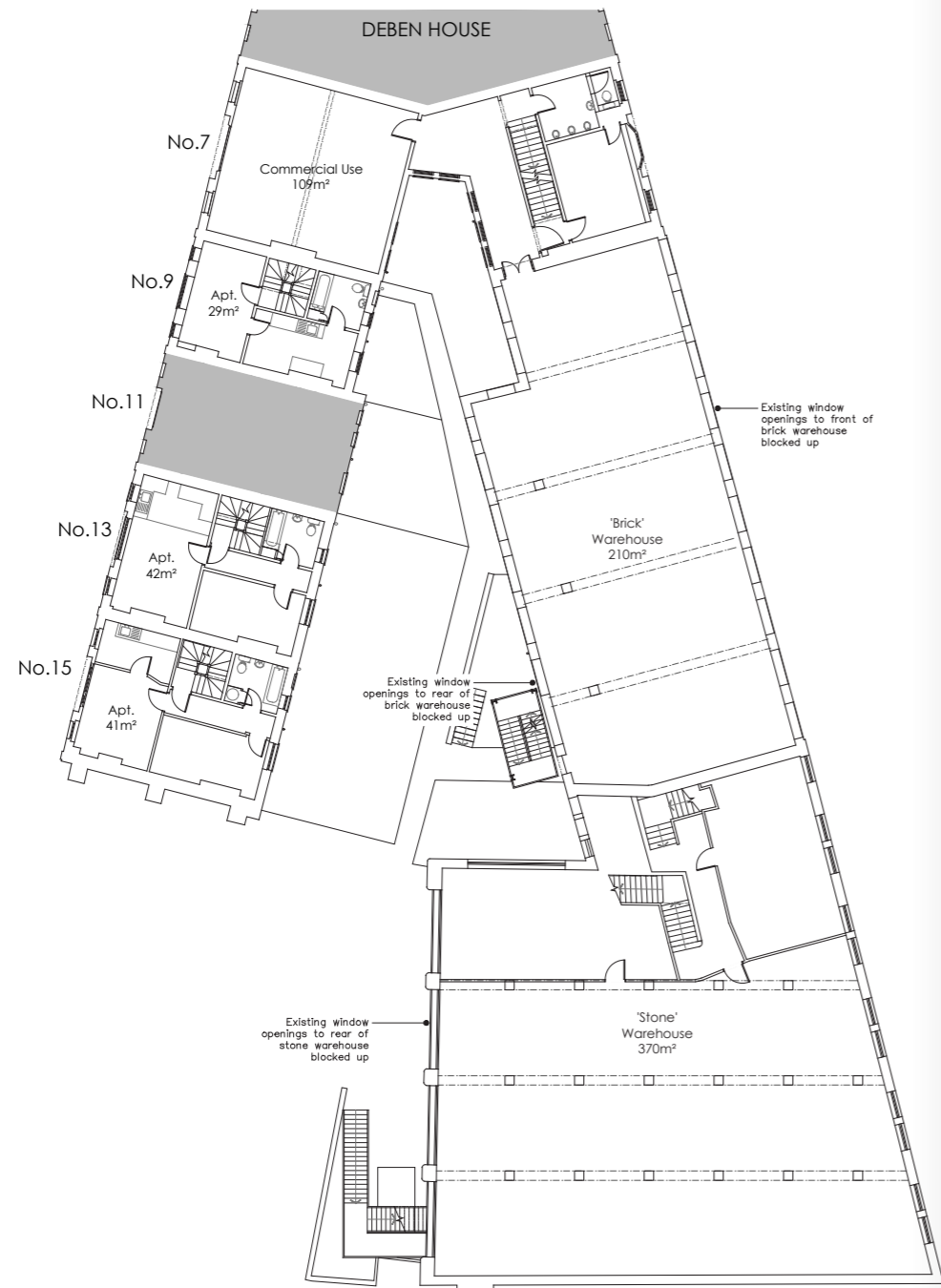
H 09/03/22 updated
 G 17/01/12 updated
 F 21/12/21 updated
 E 07/12/21 survey update
 D 25/11/21 survey update
 C 29/03/21 FOR PLANNING
 B 10/10/19 FOR PLANNING
 A 04/10/19 FOR PLANNING



Lawrence Hill			
Existing Ground Floor Plan			
471_011	Revision	H	PLANNING
1:200 @ A3	Date	September 2018	Drawn / Checked by RB
Scale suitable for Planning purposes, use only figured dimensions for Construction. Any discrepancies are reported to Wotton Donoghue Architects immediately. Prior to the execution of the work on site, all dimensions to be verified on site before any work is put in hand. Copyright reserved to Wotton Donoghue Architects. T +44 (0) 117 9466956 E info@wdonoghue.co.uk W www.wdonoghue.co.uk			

ABOVE
 FIG 38: Wotton Donoghue Architects, 2018. Ground Floor Plan.

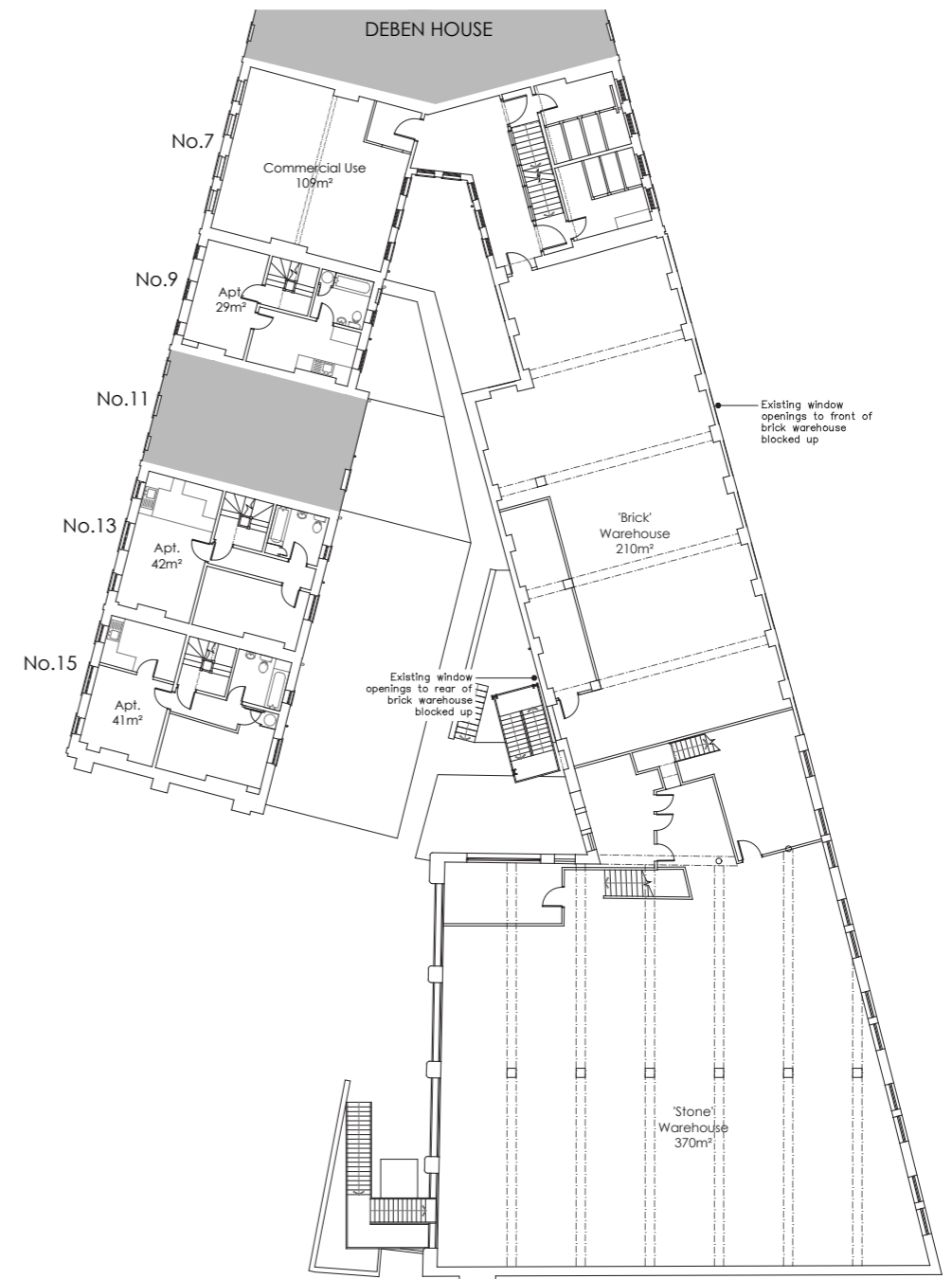




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D 21/12/21 updated
C 25/11/21 survey update
B 29/03/21 FOR PLANNING
A 10/10/19 FOR PLANNING

Lawrence Hill			
Existing First Floor Plan			
Reference: 471_012	Revision: E	Status: PLANNING	
Scale of A3: 1:200 @ A3	Date: September 2018	Drawn / Checked by: RB	
<small>Scale suitable for Planning purposes, use only figured dimensions for Construction. Any discrepancies are reported to Wotton Donoghue Architects immediately. Prior to the execution of the work on site, all dimensions to be verified on site before any work is put in hand. Copyright reserved to Wotton Donoghue Architects. T +44 (0) 117 9466956 E info@wdonoghue.co.uk W www.wdonoghue.co.uk</small>			

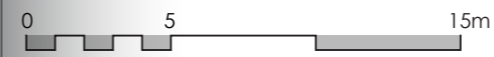
ABOVE
FIG 39: Wotton Donoghue Architects, 2018. First Floor Plan.



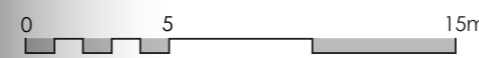
E 09/03/22 updated
D 21/12/21 updated
C 25/11/21 survey update
B 29/03/21 FOR PLANNING
A 10/10/19 FOR PLANNING

Lawrence Hill			
Existing Second Floor Plan			
Reference: 471_013	Revision: E	Status: PLANNING	
Scale of A3: 1:200 @ A3	Date: March 2019	Drawn / Checked by: RB	
<small>Scale suitable for Planning purposes, use only figured dimensions for Construction. Any discrepancies are reported to Wotton Donoghue Architects immediately. Prior to the execution of the work on site, all dimensions to be verified on site before any work is put in hand. Copyright reserved to Wotton Donoghue Architects. T +44 (0) 117 9466956 E info@wdonoghue.co.uk W www.wdonoghue.co.uk</small>			

ABOVE
FIG 40: Wotton Donoghue Architects, 2019. Secondary Floor Plan.



Project Lawrence Hill		
Title Existing South Elevation - Lawrence Hill		
Drawing Number 471_017	Revision C	Status PLANNING
Scale at A3 1:250 @ A3	Date October 2019	Drawn / Checked By RB
<small>Scale suitable for Planning purposes, use only figured dimensions for Construction. Any discrepancies are to be reported to Wotton Donoghue Architects immediately. Prior to the execution of the works on site, all dimensions to be verified on site before any work is put in hand. Copyright reserved to Wotton Donoghue Architects</small>		
<small>t +44 (0) 117 9466966 e info@wdarchitects.co.uk w www.wdarchitects.co.uk</small>		



Project Lawrence Hill		
Title Existing North Elevation - Easton Road		
Drawing Number 471_016	Revision B	Status PLANNING
Scale at A3 1:250 @ A3	Date October 2019	Drawn / Checked By RB
<small>Scale suitable for Planning purposes, use only figured dimensions for Construction. Any discrepancies are to be reported to Wotton Donoghue Architects immediately. Prior to the execution of the works on site, all dimensions to be verified on site before any work is put in hand. Copyright reserved to Wotton Donoghue Architects</small>		
<small>t +44 (0) 117 9466966 e info@wdarchitects.co.uk w www.wdarchitects.co.uk</small>		

TOP
FIG 41: Wotton Donoghue
Architects, 2019. South Elevation.

BOTTOM
FIG 42: Wotton Donoghue
Architects, 2019. North Elevation.



PART.3

TAKEAWAYS

The brief highlights the central role of its user group and community within the project. It is the feedback of the wider community and general trend towards holistic spaces within the LGBTQI+ community that will drive the scheme's public areas. The understanding of the community and the empathy towards their journey and experiences will allow for the project to cater for their needs. The pennant Stone Warehouse on Easton Road is an ideal site due to its location within the Old Market area, its strong historic façade and adaptable interior. The Lawrence Hill redevelopment provides a unique opportunity for Haven to be fully integrated into an evolving area within Old Market. With community at its heart Haven will provide a new service within the wider community.

PART 4



PUTTING A BOW ON IT



LEFT
FIG 43: Unknown maker, 2022.
Bristol Refugee Rights Mural

CONCLUSION: PUTTING A BOW ON IT

This report has aimed to answer the question:

How can an interior space support the specific needs of LGBTQI+ refugee communities?

To tackle this, the report has explored the humanised design approach of Community Architecture, investigated the changing trends of the LGBTQI+ spaces, and tried to understand the needs and aspirations of a particular LGBTQI+ community. But how does this translate into designing an interior?

When considering LGBTQI+ spaces, many hold the preconception that these spaces are saturated in colour and rainbows such as Friend Society in London or dominated by the nightlife culture like the legendary Royal Vauxhall Tavern in London. These spaces remain relevant,

however, there is a growing demand for more accessible and inclusive community spaces demonstrated by the popularity of the London LGBTQ+ Centre. Ultimately what makes a space queer-friendly is the inclusivity and welcoming nature that allows its occupants to be themselves without fear.

When considering the specific community of LGBTQI+ refugees, it is important to understand their journeys. Many have experienced abuse, discrimination and are actively fleeing dangerous situations. Refuge in the UK should provide relief and freedom, however, navigating a new country, its culture and asylum procedures remains challenging and even dangerous. This means they need a space that will protect them, a place that will support and welcome them and an uplifting place of expression and celebration.



TOP
FIG 44: Unknown Photographer, n.d.
Friendly Society bar, London.

BOTTOM
FIG 45: Timeout, n.d.
Royal Vauxhall Tavern, London.



NEXT STEPS



• Courtyards tend to be gathering zones - open & communal
 • Historic fortresses have varying security & boundaries
 • Refuge spaces e.g women refuge - have also used courtyards
 • Light and glass to mimic natural rainbow effect



Combining these aspects has inspired the initial concept of exploring protective boundaries and thresholds. This is often exploited within castles, refuges, and courtyards. The following approaches and features are examples of next steps towards designing Haven:

- Areas for public spaces separate from areas for residents to create protective boundaries
- Residents should have visibility into public spaces
- Openness within the space to promote transparency and honesty
- Curved and soft features to bring a welcoming and friendly atmosphere
- Access to natural light to give a sense of fresh air and to enhance the sense of a holistic nature by avoiding dark and hidden spaces
- Focusing on the rarity and subtlety of natural occurring rainbows rather than the over used pride flag
- Celebration of the diversity of the community

LEFT
FIG 46: Jacobs-Yaniv Architects, 2015. No to Violence Shelter.

TOP MIDDLE
FIG 47: Dewang Gupta, 2018. Rainbow in a cloud.

BOTTOM MIDDLE
FIG 48: Jens Herrndorf, 2017. People gathering in castle courtyard.

RIGHT
FIG 49: Joyce McCrown, 2018. Artificial rainbow from coloured glass tubes.



COURTYARD HOUSING



- Central courtyard in urban house - Lavender Hill
- Urban garden oasis
- Connects to the outside
- Central focus in plan
- Radial strategy



LEFT
FIG 50: Sergison Bates Architects, 2021.
Lavender Hill Courtyard Housing.

TOP RIGHT
FIG 51: Sergison Bates Architects, 2021.
Lavender Hill GF Plan.

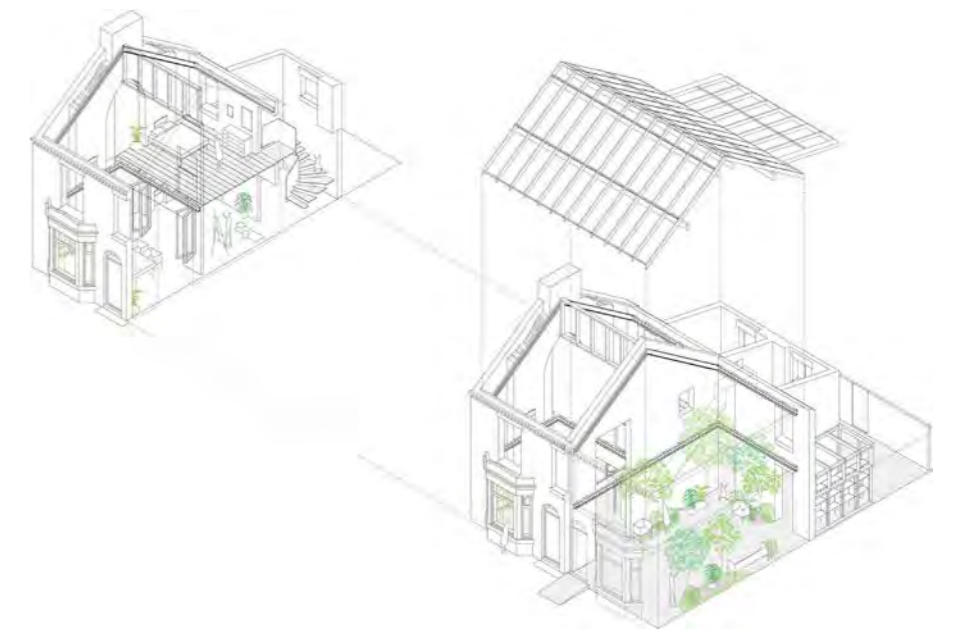
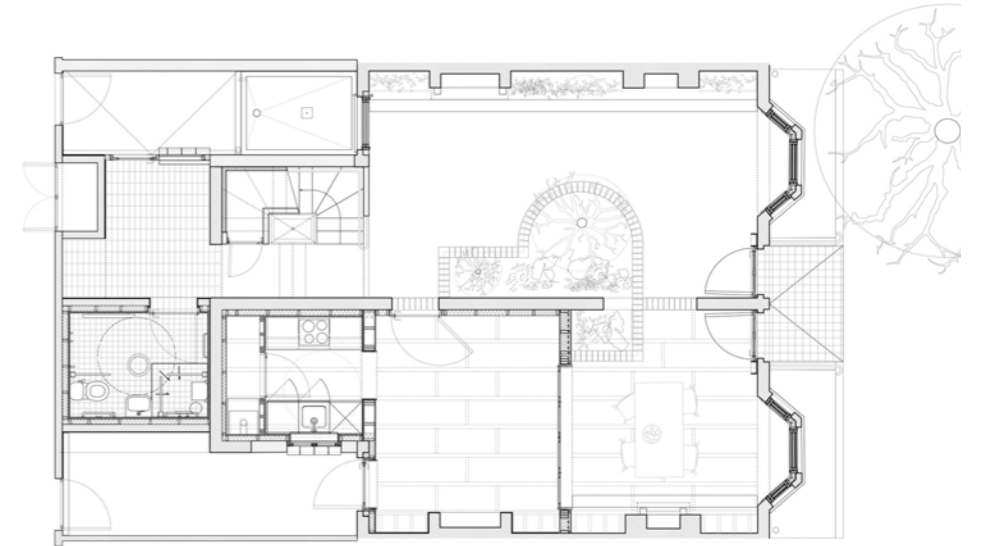
BOTTOM RIGHT
FIG 52: Sergison Bates Architects, 2021.
Lavender Hill Section BB.



- An all seasonal place for the community to come
- Directly for the community
- Secret / hidden from the outside and street-scape
- Excellent use of double height spaces and glass roof - exposed structure



GRANBY WINTER GARDEN



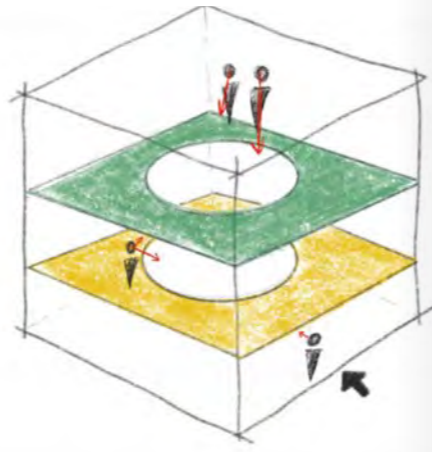
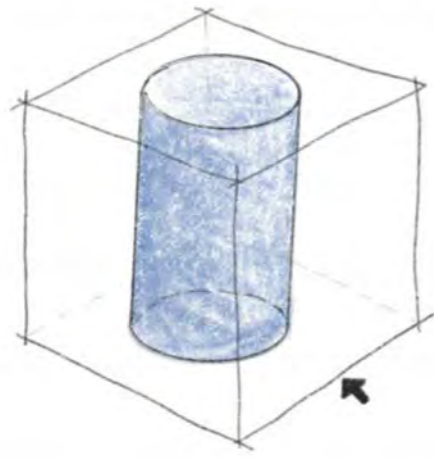
LEFT
FIG 54: Assemble, 2019. Community using Granby Winter Gardens.

TOP RIGHT
FIG 55: Assemble, 2019. Granby Winter Gardens GF Plan.

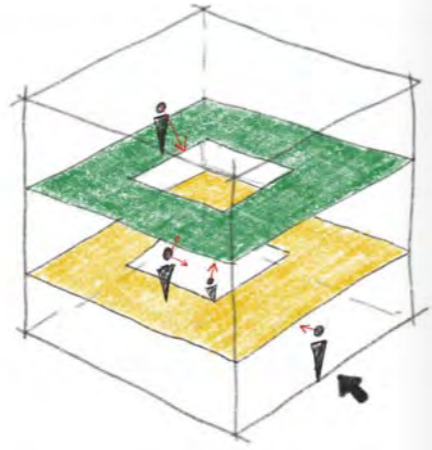
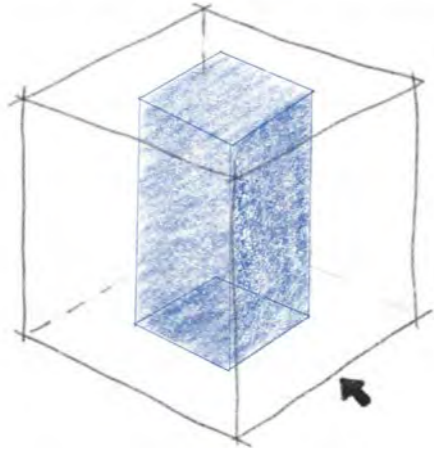
BOTTOM RIGHT
FIG 56: Assemble, 2019. Granby Winter Gardens Axonometric.



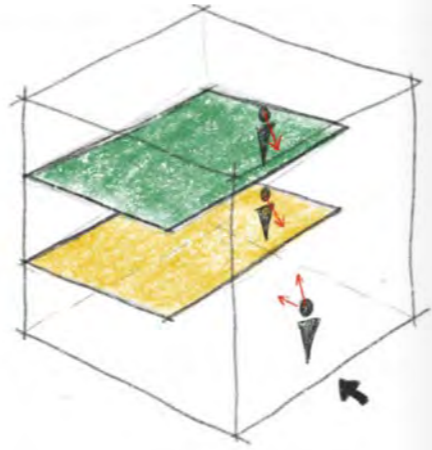
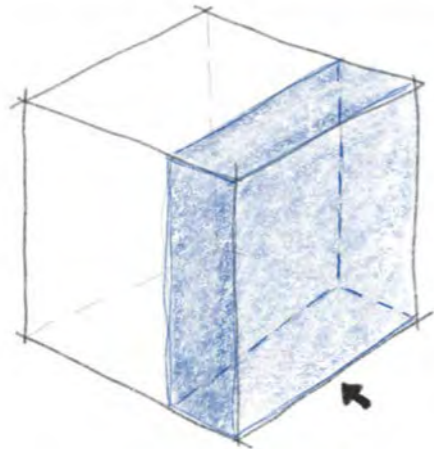
CONCEPT 1 - CIRCULAR COURTYARD



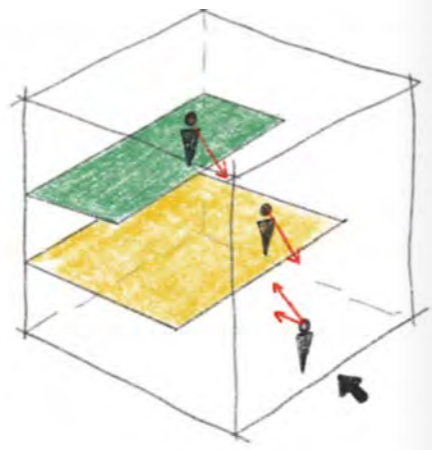
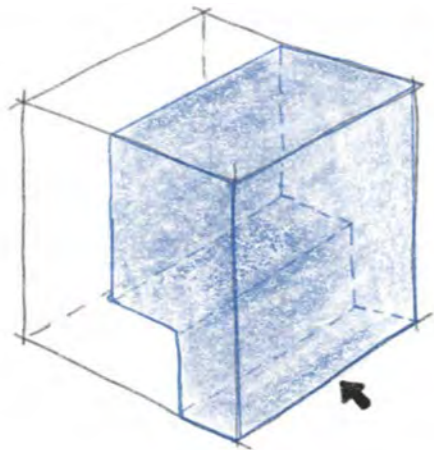
CONCEPT 2 - SQUARE COURTYARD



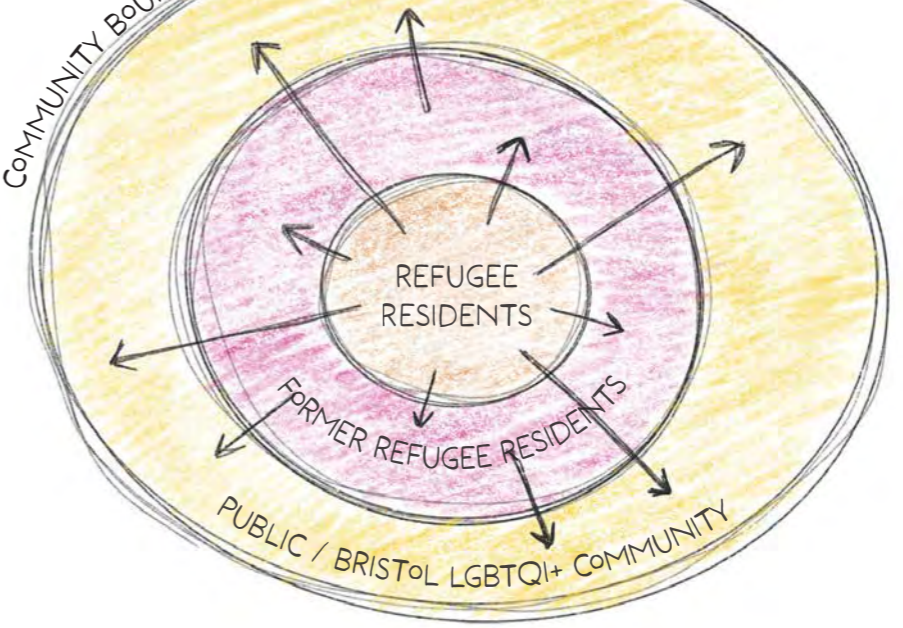
CONCEPT 3 - ALIGNED BALCONIES



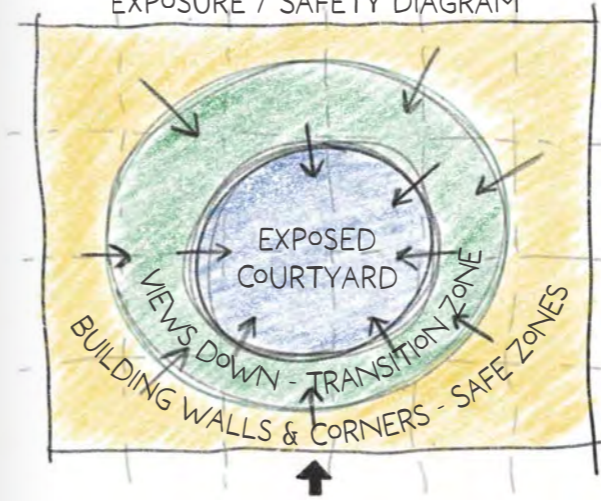
CONCEPT 4 - TIERED BALCONIES



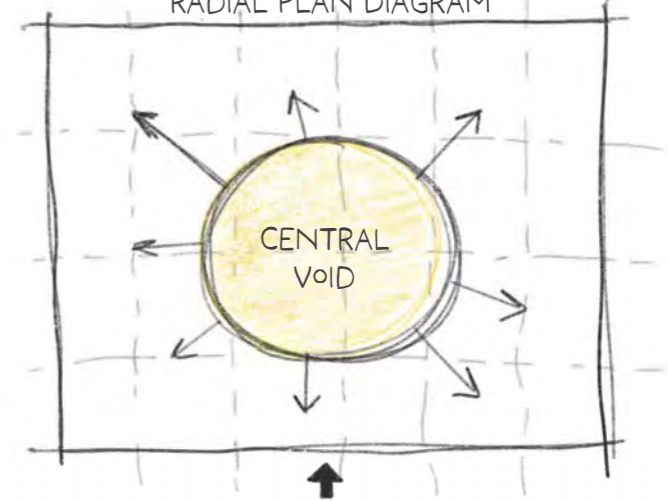
COMMUNITY BOUNDARIES AND INNER CIRCLES



EXPOSURE / SAFETY DIAGRAM



RADIAL PLAN DIAGRAM



LEFT PAGE
FIG 57: Zoe Barkes, 2023.
Void Diagrams for courtyard.

TOP RIGHT PAGE
FIG 58: Zoe Barkes, 2023.
Community Boundaries.

BOTTOM RIGHT PAGE
FIG 59: Zoe Barkes, 2023.
Central Courtyard Effect Diagrams.

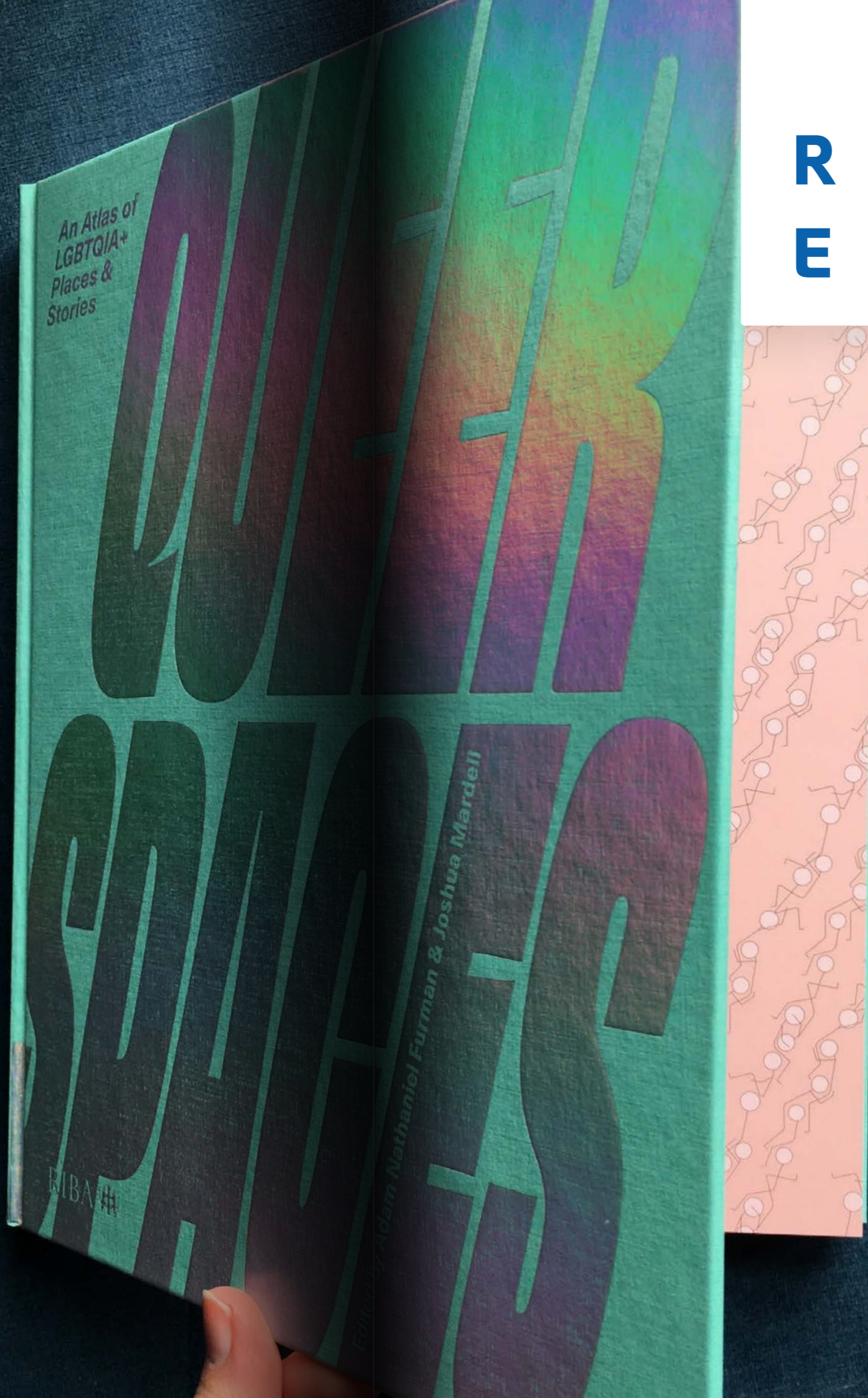
• Experiments with voids, double, triple height spaces, central courtyards and considering their viewpoints
 • Circular courtyard feels softer and more welcoming
 • Central courtyard connects more to exposure and community boundaries

PART.4

BOW TIED...

The running theme of this report is people. In designing for a community, it is people we must consider. It is this humanised approach that will allow designers to start catering and listening to 100% of society and not just the top 1% that finance the development of the built environment.

PART 5



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LEFT
FIG 56: Unknown Photographer,
2022. Queer Spaces RIBA book

LIST OF FIGURES

Figure 1. David Pietralunga, 2021. *Rainbow Portrait*. Unsplash [online image] available at: <https://unsplash.com/photos/qOttLksqijM> [accessed on 23rd December 2022].

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Figure 3. Tim Boddy, 2022. *Queer House Party: In Person Event*. Queer Spaces [online image] available at: <https://www.queerspaces.uk/episodes/qhp> [accessed 30th December 2022].

Figure 4. Tim Boddy, 2022. *London LGBTQ+ Centre Sign*. Queer Spaces [online image] available at: <https://www.queerspaces.uk/episodes/lgbtqcommunitycentre> Accessed 30th December 2022

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Figure 6. Assemble, 2022. *Fourth Corner Street Illustration*. Assemble [online image] available at: <https://assemblestudio.co.uk/projects/fourth-corner> [accessed 25th December 2022].

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Figure 9. Mila Valova, 2022. *Zoe Barks Portrait*. From authors private collection [photograph]

Figure 10. Assemble, 2022. *Granby Street Market Sketch*. Assemble [online image] available at: <https://assemblestudio.co.uk/projects/fourth-corner> [accessed 30th December 2022].

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Figure 13. Tim Boddy, 2022. *Queer House Party Team*. Queer Spaces [online image] available at: <https://www.queerspaces.uk/episodes/qhp> [accessed 30th December 2022].

Figure 14. Tim Boddy, 2022. *London LGBTQ+ Centre Interior*. Queer Spaces [online image] available at: <https://www.queerspaces.uk/episodes/lgbtqcommunitycentre> [accessed 30th December 2022].

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Figure 18. Martha Summers, 2021. *London LGBTQ+ Centre*. [online image] available at: <https://marthasummers.co.uk/London-LGBTQ-Community-Centre-Pop-Up> [accessed 30th December 2022].

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Figure 33. Unknown photographer, c.1913. *Lawrence Hill Junction*. [online pdf image from Bristol Planning Portal] available at: https://pa.bristol.gov.uk/online-applications/files/71D-71B73A7AD90CF2EB794305A3511FF/pdf/21_02058_P-HISTORIC_BUILDING_ASSESSMENT_STATEMENT_OF_SIGNIFICANCE-2919924.pdf pdf link available at: <https://pa.bristol.gov.uk/online-applications/applicationDetails.do?activeTab=documents&keyVal=QRICFXDNJ3600> [accessed 3rd January 2023].

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Figure 57: Zoe Barks, 2023. *Void Diagrams for courtyard.* From authors private collection [sketch].

FIG 58: Zoe Barks, 2023. *Community Boundaries.* From authors private collection [sketch].

FIG 59: Zoe Barks, 2023. *Central Courtyard Effect Diagrams.* From authors private collection [sketch].



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FIG 2: Cottonbro Studio, 2020. Projected Rainbow on Hands.



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