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ARCHITECTURE FOR GENDER DYSPHORIA (TANGENDER): A SCHOOL IN INDIA

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Abstract: In the realm of architecture, gender perspective is critical in the development of plural, complex, diverse, inclusive, and egalitarian projects that are linked to goals of mutual care between people and the environment, including ecofeminism. However, issues relating to the built environment, sexual orientation, and gender identity remain understudied, probably due to their greater invisibility and less clearly recognizable nature. Repercussions that are discriminating. In this paper the subject of transgender architecture has been studied and categorized based on the design principle that best respond to transgender with gender dysphoria and proposals have been given accordingly.

Index Terms – Transgender Architecture, Transgender, Gender Dysphoria, School for Transgender, Transgender Education

I. INTRODUCTION

Transgender is an umbrella term for people whose identities, sexual orientation, or behavior are incompatible with what is usually associated with the sex they are assigned to at birth. (Association) Gender identity refers to the inner person's sense of being a man, a woman, or something else. (Association)

The term “transgender” refers to a person whose gender is assigned at birth (i.e. a doctor-assigned sex at birth, usually based on the external genitalia) is not the same as his or her sexual identity (i.e., the psychological concept of his or her sex). (Association) Some transgender people will have “sexual dysphoria, which refers to the psychological stress caused by the conflict between a person's assigned sex at birth and a person's sexual identity. (Association) Although sexual dysphoria usually begins in childhood, some people may not get it until puberty or later. Non-binary is a term used by certain people whose gender is not a girl / woman or a boy / man. (Association).

II. PREPARE YOUR PAPER BEFORE STYLING

As part of any dissertation process, the identity of users is key as a method of designing to meet the needs of the expected architectural clients. (Campos) Theoretically however, many scholars in the vein of constructivists like Judith Butler have embraced the theory that gender identity cannot be identified as a fixed or known singularity. By its nature, the design of physical transgender space, as opposed to the ephemeral, episodic spaces that Betsy describes, will have for its intended users, a recurring or constant transgender population. Thus, a basic problem occurs- when the fluidity of gender is presumed, how can architecture address the basic needs of that population within a fixed building site or space? This project proposes a fundamental break from the traditional design process to shift the focus away from questioning and identifying users and their needs to instead attempt a queering of the design process and thus the space itself.

The necessity for a different process stems from the fluidity of gender identity experienced by transgender users. The traditional mode of architectural design currently focuses on gendered spaces with an emphasis that does not fully address the ‘being’ of gender, the possible movement along a spectrum of femininity and masculinity and into other possible configurations. Consider not only that the ambiguities and incoherence's within and among heterosexual, homosexual, and bisexual practices are suppressed and re-described within the reified framework of the disjunctive and asymmetrical binary of masculine/feminine, but that these cultural configurations of gender confusion operate as sites for intervention, exposure, and displacement of the reifications. In other words, the “unity” of gender is the effect of a regulatory practice that seeks to render gender identity uniform through a compulsory heterosexuality.

In a word, transgender space requires recognition of the need for possibility in spaces, the availability of flexibility to mirror the self-expression of the users. The definitional approach of traditional architectural design cannot adequately answer this need because it remains focused on fixing users within a moment in time and then querying their needs to create an ideal space. A transgender method of design must instead look to the basis of flexibility itself as the inspiration for design. Some theorists have similarly located the queering of design space within the design process. Scholar, Colomina, closely examined the queer nature of the architect Loos in designing the Roofer house. Her research found that Loos made use of unconventional design techniques to model flexibility within his work. She wrote: The suggestion that the exterior is merely a mask which clads some pre-existing

interior is misleading, for the interior and exterior are constructed simultaneously. When he was designing the Roofer house for example Loos used a dismountable model that would allow the internal and external distributions to be worked out simultaneously. The interior is not simply the space which is enclosed by the facades. A multiplicity of boundaries is established. The displacement of drawing conventions in Loos four pencil drawings of the elevations of the Roofer house. Each one shows not only the outlines of the facade but also in dotted lines the horizontal and vertical divisions of the interior the position of the rooms, the thickness of the floors and the walls. These are drawings of neither the inside nor the outside but the membrane between them: between the representation of habitation and the mask is the wall.

2.1 Design

The regulatory fictions of sex and gender are themselves multiply contested sites of meaning, and even the most theoretical of writers would state emphatically that the very multiplicity of their construction holds out the possibility of a disruption of their univocal posturing," commentators on queer identity have written. As a result, transgender space has been defined as an unfixed or flexible identity. Transparency, sense of belonging, and flexibility, according to this dissertation, can all contribute to a perceived change in identity. The genuine essence of a sexual or gender-based identity pierces right to the core of what it is to be self-aware.

Transgender people are people who identify as transgender. The complex theory and art generated around gender identity has recognised the three sources of transgender space clearly and in a variety of contexts, according to this initiative. Transparency, sense of belonging, and flexibility served as a foundation for bridging the gap between theoretical transgender space and actual planned and produced space for LGBT user populations.

2.1.1. Transparency

Several authors and academics who have explored transgender space and gender identity have emphasized the 'closet' as the first transgender space. "First, transgender space finds its genesis in the closet, the location of hiding and establishing one's own identity," according to architect-theorist Betsky. It manifests itself in the dark, the obscene, the hidden... Second, it employs the usage of mirrors... If transgender space exists at all, it surrounds us in a space that is frequently as invisible or as thin as a mirror's surface." Gender identity is constantly inextricably linked to an audience, to whom one's performative gender identity can be exposed or disguised. Transgender people's 'coming out' experiences can be viewed as the unveiling of a previously undisclosed trait—a layer of identity. Transparency can thus be defined as the revealing of a previously hidden component or the assigning of numerous meanings to a single identifiable signifier. Transparency in the architectural process thus necessitates a dialogue between designer and user, allowing for alternative interpretations of a space because meanings will inevitably be ascribed to the location.

2.1.2. Self of belonging

Historically, popular understanding of transgender space has been directly linked to appropriation. The basic definitional technique of reclaiming a formerly unfriendly or undesirable territory and transforming it into one "owned" by another group has been recognised as a powerful declaration of gender identity. Writer Christopher Reed, for example, examines transgender space in terms of "taking" physical space. "In summary, no area is wholly transgender or unregenerable," he says, "but some locations are more transgender than others." Imminent is the term I suggest for transgender space, which comes from the Latin *imminere*, which means "to loom over or threaten." Gender identity is a frightening concept for both supporters and opponents. Transgender space, at its most basic level, is space in the act of literally taking place or claiming territory. For the purposes of architectural design, two levels of sense of belonging were employed: one to take over the design process, which is discussed in greater detail in the subchapter on transparency, and the other to reclaim and physically appropriate a site that had previously been hostile to the population.

2.1.3. Flexibility

The entire concept of a shelter for transgender students necessitates a facility that can fulfil two seemingly opposing goals: first, to provide a literal shelter, a place of protection, and second, to provide the users with the necessary freedom to empower them by allowing them to choose how they live. Gender identity, as mentioned throughout, is best understood as a self-determinative identity. Gender identity action or performance may only take place in a setting that has been purposefully created to allow for the expression of gender and sexual identity. "Sexuality exceeds the scope of the architect," argue critics Gianni and Weir, adding that queerness "is more of a strategy than a place."

3.3 Theoretical framework

Variables of the study contains dependent and independent variable. The study used pre-specified method for the selection of variables. The study used the Stock returns are as dependent variable. From the share price of the firm the Stock returns are calculated. Rate of a stock salable at stock market is known as stock price.

III. DESIGN CRITERIA

- a) Siting
 - Urban construct/ Environment
 - Orientation
 - Vegetation
 - Water bodies

- Built form ratio
- Fenestration

- b) Form and shape
 - Plan form
 - Roof form
 - Sectional Profile
 - Massing

- c) Spatial Organisation
 - Built form organization
 - Layout structuring

- d) Elements
 - Plane
 - Volume

- e) Material
 - Texture (Physical Perception)
 - Finish (Visual Perception)
- f) Fenestration
 - Size
 - Shape
 - Arrangement of doors and windows

IV. CASE STUDY-

4.1- Mirambika School, Delhi -

Mirambika began as an experimental, creative school in 1981. It has served as an inspiration to a number of other schools across the country, all of which have built a name for themselves as "schools with a difference." It is based on Sri Aurobindo's and the mother's philosophy of integrated education. Integral is a word that refers to the totality of a person's being. Children in Mirambika learn more by doing, seeing, and reflecting than by being lectured. The curriculum is flexible and changes as the class continues, allowing each child to develop at their own pace.

4.2- Shikshantar School, Gurugram

The school adheres to integrated education ideas. Children are supplied with both the inside and outside of the integrated education system of education, allowing them to connect with their physical, emotional, cerebral, social, and inner selves. Experience outside of the classroom. The goal is to nurture the "whole" child, the individual.

Figure 1

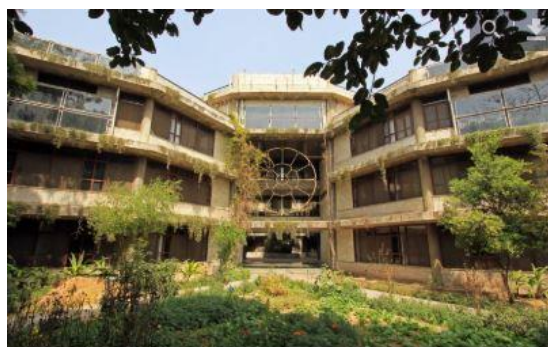




Figure 2

4.3- Kendriya Vidyalaya, Lucknow



Figure 3

V. Comparative Analysis




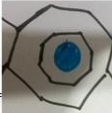


	DESIGN CRITERIA	MIRAMBIKA SCHOOL	SHIKSHANTAR SCHOOL	KENDRIYA VIDYALAYA
FLEXIBILITY	SITING Urban construct/ Environment	Multiple access points. 	Visual access to the building while being centrally located in the neighbourhood. 	Multiple access points. 
	Orientation	North facing but every class orientation is different.	North- East facing but every class orientation is different.	North- East facing but every class orientation is different.
	Vegetation	Flexibility in the type of vegetation keeps changing in every courtyard	Flexibility in the type of vegetation keeps changing in every courtyard	Flexibility in the type of vegetation keeps changing in every courtyard
	Water bodies	Water body in one of the smaller courtyards of the senior secondary wing 	---	---
	Built form ratio			

Table 1





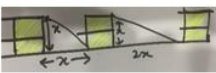

	DESIGN CRITERIA	MIRAMBIKA SCHOOL	SHIKSHANTAR SCHOOL	KENDRIYA VIDYALAYA
TRANSPARENCY	SITING Urban construct/ Environment	Visual access to the multiple access points to the site. 	Visual access to the building while being centrally located in the neighbourhood. 	Visual access to the multiple access points to the site. 
	Orientation	North facing but every class orientation is different.	North- East facing but every class orientation is different.	North- East facing but every class orientation is different.
	Vegetation	Visibility access in the type of vegetation that keeps changing in every courtyard	Visibility access in the type of vegetation that keeps changing in every courtyard	Visibility access in the type of vegetation that keeps changing in every courtyard
	Water bodies	Water body in one of the smaller courtyards of the senior secondary wing 	---	---
	Built form ratio			

Table 2

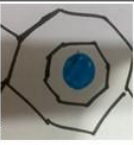
	DESIGN CRITERIA	MIRAMBIKA SCHOOL	SHIKSHANTAR SCHOOL	KENDRIYA VIDYALAYA
SENSE OF BELONGING	SITING Urban construct/ Environment	---	---	---
	Orientation	---	---	---
	Vegetation	The type of vegetation keeps changing in every courtyard with visual access to all courtyards invoking a sense of belonging.	The type of vegetation keeps changing in every courtyard with visual access to all courtyards invoking a sense of belonging.	The type of vegetation keeps changing in every courtyard with visual access to all courtyards invoking a sense of belonging.
	Water bodies	Water body in one of the smaller courtyards of the senior secondary wing with visual access from all spaces. 	---	---
	Built form ratio	---	---	---

Table 3

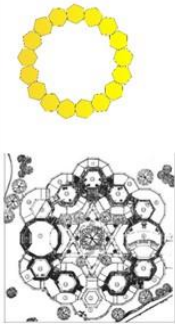
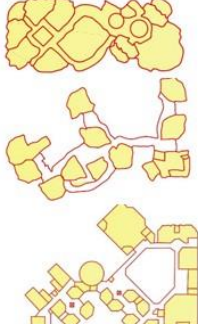
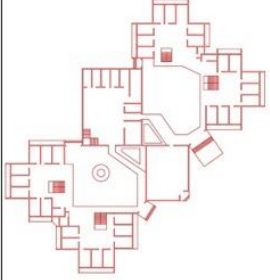

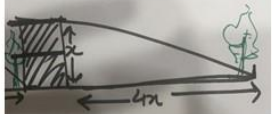
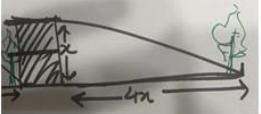



	DESIGN CRITERIA	MIRAMBIKA SCHOOL	SHIKSHANTAR SCHOOL	KENDRIYA VIDYALAYA
FLEXIBILITY, TRANSPARENCY, SENSE OF BELONGING	FORM AND SHAPE Plan form			
	Roof form	Flat roof for flexibility in plan on all floors	Flat roof for flexibility in plan on all floors	Flat roof for flexibility in plan on all floors
	Sectional Profile			
	Massing			

Table 4

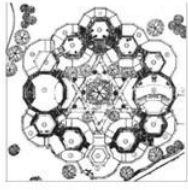
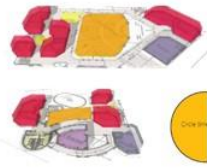
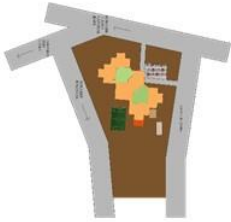

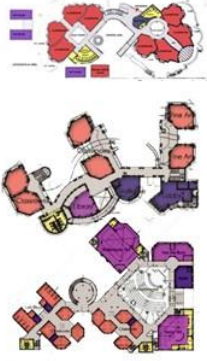

	DESIGN CRITERIA	MIRAMBIKA SCHOOL	SHIKSHANTAR SCHOOL	KENDRIYA VIDYALAYA
FLEXIBILITY, TRANSPARENCY, SENSE OF BELONGING	SPATIAL ORGANISATION Built form organization			
	Layout structuring			

Table 5

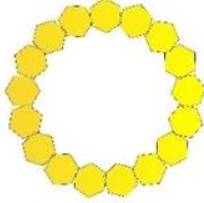
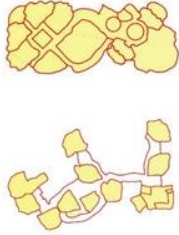
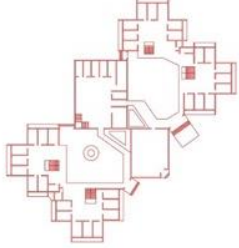
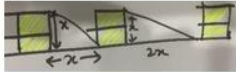

	DESIGN CRITERIA	MIRAMBIKA SCHOOL	SHIKSHANTAR SCHOOL	KENDRIYA VIDYALAYA
FLEXIBILITY, TRANSPARENCY, SENSE OF BELONGING	ELEMENTS Plane			
	Volume			

Table 6

	DESIGN CRITERIA	MIRAMBIKA SCHOOL	SHIKSHANTAR SCHOOL	KENDRIYA VIDYALAYA
FLEXIBILITY	MATERIAL Texture (Physical Perception)	Brick work	Brick work	Brick work
	Finish (Visual Perception)	White finished walls	White finished walls	White finished walls

Table 7

	DESIGN CRITERIA	MIRAMBIKA SCHOOL	SHIKSHANTAR SCHOOL	KENDRIYA VIDYALAYA
TRANSPARENCY	MATERIAL Texture (Physical Perception)	Glass glazed windows	Glass glazed windows	Glass glazed windows
	Finish (Visual Perception)	Glass glazed windows	Glass glazed windows	Glass glazed windows

Table 8

	DESIGN CRITERIA	MIRAMBIKA SCHOOL	SHIKSHANTAR SCHOOL	KENDRIYA VIDYALAYA
FLEXIBILITY	FENESTRATION	--	--	--
	Size			
	Shape	Rectangle	Rectangle	Rectangle
	Arrangement of doors and windows	symmetrica	symmetrical	Symmetry with projected sill and lintel to avoid glazing

Table 9

	DESIGN CRITERIA	MIRAMBIKA SCHOOL	SHIKSHANTAR SCHOOL	KENDRIYA VIDYALAYA
SENSE OF BELONGING	FENESTRATION	--	--	--
	Size			
	Shape	Rectangle	Rectangle	Rectangle
	Arrangement of doors and windows	symmetrica	symmetrical	Symmetry with projected sill and lintel to avoid glazing

Table 10

QUESTIONNAIRE**SITING****URBAN CONSTRUCT/ENVIRONMENT**

- Q1. Which type of built surround environment is habitable?
- Q2. Which type of weather is appropriate including intensity of sun, wind and other elements?
- Q3. Which type of natural vegetation is preferable that is being consumed most?
- Q4. Which type of water bodies comprising of ponds, swimming areas and fountains?
- Q5. Which type of building shape , form and the ratio of particular type is preferred?

FORM AND SHAPE

- Q1. Which type of building planning is preferred like cluster, circular, grid etc which makes living and movement easy?
- Q2. Which type of roof is comfortable and create a sense of belonging for ex. Pitched, plane, dome, double heighted etc.
- Q3. Which type of sectional profile is preferred for ex. Vertical spaces, volumes and openings?
- Q4. Which is the most preferred building massing is preferred for ex. It's shape, scale and it's placement on the site for better access, connectivity and aesthetical parameters?

SPATIAL ORGANIZATION

- Q1. Which type of built form organization is preferred for ex. The height, volume and overall shape of a building as well as its surface appearance?
- Q2. Which type of layout structuring is most appropriate for these type of buildings?

ELEMENTS

- Q1. Which type of building plane for ex. Horizontal distribution and arrangements of spaces comprising built and unbuilt form?
- Q2. Which type of building volume is preferred for ex. a portion of space contained and defined by wall, floor, and ceiling or roof planes, or a quantity of space displaced by the mass of building?

MATERIALS

- Q1. Which type of textures finishes are preferred that are ease and soothing to touch and create a sense of belonging between the user and the building?

Q2. Which type of finish like paint, wallpaper, panelling etc are preferred for better visual beauty?

FENESTRATION

Q1. What are the sizes of doors and windows are preferred for ex. Grand or just having a proportion with human scale type?

Q2. Which shape is preferred for openings for ex. Circular, arch or just linear?

Q3. Which types of arrangements are mostly preferred of doors and windows like a door with a slit window, a single door and a separate window, etc.

Table 11

VI. Design Proposal

	DESIGN CRITERIA	PROPOSAL
FLEXIBILITY TRANSPARENCY SENSE OF BELONGING	SITING Urban construct/ Environment	Maximum Visual and site access points.
	Orientation	<ul style="list-style-type: none"> • East facing • North – East facing
	Vegetation	Visual and variety in vegetation in every open space to offer flexibility in the purpose of the open spaces.
	Water bodies	Water bodies add character to open spaces coupled with vegetation to provide a sense of closeness to nature which can help in psychological healing of mind and soul.
	Built form ratio	<ul style="list-style-type: none"> • 1:1 • 1:2 • 1:3 • 1:4 • 1:5 • 1:6

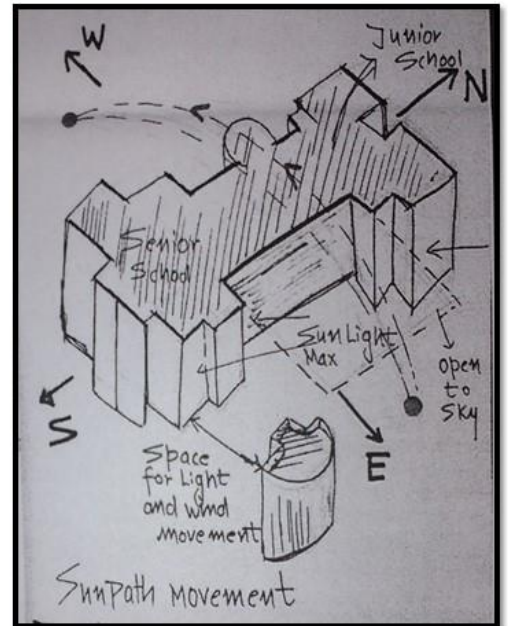


Table 12

	DESIGN CRITERIA	PROPOSAL
FLEXIBILITY TRANSPARENCY SENSE OF BELONGING	FORM AND SHAPE Plan form	<ul style="list-style-type: none"> • Cluster type • Courtyard Type
	Roof form	<ul style="list-style-type: none"> • Flat roof • Pitched roof

Table 13

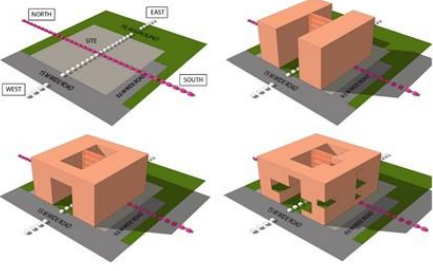
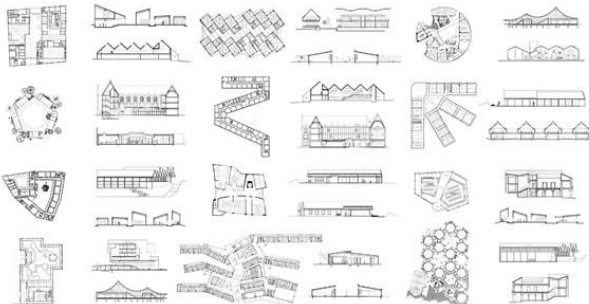
	DESIGN CRITERIA	PROPOSAL
FLEXIBILITY TRANSPARENCY SENSE OF BELONGING	SPATIAL ORGANISATION Built form organization	<ul style="list-style-type: none"> • Clustertype • Courtyard Type 
	Layout structuring	

Table 14

	DESIGN CRITERIA	PROPOSAL
FLEXIBILITY TRANSPARENCY SENSE OF BELONGING	MATERIAL Texture (Physical Perception)	--
	Finish (Visual Perception)	Glossy finish Textured finish

Table 15

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