

# Cracking The Gender





**Cracking The Gender**

**CODE**

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# 01.

## INTRODUCTION

**PROJECT:** Cracking the Gender Code

**BUILDING:** 2 Great George Street

**DATE BUILT:** 1890

**ARCHITECTURAL STYLE:** Victorian Architecture

**ARCHITECT:** Birchall and Kelly with alterations by Landless

**LISTED:** Grade II

**FORMER USE:** Leeds Central High Grade School

**CURRENT USE:** Apartment Development



Figure 1

# NO.2 GREAT GEORGE STREET



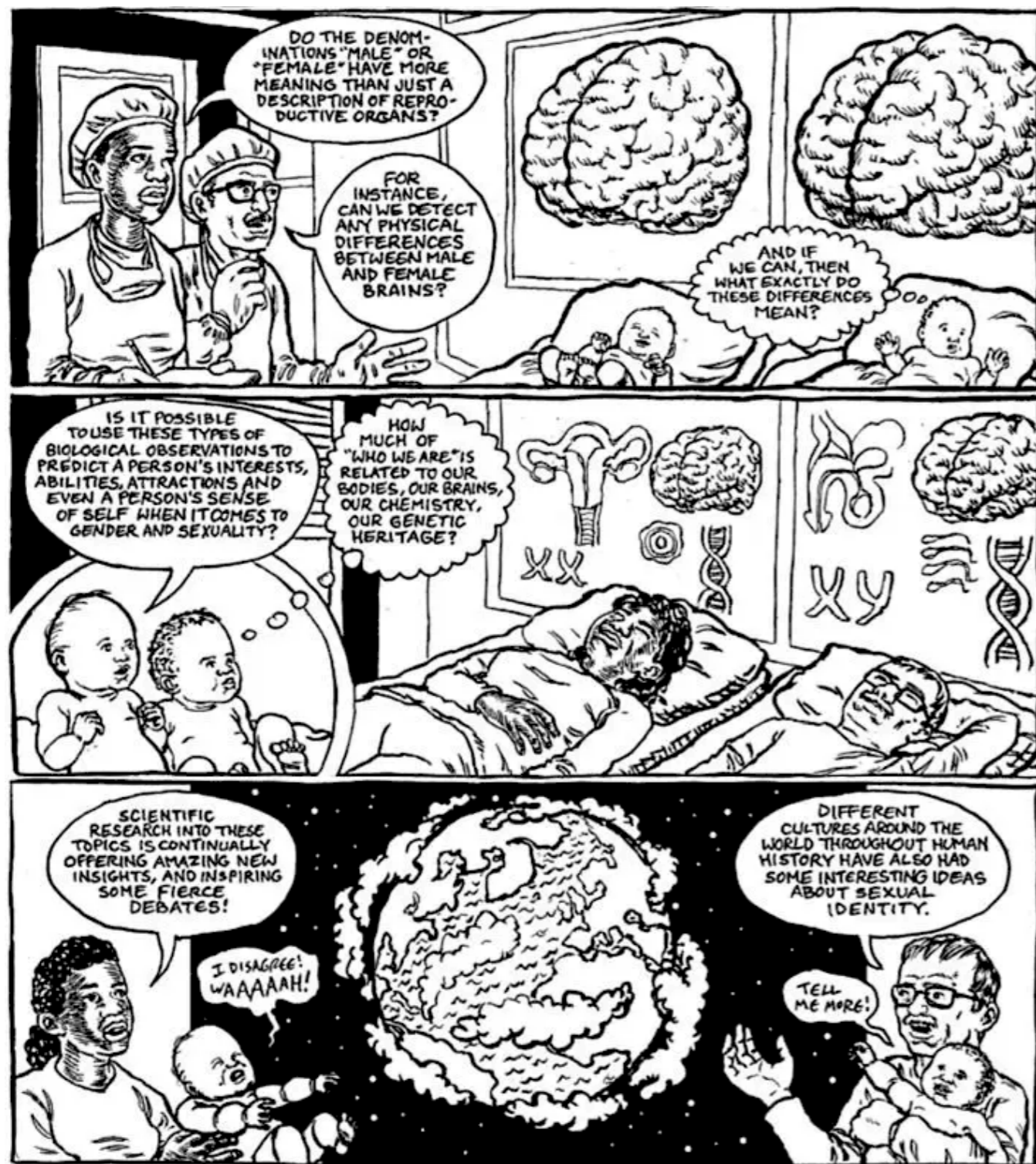


Figure 2

Some in the western world are no longer accepting the stereotypical male/female genders. Combine this new intelligence with the rapid developments in technology and greater awareness, people are starting to question their identity.

Historically the sex listed on a birth certificate was set as your gender. People tried to conform as much as possible. This was because there was very little knowledge about trans-gender and homosexuality. In fact, homosexuality was illegal until 1967 in England when the 1967 Sexual Offences Act was passed. This decriminalised private homosexual acts in the UK between men over the age of 21. This law was not changed in Scotland until 1980 or Northern Ireland until 1982.

In 2014 it was reported at least 0.4% (1 in every 250 people), in the United Kingdom considered themselves to be "non-binary" i.e not male or female. This data was taken from those that left the sex question in the 2001 UK Census blank. (The 2021 Census was postponed due to the Covid Pandemic). When asking Google how many people in the UK are non-binary they report around 1% might identify as Trans, including people who identify as Non-Binary. This equates within the UK, with a population of over 60 million, to 600,000 people in the UK being Trans or Non-Binary. (Equality & Human Rights Commission, 2018)

A BBC News Online article published in 2012 stated that, while Leeds City Council has not published statistics relating to the number of LGBT+ residents, the figure can be estimated at 10% of the overall population, which currently suggests a total of at least 77,000 (Ali and Ali, 2016). This deviance from the norm creates fear and mistrust. Some don't understand and react aggressively to this new world. Those who are uncertain of their identities are also frightened and vulnerable. In Leeds as well as globally more Healthcare Centres and Safe Places are needed to help overcome these obstacles and to help society as a whole to understand these issues. So that communities can thrive.

According to the Leeds LGBT+ Mapping Project, Health and wellbeing is a huge concern. In the last 5 years, 90% of respondents had experienced difficult mental health that had severely affected their day-to-day functioning. The respondents were at greater risk of mental health illness, contracting STD's and also of being victims of substance misuse. Their experience of the local health service was poor. Staggeringly, the report found that BME gay men in Leeds are 15 times more likely to be HIV positive than the population in the UK as a whole (Leeds LGBT+ Hub, 2018). There is a strong need for healthcare and support services to this community to be improved. With healthcare providers to be adequately trained to deal with their needs.

Within this report will be a proposal to develop a Healthcare Centre called The Haven at No. 2 Great George Street, Leeds. A Healthcare and Services centre to make a difference to the LGBT+ community and to the people of Leeds. The building will be an equal space to support the whole community regardless of gender. As society becomes more complex it is important that the centre is designed to cater to the needs of the whole community. To ensure that it is designed for the needs of the future. Within the building will also be an Information Centre, which will provide tourist literature and guidance on the City of Leeds. Due to the sensitive nature of The Haven project, this area will have its own exit and entry point.

The introduction of a Healthcare Centre in 2023 would coincide well with "Leeds 2023", a celebration of culture. It is highlighted to be the best year, with an inclusive focus. Culture includes everyone in society regardless of gender, it is totally diverse.



**“It is time that we all see gender as a spectrum instead of two sets of opposing ideals.”**

-Emma Watson



Figure 4



The Haven is designed for people who are struggling with their genders. A support centre for guidance and advice on issues. A safe place, breaking down the barriers society currently faces because of fear of the unknown and a difference.

Much of the time if you asked people who feel vulnerable what is the most pressing issue to them currently, they would give you a list of isms from racism to sexism or transphobia, homophobia, poverty and more. These concerns could have a suffix attached to them to indicate hatred or fear. To many LGBTQIA2S+ (Lesbians, Gay, Gender Queer, Bi-sexual, Transgender, Trans-sexual, Questioning, Queer, Inter-Sex, Ally, A-sexual), people including feminists, activists, educators the disparity between them is rooted in Gender Equality. (Garbacik, 2013)

The Haven would be an advice centre to help anyone suffering with any aspect of gender inequality. Anything from someone transitioning from one gender to another, to a heterosexual female suffering from sexual abuse.

A study from Public Health England, entitled "Preventing suicide among trans young people, A toolkit for nurse's states that almost 34.400 of trans adults have attempted suicide at least once and almost 14% of trans adults had attempted suicide more than twice." (Dockerty and Guerra, 2015). In the report this is related to experiences of discrimination, including stigma, bullying and transphobia.

Designed to make these people's lives better and to prevent and reduce the levels of people committing suicide, mental health issues and violence created by gender inequality. A place where the residents of Leeds would be able to reach out for help when they needed it, regardless of their gender and identification.



# 02.

## STUDY OF GENDER & SEXUALITY

# OVERVIEW

## WHAT ARE THESE TERMS?

**SEX, GENDER, GENDER IDENTITY, GENDER EXPRESSIONS, GENDER ROLES, SEXUAL ORIENTATION? & ARE YOU CLEAR ABOUT THE MEANINGS?**

Gender Identity can be described in many terms. As the world is evolving and times are changing there's a lot to learn. Being politically correct and remaining respectful to others today is often challenging.

As Western society has become more complex – gender has become more complex. Gender can be perceived as a 'heavy' word, which can be used by politicians and public figures with negative connotation. For example, in referring to 'gender police' or to ideologies that threaten our youth, there are examples of how gender can be misunderstood. And how it can get in the way of individual expression.

The World Health Organisation summarises the difference between sex and gender in the following way:

**Sex** refers to “the different biological and physiological characteristics of males and females, such as reproductive organs, chromosomes, hormones, etc.” (World Health Organization - Gender, equality and human rights: Glossary of terms and tools, 2022)

**Gender** refers to “the socially constructed characteristics of women and men – such as norms, roles and relationships of and between groups of women and men”. (World Health Organization -

Gender, equality and human rights: Glossary of terms and tools, 2022) It varies from society to society and can be changed. When thinking about the concept of gender you need to consider relationships, historical backgrounds, hierarchical pressures, the context and institutional rules that some societies subscribe to. (Sex and gender, n.d.)

The majority of humans are born either male or female. When they are born often, they are taught how to behave with their own and the opposite sex from an early age. If a child doesn't completely fit into a gender norm they might suffer stigma, be socially excluded by friends and family, all of which doesn't enable

Figure 6



# WHAT DOES **LGBTQIA2S+** MEAN?

It is an acronym for **Lesbian, Gay, Bisexual, Transgender, Queer and/or Questioning, Intersex, Asexual, Two-Spirit**, which people choose to self-identify.

In order to be respectful to others and to support individual identity it is important to understand the meaning of

# LGBTQIA2S+

## Lesbian:

Being a lesbian is being gay and a women. Like with "gay", it can be used to refer to non-exclusive attraction to women.

## Gay:

Characterises a person who is exclusively attracted to people of the same gender. The term is also often used to refer to non-exclusive attraction to people of the same gender; the term has a long history of inclusive use of bisexual, pansexual and queer people.

## Bisexual:

A person who is attracted to people of the same gender and of other genders.

## Transgender:

Refers to a person whose gender identity differs from the gender they were assigned at birth.

## Queer:

Is used in so many different ways. The most common sense is as any orientation other than straight. Basically, queer means LGBTQ. In another sense, it's everyone under the acronym: LGBTQIA2S+, all queer.

## Intersex:

A person is intersex if they have bodily characteristics at birth which deviate from the traits associated with the binary socio-medical model of "male" or "female". The socio-medical model holds that certain traits come together and determine our belonging to one of two categories. Hence, a "male" is taken to have XY chromosomes, a penis, testicles, no breasts, and a hormonal profile dominated by testosterone. Intersex people, however, have traits which cannot all fall uniquely under one of the two categories. Those traits are present from birth but are sometimes only noticed at puberty.

## Asexual:

According to the Asexual Visibility and Education Network, someone is Asexual if they do not experience sexual attraction. An umbrella term to describe the "asexual spectrum" which notably includes demisexual and graysexual people, who rarely experience sexual attraction. It's the absence of sexual attraction that characterises asexuality.

## 2-Spirit:

Two-Spirit expert Sarah Hunt defines two-spirit as a cultural and spiritual identity for Indigenous people who "embody both female and male spirits. Being two-spirit cannot solely be described as a sexual orientation or a gender identity.

# Cross-dressing:

A person cross-dresses if they intentionally wear clothes associated with the "opposite" gender, such as a woman wearing male-coded clothing or a man wearing female-coded clothing. The reasons for doing so varies, and the practice is sometimes sexual and sometimes not.

## Drag:

Drag is an artistic practice that involves adopting a deliberately exaggerated gender expression, usually the one associated with the gender "opposite" to one's own. When this gender expression is feminine, we call the person a Drag Queen. When this gender expression is masculine, we talk of Drag Kings.

## Pansexual:

A pansexual person is attracted by people of all genders: men, women, non-binary folk.

## Cisgender:

Refers to a person whose gender identity corresponds to the gender they were assigned at birth.

## Non-binary

that is neither exclusively male nor female : A non-binary person has a gender identity

## Heterosexual:

A person who is exclusively attracted to people of the opposite" gender.

(LSU), 2022)



Figure 7

# "REMEMBER THE POPULAR DISNEY MOVIE FINDING NEMO?"

**Well, if the movie were true to biology, then after Coral (Nemo's mum) was eaten by the Barracuda, Marlin (Nemo's dad), would have changed sex into a female, and then she may have even had incestuous relations with Nemo. Not exactly Disney material."**

(Jones, 2017)

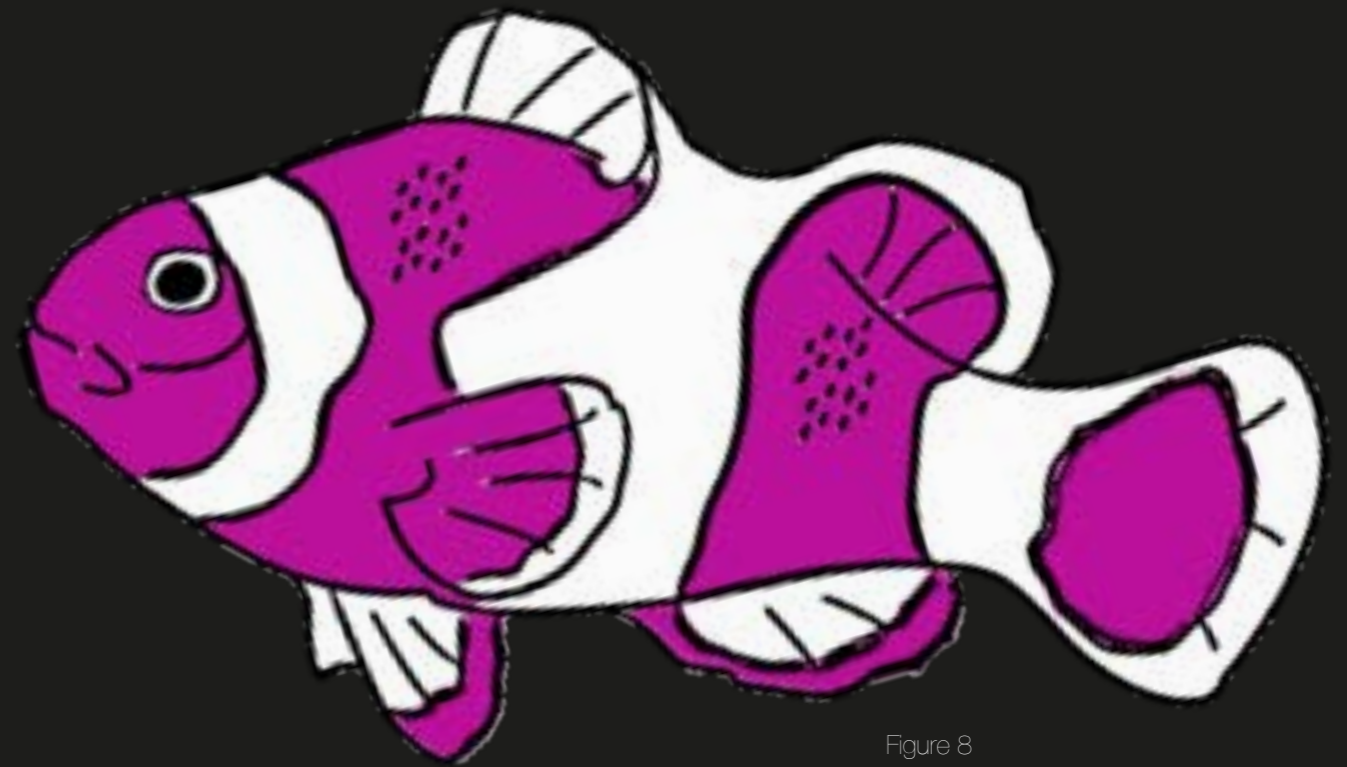


Figure 8

# A HISTORICAL TIME OF LGBTQ+ COMMUNITIES IN THE UK

**1835:**

The last two men executed for homosexual acts.

**1828:**

**Buggery Act repealed**  
 Repealed and replaced by the Offences Against the Person Act 1828/1861 Focused on male same-sex activity only, male homosexual acts were punishable by death.

**1500s:**

**Buggery Act**  
 Devised during the reign of King Henry VIII moving the issue of sodomy from the ecclesiastical courts to the state. The act included acts of sodomy between heterosexual humans and animals and was punishable by death.



Figure 9

Figure 10



**1861:**

**Offences against the Person Act**  
 The death penalty revoked for homosexual acts and replaced by a prison term of hard labour of between 10 years and life.

**1885:**

**The Criminal Law Amendment Act (14th August)**  
 Commonly known as the Labouchere Amendment. It was used to prosecute those who committed 'any acts of gross indecency with male persons.' It was sometimes called 'The Blackmailers Charter' as it encouraged blackmail. The Act reduced the minimum term of hard labour to two years.

**1866:**

**Hyde v. Hyde and Woodmansee**  
 Marriage equality was argued over for the next 100 years. After a trio were tried for conducting a polygamous marriage. Legal marriage defined as one man, one woman.



Scene in the Court of King's Bench at New Street, London.

Figure 11

**1920s**

**August 1921**  
 Attempt to make sexual acts between women illegal

**1921:**

Three MPs attempted to add to the new Criminal Law Amendment Bill to make any act of female indecency illegal but failed.

# 1946:

Autobiography of the first transgender man

Michael Dillon outlines his pioneering surgery by surgeon Sir Harold Giles



Figure 12

# 1950s

Roberta Cowell becomes the first transgender woman to go through vaginoplasty in the UK. Her autobiography was published in 1954.



Figure 13

# 1954:

15 September  
The Wolfenden Committee

named after Sir John Wolfenden was formed as the Criminal Law Act of 1885 was being questioned as to its legitimacy.

# 1963:

Arena Three, the UK's first lesbian and bisexual monthly journal, published

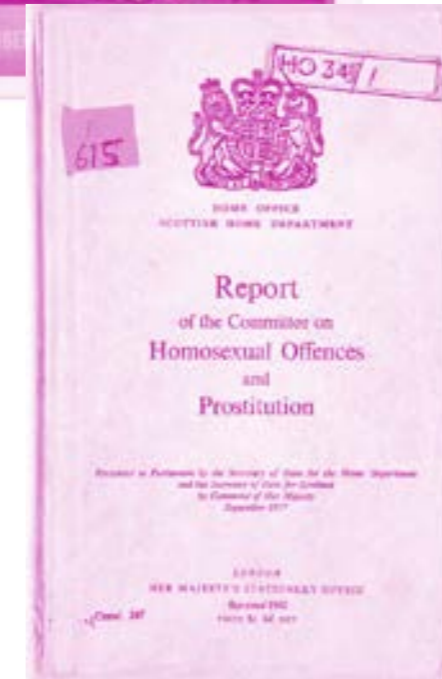


Figure 14

# 1964:

7th October North Western Homosexual Law Reform Committee (NWLHRC) founded

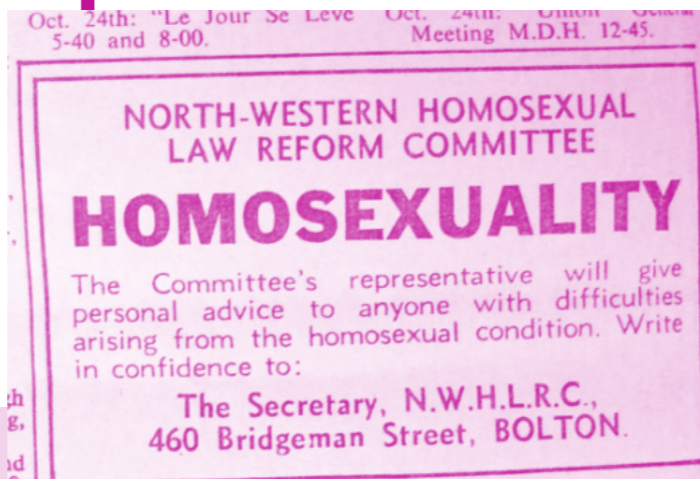


Figure 15

# 1957:

4th September The Wolfenden Report

A report recommending the de-criminalisation of homosexual acts between consenting adults. It wasn't rejected until 10 years later.

# 1966:

The Beaumont Society founded to support 'transvestism'

# 1967

27 July: Sexual Offences Act - The Sexual Offences Act decriminalised homosexual acts between two men, both over the age of 21, in private. The age of consent was set at 21 (compared to 16 for heterosexuals and lesbians). The Act only applied to England and Wales.

# 1968:

DSM-II (the American classification of mental disorders) lists homosexuality as a mental disorder



Figure 16



In the **1950s & 1960s** many therapists employed aversion therapy to 'cure' male homosexuality. Figure 18

One reason why homosexuals are so rarely cured is that they rarely try treatment. Too many of them actually believe that they are happy and satisfied the way they are. Another reason, says Philadelphia's Dr. Samuel B. Hadden, is that too many psychiatrists are still inhibited by the 45-year-old pessimism of Freud, who was convinced that the condition was discouragingly difficult to treat. Figure 17



Figure 18

**1970:** Gay Liberation Front founded – challenging people to 'Come Out'. Sadly, factions within the group made a consensus impossible and it was disbanded in 1973.

Figure 19



**1976:** Lemon v. Whitehouse - Blasphemy Trial

**1977:** The first gay and lesbian Trades Union Congress (TUC) The conference took place to discuss workplace rights for gays and lesbians.

**1972:**

First of:  
 April 1972: First issue of Sappho magazine published  
 June 1972: First gay newspaper  
 1 July 1972: First UK Gay Pride march



Figure 21

**1980:** Criminal Justice (Scotland) Act

Sex between two men over the age of 21 'in private' is decriminalised in Scotland. The age of consent for gay and bisexual men is set at 18.



Figure 20

**1979:**

A Change of Sex airs on BBC2

**1981:**

22th October Dudgeon v. the United Kingdom  
 Gay rights activist, Jeff Dudgeon from Belfast, complained to the European Commission after being interrogated by the Royal Ulster Constabulary about his sexual activity. As a consequence, male homosexual sex was decriminalised in Northern Ireland the following year.

**1981:** First UK case of AIDS



Figure 22

# 1982:

Homosexual Offences (Northern Ireland) Order – decriminalisation of homosexual acts extended to Northern Ireland.

# 1982:

Black Lesbian and Gay Centre set up by Greater London Council. Active until the 1990s



Figure 26

# 1987:

In March AZT made available in UK - the first drug to show any promise of suppressing the disease

Figure 23



# 1988:

May-Section 28 of the Local Government Act-

Local councils accused of promoting homosexuality at taxpayers expense. Funding was withdrawn from arts projects and resource material censored. Section 28 remained enforceable until 2009 when DavidCameron reversed it.

# 1989:

Stonewall UK – Sir Ian McKellen 'Came out' and co-founded Stonewall which was given charitable status in 2003.



Figure 24



World Health Organization

Figure 27

# 1994:

February -Age of consent for gay men reduced to 18

June- London Lesbian Avengers founded to protest against Queen Victoria's alleged claim that Lesbianism didn't exist.



Figure 25

# 1992:

The World Health Organization removed homosexuality from the list of mental disorders

# 1990:

Lesbian and Gay Police Association - after its funding was cut, the UK Association ceased to exist in 2014, but it remains active in Scotland.

Figure 31



# 1998:

The Bolton Seven – convicted for having sex with multiple men. Which was still illegal. They didn't receive custodial sentences!

# 2000:

October 2000: Scottish Government abolishes Section 28 of the Local Government Act  
The bill was defeated in England & Wales

Figure 29



# 2003:

Repeal of Clause 28 in England and Wales – ban lifted stopping the schools for teach the acceptability of homosexuality

Employment Equality (Religion or Belief)

Regulations – creating equality towards the LGBTQ community in the workplace

# 2002:

Equal rights for adoption to same-sex couples



Figure 30

# 2001:

UK Government lifts ban on lesbians, gay and bisexual people serving in armed forces

Age of consent for gay/bi men lowered to 16



Figure 29

# 2004:

Civil Partnership Act – gives same-sex couples the same rights as married heterosexual couples.

Gender Recognition Act – full legal recognition to trans people in their appropriate gender

# 2008:

The Human Fertilisation & Embryology Act- Legal parentage to same-sex couples

# 2018:

Northern Ireland is the only country in the UK without marriage equality

# 2014:

Marriage & Civil Partnership Bill (Scotland)

# 2013:

Marriage (Same-Sex Couples) Act- the opportunity to get married for same-sex couples



Figure 31

# 2017:

'Alan Turing law'- all historic criminal convictions for gross indecency against gay men squashed

# 2010:

Equality Act- The Equality Act 2010 legislates for equal treatment in access to employment as well as private and public services, regardless of age, disability, gender reassignment, marriage and civil partnership, race, religion or belief, sex and sexual orientation.

# GENITALIA DOES NOT EQUAL GENDER.

“The sex characteristics a person is born with do not signify a person’s gender identity. When people have “Gender Reveal parties,” it really should be called a ‘Genital Reveal party,’ she offers. The concept of gender really is a **SOCIAL CONSTRUCT**”

(How Many Genders Are There? Experts Break It Down, 2021)



Figure 32

# Is society going to extremes with MODERN/MAINSTREAM FEMINISM?



Figure 33

Jessica Butcher MBE is the co-founder of Blippar and social media video platform Tick. In 2012, she was listed as Fortune's "10 Most Powerful Women Entrepreneurs", and one of the BBC's 100 Women in 2014. She was one of four new Equality and Human Rights Commission board commissioners appointed in November 2020.

In her TEDx lecture Jess Butcher outlines her views on why modern feminism is starting to undermine itself. Feminism is meant to be about female equality, where in some instances it aspires to female supremacy.

When considering gender and vulnerability there is a historical tendency to think women overall get a tougher time. As Butcher implies-

it is important for women to stop whining about losing out. Gender should no longer be defining us.



Figure 34

Jess Butcher in her Ted Talk declares that there has never been a better time to be a woman.

Currently more girls out-perform boys at school, a higher percentage go to university and many women in their 20-30's are out-earning men. (Butcher, 2018)

Butcher is fortunate, she has been raised by parents who believed in her and always told her that she could achieve anything she wanted to in life. She feels that her greatest attribute is self-confidence and belief and it's this that has allowed her to be successful.

The LGBTQ+ community is more marginalised than those that live in Jess Butcher's cis-gender, white world. If The Haven can provide them with the counselling and confidence they need in order to enable them to take control and lead their best lives, making a difference to society and equality.

# What about

**MEN**..... CRIME DEATHS  
PATERNITY FRAUD

HOMELESSNESS **71%** **76%**

## SUICIDE RATES

SCHOOL DROP OUTS

REDUCES LIFE EXPECTANCY

**(6 YEARS)**

**80%**

CRIMINAL COURT BIAS &

CHILD

SENTENCING DISPARITY

CUSTODY

**(60% > SENTENCE)** RIGHTS

MENTAL HEALTH ISSUES

WAR DEATH

**99%**

WORKPLACE

DOMESTIC  
ABUSE

DEATHS **90%**

RATES **40%**  
(MALE)

# THE ME TOO MOVEMENT



Figure 35



Figure 36

What is it?

The #MeToo movement started in 2006. It began with publicity on social media about a sexual assault victim and activist called Tarana Burke. This movement is against sexual abuse and harassment. Where individuals broadcast their claims of sexual crime by posting #Metoo on social media platforms. This movement has grown tremendously over the years and gained a lot of attention.

“there has to be a shift in **CULTURE**. We have to have conversations about systems that are in place that allow sexual violence to flourish”

-Tarana Burke





Figure 37

# #ME TOO -NOT YOU

## The trouble with mainstream feminism

*"Reactionary trans-exclusionary and anti-sex work feminism amplifies the narcissistic 'Me, Not you' of the mainstream. Marginalised people are not only collateral but are threats impeding the white feminist will to power." (Phipps, 2020)*

Alison Phipps the author of *Me Too Not You* believes the fascination with the #METOO NOT YOU is modern day feminism that is unfair and unequal.

In her book Phipps argues that the Me-Too movement, which was started by the black feminist

Tarana Burke in 2006, only went viral as a hashtag when it was tweeted eleven years later by a white actor Alyssa Milano. It was only then that people took note. Movements like #MeToo have often been started and built by women of colour but they have only been noticed by the mainstream when white, often celebrity women get involved.

Middle class and privileged, generally white women can often use their traumatic experience to enrage the media and to attack sex workers and trans people. Often playing into the hands of the far right.

# Corbyn is hit by feminist backlash

## 300 women set to quit Labour in row over transgender candidates on all-female shortlists

By John Stevens and Janet Webb

HUNDREDS of female Labour members are to quit the party over a decision to allow transgender candidates to be included on all-women shortlists.

In a row that has rocked the party since May Day, women are warning they cannot continue to be in a party that takes women for granted.

The group opposes a party rule change over all-women shortlists, which are used to select candidates for parliamentary elections down to local government.

It would guarantee candidates the right to self-declare as female without the need for a medical test or other certification showing that they had biologically changed sex.

Opposing shortlists to all-women shortlists has angered some activists, who say they have been asked to sign a petition that says transgender people should be allowed. They want a woman to get on a shortlist simply by wanting to be a woman.

In a draft resolution, women say to the party that the Mayday Women's group state: "We have allowed, tolerated, and even actively supported a party that has no understanding of women's oppression and why all-women shortlists were created in the first place. It is for that reason we have withdrawn our support."

"We are dismayed at the Labour Party's support for and as a self-defined characteristic for all-women shortlists."

"We now face a situation where any woman can simply claim to be a woman and be

### 'I'm horrified by what is happening'

included on all-women shortlists. Over the last 100 years of women getting the vote only 10 per cent of MPs have been women. Women were doing the vote not on the basis of sex identity, but because of their sex.

Now women are saying why women are oppressed under patriarchy."

The list of signatories includes a former member of the Labour Party and the former women's officer, Jennifer Jackson, who helped organise the letter, said: "I'm horrified by what is happening to women's rights in Labour, but also proud there is so much resistance."

"Women have fought hard for protections and rights and all-women shortlists that will also give us better representation in Parliament and therefore critical to many women Labour voters."

"We would now see those places go to people who have signed the majority of these letters to them. By asking women to only Labour in those circumstances, the party is asking them to vote against their own interests. We all know we are not a self-declaring characteristic, we all know what a woman is and this is the solid basis of reality."



Controversy: Mr Corbyn with Marc Wadsworth on the day he made the remarks

## Leader backs me, says activist kicked out over anti-Semitism

By John Stevens (Deputy Political Editor)

A LABOUR activist expelled from the party for a verbal attack on a Jewish MP yesterday claimed Jeremy Corbyn did not believe he had done anything wrong.

Marc Wadsworth said he had received "balded the women" support from the Labour leader's office during his hearing.

Labour's disciplinary body ruled Mr Wadsworth's behaviour at the launch of an anti-Semitism report - when he accused MP Ruth Smeeth of working with the right-wing media - had been "grossly detrimental to the party".

The activist claimed Mr Corbyn had said he "didn't see that I did anything wrong". He said the leader's office had called him on the day of his hearing, adding: "They wanted me to know they backed me."

A Labour source denied offering support, but said a member of staff had contacted one of Mr Wadsworth's supporters to reduce the risk of "incidents" outside the hearing, which began on Wednesday.

The source claimed the phone was passed to Mr Wadsworth, who made clear

he was "unhappy" Mr Corbyn had not backed him or responded to attempts to contact him. Mr Wadsworth had accused Mrs Smeeth of "working hand in hand" with the Daily Telegraph during a dispute at the launch of Chakrabarti's report in 2018.

He said yesterday that the letter he received cancelling his membership said his behaviour had brought the party into disrepute and embarrassed the leader, adding: "Well, the leader has told mutual friends he wasn't embarrassed because he doesn't see that I did anything wrong."

Asked if Mr Corbyn's office had supported his case, he said: "When they called me on the first day of the hearing, they said to me that they had been working behind the scenes, that what I said wasn't anti-Semitic. It came over London mayor Ken Livingstone told BBC he had been door-knocking for Labour despite being suspended from the party over remarks linking Adolf Hitler and Zionism."

"In 2018 trans-exclusionary feminists mobilised against the UK Labour Party, after it clarified that its women-only shortlists were open to trans women. As a result, more than 300 hundred women resigned from the party in protest".

"In 2018 an open letter was circulated to Stonewall, attacking the organisation for supporting proposed changes to the 2004 UK Gender Recognition Act that would make it easier to change legal gender." (Phipps, n.d.)

The list goes on, with attempts to undermine and disrupt London Pride and letters to complain about Lottery Funding being given to a charity supporting trans-children and their families.

# WE NEED SNOWFLAKES!

For some, this design project, which focuses on a marginalised community consisting, by some estimates of 1% of the population, is written by a Snowflake. "Someone who is over-sensitive, mollycoddled and intellectually weak". After all, why put some much emphasis on such a small part of society, when according to The Big Issue as many as 16 million people in the UK could be officially classed as living in poverty by 2023. For developing a centre focusing primarily on the needs of the LGBTQ+ community and anyone who is vulnerable because they are being judged or penalised because of their gender.

## Definition of 'SNOWFLAKE GENERATION'

**'the generation of people who became adults in or after the 2010s, viewed as being less resilient and more prone to taking offence than previous generations.'** (Snowflake Generation, n.d.)



Figure 39

"A snowflake is another beautifully ordered example of what simple, natural meteorological processes can produce."

- Lawrence M. Krauss

The book 'We need snow flakes' by Hannah Jewell argues that the term "Snowflake" is used by the media and controversial figures, like Donald Trump and Piers Morgan to denigrate and weaken the arguments of the youth of today.

In the book the author looks back at the memoirs and memories she has of her Grandmother. A woman brought up in poverty in South London and enduring the tragedies brought on by the Second World War. She recognises that her Grandmother would have hated her book. And illustrates how lessons can be learnt from her Grandmother's experiences. Jewell would like to hope that by recognising the sensitivity of the young and accepting 'the Snowflake' generation we can all help to make the world a kinder, more empathetic place.

After her Grandmother passes away, she comes across her Grandmother's Memoirs written out on lined paper. At this point she can empathise more with her Grandmother as she recognises just how tough her life was. She considers, would the lives of her Grandmother and father had been different if their up-bringing had been kinder and suggests that-

"the strength of previous generations is not something to aspire to. It is something that should be mourned". (Jewell,2022)

"Resilience may sometimes have been a different kind of dealing with pain, suppressing and avoiding it, rather than acknowledging it and then healing from it". (Jewell,2022)

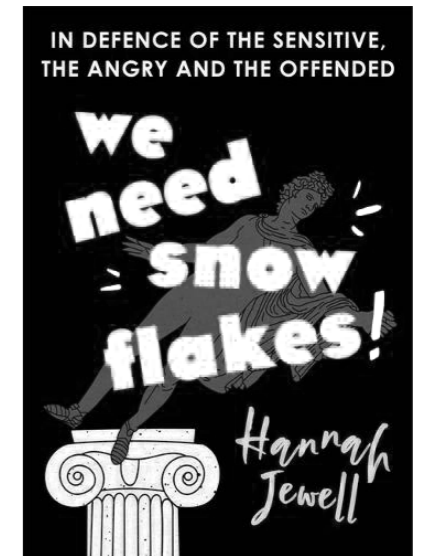


Figure 41



Figure 40



Consider the  
**‘CANCELLING  
CULTURE’** and the  
meaning of the  
term **‘WOKE’**.

# So what does ‘WOKE’ mean?

## Dictionary

Definitions from [Oxford Languages](#) · [Learn more](#)



**woke**

/weɪk/

verb

past of **wake**<sup>1</sup>.

adjective **INFORMAL · US**

adjective: **woke**; comparative adjective: **woker**; superlative adjective: **wokest**

alert to injustice in society, especially racism.  
"we need to stay angry, and stay woke"

Figure 43

The old meaning of the word woke simply meant the past of wake, as in to “wake up” or “awake”. In a modern sense the term is used to mean and officially added to the dictionary as described by Merriam-Webster as “chiefly US slang”, the dictionary defines the word as: “Aware of and actively attentive to important facts and issues (especially issues of racial and social justice).” (n.d.)

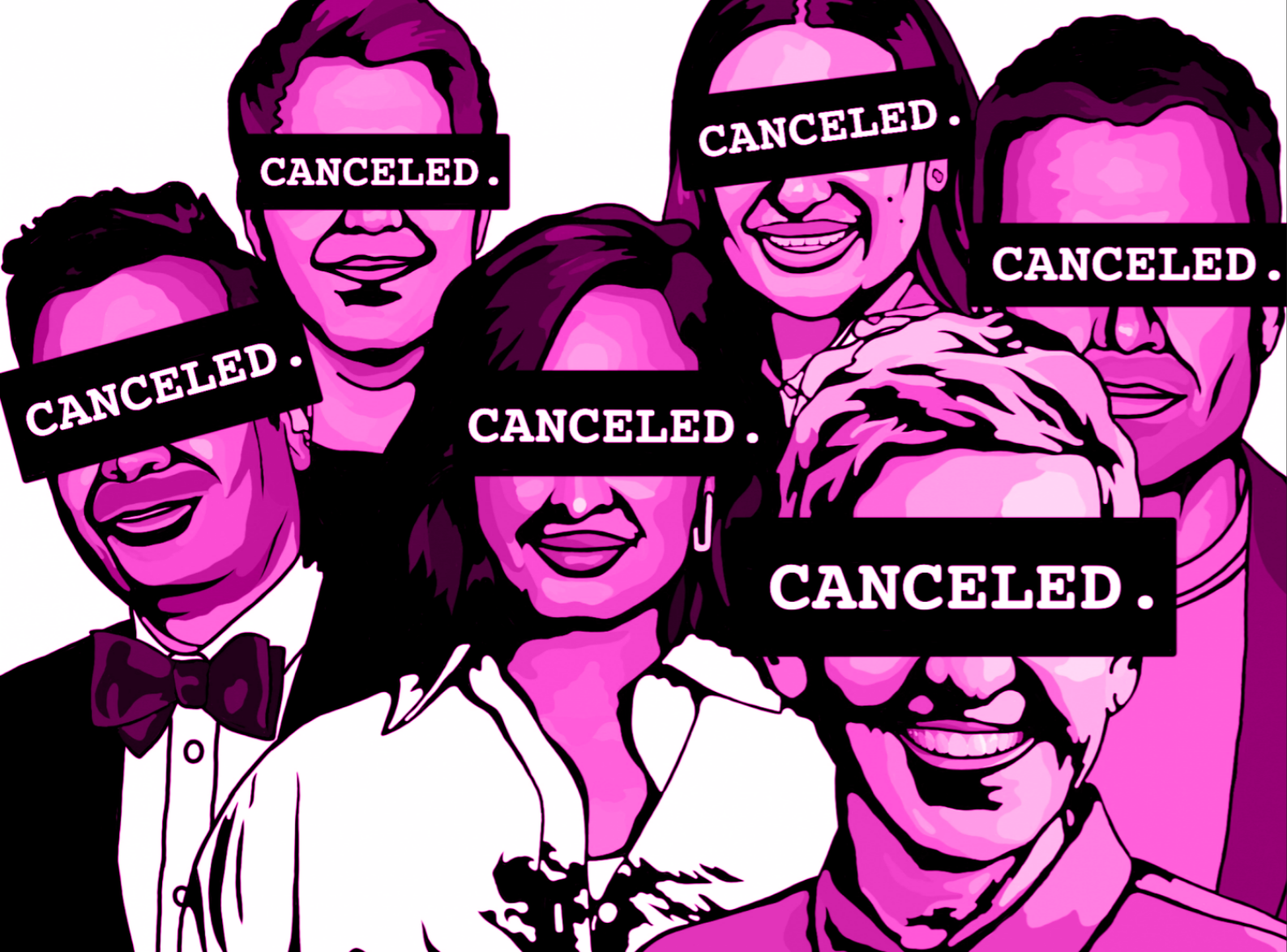


Figure 44

# So what does CANCELLING mean?

'Cancelling' is an expression of agency, a choice to withdraw one's attention from someone or something whose values, (in) action, or speech are so offensive, one no longer wishes to grace them with their presence, time and money." (A brief etymology of so-called "cancel culture", 2020)

Journalist Sarah Hagi writes for Time that as a black Muslim woman, she and other marginalised people have for the first time in history an unprecedented ability, thanks to social media, to not only express themselves but to be heard. "That means racist, sexist and bigoted behaviour or remarks don't fly like they used to." (Hagi, 2019) Hagi writes "The term for Cancel Culture is a way for powerful and privileged people to delegitimise criticism – just like the term 'snowflake' is meant to shoot down debate and discount people's feelings and experiences". (Hagi, 2019)

Underpinning the need for a centre like The Haven in Leeds.

# STARFISH STORY

AS AN OLD MAN WALKED THE BEACH, HE SAW A BOY PICKING UP STARFISH & FLINGING THEM INTO THE SEA



HE ASKED THE BOY "WHY?" THE BOY ANSWERED "THE STARFISH WOULD DIE IF LEFT STRANDED ON THE BEACH."

CONFUSED, THE OLD MAN SAID: "BUT THE BEACH GOES ON FOR MILES & THERE ARE THOUSANDS OF STARFISH YOU CAN'T MAKE A DIFFERENCE." THE BOY LOOKED AT THE STARFISH IN HIS HAND, TOSSED IT IN THE OCEAN

AND SAID "MADE A DIFFERENCE FOR THAT ONE."

making a difference to just **ONE** person is important....



**“Respect other people's feelings. It might mean nothing to you, but it could mean everything to them.”**

**- Roy T. Bennett**

*(The Light in the Heart: Inspirational Thoughts for Living Your Best Life, 2016)*

# **UNDERWEAR FOR ALL GENDERS**

Architecture is a way of moulding and creating a design for a building. In much the same way as fashion can sculpt a body shape. Lingerie can be used to define the body image we want to portray. Corset frames are used in scaffolding, to prop up and support and underwear can be used in the same way. Some want to be scooped in and lifted. They are happy to feel uncomfortable in the hope of portraying a body image that pleases them. For others comfort is their priority. Others look to conceal, choosing bras to reduce their breasts for a more androgynous look. Some also like to expose their underwear, whereas others choose light weight invisible lingerie.

It could be considered that these designs are works of art. Many fashion designers have credited architectural design as inspirational. These architecturally inspired designs are no new thing.

Coco Chanel once stated that

“fashion is architecture; it’s a question of proportions”.

(“Fashion is architecture, it’s a question of proportions” Coco Chanel. ARK, 2019)

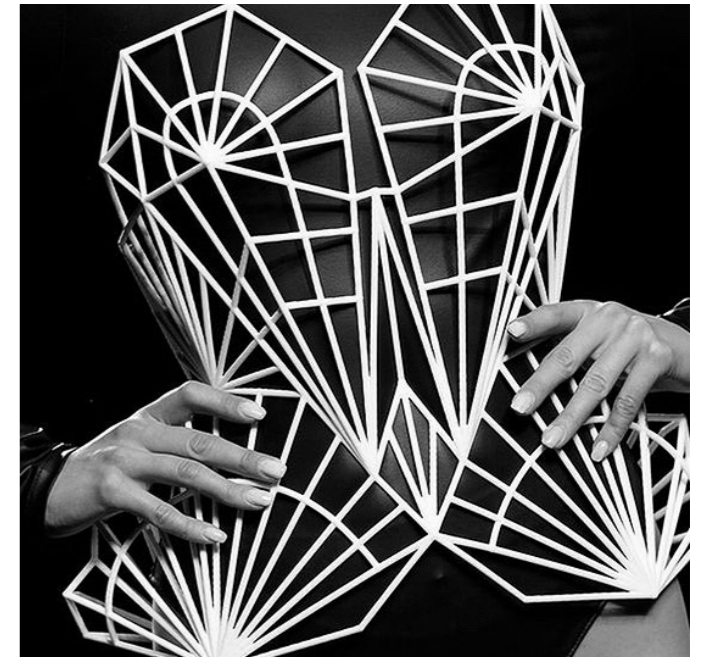




Figure 52

## HOUSE IN A STEEL CORSET

Se'pka Architekti designed a corset over the house as the building's infrastructure needed to be strengthened.

Requiring support ties in with the conceptual idea for The Haven. The steel casing protects the house from falling and supports the structure just like underwear supports parts of your body. To shape and define.

Concluding the link between underwear and architecture. Everything in life has a form which needs supporting, right down to every atom and molecule. Mental health is no different, it needs nurturing to become strong and resilient.

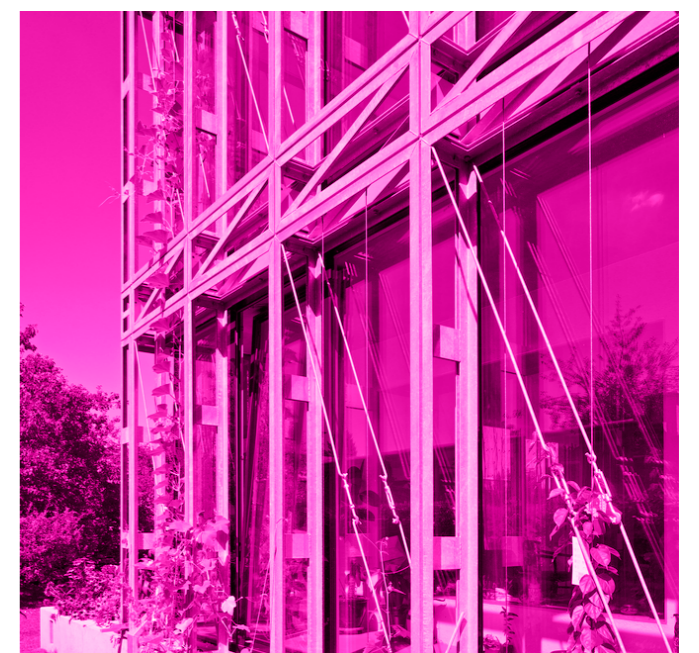


Figure 53-55

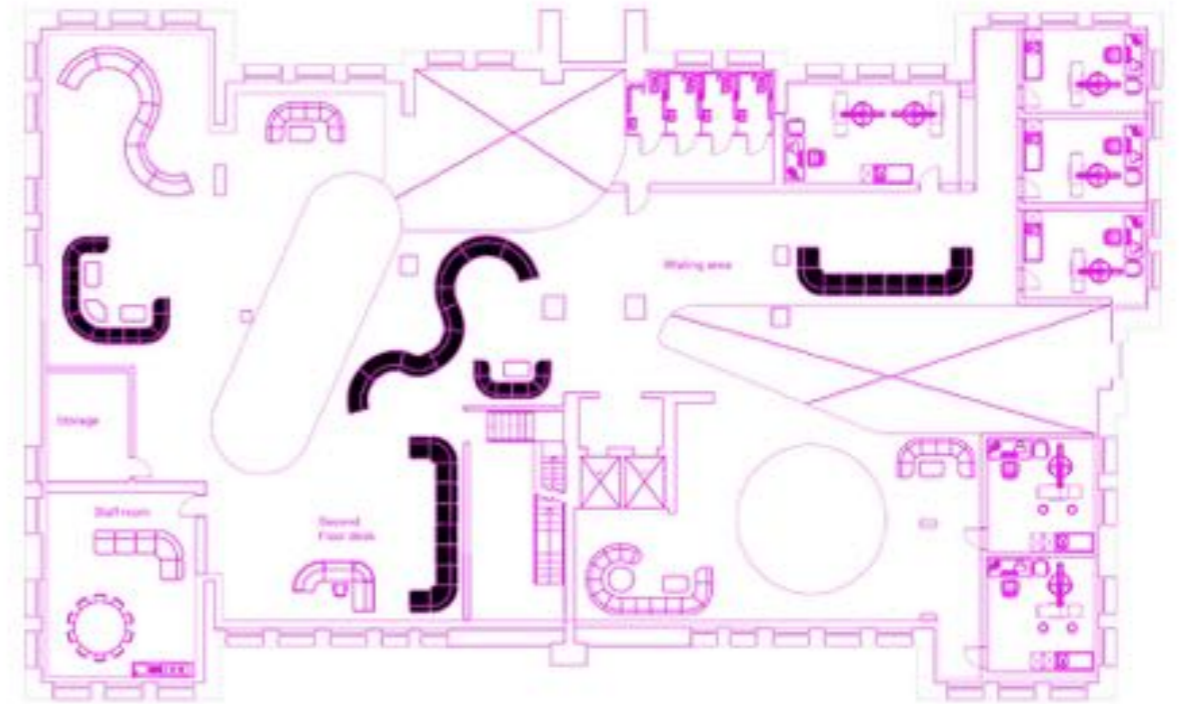
# 03.

## PROPOSED USERS

### MAIN USERS

The main users will be the people using the building for either sexual health advice or people in need of counselling support or bespoke underwear design.

Privacy is key. The Haven has been designed with enclosed surgery and counselling rooms. The waiting rooms have multiple seating but still offer cover to reduce guests' exposure if they are feeling vulnerable.



This is the first level plan showing the seating highlighted in black which limits exposure, more so than the other seating areas as they are under the void of the levels above.

# FACILITIES



One on one talk therapy



Group talk therapy



Underwear workshop



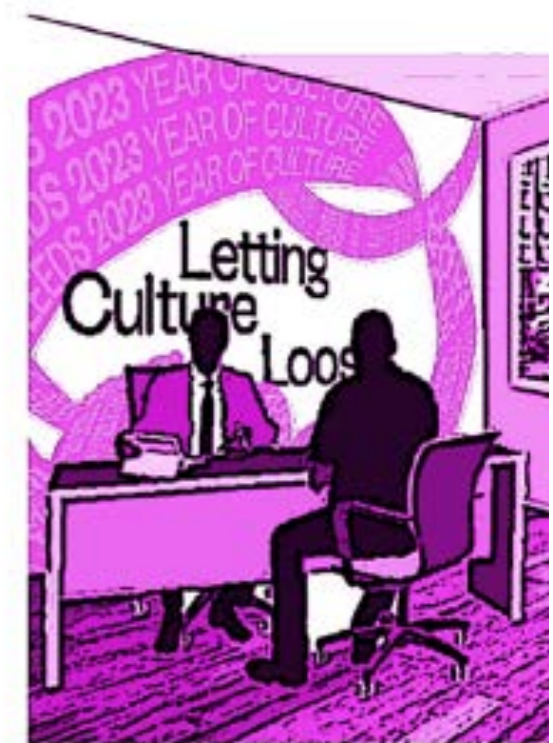
Underwear shop



Consult rooms



City information centre



Leeds 2023 Hub

## STAFF

A staff area will be designed within The Haven so they can discuss client cases and formulate ideas as a team. This will be confidential and secure.

The staff room will be located on the first floor, with a kitchen area and a place to relax. In the Sexual Health and underwear sections there is also a storage facility.

## VISITORS

The Haven is designed as a Sexual Health Centre with a focus on support for the LGBT+ community. The centre will welcome all people of all genders feeling vulnerable. An accepting and welcoming, non-clinical space. For some it may be a place to come and discuss their sexuality, mental health and issues of abuse.

Provision will be made for those attending with children and the general public will be welcomed to attend public speaking events and to visit the underwear shop on the higher levels. The building has been designed so that this can happen, without the more vulnerable on the lower levels being exposed. On entering general visitors will be directed up to the higher levels according to their needs at reception.

Leeds City Information Centre and the Hub for 2023 will have their own entrances.



Figure 56

# USERS ROUTES

SEXUAL HEALTH USERS

VISITORS

INFORMATION CENTRE

& 2023 HUB

Ground floor



First floor



Second floor



Third floor



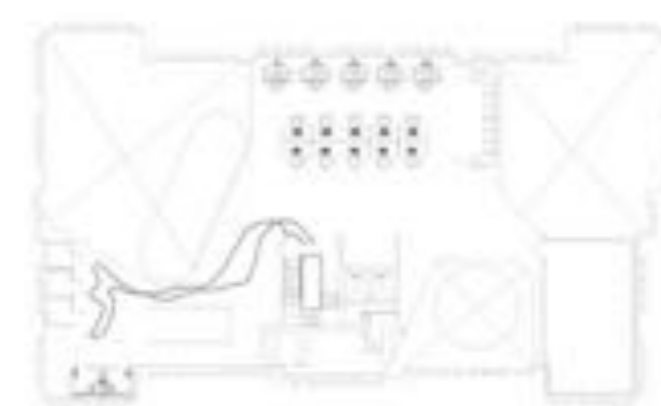
Fourth Floor



Fifth floor



Sixth Floor



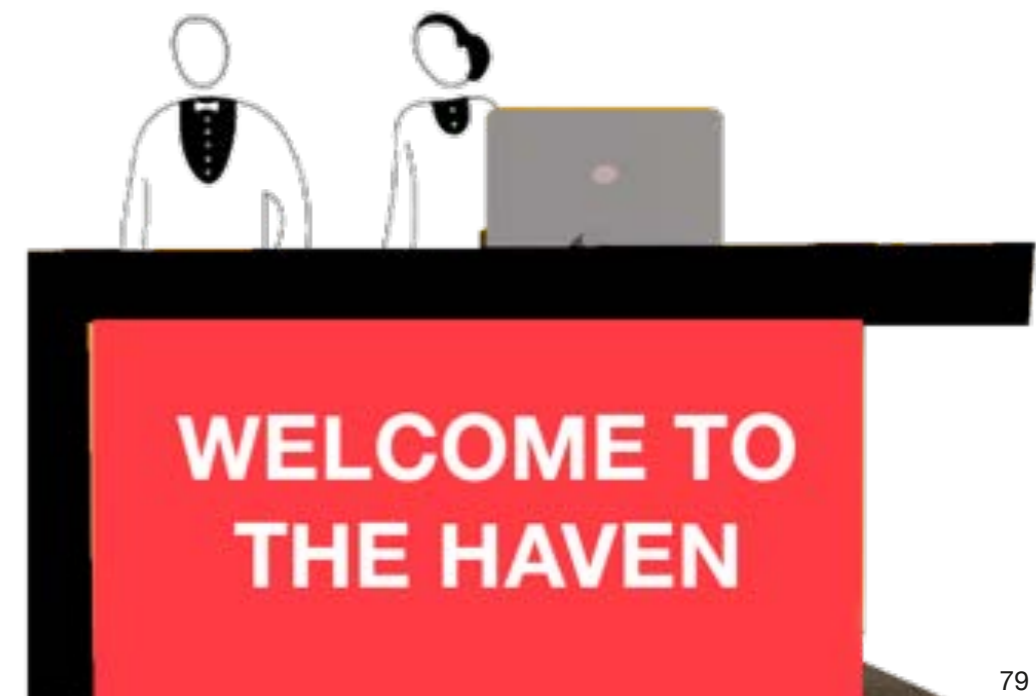
# 04.

## EVENTS, SPACES, EXPERIENCES & FUNCTION

## THE WELCOMING....

### Reception Desk

The first place the user encounters is the reception desk. A welcoming entrance is important. It often takes a lot of courage to visit a centre like The Haven reception needs to be non-confrontational, bright and colourful and inviting. It's important to respect people need's for privacy as they enter, with quick direction to the relevant floors, so the user doesn't feel uncomfortable and feels safe.





## Why is Sexual Health important?

If a person has poor sexual health it can lead to sexually transmitted infections and unintended pregnancies.

## Services required in the Sexual Health Space?

- Sexual transmitted infections testing & treatments
- Advice about anything related to Sexual Health
- Free Contraception
- HIV testing – including rapid tests (results in about 30 minutes)
- Counselling
- Free PEP (post-exposure prophylaxis – medication that can help prevent people from developing HIV if they've been exposed to it)
- Advice and help on abortion
- Specialist help on sexual assault and rape

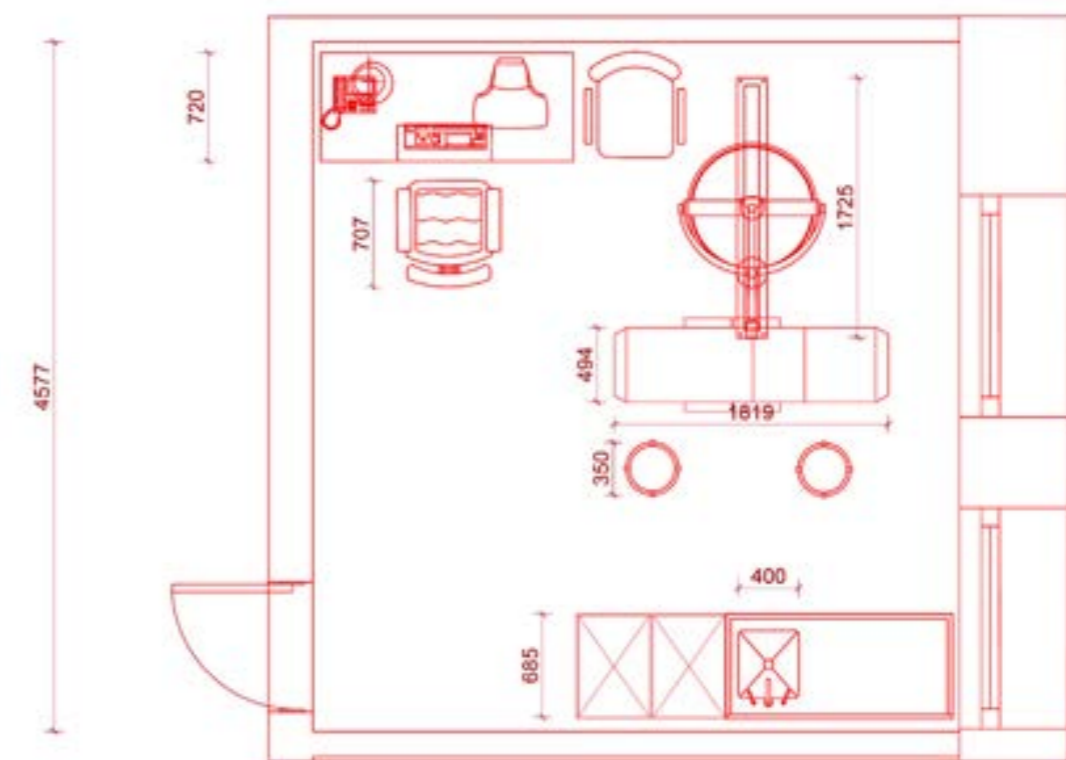
## What will the space require?

- Reception desks on all floors
- Welcoming waiting rooms
- Surgery spaces designed to make the user feel calm and safe
- Storage spaces for equipment
- Staff room
- All gender rest rooms

# SURGERY & CONSULTING ROOMS

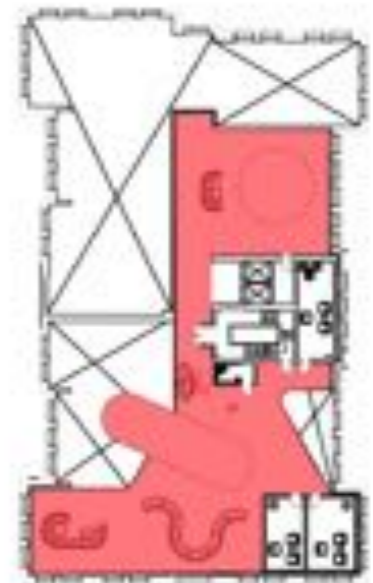
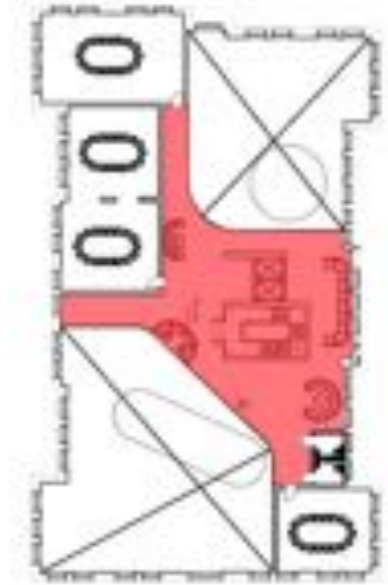
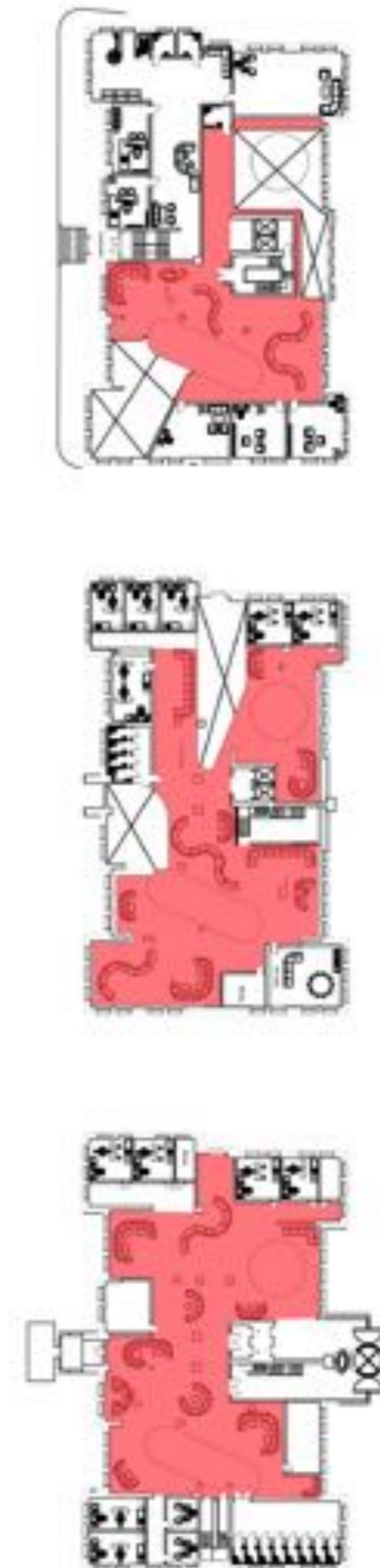
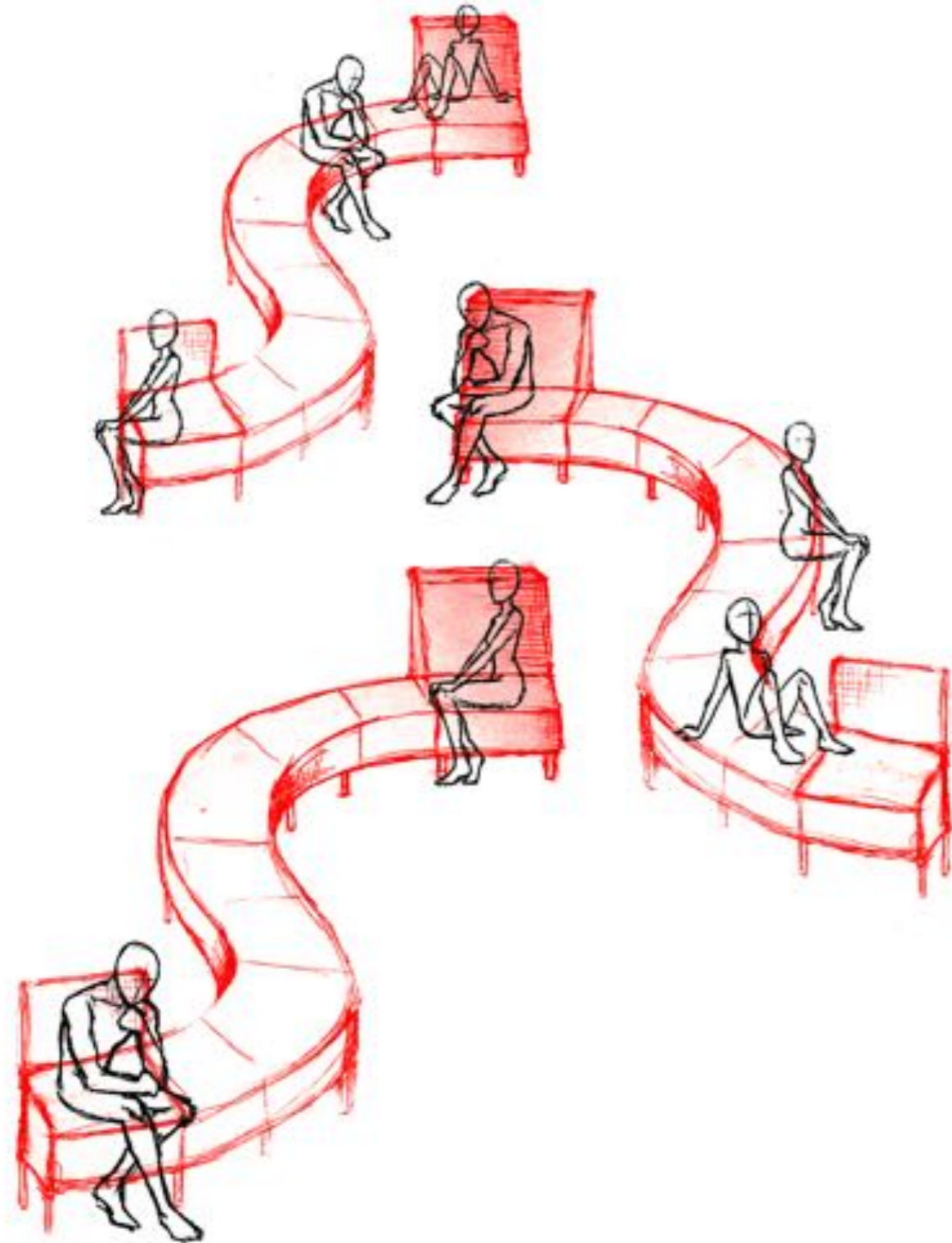
## What's in the consulting room:

- Doctor's desk (computer & phone)
- Chairs for patient or other
- Bed
- Surgical Light
- Sink
- Storage



# WAITING ROOMS

Creative, contemporary furniture will be incorporated into the design to offer privacy and also a distraction. Non-clinical designs to offer an inviting and non-threatening experience.

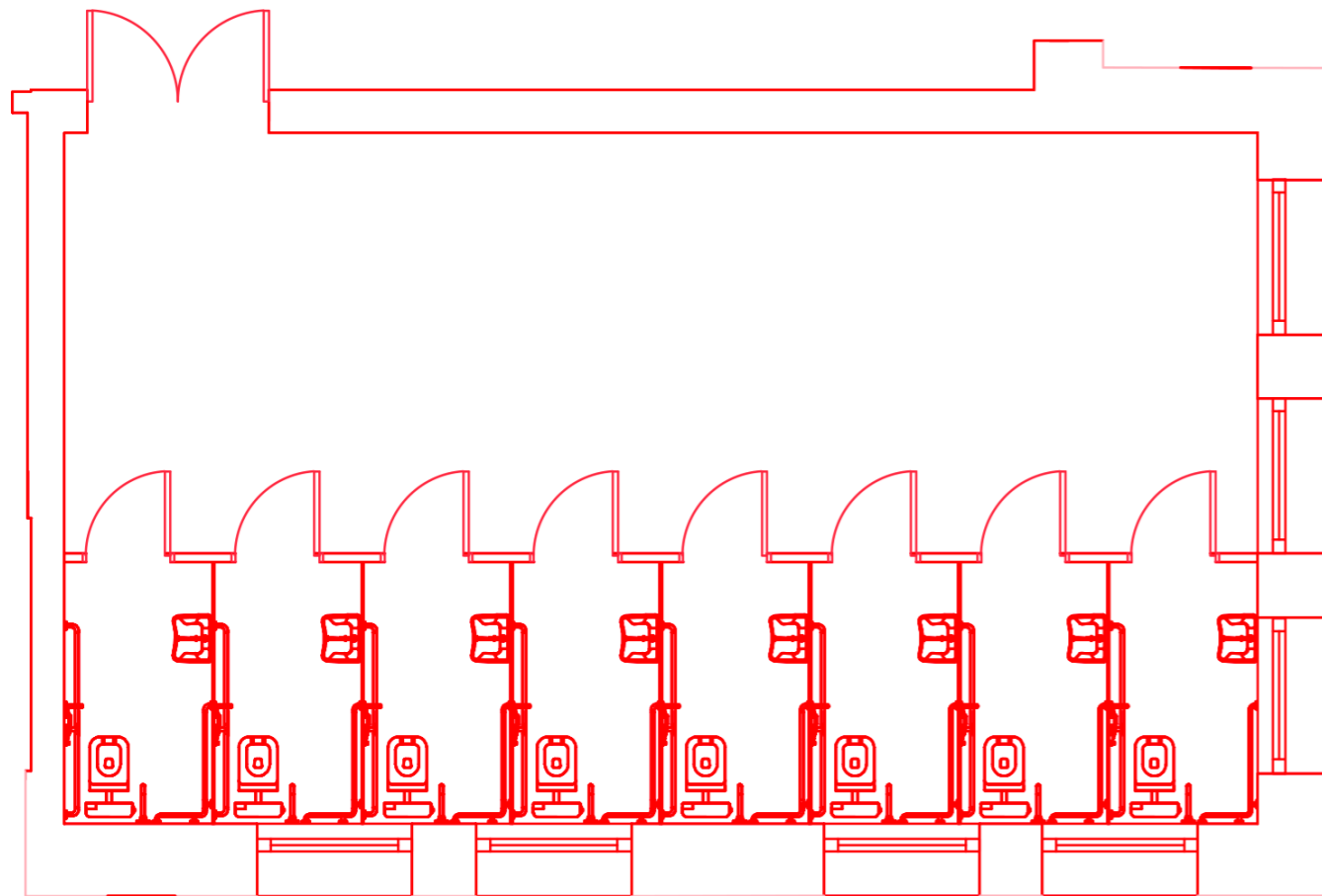


The highlighted red areas of these plans show the space where people will be waiting for their appointments.

# TOILETS

Toilets are a very sensitive topic when it comes to gender and sexuality. Most public toilets currently are single sex and use silhouettes of male and female figures and clothing, excluding non-binary people. These gender outlines exclude transgender and gender-diverse people.

Within the centre each loo has been designed as its own individual cubicle so everyone has privacy regardless of gender and identity.



1:100 A4 ground floor toilets

The toilets will be designed all around equality. As the building is so large it means there is space to make every toilet disabled so they are all sizeable for any identity. The user will have no stress and feel comfortable no matter who they are.



## COUNSELLING AREAS

The counselling areas have been designed as a private space. They will be colourful and functional. With plenty of natural light from the windows.

It is important they are comfortable so that people feel they can relax and feel at home and able to open up. With this in mind another priority is that people feel that they cannot be overheard.

The Haven includes counselling rooms for 1:1 and also group sessions.



Floor plans to display levels where there are counselling areas. The highlighted red sections are 1:1 rooms. The black highlighted areas are for group sessions.



## UNDERWEAR SHOP

The shopping area space will be situated on the sixth floor connected with the cafe and performance area with stage.

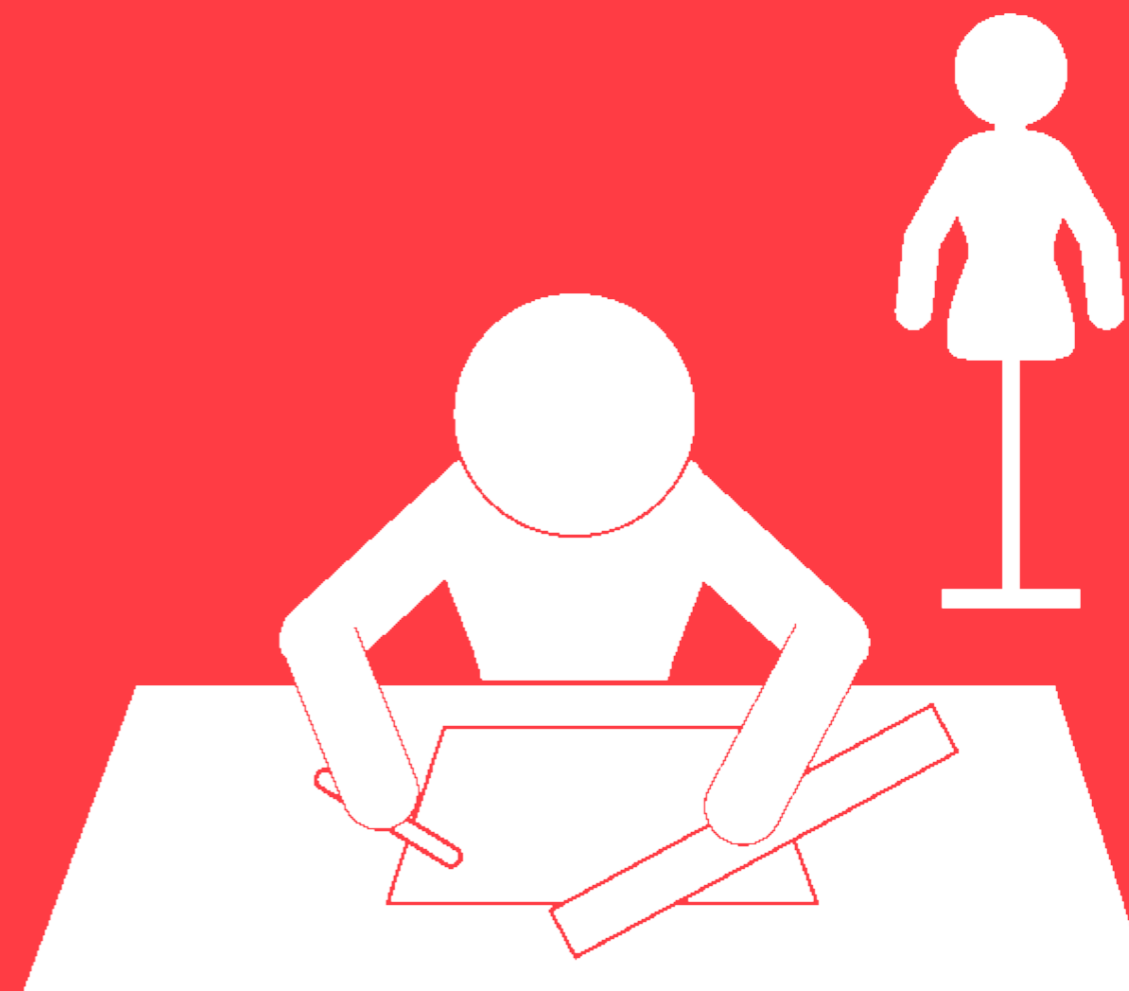
Underwear will be displayed in smooth, streamlined mannequins to complement the fluid, body shaped style of the building. There will be workshops within The Haven so that you have the option of having the underwear designed specifically for you around each individual's needs.

Lingerie produced will not be highly sexualised. Instead it will be underwear that facilitates the look that you want to achieve. For example if you desire femininity and you are a trans woman, you might require underwear to change your shape, like a corset. If you're a trans man you may require underwear to flatten your chest. The underwear's objective will be purely to achieve the body shape and comfort required to be fulfilled in one-self.



## WORKSHOP AREA

The workshop area will include sewing machines, computer workstations, a cutting table, fitting room and a storage room. The workshop area will be located on the top floor where you will be able to look down



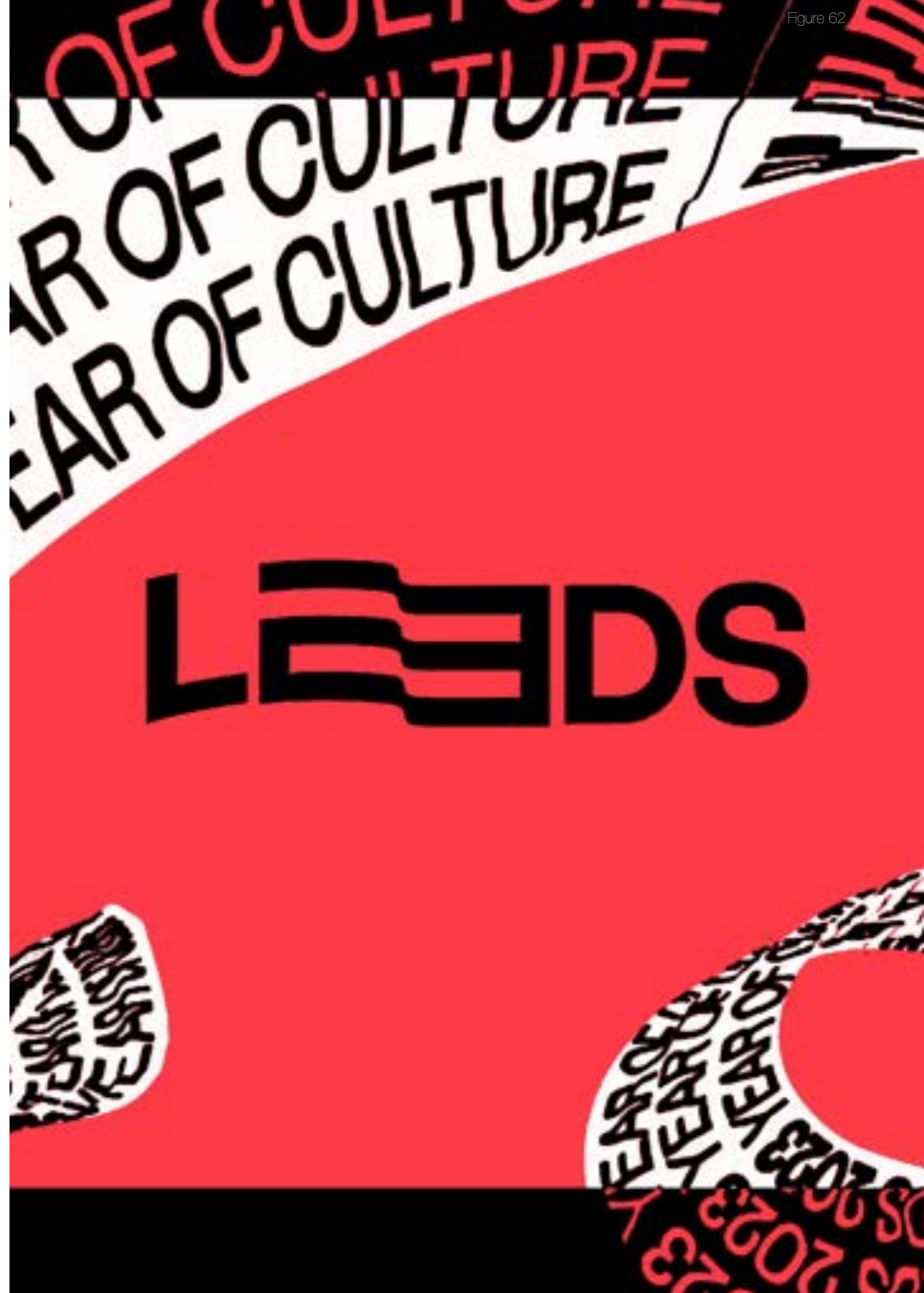
## LEEDS CITY INFORMATION CENTRE

Included within the Haven, with its own separate entrance, will be housed the Leeds city information centre. This entrance and exit will be the existing front entrance that is currently unused. The information centre will consist of a help desk where users can get information about the city and places to visit. It will also include a gift shop with Leeds souvenirs. There will be a shared toilet with the 2023 Hub.



## LEEDS 2023 HUB

The hub will have its room adjacent to the City Information Centre. It will have space and desks for representatives of the event. To answer queries and solicit involvement from the wider community to promote the event.





**“Equality means more than passing laws. The struggle is really won in the hearts and minds of the community where it really counts.”**

-Barbara Gittings

**05.**

**SITE ANALYSIS**

## FIRST IMPRESSIONS

When you are walking down the street it is remarkable because you don't initially notice the building (although it is very imposing), as it's on the right-hand side, on a corner of a road and when walking you are usually focusing straight ahead. When you do take a glance and actually step back a bit the detail and precision of the building is classically Victorian and beautiful.

It is reminiscent of an era past. The design is symmetrical and repetitive in every detail. The stone balustrades have discoloured with age. The original entrance is no longer in use which gives the building a derelict feel. The red brick is complimented by the buildings surrounding it. It is imposing, tall and large and you can't really envisage the interior from looking at the exterior.



# GENIUS LOCI

My qualitative reaction was interesting because you can feel and sense lots of history. You can imagine Dickensian schools and workhouses. It has a very traditional feel. This works well with my brief as I want to create a new history and give No.2 Great George Street another life and purpose. The building will be redefined from a traditional Victorian school into a space that breaks the norms associated with a same sex school and liberates the LGBT+ community.

Figure 63 Image showing the location with the surrounding buildings





## LOCATION

The site is located in the city centre of Leeds, within a built up area and falls within the conservation area.

## CONTEXT

The site chosen, nestled in between Grade II heritage buildings is 2 Great George Street in Leeds. When designing for this site it is important to consider the site's heritage. There have been numerous Planning Applications made for the building which have been rejected due to its protected status. This includes the building's surrounding area. With numerous Grade II buildings

surrounding the chosen site. It is also important to consider the site's local community in any decisions made. The project needs to fit seamlessly into the wider context of Leeds and take in the planned cultural developments of Leeds 2023.

The chosen site is stand-alone located within Leeds City Centre and the City Centre Conservation

Area. The building is Grade II listed. It is a three-storey Victorian building. The building is built in red brick with stone dressings in a Classical style. The design includes, pilasters which are used to give the appearance of supporting columns. The main entrance has paired columns with a balustrade and a rusticated round arch to the doorway. The building has a really strong presence



To the **West** of the site are 2 Grade II listed buildings which are across from the playgrounds now being used as a car park.

To the **East** of the site is the Merrion Centre, which supplies a mix of Retail and Leisure.

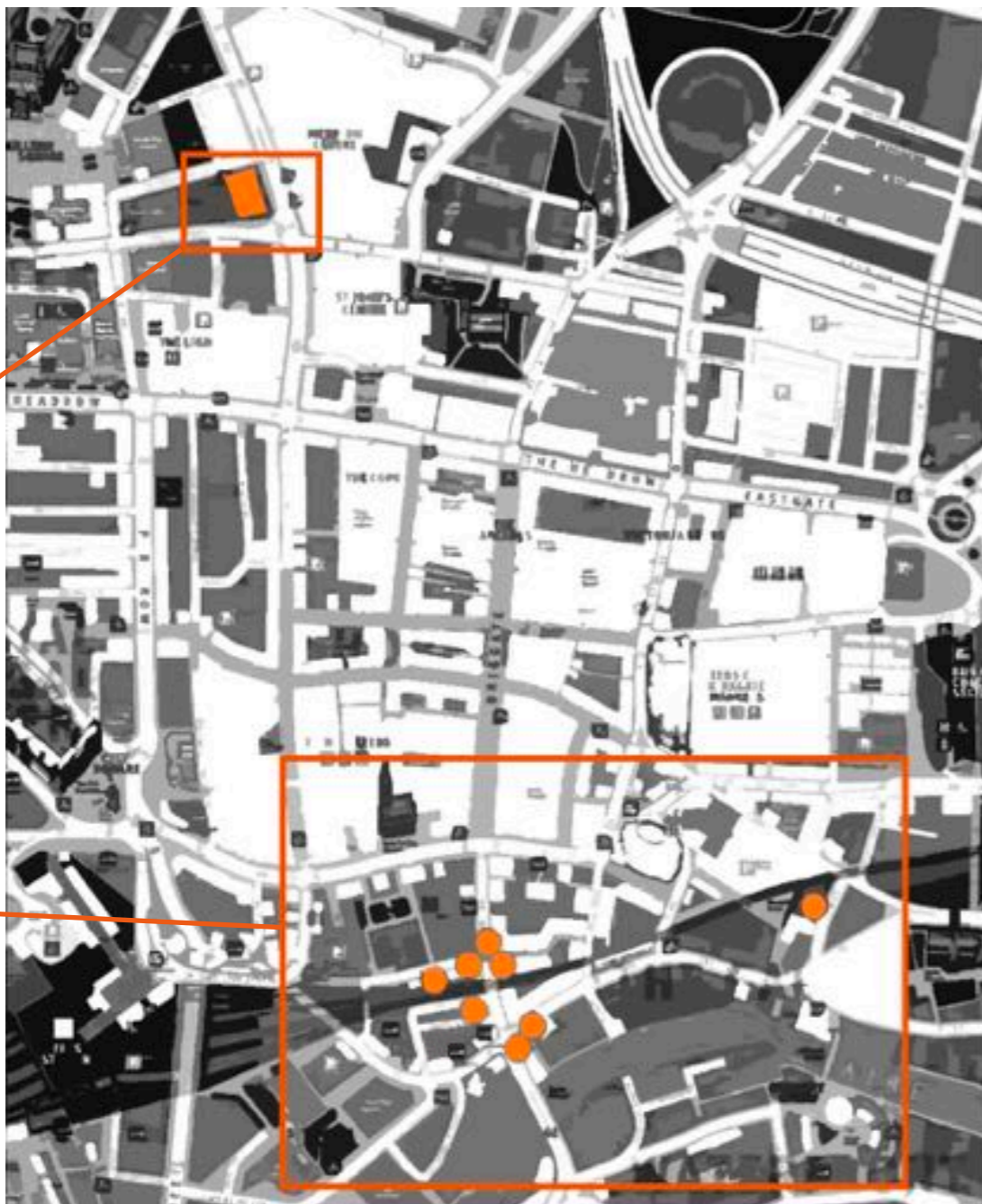
To the **North** across Rossington Street is a Grade 11 listed City Museum and a Bar.

To the **South** is the modern K2 tower complex and offices, which has residential and leisure uses

Scale 1:2500

# THE LGBT+ COMMUNITIES

Leeds has a large LGBT+ community. In 2012 the lobbying group Stonewall estimate, in a large city like Leeds, with an established gay social scene, businesses and support network, at least 10% of the population would identify themselves as lesbian, gay or bisexual.



2 Great George Street

Most common LGBT+ places in Leeds City Centre

# LEEDS PRIDE PARADES

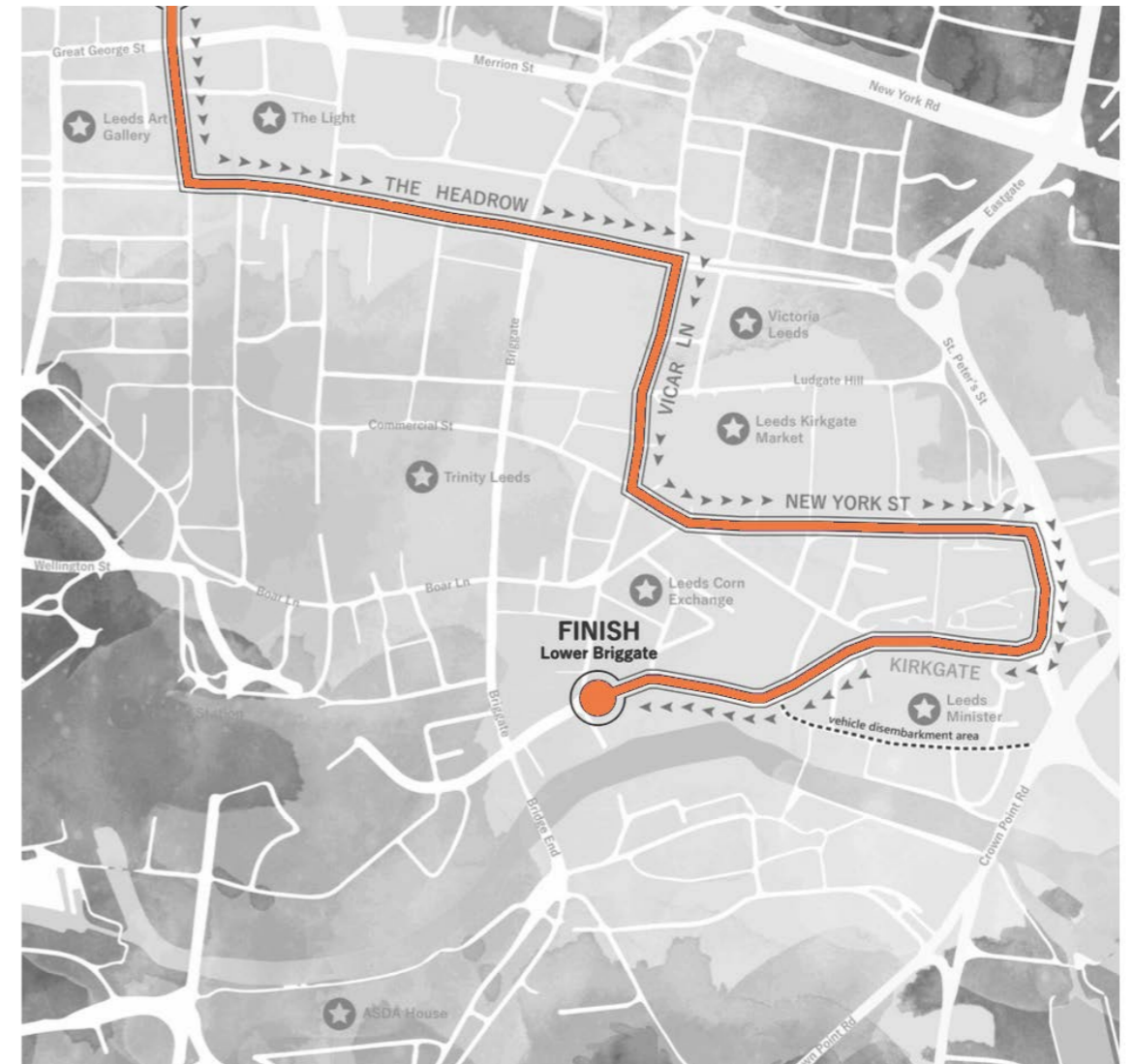


Figure 64 The route of Leeds Pride Parade 2022

August 2006- The first celebration of Leeds Gay pride (6,500 attended)

August 2009- Leeds Gay Pride (12,000 attended)

August 2016- Name changed to Gay Pride (40,000 in attendance)

August 2018- Over 100 floats paraded

The figure is predicted to grow year on year

The Leeds Pride parade starts off from Millennium Square, and finishes at Lower Briggate.

This year (2022) they have big name entries including First Direct, Asda, Leeds City Council, the Rainbow Digger plus more. People can watch the parade from anywhere along the route.

# SITE SURROUNDINGS

## 1. LEEDS CITY MUSEUM

The chosen site sits close by Leeds City Museum, which was established in 1819 in Philosophical Hall, Bond Street by the Leeds Philosophical and Literary Society. It was opened to the public in 1821. Today you can visit to see exhibits and find out about the fascinating history of Leeds.

## 2. THE ELECTRIC PRESS LEEDS

The Electric Press Leeds is another Grade II listed heritage site, close to Great George Street. It is a home to numerous restaurants and bars with provision for outdoor dining. It is also home to the Carriageworks Theatre, which offers touring productions. The design is in keeping with the heritage area with columns and arches.

## 4. THE MERRION CENTRE LEEDS

The Merrion Centre opened in 1964 and at that time it was acclaimed as a centre any large town would want to build. Parkinsons, the builders described it as “the most advanced shopping and entertainment centre in the country” and it cost £3m to build.

## 3. ST. ANNES CATHEDRAL LEEDS

In 1901 construction of the present Cathedral began. It was designed by a London architect called John Henry Eastwood, who had been born near Leeds. The design of the cathedral is neo-gothic in style. The interior has been re-designed twice, once by Bishop Dwyer in 1963 then again in 2006 by Bishop Roche. The building is Grade II listed.



Figure 65



Figure 66



Figure 67



Figure 68





# FOOT CIRCULATION

-  Public road
-  Public Pathways
-  2 Great George Street
-  Surrounding Buildings

Scale 1:2500



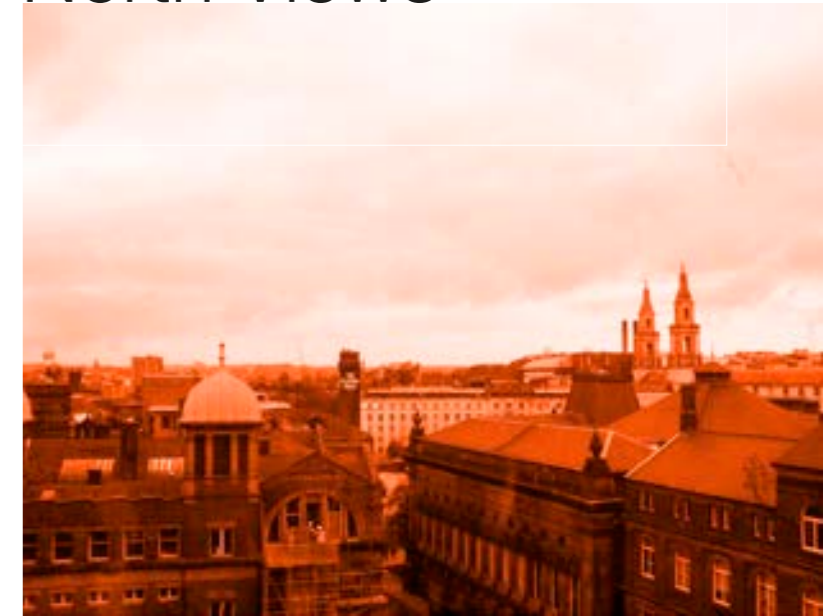
# EXISTING THRESHOLDS

The main entrance of the building is at the west side of the building which isn't the original main entrance. The original main entrance is located on the east side of the building which looks out to the main road. The entrance and exit of the site is quite hidden and low key. However the old main entrance is much more grand with two stone pillars.



# VIEWS FROM SITE

## North Views



## South Views



## East Views







# SENSES

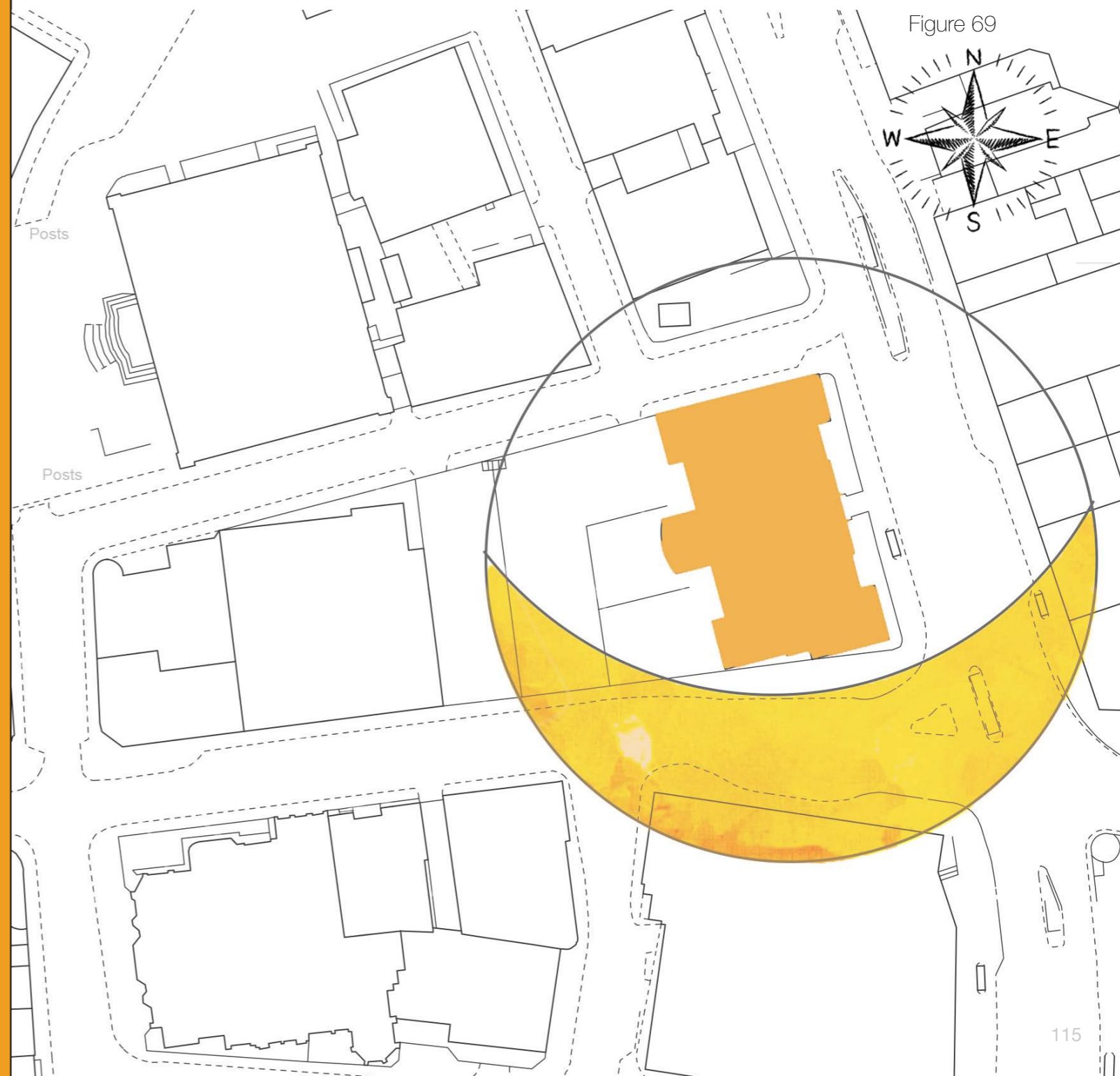
Within the building application is a Noise Impact Assessment which includes detail on noise mitigation measures where necessary. The property by virtue of its location in the city centre, is subject to noise disturbance from traffic and the general city centre environment like construction work and shoppers. You feel the industry surrounding you. Cigarette smells, pollution and people.

# 06

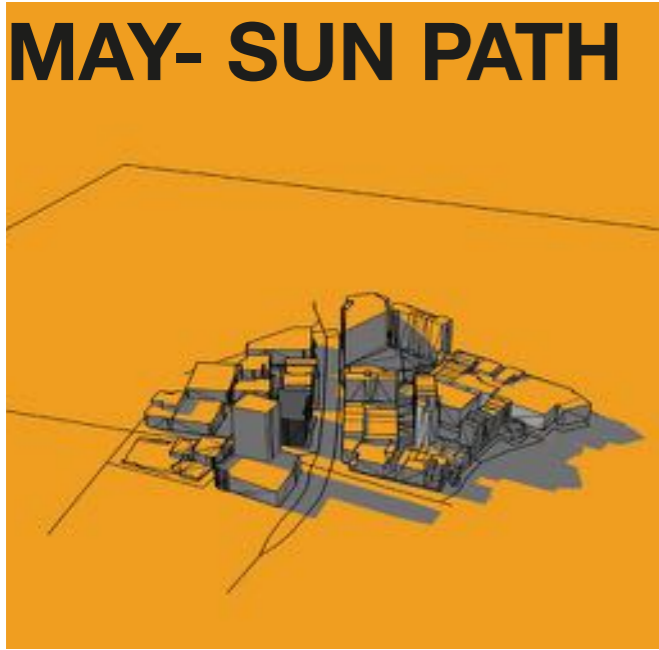
## ENVIRONMENTAL ANALYSIS

### SUN PATH

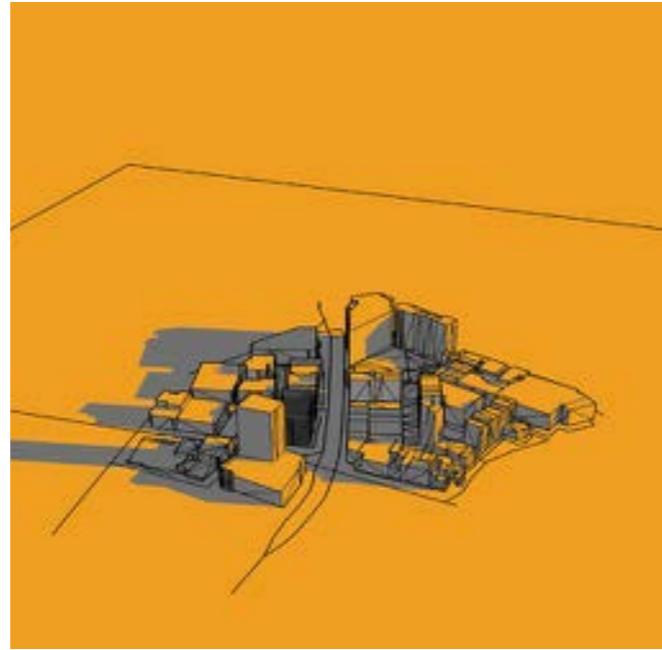
With the sun rising in the east traveling towards the south and setting in the west, a large part of the site is flooded with sunlight through most parts of the day. When the sun is high however there are multiple tall buildings surrounding the site which block out some of the natural light.



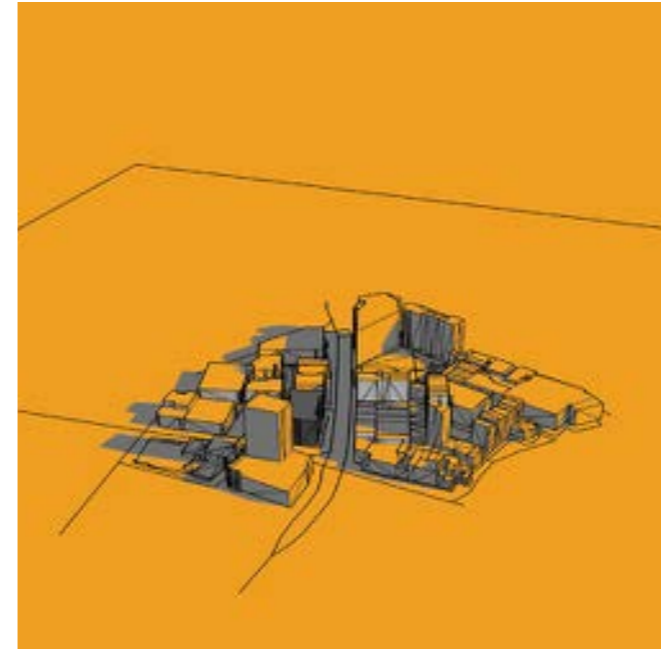
# MAY- SUN PATH



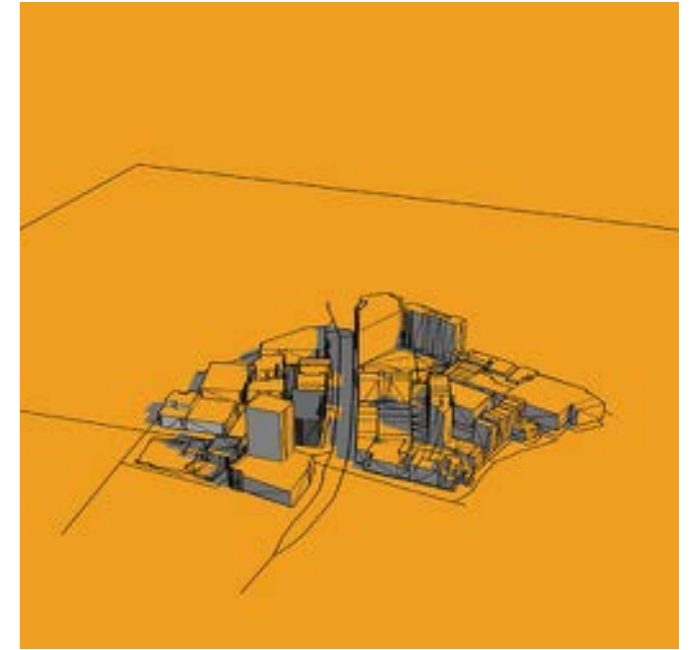
12am



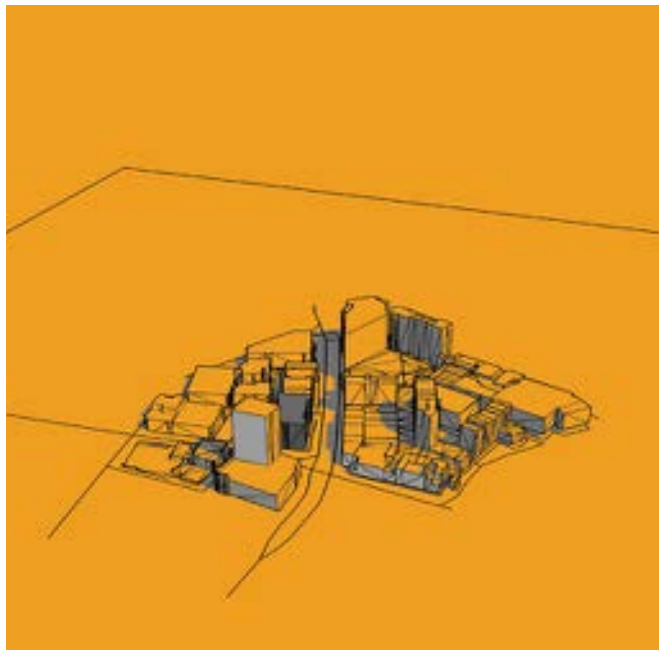
1pm



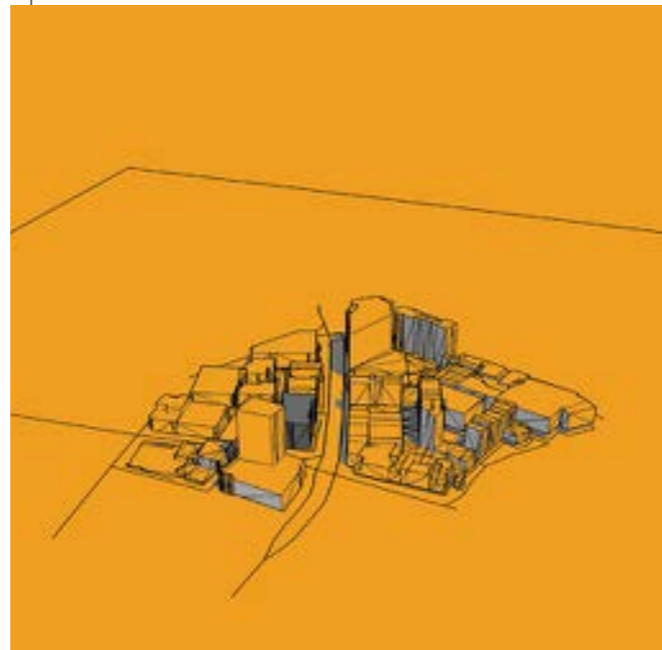
2pm



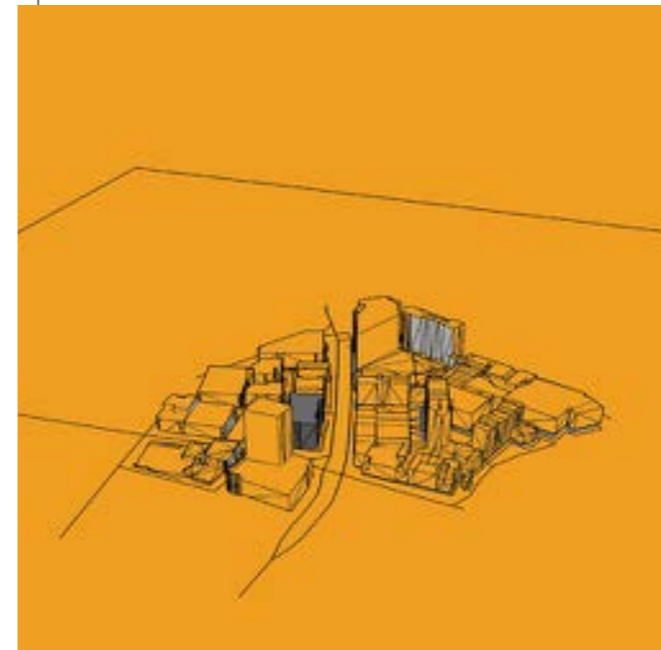
3pm



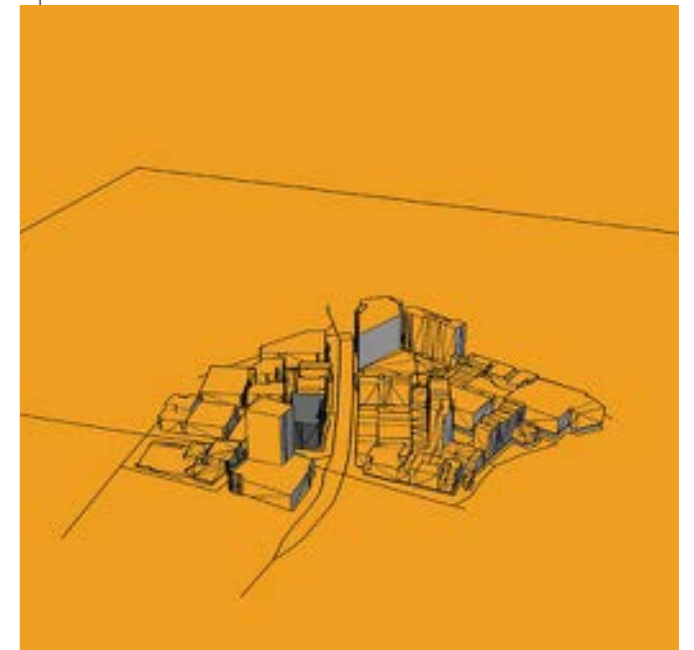
4pm



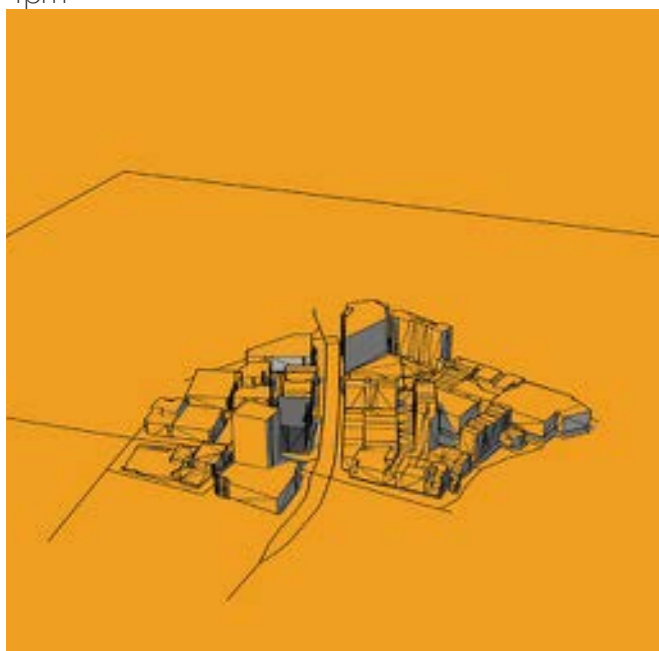
5pm



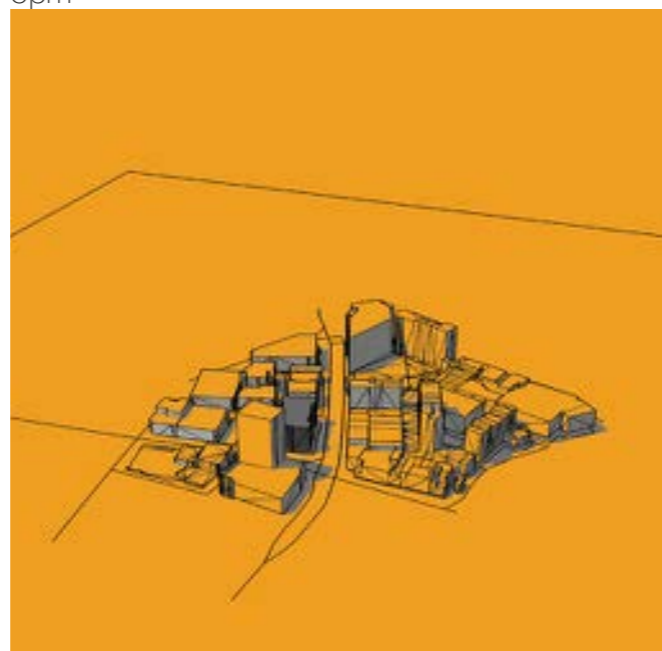
6pm



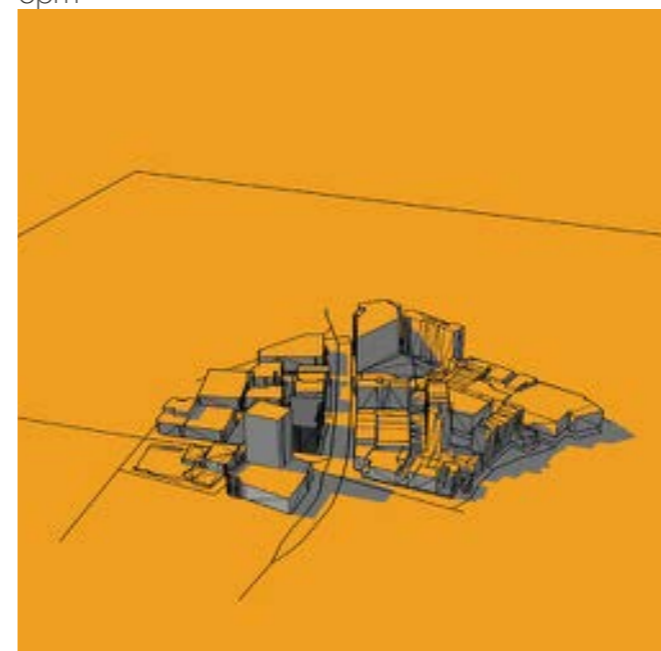
7pm



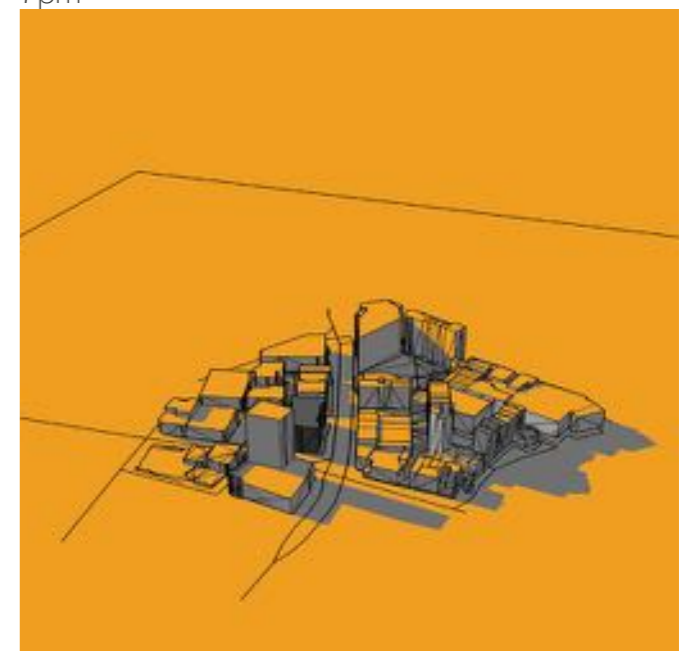
9pm



10pm



11pm



12pm

# CLIMATE

Leeds Weather in summer varies from 68 °F to 77 °F. The winter seasons are normally partly cloudy, windy, wet and cold. With typical temperatures in winter between 27 °F (rarely below) to 35 °F. (Climate and Average Weather Year Round in Leeds, 2022)

## WIND PATH

The winds are generally from the west going to south of the UK.



Figure 69

Scale 1:1250

# TRANSPORT LINKS

There are buses within 400m of the site, with the closest located in Woodhouse Lane. Leeds Coach and Bus station (which is 1130m away from the site), is a 13-minute walk which provides additional services to those coming either locally or nationally.

Leeds City Railway station is also located nearby and is one of the most important communication hubs in the British Network. The station has 17 platforms, so is set-up to cater for people visiting from all over the country and globally.

Bus	Destinations	Frequency	Operator
1 / 1A	Beeston > Leeds City Centre > University > Hyde Park > Headingley > Holt Park	10 min	First Leeds
2	Middleton > Beeston > Hunslet > Leeds City Centre > Chapel Allerton > Moortown > Roundhay Park	10 min	First Leeds
3	White Rose Centre > Beeston > Hunslet > Leeds City Centre > Chapel Allerton > Brackenwood	10 mins	First Leeds
3A	White Rose Centre > Beeston > Hunslet > Leeds City Centre > Chapel Allerton > Brackenwood	10 mins	First Leeds
5	Halton Moor > Leeds Circular	10 mins	First Leeds

Summary of the Buses

Destination	Average Frequency (per hour, per direction)	Travel Time
Wakefield Westgate	5	15 min
Dewsbury	4	15 min
Huddersfield	7	15 min
Bradford Interchange	4	20 min
Bradford Forster Square	2	25 min
York	6	25 / 35 min
Sheffield	5	40 / 55 min
Manchester Victoria	4	50 min / 1h30
Manchester Piccadilly	4	55 min
Kingston u. Hull	1	55 min
Liverpool Lime Street	2	1h25
Newcastle u. Tyne	2	1h30
London King's Cross	2	2h15

Summary of the Main Rail Destinations and travel times Leeds City Rail Station

Figure 70



Figure 71

## VEHICULAR CIRCULATION

The roads around the site street are busy due to the location of it being in the city centre. Most of the roads around the site are a one way system. There is not a lot of driving which means there are many car parks available around the site which are within walking distance.

For the people that don't live in Leeds there are connecting motorways that link to Leeds. From the A1 connecting to the M62 coming from the north of England to the M1 coming from the south.

# CYCLE ROUTES



 Bike Friendly Roads

 Dedicated Lanes

As many cities in England are trying to cut down their carbon emissions to help reduce climate change, Leeds City Council has added in many cycle lanes to encourage people to cycle into the city instead of drive.

# 07

## FUTURE DEVELOPMENTS & HISTORY

# FUTURE DEVELOPMENTS

## Leeds first LGBTQ+ housing project and community

### Pride of Place *Leeds*

The construction of 70 fully accessible life-long homes is being built in the City Centre location. On a mission to full integrate with the existing LGBTQ+ community. The development includes a Community Centre. Diversity is key the development will be multi-generational with a mix of gender, sexuality, disability, ethnicity, class, religion and refugee status. To create a mutually diverse society.

Figure 72

Leeds is host to Yorkshire's biggest celebration of the LGBTQ+ community. Leeds Pride is recognised as one of the headline events in the calendar of city-wide celebration.

### School Diversity Week 2022

A UK-wide celebration of LGBTQ+ equality in schools and colleges

LGBT+ Student Groups  
Being set up in schools and colleges

Out 218 organised by Leeds City Council.  
An LGBTQ+ group for young people.  
Meeting once a week

Leeds Queer Film Festival. May 2022

Queen Bee – An annual Drag Queen competition

The Owlies - Awards Certification for groups and individuals contributing to the LGBT+ community



Figure 73

Figure 74 Central Higher Grade School, seen here in 1968





# HISTORIC MAPS



1890  
Scale 1:2500



1930  
Scale 1:2500



1960  
Scale 1:2500

Leeds High School

The existing building was designed by Birchall and Kelly, with alterations to the design made by Landless. The building was initially designed to be a school. Leeds has a very good reputation in educational provision. The site is a good example of this as it housed Leeds School Board's first school for higher grade pupils and has a strong presence, as a part of a collection of educational buildings. It was converted into offices in 1994 when the school was shut down and turned into offices for Leeds Council.

# TIMELINE

**1889**

Leeds central High-grade school was moved to 2 Great George Street.

**1955**

The building suffered a fire.

**1972**

The school was renamed Leeds Centre High School when it merged with Thoresby High School for Girls and the school was moved to a new site in Hyde Park. The development of the school cost £48,000 to build.

**1993**

Centre High School closed.

**1994**

Centre High School re-opened in Woodhouse in January.

**1995**

The building was reopened as a public office for Leeds City Council.

# HISTORIC PHOTOGRAPHS

Historic photographs suggest that the interior of the building was functional with exposed columns and timber and glass partitions. It would follow that the focus of the interior scheme would have been on the quality of light, ventilation and cleanliness of the building rather than on rich architectural decoration

Figure 75 Central Grade High School 1905



Figure 76 Original west and south elevations (1889)



Figure 77 Original Section (1889)

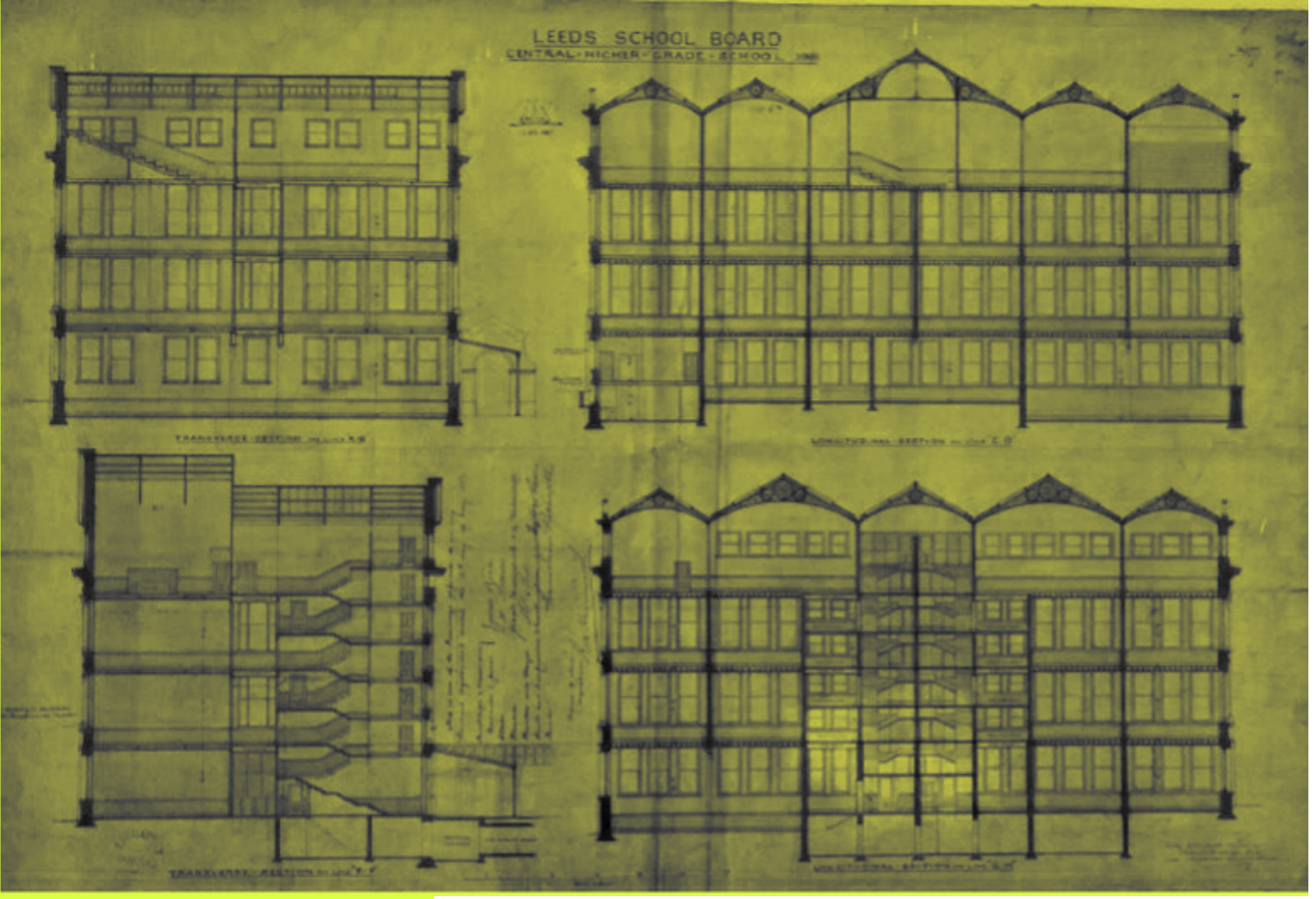
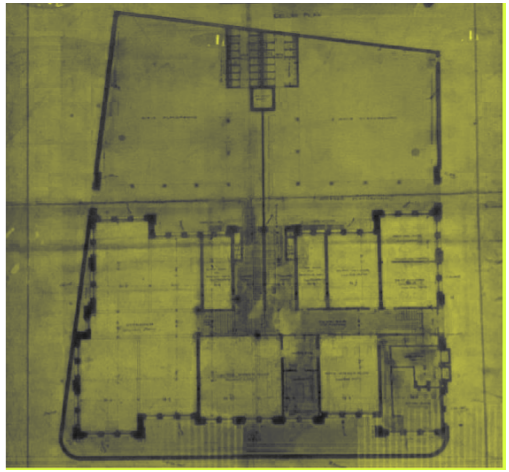


Figure 78 Original basement floor plan (1889)



The original plans, showing the west and south elevation, section and basement floor plan that is highlighting a more balanced façade which features pediments to the central and outer bays which were not built. (1889).



Figure 79

Science Laboratory



Figure 82

Photograph of chemistry laboratory



Figure 80

Metal Workshop

Workshop



Figure 81



Figure 83

Cookery Room

08 ■

BUILDING  
ANALYSIS



**“An enormous block of a building, which, while laying no claim to architectural beauty, has an attraction of its own, owing to its completeness and efficiency for the work for which it is intended.”**

-Royal Commission On Secondary Education  
(‘The Bryce Commission’)

## THE BUILDING

Built in 1890, No 2 Great George Street was Grade II listed on the 5 August 1976. It is a great example of Victorian architecture. The site is located to the east of the Thoresby building. It is almost rectangular in shape with red brick, stone dressings, wrought-iron railings in a traditional style. The scale of the building is on the larger side from the buildings of proximity. However, the structure has similar materiality to the other buildings in the same area.

It contains 3 storeys, attic, basement, 7 bays and the centre 3 and outer bays break forward to 2 and 3 windows to each bay. There is giant ionic pilaster to ground, and 1st floor which are holding entablature with little windows in frieze and a heavyweight modillion cornice. There are full-height windows to the storeys higher up. There is cornice and parapet

with iron grilles in open rectangular panels. The Central porch has paired ionic columns supporting entablature with a balustrade above the rusticated round arch doorway. There are plate-glass sashes throughout the building's windows. The building consists of comparable side and rear elevations yet the west elevation now has a primary entrance.

The spaces within the building are proportionally vast as the building is going through reconstruction. Every story consists of large orthogonal and open space that extends most of the floor plans. The building is in average condition with a few structural problems that need to be reconstructed. The air quality through the building is good as the storeys are very open spaced.

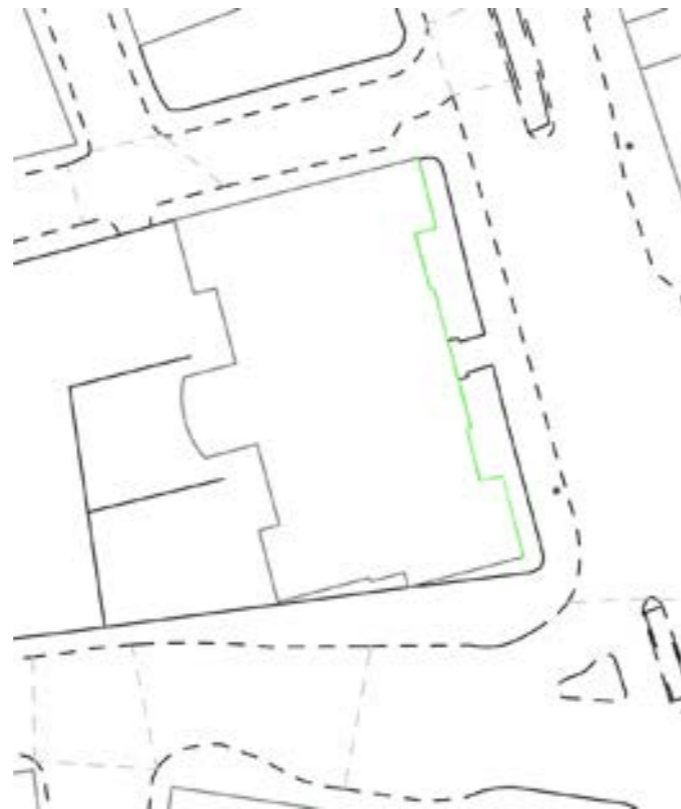


# EAST ELEVATION

The plan to the right highlighted green, is the building's East Elevation, explaining where it's located in relation to the site. This is the building's front elevation that faces Woodhouse Lane with a main road and footpath positioned straight in front of it.

This elevation is detailed in the same way as around the building. Featuring stone dressings and wrought iron railings contrasting the red brick. The building has a flat roof which is accessible.

The ground and first floor windows are identically positioned with 2 panels rectangle in a vertical position with 2 rectangular panels. The third floor has smaller windows above the rectangular window below it. These windows have original wooden framing.



# SOUTH ELEVATIONS



The green Highlighted line is the plan above is the south elevation located on Great George Street with a footpath positioned in front of it. This elevation is very similar to the North elevation except from a part at the top of the road that is extruded out more.

The south elevation has the same amount of windows around the building with a fire exit door that is not for regular use. The building also has railings around it and the south side which is located quite tightly on the same side.

# WEST ELEVATIONS

The West elevation of the site has an in-use in/out entry point. The threshold extrudes from the building this is different to the East elevation.

The middle section of the building is wider than the East elevation as the structure includes the roof-top entrance elevation. Which makes the structure wider and more symmetrical.

The former boys' playground is located to the west of the building and beyond this is the Thoresby Building which is set at a lower level in response to the sloping topography. The principal elevation of the building faces west towards the former playground, but the Woodhouse Lane elevation is equally grand and, in many ways, constitutes a second principal elevation.

The Secondary elevations maintain the level of architectural detailing present in the principal elevations, but there is reduced emphasis on symmetry.



# NORTH ELEVATION



The North elevation of the building is adjacent to Rossington Street. This elevation is very similar and symmetrical to the South elevation. It includes a fire exit. It has iron railings around the building before the pathway.



# FLAT ROOFTOP

The building is extraordinarily rectilinear with a rooftop playground. The flat roof is an important fragment as it gives the structure a historic function. The cornice that rings around the building's top floor emphasizes the horizontal flat rooftop.

Entrance and Exit to the Flat Roof



Staircase to get to the Flat Roof



A3 1:500 ELEVATIONS



North Elevation



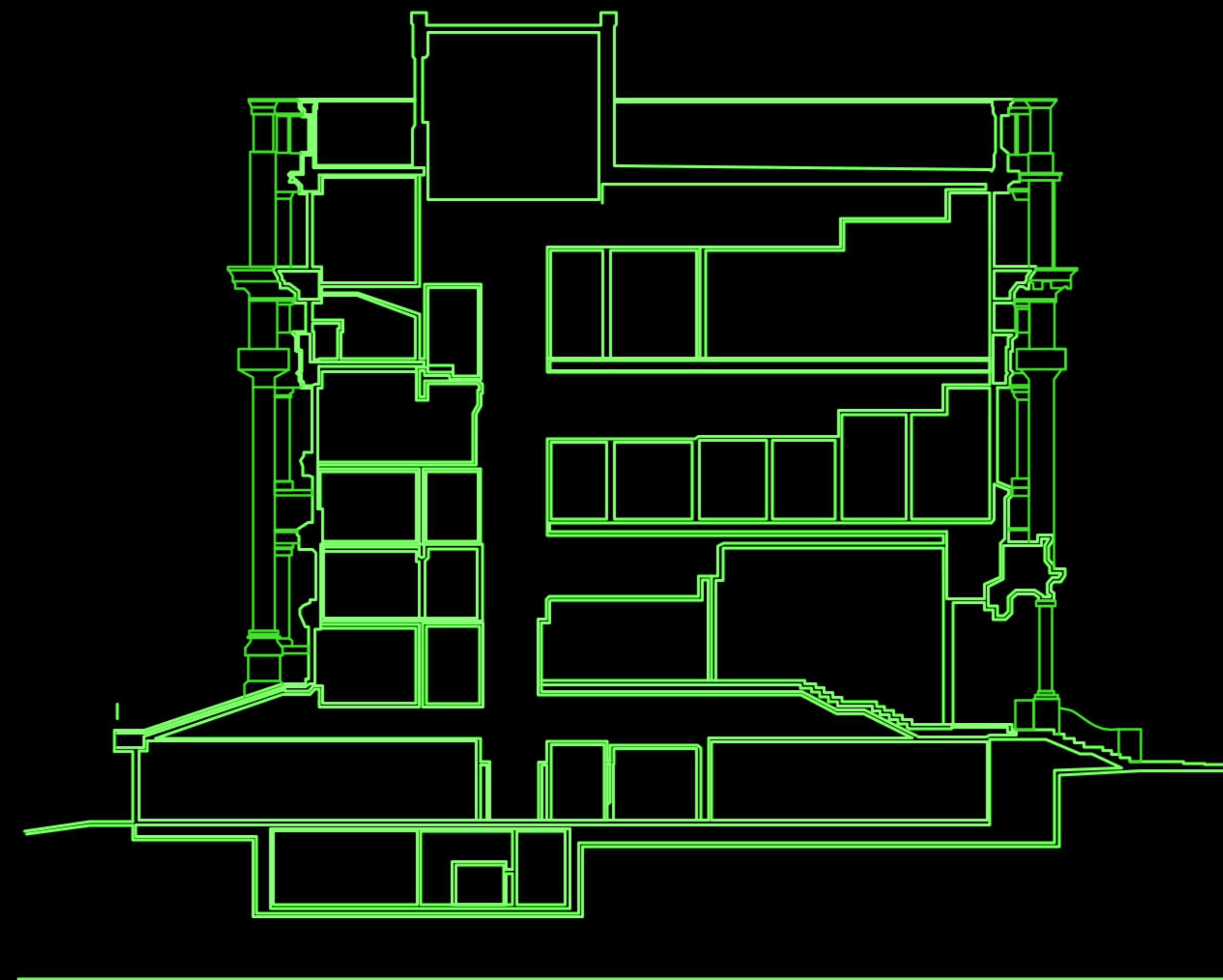
West Elevation



East Elevation



West Elevation



ORIGINAL FLOOR PLANS  
A3 1:500



# INTERNAL FEATURES



The staircase and stairwell, which includes original railings with pointed finials and glazed tiles made by the Wortley Fireclay Company. The original girls' staircase which ran parallel to the boys' staircase was removed and replaced by a lift as part of the office conversion works.

# WINDOWS

The fenestration pattern is very intense and very regular. Whilst the externally expressed heights of each storey are strikingly different, the pattern of openings on each floor matches exactly that of the floor below, giving a strong impression of a formal grid. The many large windows also reflect the building's historic function, designed as they were to let as much light as possible into the classrooms. The window frames and

glazing themselves are strikingly regular.

Windows do not reduce noise equally across the entire frequency spectrum, so the frequency content of the sound will influence the overall sound reduction performance of a given window and by extension, the resulting noise levels within the receiving room. The window are sited in the site.



The timber and glazed doors and surrounds to the Woodhouse Lane entrance and green glazed tiles and moulding to the entrance steps are also original and of architectural interest. Although the entrance itself has been unsympathetically altered with the insertion of a roller shutter door



# STRUCTURAL ANALYSIS

The building has solid masonry walls all the way up the building with a steel frame. As the site has a high ceiling, modern regulations would insist if you took a wall out it would have to be designed to allow for disparate portal collapse. So if you took a wall out the structure would stay in place but might deform and won't look good aesthetically yet everyone would be able to escape before the structure fails.

The lower masonry walls sadly have had the original/traditional facade removed. Above them are steel and a timber joists. A lot of secondary steel has been added to the ceiling. The joists on the lower floors are steel framed with concrete block work with timber beams, which is an original beam and block solution.



This images shows the solid Masonry walls

Steel framework

Timber Joists

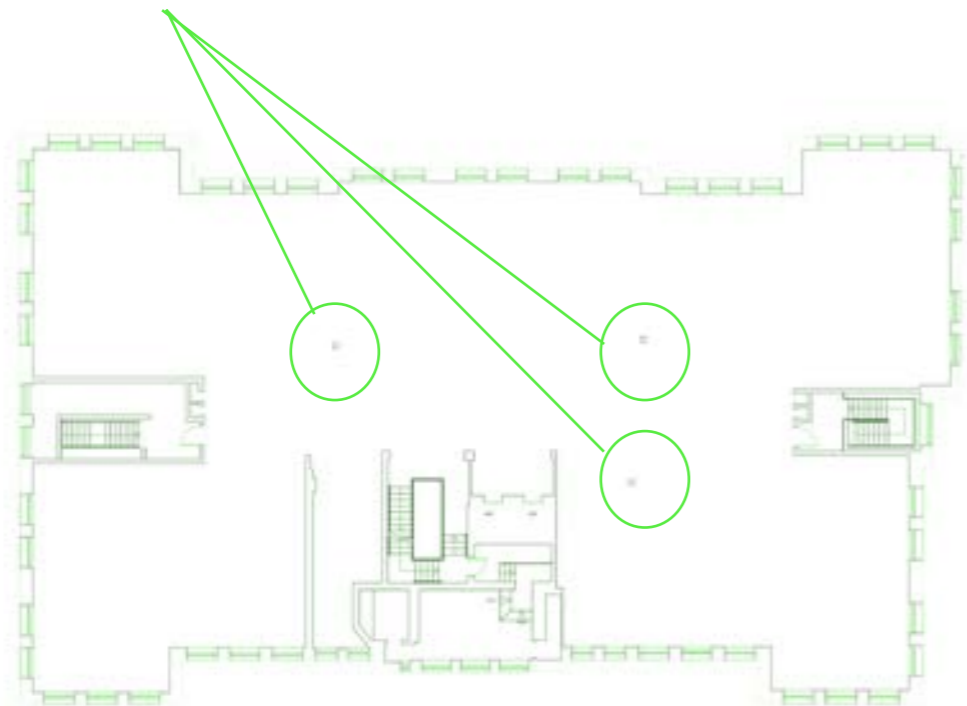




## CAST IRON

The site has cast iron columns that go all the way up the building. It was designed like this as they wanted a clear span.

To be able to add more levels to this building you would need to create a new three structure strategy in order to support the existing floors and brace walls. There are different levels on each floor so would need to pile the basement.



**“A DIFFERENCE OF  
OPINION AS TO THE  
ARCHITECTURAL BEAUTY  
OF THE NEW HIGHER  
GRADE SCHOOL, BUT  
FOR CONVENIENCE,  
COMFORT AND PERFECT  
ADAPTABILITY TO THE  
END FOR WHICH IT  
WAS BUILT, THERE WAS  
NO FINER SCHOOL IN  
ENGLAND.”**

-Chairman Of The Leeds School Board  
Acknowledged

**MATERIALITY**

## RED BRICK



## STONE DRESSINGS



## IONIC COLUMNS



The buildings interior has been mainly stripped back. However, there are glazed tiles that are part of the original building made by a local firm. Another material that remains are the iron cast columns. These are good for the compressive strength which give a good structure component. The middle staircase of the building is listed with green steel railings and white bubble shaped lights through the middle. Another material that is listed in the building is the windows that have white painted frames and only one glaze.

## WROUGHT-IRON RAILINGS



## GLAZED TILES



## GLAZED WINDOWS



The building elevations are constructed in red bricks which is a popular architectural material used within Leeds city centre. The red brick gives a solid plus industrial look whilst the stone dressing is trimmed around like a grid formation. The stone dressing has ionic ancient greek patterns detail that runs around the building. The east elevations consisting of an entrance with iconic stone columns. Around the site are wrought iron railings separating itself from the public pathways and main roads.

## CAST IRON BEAMS



## STAIRCASE



# GLAZED TILES

The tiles selected are the same as the original tiles used in the original building of No.2 Great George Street. The design of The Haven will be more contemporary and the tiles will be used to illustrate each level. They will be brightly coloured.

Figure 84

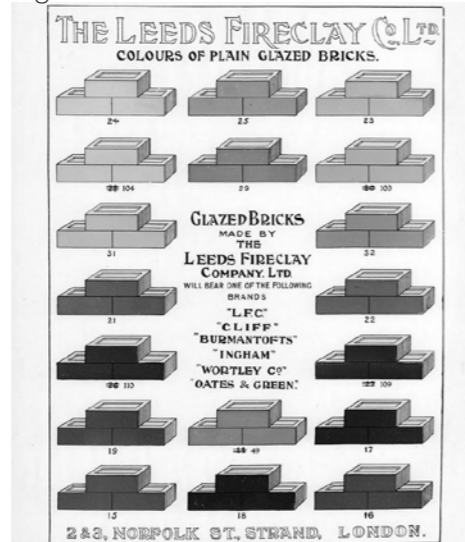
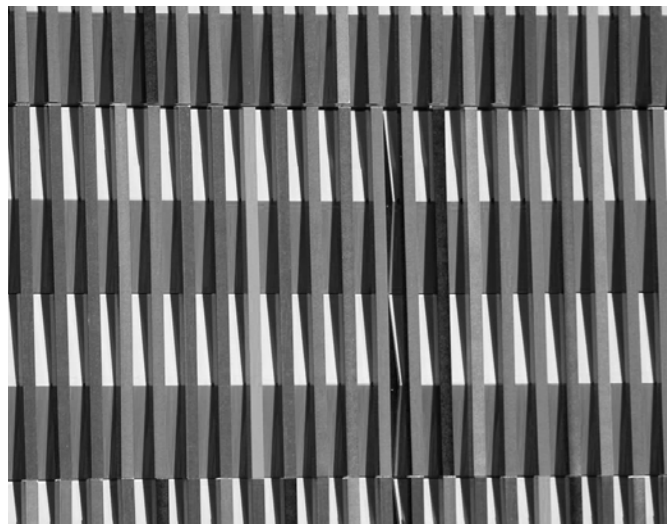


Figure 85



Images of the local fireclay company that was used for the site

Figure 86



## Museum-Brandhorst

Sauerbruch Hutton

This museum has an extraordinary facade with over 36,000 ceramic tiles in many different colours.

Figure 87



Figure 88



# 009 ■ CASE STUDIES





# COMPTON PUB- SOHO LONDON

## HISTORY

The Compton Pub, based in Soho London (the hub of the LGBTQIA+ community), is built on the site of a 200-year-old Swiss Hotel. The pub provided a welcoming, vibrant, meeting place during the tough 80-90's for the gay community, when Aids became known and prevalent.

Rumour had it that Francis Bacon used to drink there during this time, he was a renowned queer artist. He disliked the word gay and preferred to be labelled queer.

Designed by architects W.A Williams and Hopton. The building was built in the style of a Swiss Hotel in 1890. The architects exhibited their designs for the hotel, prior to building it in 1890 at the Royal Academy

and an illustration of the original building was published in The Builder on the 25th of October 1890.

In the 1950's the hotel was renamed as 'The Swiss Tavern' and even at that point was known as 'not entirely straight'. In 1986 the Tavern was renamed 'Comptons of Soho' and was known as a gay bar. In November 2006, when the pub celebrated its 20th anniversary, it was referred to as 'The Grand Dame of Queer Street'.

The building is unlisted and developed within the Soho Conservation area and designated West End Stress Area. The property has an established use as a Public House, occupied by 'Comptons'.



'The Swiss Hotel'

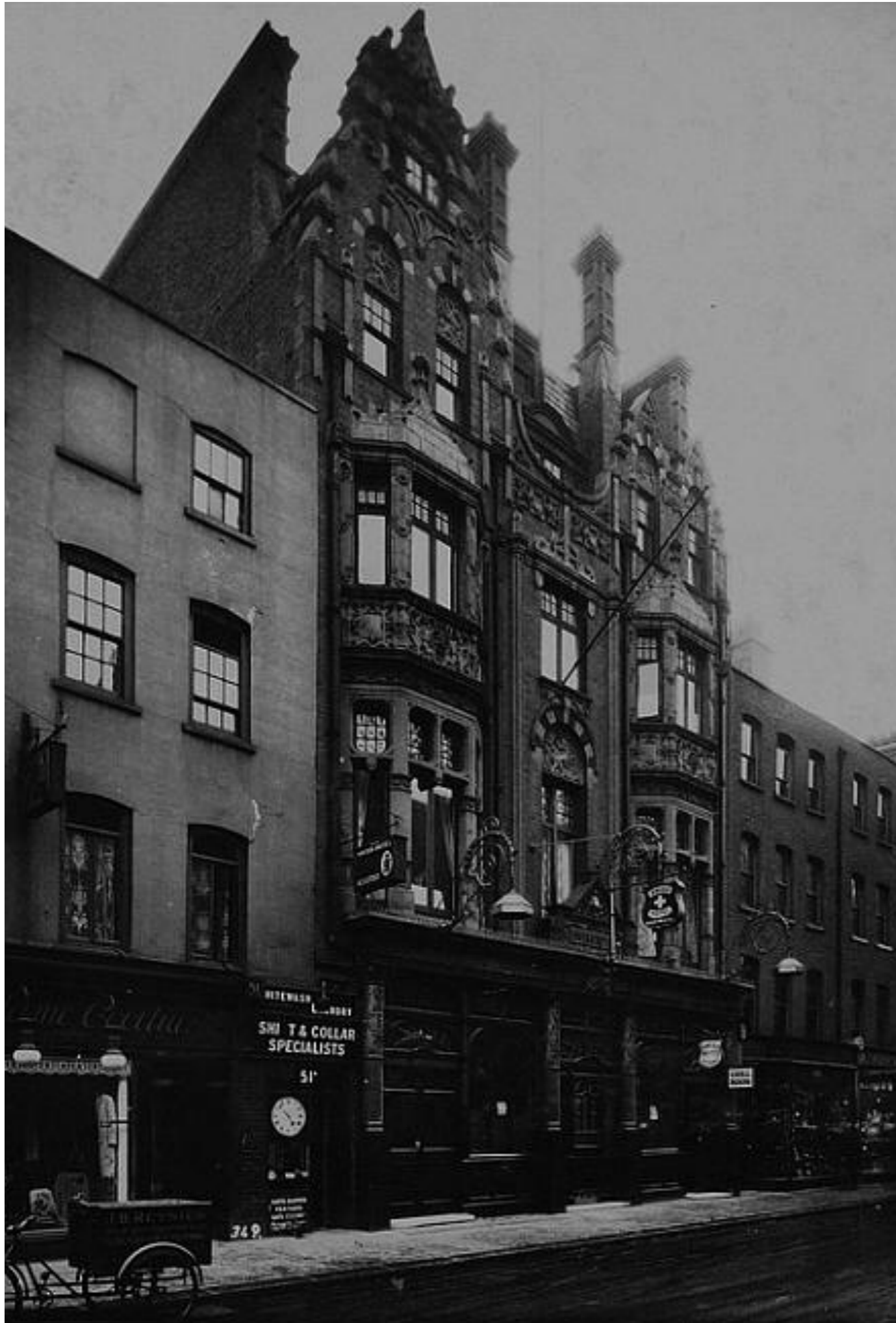


Figure 89



Site Plan 1:200

Figure 90

## LOCATION



Views from pub onto the high street

## DESIGN

The pub is attractive and late Victorian in design. Built with red brick and painted stonework its appearance enhances the surrounding area. The pub houses two bars. The downstairs bar is horseshoe in shape, this design provides a welcoming and spatial feel. As the bar encompasses the whole space with scattered tables and chairs around it. The downstairs bar is much less formal in design. The history has been kept within the interior and exterior design of the pub although the feel and vibrancy has evolved. With modern, on trend events taking place most days of the week.

A beautiful staircase leads upstairs to The Soho Club Lounge. The staircase is made from wood and cast-iron patterned railings and curves round. The upper bar is more formal although still very welcoming and cosy. Beautifully designed and in keeping with the Victorian style of the building. To the back of the lounge is a large bar and within the bar itself are tables and chairs in more of a restaurant style. The interior has a vibrant regency style in-keeping with the period. Using reds, blues and gold.



# FRONT ELEVATION 1:50

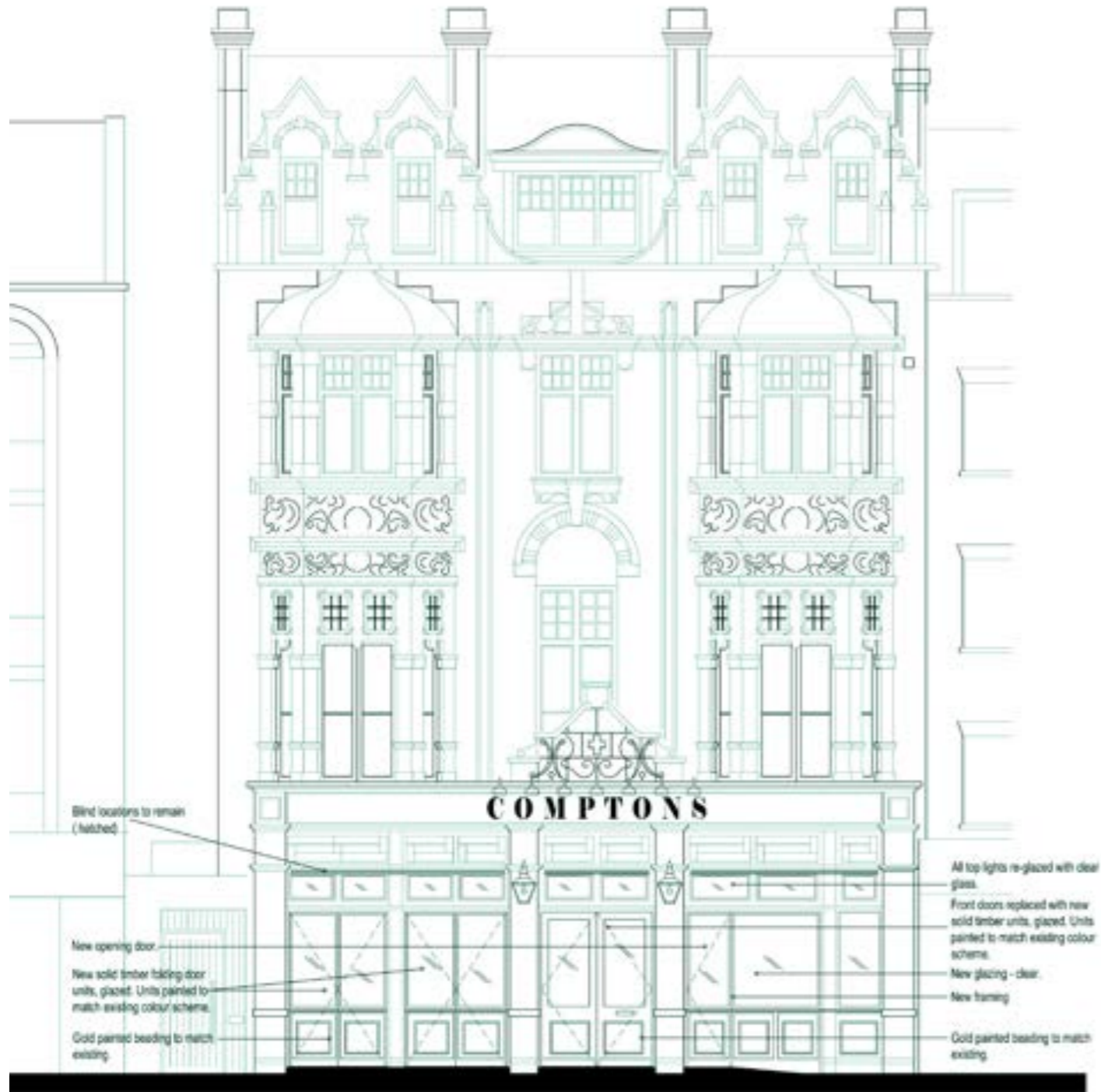


Figure 91

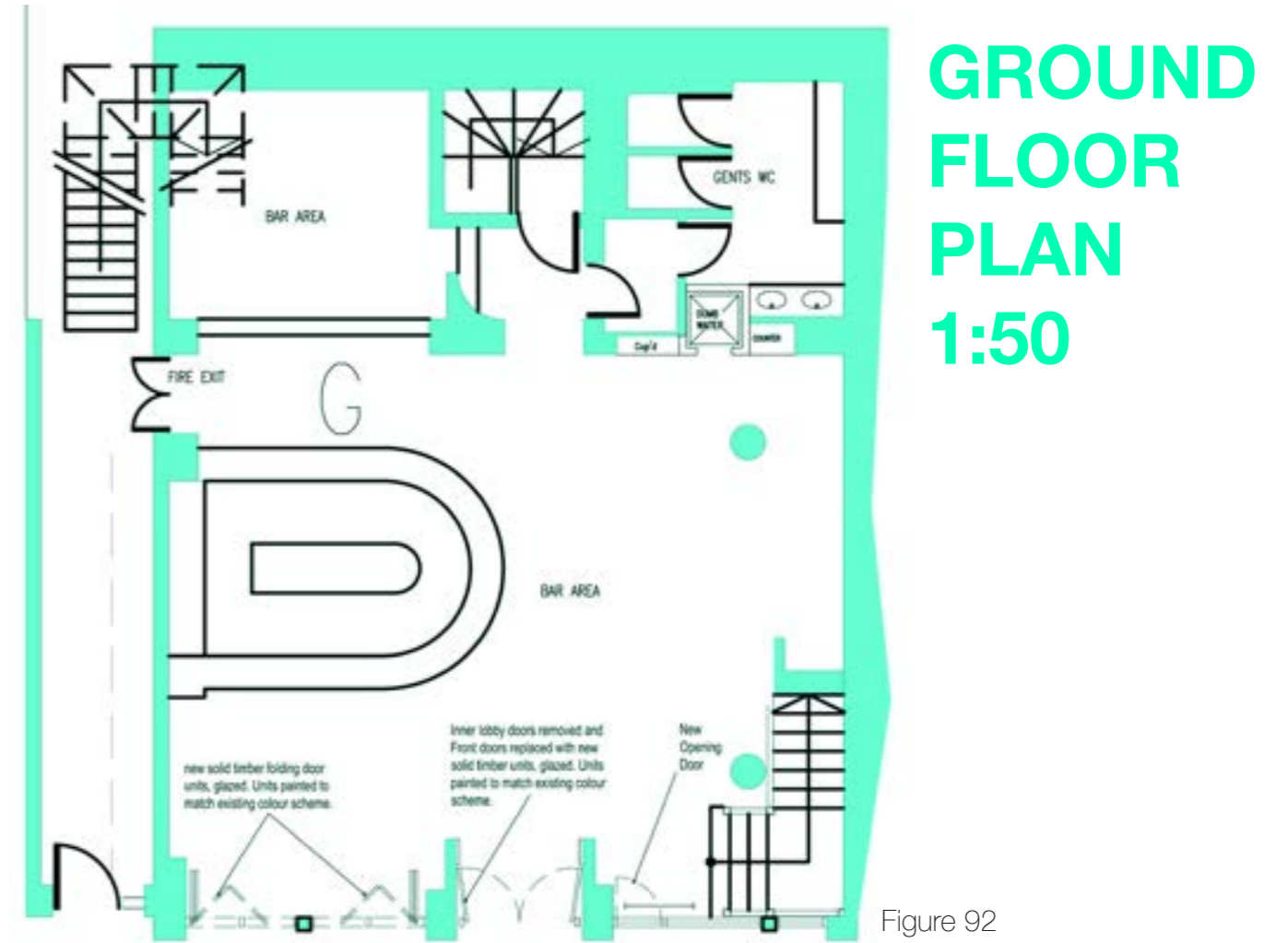


Figure 92

# FIRST FLOOR 1:100

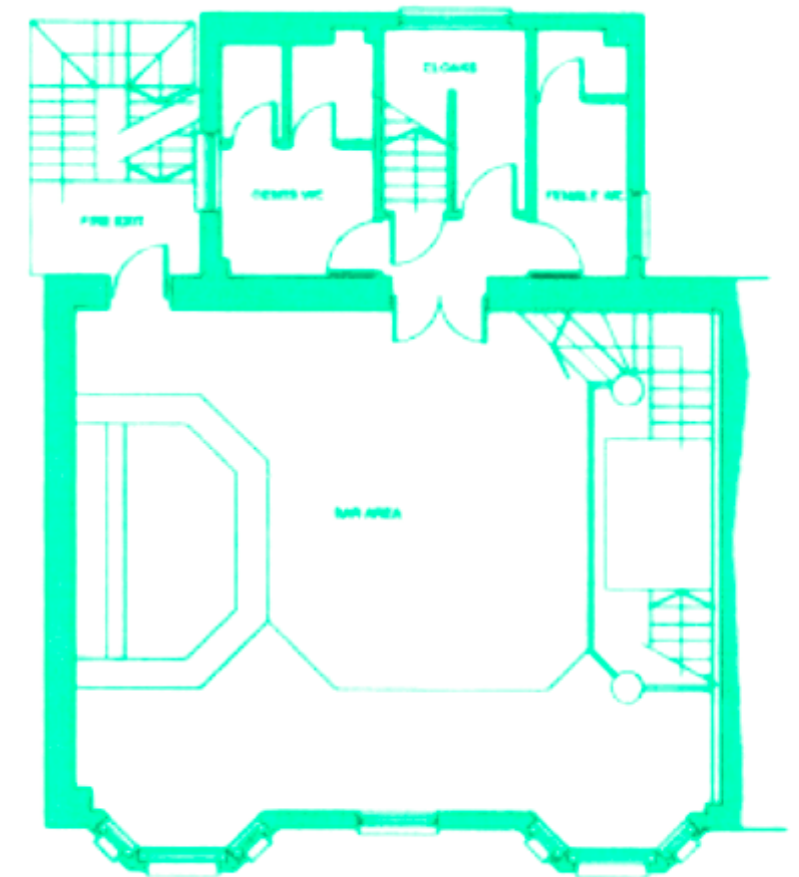


Figure 93



## CONCLUSION

I selected the Compton pub because in terms of purpose, exterior design and history they are both very similar.

The purpose of the Compton Pub is to provide a safe, welcoming place that builds a LGBTQIA+ community. My site is going to be designed to replicate this in a more contemporary way. The design of the ground floor of The Compton with its horseshoe shaped bar and spatial calm feel also ties in with the design I have chosen. Providing users of the pub with a convivial, relaxing environment.

Over the years, The Compton and surrounding area has given refuge to many minorities and subcultures. Today it is one of London's main LGBTQIA+ hubs. Since 1999 when the Admiral Duncan pub, situated near The Compton, was bombed in a homophobic attack people have congregated to remember and to bring unity to the community. The Haven will hopefully replicate this feeling of welcoming, strength and unity within its design.

Both buildings were built in the 1890's and are similar in Victorian red brick design, with stonework and both have a symmetrical typology.

# SELFRIDGES - LONDON



# OVERVIEW

Heritage Category - Grade II

Date listed- 5th February 1970

Statutory Address-400 Oxford Street,

Marylebone, London, W1A 1AB

Date Built- 1909

Architect Style- Beaux-Art

Use- Department Store

## HISTORY

Harry Gordon Selfridge established the first ever department store, of its kind in May 1906. He was 48 years old when he arrived in the UK and was unknown at that time in England as a Retailer.

Selfridge decided to invest £400,000 in the development of the store in 1906. At that point the western end of Oxford Street was considered unfashionable. He slowly bought up a series of Georgian architecture buildings to redevelop.



Figure 94



Selfridges Department Store under construction in 1908

Figure 95



Figure 96 Selfridges in 1909



Ladies dress department at the time of opening in 1909

Figure 97

## DESIGN

The initial designs for the building were undertaken by D.H Burnham & Co (a pre-eminent Chicago Architect) who had also worked on the architectural designs at The Marshall Field Store.

The initial design to the front was altered and enhanced by a Canadian- born architect called Francis Swales.

The first phase of the store, initially 406-422 Oxford Street was opened in 1909.

A steel framed interior had been designed by an American trained Swedish architect called Sven Bylander. And this is one of the early examples of such a structure. With the frames supported by blue brick

pile foundations. The frame supported all the internal walls and concrete flooring on different levels. The steel supports are hidden behind ionic columns that support the grand design of the interior.

Opened on the 15th of March 1909 the store went on to be redeveloped in stages. At one point there were plans for a huge tower to be created at the central point of the store. But this never came to be, even though Selfridge offered to give up his part of the ownership of the tower to an incumbent owner of part of the land. It was never agreed and financial shortcomings also got in the way. Nevertheless, the Selfridges store was and still is very impressive in its design.



At the time of opening, women were beginning to enjoy the emancipation of being able to go shopping without chaperones. Selfridge was a very canny marketeer and retailer. The design of the store has always been very open and spacious. Selfridge was one of the first to make shopping an art. Often described as 'Retail Theatre' and this can still be seen today. Wonderful window and stall displays combined with elegant bars and restaurants. Initially the design of the store included 'Silence Rooms' with wonderful soft furnishings. All designed to make the

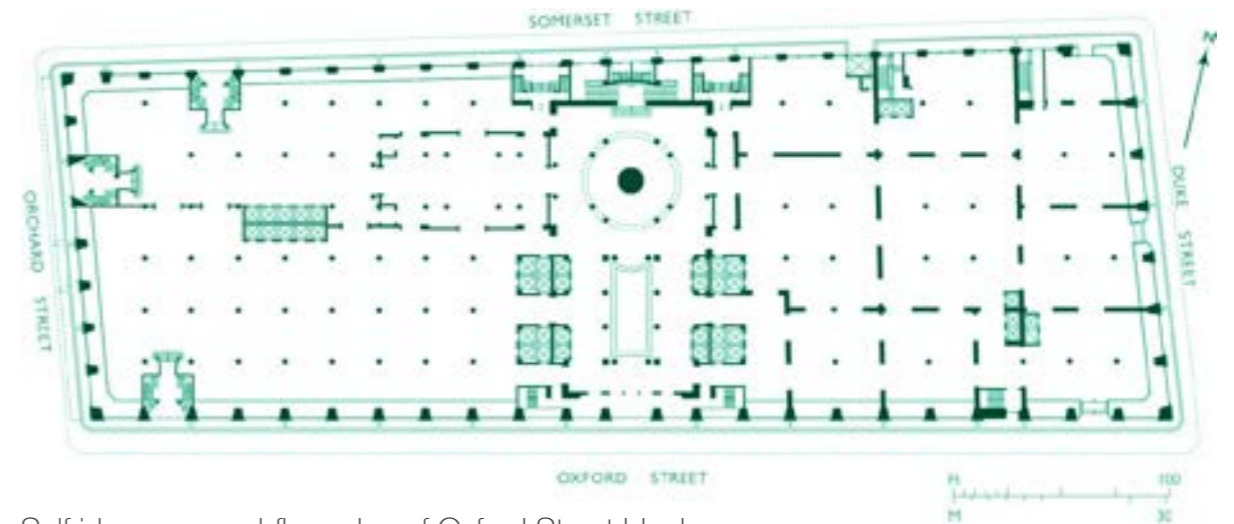
customer feel comfortable and relaxed and to encourage the customer to stay and buy. The store also had an all-girls shooting club on the roof terrace and hosted regular fashion shows. Where customers were invited to come and visit for a drink after a busy day's shopping.

The window displays at Selfridges have always been a main attraction. And the display design team estimate today that 20% of business winning trade rests on the design of the windows.

1920s window display at Selfridges with live models

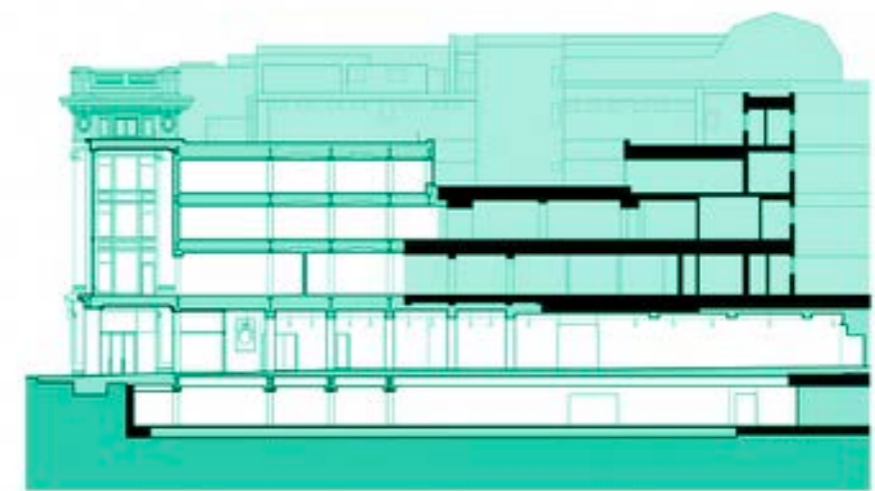


Figure 98



Selfridges, ground-floor plan of Oxford Street block as proposed for completion by Sir John Burnet & Tait, 1919

Figure 99



David Chipperfield newer section

Figure 100



David Chipperfield newer elevation

Figure 101

# EXTERIOR PILLARS & MEANDERS SIMILARITIES



Figure 102

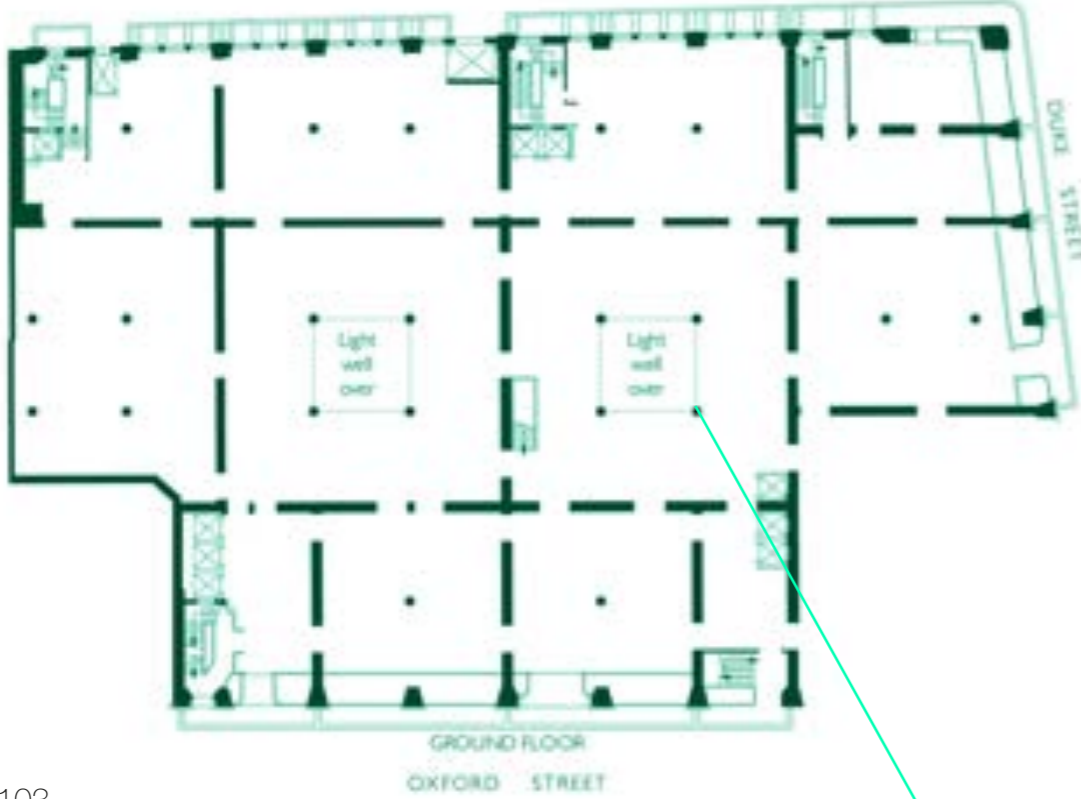


Figure 103

Light Well (void)

Selfridges Pillars

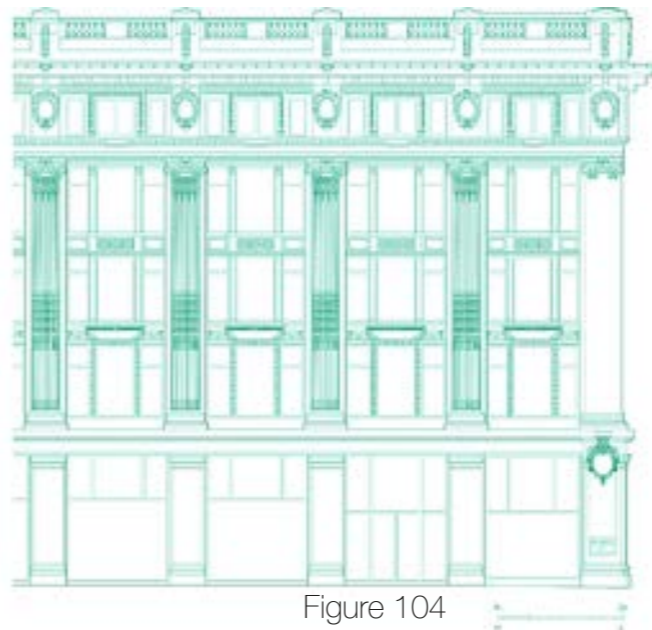


Figure 104

No.2 Great George Street Pillars



# INTERIOR COLUMNS

Selfridges and No2 Great George street both have interior structural columns which are exposed.

No2 Great George Street (third floor cast iron columns)



Selfridges internal columns



Figure 105

# LINGERIE DEPARTMENT

On visiting Selfridges Lingerie department, the beauty and design I want to create for my site is included. The Lingerie department is beautiful. It attracts not only heterosexual females but also members of all different genders and is forward thinking in its design approach. With support and fitting services for all genders.

Selfridges was also one of the first stores to encourage non-chaperoned women into the store, supporting early feminism and female freedom.



Selfridges has also embraced Gender Fluidity with their "Agender Campaign".

"At first, we were seeing men shopping on the women's floor and vice versa, but now this has evolved, as designers are responding with a more fluid approach to gender breaking down the constructs such as separate runway shows for men and women". (Selfridges Loves: the new unisex, n.d.)



Currently Selfridges is promoting its love of the new “unisex”. And has been for two years since the launch of the Agender Campaign. The whole thought process has changed internally from the way the staff dress but also to the way the Buyers – buy. Designers are responding to the gender evolution with a more fluid approach to gender. Interpretations of masculinity and femininity are being questioned. Thought provoking silhouettes are being created with a cross-pollination of the conventional male versus female.

The Haven is going to include an underwear retail area and the Selfridges approach to Gender is very on topic. Both in the general shopping area and within the Lingerie department.

## CONCLUSION

I selected the Selfridges department store as its design reflected No. 2 Great George Street. Although developed in the early 1900's its external and architecture is similar in typology and symmetrical design. The building was upgraded from Grade II to Grade II\* listed in December 2020.

The interior architecture is similar to the design I have created for my site as it hinges on a central light shaft or Atrium, with the layers of flooring around the stairwell (now escalators). It is also a mix of the old exterior and a contemporary interior, which is also reflected in my design. Selfridges interior also had columns which 2 Great George Street also has. In conjunction with a feeling of space and curved edges, to make the customers feel at ease.

Selfridges has always been revolutionary in its approach and very forward thinking. Initially in the interior design a rational gridded plan was created. In the early 1900's this was similar to London's warehouse buildings. Combined with US advances in metal framed structures it enabled the interior design to be constructed quickly. The modular approach allows the building to become a marketplace for individual franchises and retailers. This is an element I wanted to recreate in The Haven site for my underwear for all gender brand.

# 10.

## PRECEDENT STUDIES

### HANNAH ROZENBURG -DEVELOPMENT OF ONLINE TOOL FOR DESIGNING ARCHITECTURE WITHOUT GENDER BIAS.

When considering the production of architectural space in the digital age it is important to consider that these developed programmes are reliant upon the data which fuels them and an inference that data is “truth”. But within this “truthful data” is a saturation of the bias and prejudice that is inherent within modern society. If the objective is moving towards a genderless design, then this has a serious consequence. Hannah Rozenberg’s award winning research project, entitled Building without Bias illustrates this.

The research programme Building without Bias illustrates that artificially intelligent technologies understood ‘architect, steel, cement and screw’ (Mairs, 2021) as masculine terms. Whereas ‘tearoom, kitchen and nursery’ were mainly female terms. The use of Algorithmic design methods is likely to increase and it is important to consider the effect this may have upon architectural design going forward, if this factor is not considered prior to the design of digital programmes used for architectural design the urban fabric of the future will be affected.

Graduate Hannah Rozenberg has, because of this developed a digital tool to calculate if there is an underlying gender bias in English architectural terms, to create gender neutral settings. Rozenberg’s graduation project, Building Without Bias: An Architectural Language for the Post-Binary, centres around an online calculator. It can define whether a building is biased or not and enables you to add or subtract elements to enhance this.

Rozenberg’s project, Building Without Bias: An Architectural Language for the Post-Binary, questions whether architecture can be created without gender bias.

The project centres around an online calculator which enables you to establish whether a building is biased or not.



Figure 106

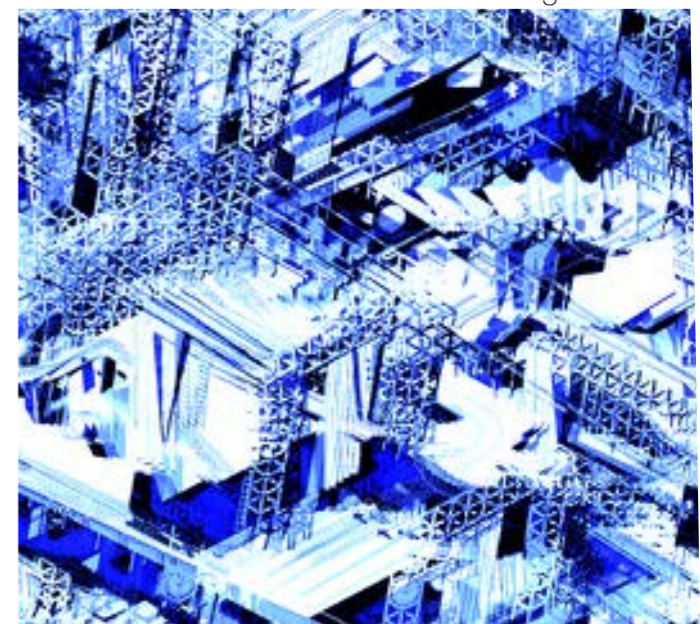


Figure 107

The calculator assigns a "gender unit", or GU, to various architectural terms on entering a word into Rozenberg's website it is given a "gender unit" (GU). You are then given an indication as to whether the machine perceives the term to be feminine or masculine. The higher the GU number the more feminine the perception of the term.

Architects can add or subtract GU's in order to customise their designs in a gender neutral fashion.

"Homemaker" for example, has one of the highest female GU readings. Within her project Rozenberg has made this a beginning point for four gender neutral structures: a theatre, library, sheltered bench and a newspaper office.

"This is one of the words that triggered this entire project," she explained. "When researching machine learning, I read an article which showed that through their teaching, machines understand that 'man' is to 'computer programmer' what 'woman' is to 'homemaker'"project that would reveal and revise these biases."(Hannah Rozenberg develops online tool for designing architecture without gender bias, 2018)

Rozenberg has designed a series of spaces that all have a reading of zero GU – neither male nor female. Formulae has been created to create designs with a gender rating of zero GU – making them all entirely gender neutral.



Figure 108

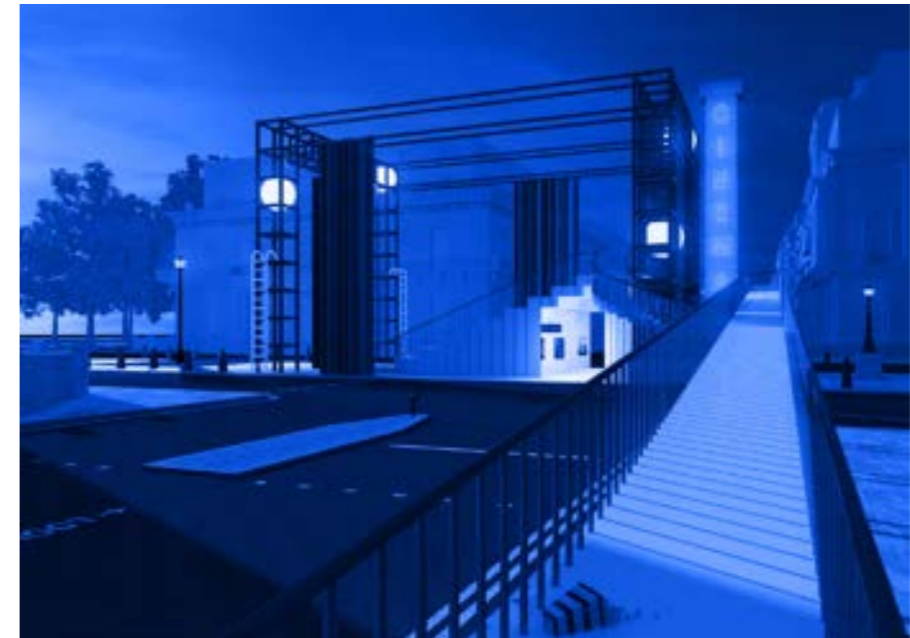


Figure 109



Figure 110

**imagine  
a CEO.**

**is it a  
man?**

Now imagine a world where  
gender makes no difference.  
Ahead Together

OPPLondon |   

**imagine  
a feminist.**

**is it a  
woman?**

Now imagine a world where  
gender makes no difference.  
Ahead Together

OPPLondon |   

**imagine  
someone  
crying in  
the office.**

**is it a  
woman?**

Now imagine a world where  
gender makes no difference.  
Ahead Together

OPPLondon |   

**imagine  
someone  
in a board  
meeting.**

**is it a  
man?**

Now imagine a world where  
gender makes no difference.  
Ahead Together

OPPLondon |   

**imagine  
someone  
leaving early  
to pick up  
their kids.**

**is it a  
woman?**

Now imagine a world where  
gender makes no difference.  
Ahead Together

OPPLondon |   

**imagine  
a nurse.**

**is it a  
woman?**

Now imagine a world where  
gender makes no difference.  
Ahead Together

OPPLondon |   

Figure 111

# BURRELL STREET





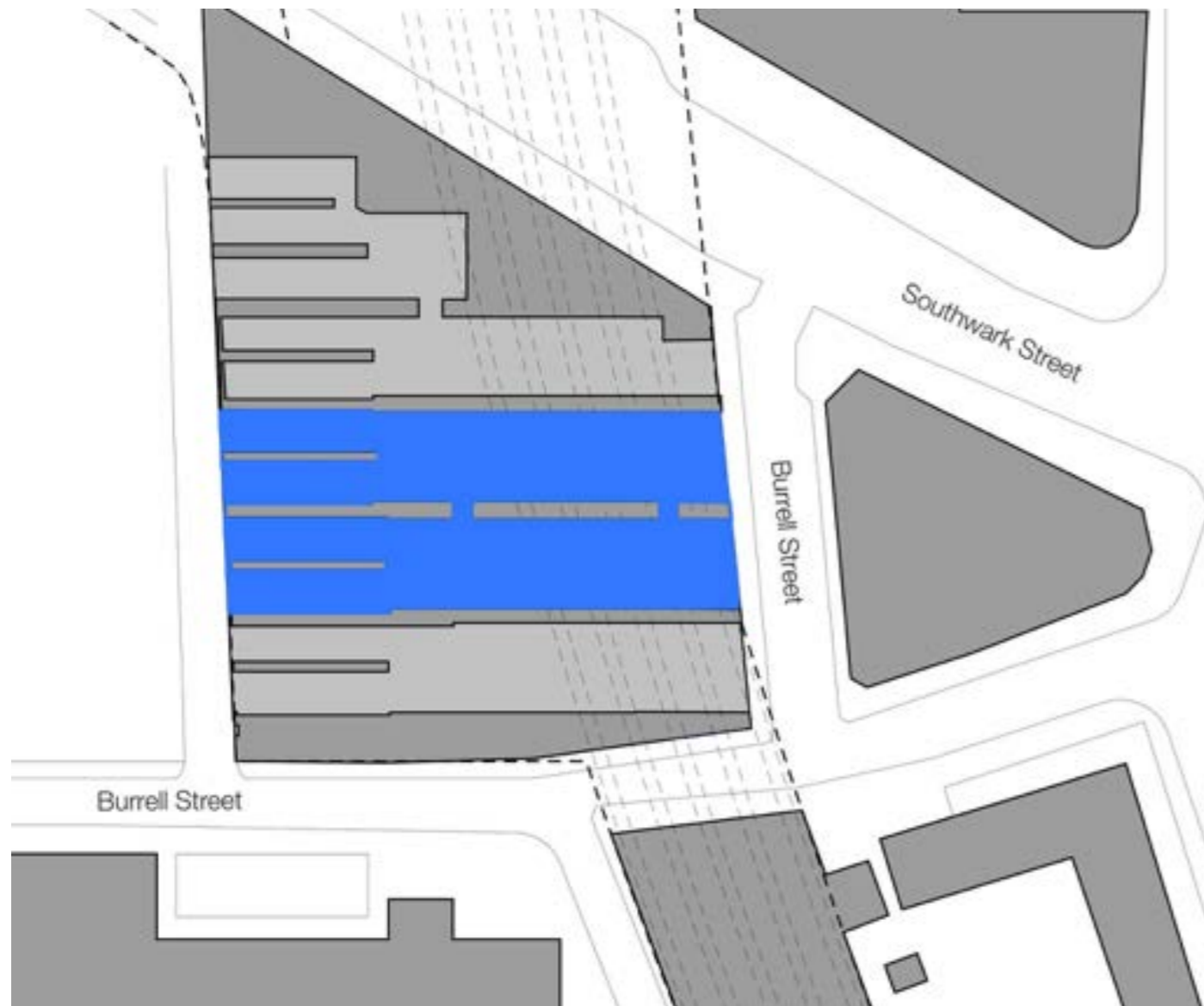


Figure 112

Slotted beneath two railway arches in south London, the Burrell Street Sexual Health Centre was designed by Urban Salon to provide a non-clinical environment that encourages more people to come in for a check



Figure 113

The Burrell Street Sexual Health Centre based in Burrell Street London was opened in December 2012 to replace the Lydia Clinic at St. Thomas'. It is an excellent example of using a contemporary and fun external and internal design to lighten and create a welcoming experience, from what some might consider a surgical environment.

The project came out of a design competition that engaged designers and architects outside of the healthcare specialism with the aim of coming up with

something that wasn't a clinical, healthcare environment. The architectural design was created by a London firm called Urban Salon, who are now Mowat & Company. The request from the client (Guy's & St. Thomas' Hospital Trust), was for a design that took the stigma out of visiting a sexual health centre.

The building is housed below two railway arches built in the 1830's and was a complicated project because the property was owned by Network Rail. The building needed to be strong

because it has to support trains running over it.

The key objective was to increase the numbers of people visiting and taking advantage of the services from all genders, without fear of embarrassment on stigma. On Tuesday 10th December 2013 it was reported by Guy's and St. Thomas' that the health centre had treated almost 20% more patients since moving from a hospital clinic 12 months ago. (Frearson, 2013)



Figure 114

## THE DESIGN

Urban Salon, now Mowat & Company specialise in imaginatively adapting and sustaining old places and The Burrell Street Clinic is a good example of this. A bright, clean design approach, with a humorous twist. Words that could be used to describe The Burrell Centre's interior. Incorporating an enormous green cat on the wall and a mobile referencing sexual organs.

The architects worked alongside artists Arnold "Goron, Allison Dring and Martin McGrath to add a series of colourful graphics and motifs. The two suspended mobiles hang above the heads of patients in the waiting room, while abstract wallpapers based on sexual puns and imagery cover the ceilings in the consultation rooms," (Frearson, 2013) to deflect the patient's attention during procedures or examinations.

A glass façade divides the reception and waiting rooms to protect the privacy of the patients. The area is design to be like walking into a comfy lounge with coffee, magazines and newspapers. A double-

height corridor leads through to 16 consultation rooms. On each there is a blackboard door which enables practitioners to chalk their names. There are extra rooms for counselling which are located to the back of the centre. A teaching auditorium with 120 seats is housed on the first floor.

The design of each arch is arranged around a central pier, to support the two arches. This creates a central circulation loop, double in height, which maximises natural daylight and creates a spacious feel. Consultation rooms are located off these piers.

In order to calm visitors, the consultation room are divided in half. One half is a warm, conversational area and the other half is fresh, clean and clinical. These rooms are used for examination. There are also counselling rooms in addition, set aside from the busier areas of the clinic. These are utilised by health advisors for counselling. Elephant chairs are included for children visiting with their parents. These rooms have low level lighting and comfy sofas.

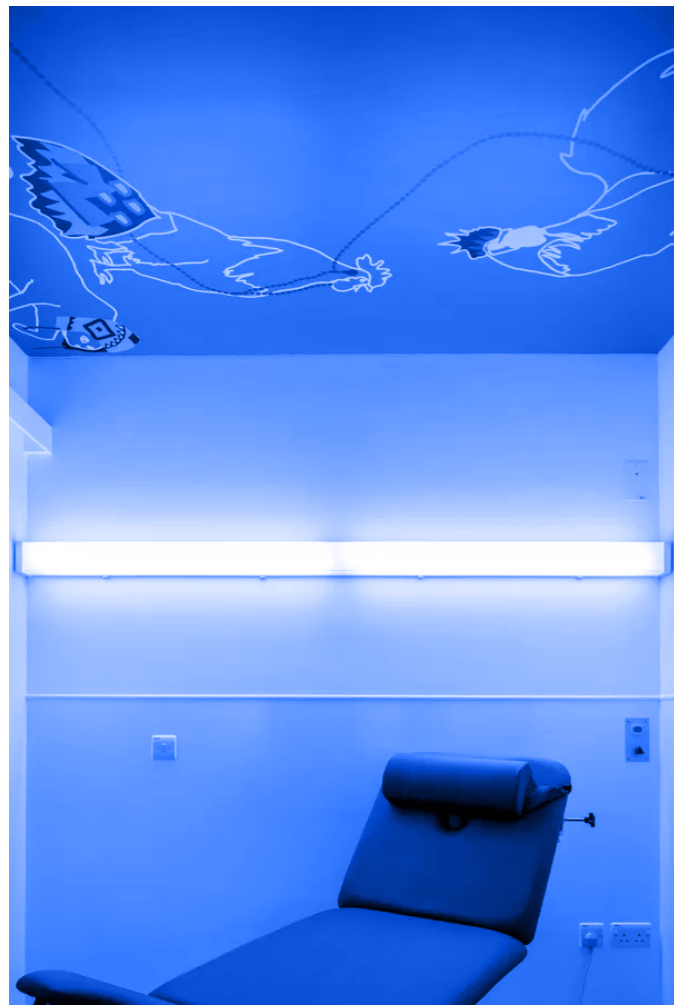


Figure 115



Figure 117



Figure 116

## CONCLUSION

When visiting the Burrell Clinic, I was unable to go any further than reception due to patient confidentiality. Which was a shame. I found the entrance very closeted and unwelcoming – although the research I have conducted on the internet shows an innovative, colourful and obviously successful design. If you consider the increased numbers now visiting the site.

On speaking to the architects, now Mowat & Company, they explained the difficulties in terms of sustainably creating a space like this filled with light, within two railway arches. The build was made trickier by the fact that the property was owned by The Rail Network and leased to the NHS.

Many of the design elements within this site I would like to

create within The Haven. I particularly like the use of bright colour and natural light. The combination of the old in terms of the age of the buildings (built in the 1830's), incorporating a contemporary design. The humour on the ceilings to distract visitors whilst being examined is a lovely touch. The use of the green cat is playful and fun. Blackboards on the outside of the doors so that visitors can see who they are visiting.

The design also includes the use of natural light coming from two central piers and becomes more spacious as you move upwards within the centre, similar to my design within the Haven. With glass screens giving the ability to provide privacy in conjunction with a more social environment, dependent on the requirement.

The Burrell Street Clinic has been designed to be comfy, welcoming and not clinical in design. So its visitors can relax. With rooms secured for privacy and cut in half so that they can also be used for carrying out medical procedures. Similar to the exposure and vulnerability theme within the Haven. In all aspects the users' needs have been considered.

At Burrell Street patients have the option of being treated under the NHS and also paying privately if NHS funding is inadequate. They also offer private services on a charitable basis. The costs are covered by the clinic but any profit is paid back into the project, making the clinic partially sustainable. Another aspect that would be replicated at the Haven.

Both projects, the Haven and also the Burrell Street clinic are built within areas of deprivation where there is more need to support the marginalised communities within them. In both instances the requirement is similar.

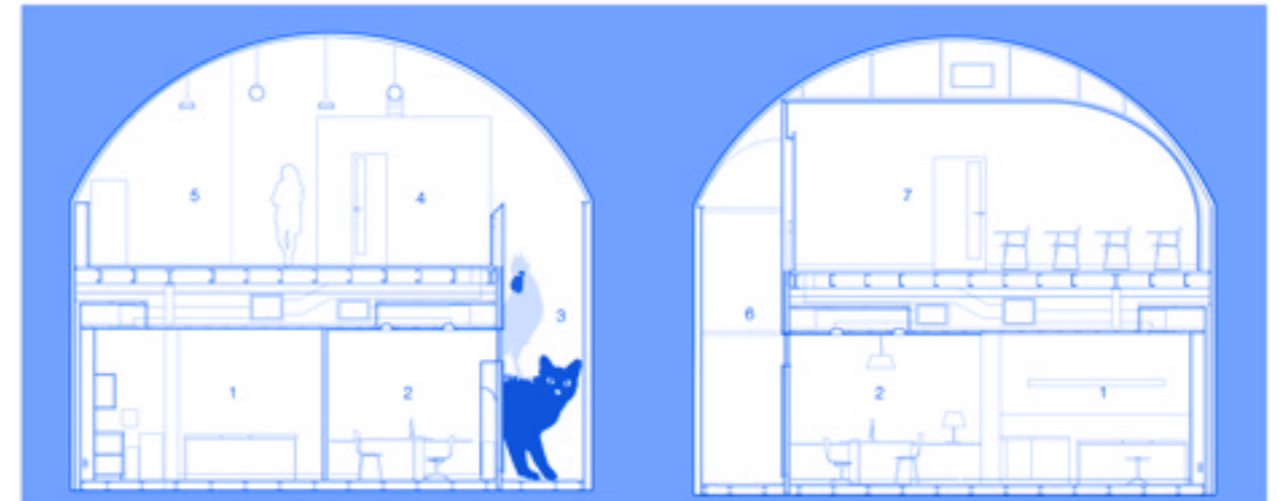


Figure 118

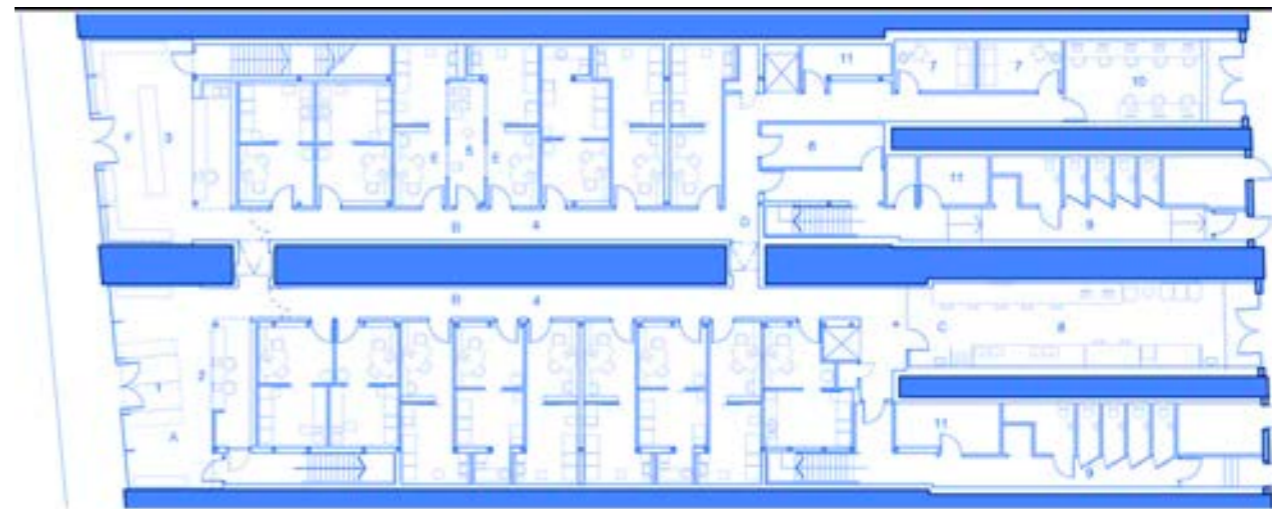


Figure 119

# THE SECOND SKIN -LUKSTUDIO

Lukstudio were commissioned by innovative lingerie designer Regina Miracle to revamp their store. The designers drew inspiration from Miracle's seamless and lightweight lingerie. Creating a store which they described as a "smooth second skin". The store is located in the City Plaza Mall in Hong Kong. The site is a 73sqm rectangular box, with a big column at the storefront. All of the straight edges within the building have been softened into curves. The central support has been situated within a stack of circular tiers. Creating two smoothed entrances with a main fascia to promote the company's logo.

Wood veneer panels cover the surfaces and the floor is light oak. The curved design of the shop reflects the body shapes of the lingerie to maximum effect. "Layers of white perforated mesh wrap around the curvaceous volumes: at times cover, overlap or reveal, almost as if they are pieces of delicate garments having a playful dialogue with the wooden body". (The Second Skin / LUKSTUDIO — eState, 2017)

The design is very contemporary providing an excellent showcase, in addition to conveying brand ideals on innovation and comfort to the customer. The honeyed smooth tones of the wood creating a calming ambience.

Both of these are interesting examples of how designers have used their imaginations to link architecture with the human body shape.



Figure 120



Figure 121



Figure 122

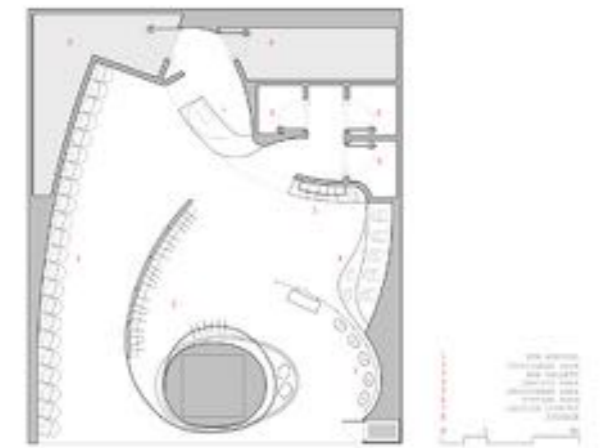


Figure 123

# 11.

## INSPIRATIONS

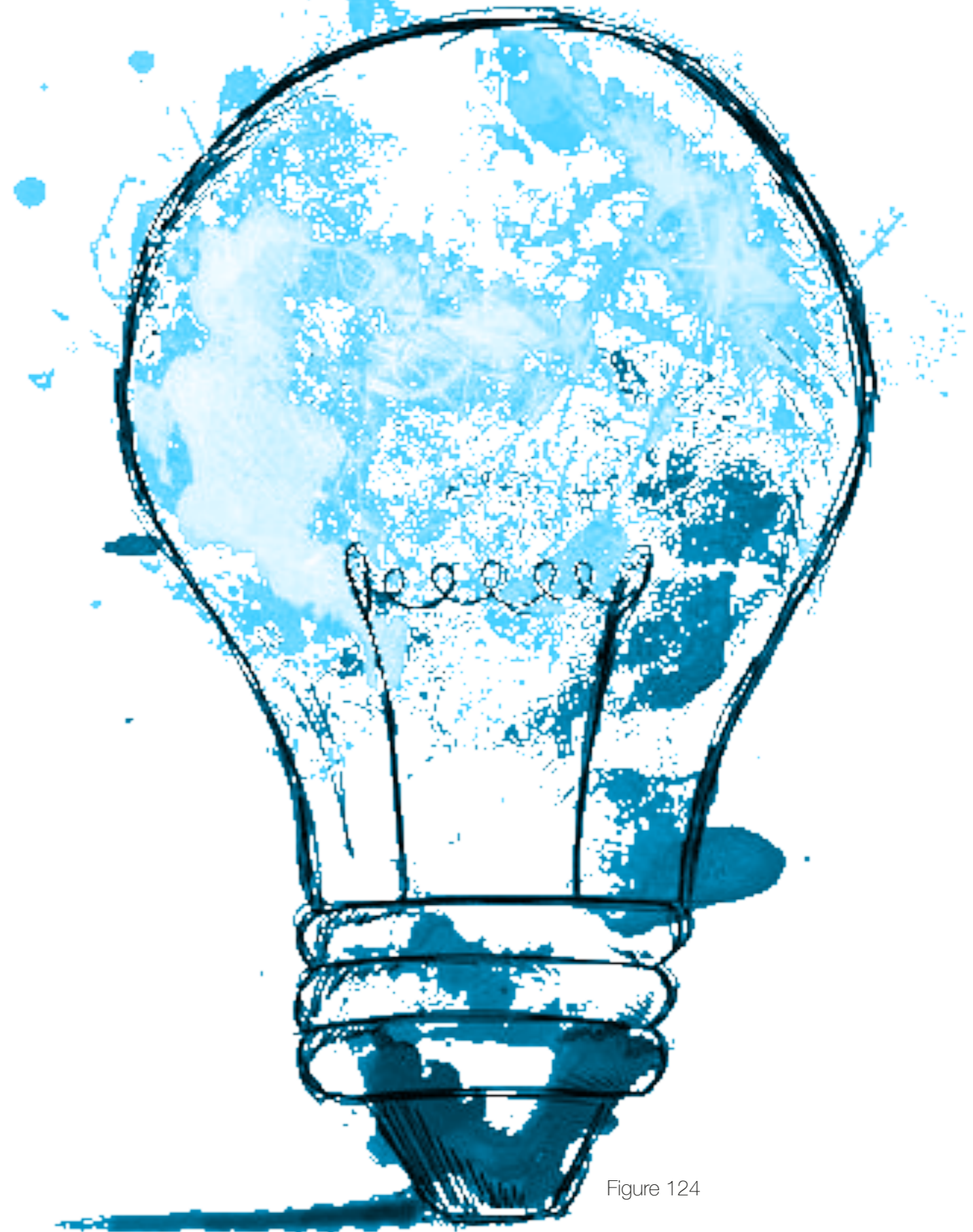


Figure 124

# LONDON LIGHTHOUSE

The London Lighthouse was a centre and hospice for people with HIV and AIDS, in Lancaster Road, Ladbroke Grove; London . Opened in 1986 it offered residential day care for men and women suffering from HIV and AIDS Offering marginalised groups suffering a refuge and respite.

As the treatment for HIV became more effective in the 1990's there became less of a requirement for residential care and it was decided that the building was no longer required. In 2015 it was sold off and is now the Museum of Brands. The land still has a Memorial Garden which has the scattered remains of those who perished.

My inspiration came from the key objective of the London Lighthouse being the same as that of The Haven. To improve the life quality of those suffering from HIV or AIDS.



Figure 125

Imagine there's no heaven  
It's easy if **you** try  
No hell below us  
Above us, only sky  
Imagine **all the people**  
Livin' for today  
Ah

Imagine there's no countries  
**It isn't hard to do**  
Nothing to kill or die for  
And no religion, too  
Imagine all the people  
**Livin' life in peace**  
You

You may say I'm a dreamer  
But I'm **not the only one**  
I hope someday you'll join us  
And the world will be as **one**  
Imagine no possessions  
I wonder if you can

No need for greed or hunger  
A brotherhood of man  
Imagine all the people  
**Sharing all the world**  
You

You may say I'm a dreamer  
But I'm **not the only one**  
I hope someday you'll **join us**

And the world will live as **ONE**

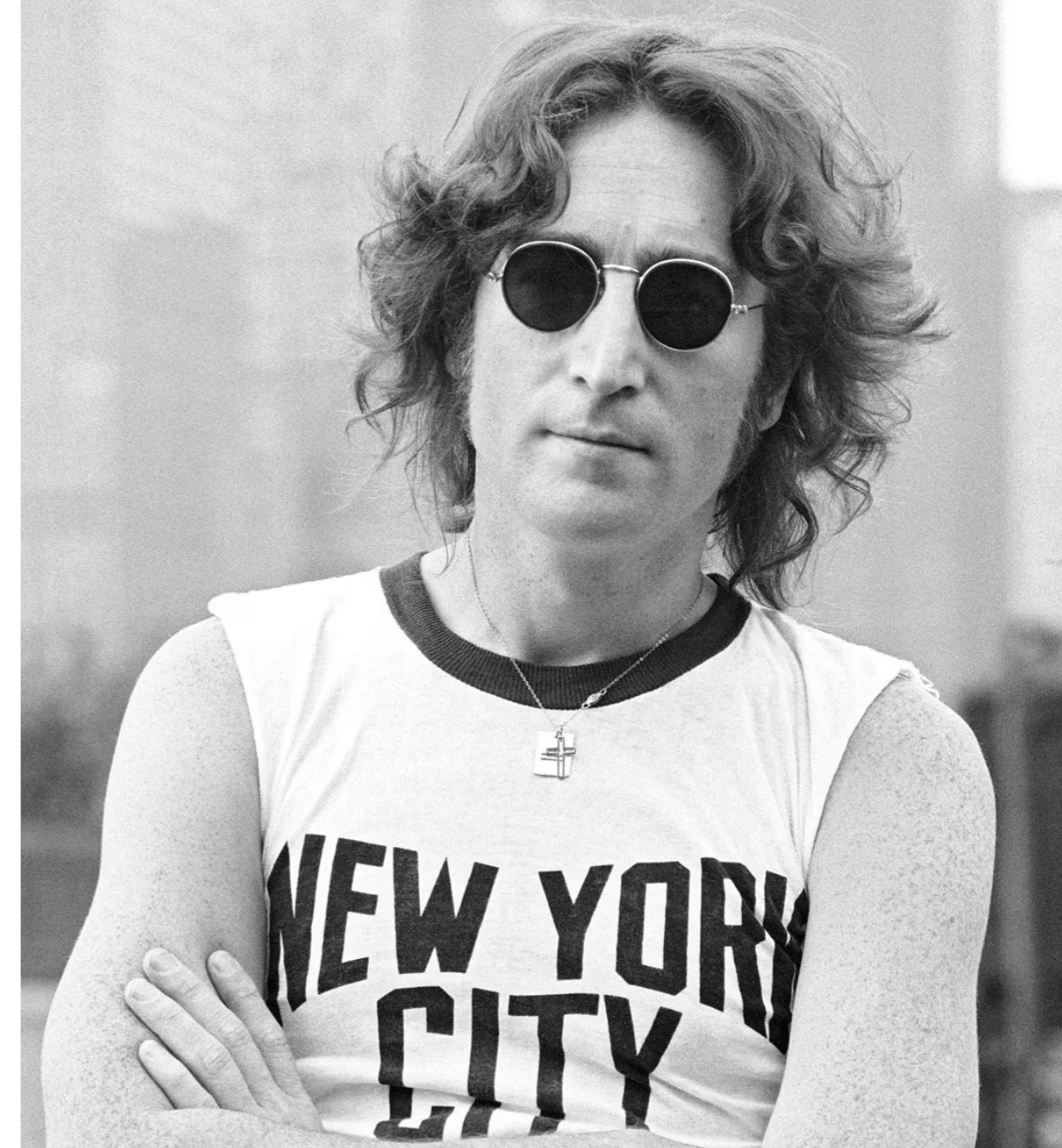


Figure 126

## JOHN LENNON (Released 1971)

He later admitted that the song was inspired heavily by his wife Yoko Ono from her conceptual Event Scores she produced, the first being "Grapefruit" On Radio 1 in 1980 John Lennon said, "the lyrics and the concept of Imagine should be accredited to Yoko. They were taken straight from her book Grapefruit". In 2017 Yoko was acknowledged by The National Music Publishers Association as the co. author.

If only we could imagine a world where people weren't judged by their Gender. And the myriad of problems caused by it could be overcome. Like abuse, non-acceptance, ridicule and judgement.



# FRIDA KAHLO

The artist Frida Kahlo, with her bright and colourful designs has always been loved and an inspiration to the LGBT+ community. Frida is a gay icon and has always been open to her Queerness and her sexuality in general. Born in 1907 in Coyoacan Mexico it was known that although married she had affairs with women and was Bi-Sexual.

Renowned for her interpretation through art of her personal suffering with Polio and going through a divorce she illustrates her feelings through her art in a bright colour and style.



Figure 127



Figure 128



Figure 129



Figure 130

# 12.

## RESEARCH EPILOGUE

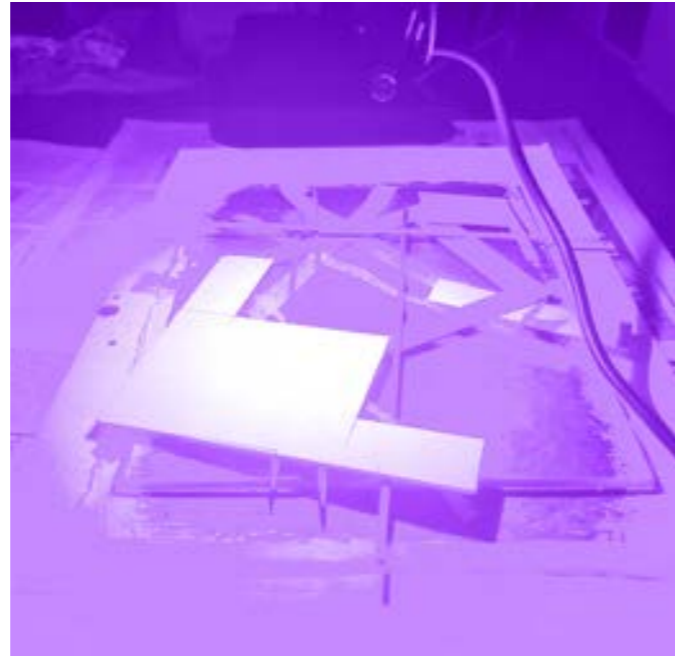
## MY DESIGN RATIONALE

My thoughts were drawn to the term 'vulnerability' when thinking of the design of the Haven. After all, people may be feeling extremely vulnerable when they are visiting. Worrying about test results, going through a sexual transition or just embarrassed by the social stigma attached to the words 'sexual'.

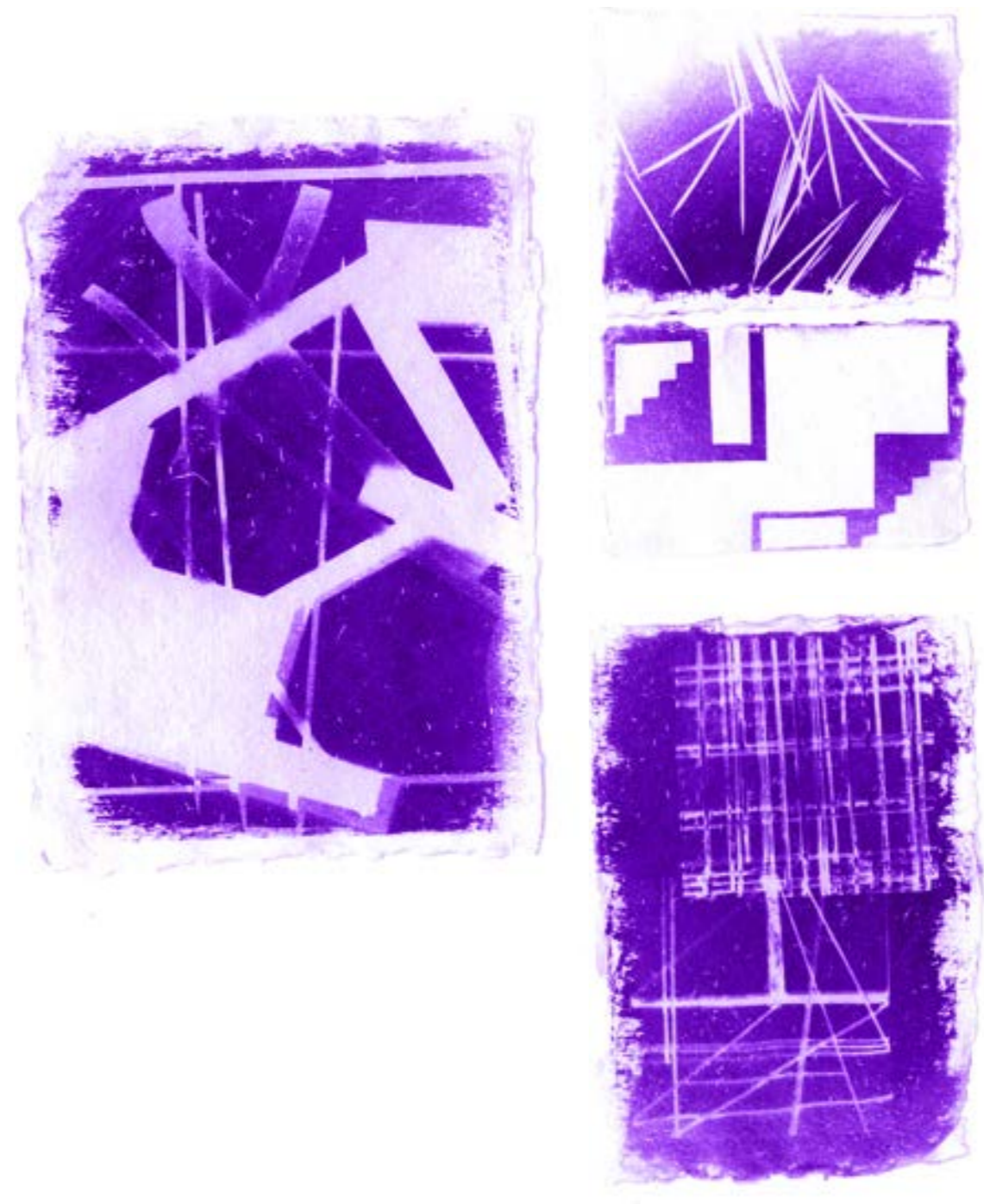


Figure 131

The definition of vulnerable is; *“The quality or state of being **EXPOSED** to the possibility of being attacked or harmed, either physically or emotionally”.*

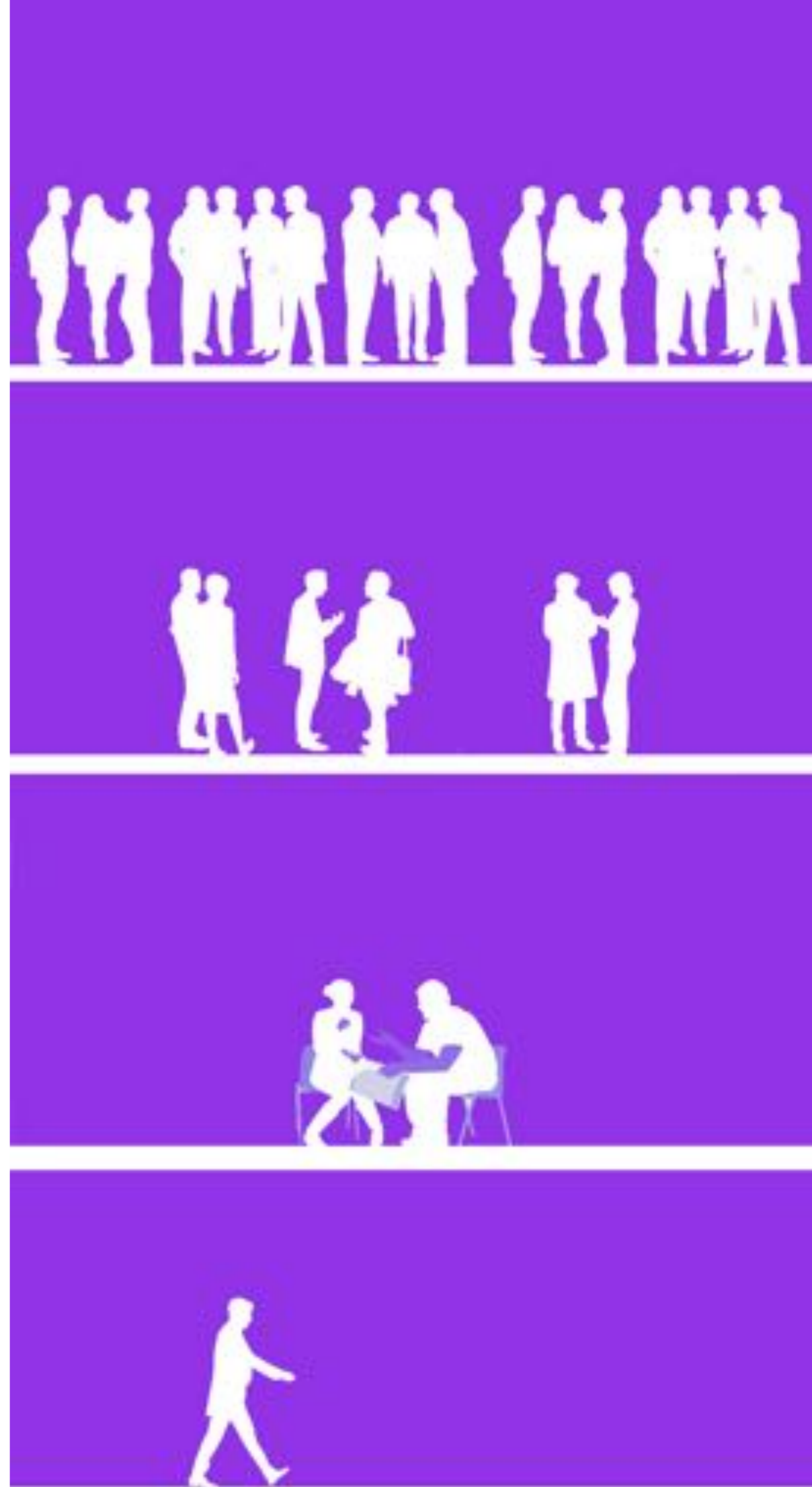


The quality or state of being **‘EXPOSED’**, this led to me to think about Cyanotype and how when the solution is exposed it creates a form or shape. You could argue that this could be a beautiful form but it has to be fully exposed before you get the clarity of image. By blocking out space with an object it doesn't get exposed and the magic doesn't happen. And I think this is true of individuals. People can be disabled from reaching their full potential and living their best life, when they are worried about body image, or fitting in, they have a fear of being exposed. By providing counselling services and aiding people in their life goals you can provide them with the courage to expose themselves more fully.



By placing bits of card and straw on a sheet painted with Cyanotype solution and exposing it to light for a while and then moving the objects I created a layering effect. Creating a language of form making, negative and positive space, overlaid. It was important for me to develop an imaginative space, a new and contemporary design sustainably within an old building.

The building is designed to bloom in the same way as a flower exposed to water and the sun. As the flower blooms it opens up to more exposure. The Haven will unfurl in this way, with the lower floors containing closed off rooms for use as surgeries and counselling. With the upper floors containing open spaces to be used for Group Counselling and public speaking. There will be a stage on the 5th floor for public speaking and a fashion catwalk to model underwear. It will also house a cafe. On the 6th Floor will be a shopping area to house the underwear department and on the 7th floor will be a design workshop for the underwear. This format supports the concept of people becoming more confident as they become more exposed as they move up within the building. Healing as they go with counselling and therapy on the lower floors and once they have reached the top they will have the confidence to move onto group sessions.



# CONCEPT DEVELOPMENT

I have introduced levels, formed in the shape of sewing patterns. To highlight the importance of body image which ties into my idea of making an underwear franchise to cater for the needs of each individual.

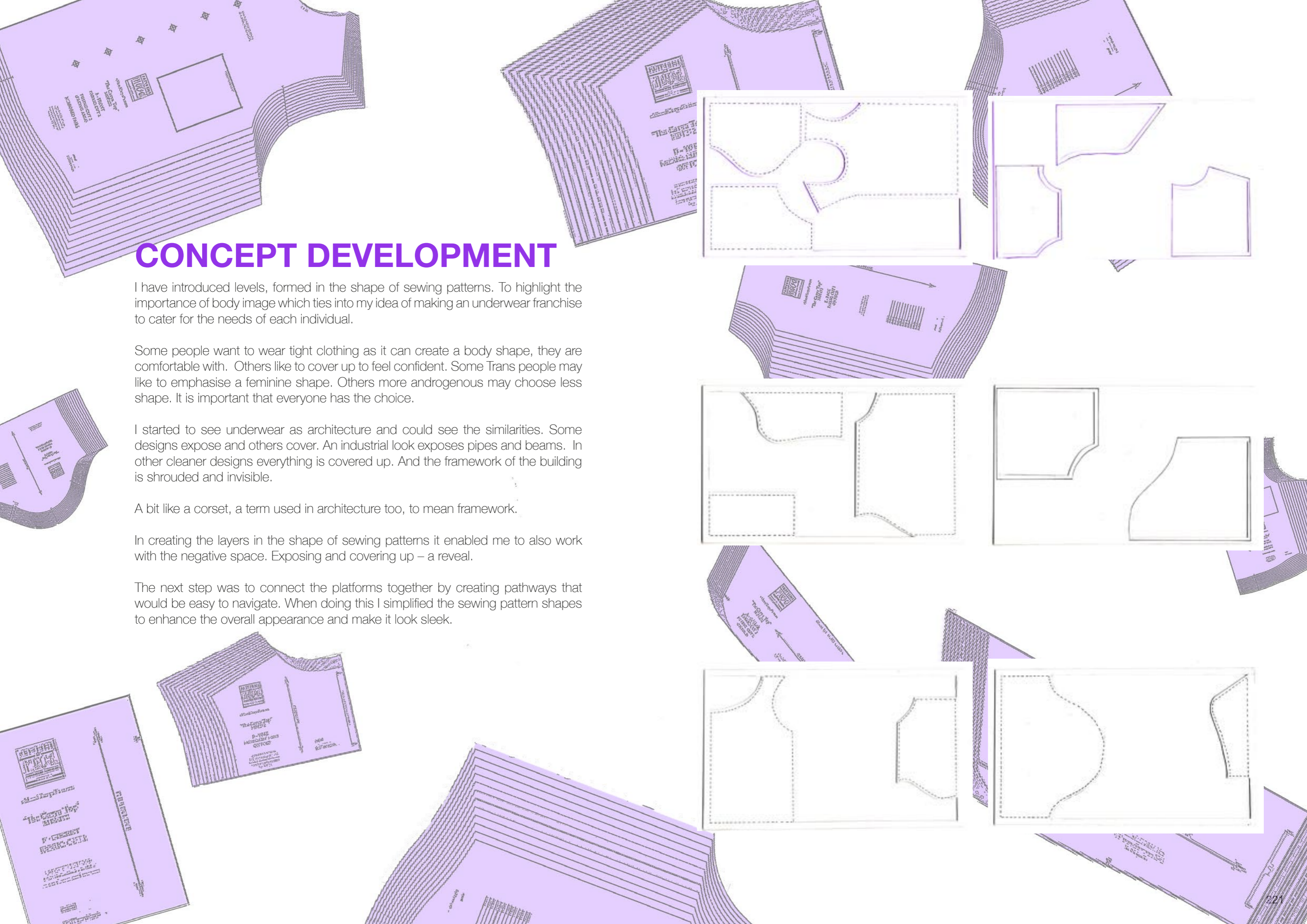
Some people want to wear tight clothing as it can create a body shape, they are comfortable with. Others like to cover up to feel confident. Some Trans people may like to emphasise a feminine shape. Others more androgenous may choose less shape. It is important that everyone has the choice.

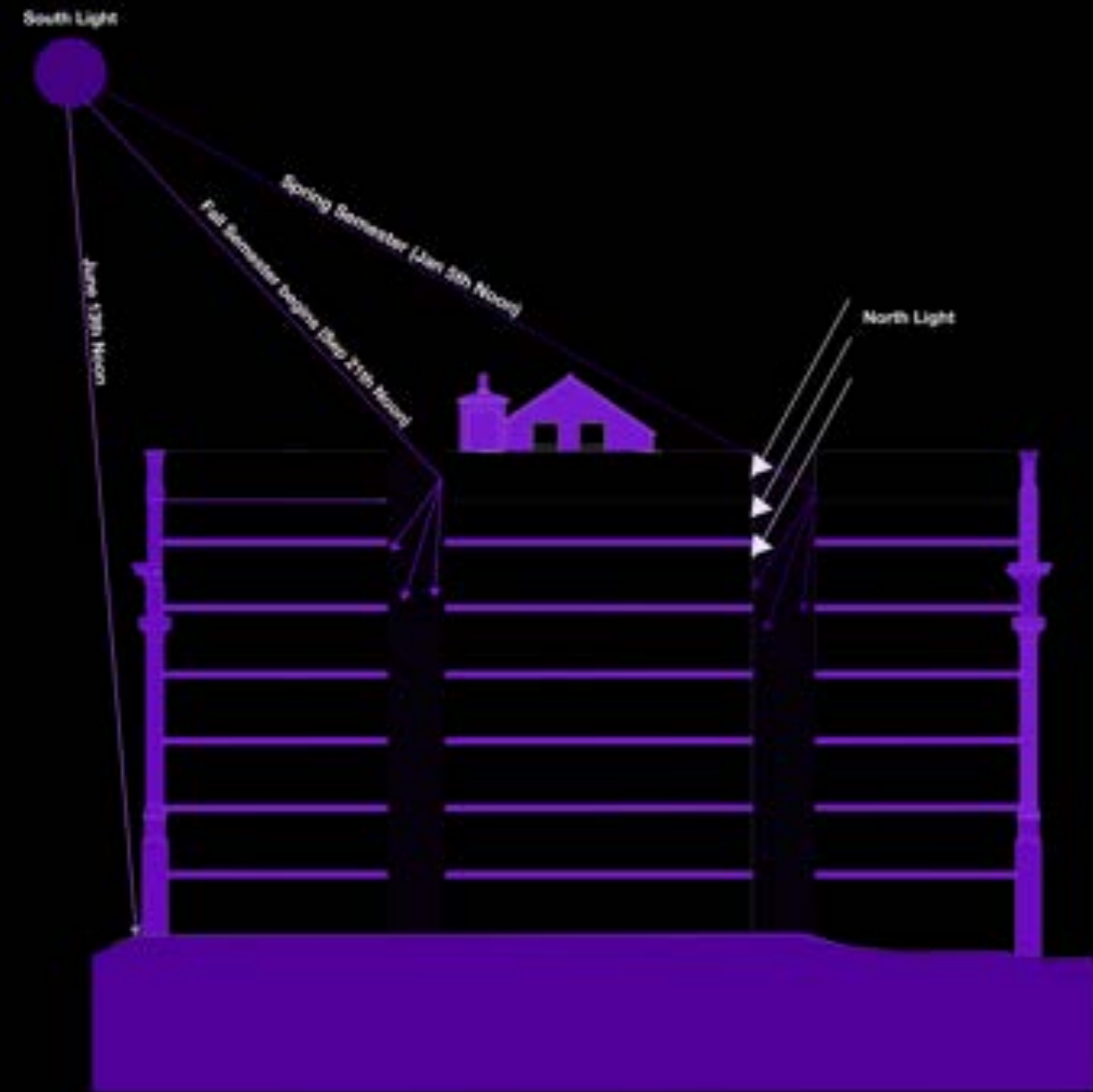
I started to see underwear as architecture and could see the similarities. Some designs expose and others cover. An industrial look exposes pipes and beams. In other cleaner designs everything is covered up. And the framework of the building is shrouded and invisible.

A bit like a corset, a term used in architecture too, to mean framework.

In creating the layers in the shape of sewing patterns it enabled me to also work with the negative space. Exposing and covering up – a reveal.

The next step was to connect the platforms together by creating pathways that would be easy to navigate. When doing this I simplified the sewing pattern shapes to enhance the overall appearance and make it look sleek.





The use of light enabled me to create more layers and shapes. Also, light lifts the spirits, important in the design of a centre such as the Haven. Light will flood from the top of the building onto cut-out platforms exposing some areas and not others. Forming body shapes with both negative and positive space. Tying in with my concept of exposure. To do this I have created 2 atria, a larger capsule shaped one and another smaller circular atrium.

The building design includes an easy-to-understand navigation system incorporating many of the LGBT colours. They are a form of way finding, enhanced by the atria. You can look up from the bottom of the building and clearly see the colours.

The design includes a lift and a staircase – both access all areas of the building. With a separate entrance for the Leeds City Information Centre and also the Leeds 2023 Hub. To ensure privacy within the Sexual Health centre.

The balustrades around the levels include brightly coloured, glazed tiles linking into the history of the building as they were in the original building when it was first built. Each floor will have its own reception and waiting rooms and inclusive toilets to all genders and disabilities.

# RESEARCH EPILOGUE

# THE VEIL

Walking down the busy loud streets of Leeds. People are looking. I know what they're thinking. What is that – a she, he, I don't even know. How can they do this within society. Excluding or ostracising someone for being different. I approach a large red rectangular building. I start to feel my heart racing with fear. Questioning if I am in the right place. This building gives me a sense of tradition and history from the industrial red bricks to the stone detailing. I get this feeling I want to go back home and hide as I don't want to be exposed. Then I come to the realisation that I was pre-judging, I'm just like the people walking past in the street.

I feel so vulnerable. Why can't I go back to being a child when all of this wasn't a problem and I felt more like all the other children. Perhaps it's not worth it after all and I should just give up. Not visit this new centre and just end it all.

My family don't want to know me. They find me an embarrassment. My dad really can't come to terms with it. He'd always wanted a boy who was into football and rugby and instead he got this thing... well that's how I feel. I would so like to make him proud. If only he could see beyond my gender and just see me for who I am.

He thinks I should just get over it and get on with my life. After all there are people out there who are starving. Be the boy that I am supposed to be.

Instead, I am walking up to this building, not sure what to expect. I'm carrying so much baggage, pent up inside of me. I'm not sure if I will be able to share my feelings anyway. I know I'm going to enter this building, but I don't want anyone to see me. I feel so exposed.

I've visited these centres before. Nobody dares look at one another or wants to make eye contact. These establishments are cold and clinical. You feel like you're in a doctor's surgery, but it's worse as this surgery carries a taboo. You are here for a reason and it has something to do with sex. I really hope this place is a little more caring as I don't feel I can deal with this right now.

They mustn't look at me. I can't bare it. This body, which I hate so much. I hope that I get some privacy within this place.

Once I enter the Haven a lady comes up to me to welcome me. She immediately ushers me into a bright colourful waiting room and my worries begin to off load.

I cannot put my emotions into words. I felt so alone, but in visiting The Haven and walking away I realise I feel lighter. Suddenly I feel I have a place I can go to where there are people who listen. As well as a community of people who feel confused and alone.

We discussed my sexuality and I was shown the counselling rooms and group therapy areas. They even showed me an underwear shop designed for people who might need supportive items to create their desired body image. It seemed so frivolous to be thinking about these things. When it felt like a moment ago, I had been thinking about ending everything! It's daft, I know. But it's so important to feel good about yourself. It just makes me feel less self-conscious. Makes me feel that I can reveal myself to the world. It gives me confidence to open up. I felt like I was undressing my problems in a metaphorical way.

I have a vague hope that one day I will fit into the world. Have a group of friends who like me for who I am and for the value I can contribute because I am me.

You know what, I realise coming out of this that my gender doesn't matter. I just have to be more in tune with myself. I don't care if I'm a Snowflake, male, female.

**I DON'T NEED A LABEL  
I JUST NEED TO BE ME!**





## MY DESIGN INSPIRATION & CONCLUSION

Revealing our body shape can be terrifying for some. We can also promote our body shape if we feel confident. Just like a piece of architecture can be built to be a thing of beauty, so can our body. But it comes with confidence. This is something that doesn't happen overnight. But with consultancy, nurturing, in some instances surgery we can metamorphosise into the individuals we want to be. The Haven's design takes all of this into account. The layers allowing for the flexibility people need to gently gain the confidence to open up. The design is fun, bright and welcoming.

It is a sanctum, allowing individuals to grow and gain the confidence to expose their vulnerabilities on a mission of allowing them to overcome their anxieties. And to become more beautiful. Just like the cyanotype, it takes on the light and creates more layers of beauty. The Haven will open up like a bridal veil gradually exposing the beauty of the bride. Travelling the layers of confidence, rising to the top to a vibrant social centre.

My mission of equality is key. Borne out by the Cyanotype, I realised each design, pattern created was individual and beautiful, just like each baby born is unique and precious. Humans should be treated as individuals and The Haven is a place open to all genders.

Walking into The Haven there will be no place for prejudice. It emanates diversity with a difference away from the prejudicial views of mainstream feminism, no celebrities trying to steal the limelight. Just real people trying to make a difference to the world.

Being happy with oneself is so key to success both materially and emotionally. There is no consensus on where one's sex begins and ends, or what purpose the categories of masculine and feminine serve. And yet gender still goes on defining us, from a legal perspective and by the way we are treated. Often exposing vulnerabilities and disabling our ability to reach our goals.

My research has helped me to understand what needs to be included within the Haven. My focus on vulnerability has been essential in terms of developing my concept. The case studies have shown me that there is a need for centres like the Haven to be welcoming and functional. The research has highlighted the needs of those who are vulnerable. As soon as you use the words Sexual Health Centre, a vision is created within your mind. That vision isn't for me, what I envisage for the Haven. By breaking down the social constructs of gender and imagining a centre that is calming, mindful, at times humorous and not shrouded in embarrassment I think I can create a centre that will make a difference to a marginalised group.

# 13.

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IMAGE MINPULATED BY E.OSTRER

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## Figure 5

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## Figure 6

IMAGE MINPULATED BY E.OSTRER

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## Figure 7

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Cut Out Face

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## Figure 8

IMAGE MINPULATED BY E.OSTRER

CLOWN FISH

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##### COMPASS

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##### LEEDS TRINITY PRIDE

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##### CENTRAL HIGH

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##### CENTRAL GRADE HIGH SCHOOL 1905 & ORIGINAL DRAWINGS

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##### LEODIS

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#### Figure 84

##### CLAY TILES

(Clay tiles, 2017)

2017. Clay tiles. [image] Available at: <<https://www.flickr.com/photos/clivehurst/36507030822>> [Accessed 13 May 2022].

#### Figure 79-83

##### LEODIS

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#### Figure 84

##### CLAY TILES

(Clay tiles, 2017)

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##### LEEDS FIRECLAY COMPANY

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##### PHOTOS OF MUSEUM BRANDHORST MUSEUM BRANDHORST FACADE MUNICH TO DYE ARCHITECTURE

n.d. Free photos of Museum brandhorst Museum Brandhorst Facade Munich To Dye Architecture. [image] Available at: <<https://pixabay.com/photos/museum-brandhorst-facade-munich-4331862/>> [Accessed 13 May 2022].

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##### THE MAGNIFICENT EXTERIOR OF MUNICH'S MUSEUM BRANDHORST.

: n.d. The magnificent exterior of Munich's Museum Brandhorst.. [image] Available at: <<https://www.destination-munich.com/museum-brandhorst.html>> [Accessed 13 May 2022].

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##### BRANDHORST MUSEUM

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#### Figure 89

##### SWISS HOTEL & TAVERN, 53 OLD COMPTON STREET, SOHO W1

(Swiss Hotel & Tavern, 53 Old Compton street, Soho W1, n.d.)

n.d. Swiss Hotel & Tavern, 53 Old Compton street, Soho W1. [image] Available at: <<https://pubwiki.co.uk/LondonPubs/Soho/SwissHotel.shtml>> [Accessed 13 May 2022].

#### Figure 90- 93

##### COMPTON PUB DRAWINGS

Location plan Compton Pub. [image] Available at: <<https://idoxpa.westminster.gov.uk/online-applications/simpleSearchResults.do?action=firstPage>> [Accessed 13 May 2022].

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##### SELFRIDGE'S LONDON—LONDON NEWSPAPERS

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##### SELFRIDGES DEPARTMENT STORE UNDER CONSTRUCTION 1908

n.d. Selfridges Department Store under construction 1908. [image] Available at: <<http://london-tourist-guide.s3-website-eu-west-1.amazonaws.com/What-is-the-history-of-selfridges-department-store-london.html>> [Accessed 13 May 2022].

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##### HOW SELFRIDGES CHANGED THE FACE OF RETAIL

2014. How Selfridges changed the face of retail. [image] Available at: <<https://www.retail-week.com/departments-stores/in-pictures-how-selfridges-changed-the-face-of-retail/5060663.article?auth=1>> [Accessed 13 May 2022].

#### Figure 97

##### LADIES' DRESSES DEPARTMENT AT THE TIME OF OPENING IN 1909

2020. Ladies' dresses department at the time of opening in 1909. [image] Available at: <<https://blogs.ucl.ac.uk/survey-of-london/2020/12/23/selfridges-398-454-oxford-street/>> [Accessed 13 May 2022].

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##### 1920'S WINDOW AT SELFRIDGES WITH LIVE MODELS

n.d. 1920's window at Selfridges with live models. [image] Available at: <<https://visual-therapy.com/blog/selfridges-100-years-of-amazing-history/>> [Accessed 13 May 2022].

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##### CHIPPERFIELD, D.

##### Selfridges Drawings

Chipperfield, D., 2018. Selfridges Drawings. [image] Available at: <<https://davidchipperfield.com/project/selfridges-accessories-hall>> [Accessed 13 May 2022].

#### Figure 102-104

##### SELFRIDGES DRAWING PANNING PORTAL

n.d. Selfridges Drawing Panning portal. [image] Available at: <<https://idoxpa.westminster.gov.uk/online-applications/simpleSearchResults.do?action=firstPage>> [Accessed 13 May 2022].

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##### ROZENBERG, H.

Rozenberg, H., 2018. develops online tool for designing architecture without gender bias. [image] Available at: <<https://www.dezeen.com/2018/08/12/gender-neutral-architecture-hannah-rozenberg-rca-graduate-building-without-bias/>> [Accessed 13 May 2022].

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##### WILLIAMS, E.

##### New ad campaign tackles everyday gender bias

Williams, E., 2022. New ad campaign tackles everyday gender bias. [image] Available at: <<https://www.creativereview.co.uk/new-ad-campaign-tackles-everyday-gender-bias/>> [Accessed 13 May 2022].

#### Figure 112-119

##### BURREL STREET CLINIC

n.d. Burrel Street Clinic. [image] Available at: <<https://www.mowatandco.com/projects/burrell-street-clinic>> [Accessed 13 May 2022].

#### Figure 120-123

##### THE SECOND SKIN / LUKSTUDIO

2017. The Second Skin / LUKSTUDIO. [image] Available at: <<https://www.archdaily.com/890450/the-second-skin-lukstudio>> [Accessed 13 May 2022].

#### Figure 124

##### MCCONNELL, H.

Diversity Illustration<<https://www.behance.net/gallery/53935173/Diversity-Illustration>> [Accessed 8 May 2022].

#### Figure 125

##### IMAGE MANIPULATED BY E.OSTRER

##### LONDON LIGHTHOUSE

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#### Figure 126

##### JOHN LENNON

: n.d. John Lennon. [image] Available at: <<https://www.britannica.com/biography/John-Lennon>> [Accessed 13 May 2022].

#### Figure 127

Frida Kahlo: The Complete Paintings by Luis-Martín Lozano, Andrea Kettenmann, and Marina Vázquez Ramos. The cover painting is Kahlo's Self-portrait (Dedicated to Doctor Leo Eloesser), 1940, from a private collection, Lucas Museum of Narrative Art, Los Angeles. Courtesy of Taschen.

#### Figure 128

##### Artwork

##### KAHLO, F.

##### The Broken Column (La Columna Rota)

Kahlo, F., 1944. The Broken Column (La Columna Rota). [Oil on Masonite]

#### Figure 129

##### FRIDA KAHLO - PORTRAIT WITH NECKLACE AND HUMMINGBIRD

1929. Frida Kahlo - Portrait with Necklace and Hummingbird. [Oil on Masonite].

#### Figure 130

FRIDA KAHLO AROUND 1950. THE MEXICAN ARTIST, WHO DIED IN 1954, IS THE SUBJECT OF RENEWED INTEREST IN BOOKS AND EXHIBITIONS.

2015. Frida Kahlo around 1950. The Mexican artist, who died in 1954, is the subject of renewed interest in books and exhibitions.. [image] Available at: <<https://www.nytimes.com/2015/05/10/style/frida-kahlo-is-having-a-moment.html>> [Accessed 13 May 2022].

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n.d. Manage Obsessive Thoughts to Ease Your Mind. [image] Available at: <<https://mytherapynyc.com/manage-obsessive-thoughts/>> [Accessed 13 May 2022].

By Elysia Ostrer

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6.1 Design Report





