

NEIGH BRONX HOOD

تعهدات كافة أعمال الالميم
والزجاج بأفضل الأسعار

ومناسبه للجميع



هاتف: 76/495087

WE
WILL
HELP
YOU!

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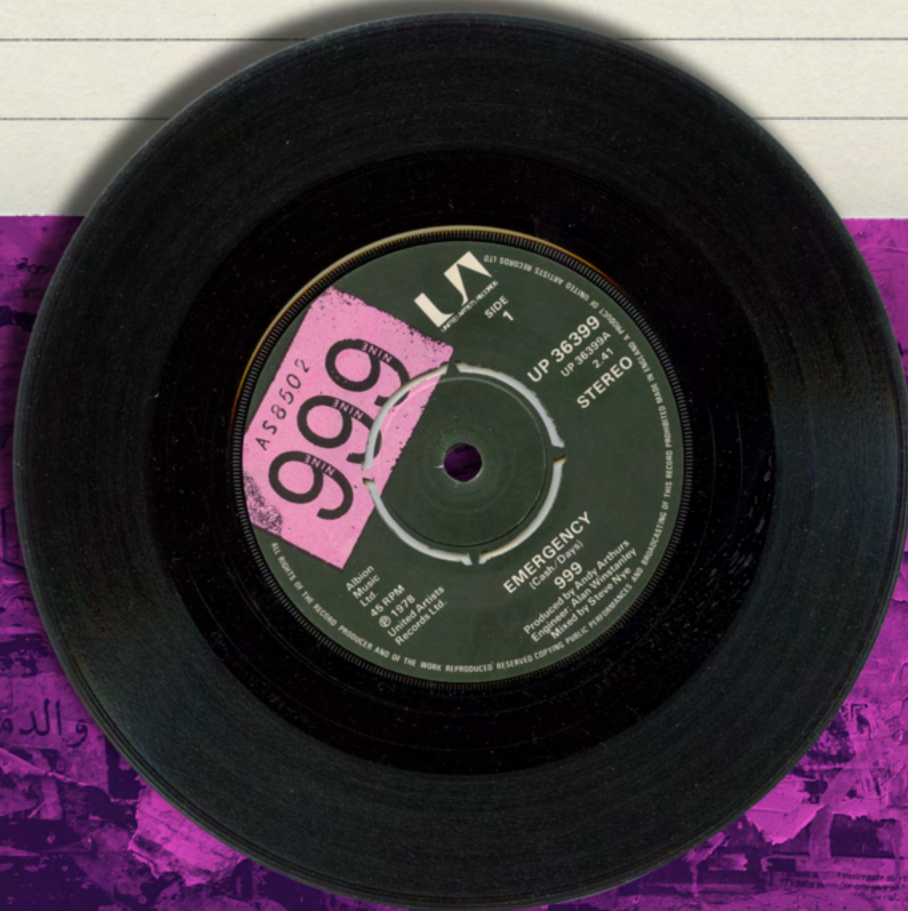
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Road

volunteer. Make a change

7176

"THERE'S MUSIC THAT
WE CAN'T GET OUT OF
OUR HEADS. AND THERE'S
THAT MUSIC THAT
CHANGES OUR THINKING"



HIPNOTIC PUB

HIPNOTIC PUB

EMAY 2

THESIS STATEMENT



As a social designer, I am deeply committed to utilizing the influential force of music culture to drive significant social change and empower communities. My work is centered on exploring innovative approaches to harnessing the cultural richness of music in order to foster community engagement and ignite a collective sense of agency, with the aim of making a meaningful and lasting impact in the Bronx and beyond.

The Bronx has been the birthplace of remarkable cultural movements, with Hip Hop standing out as one of its most iconic contributions. Music possesses a unique ability to unite people and shape entire generations. By tapping into the transformative power of music, we can cultivate collaboration within communities, drawing upon the cultural heritage of the Bronx to amplify collective voices and inspire meaningful shifts in policy and politics. Through these efforts, we aspire to enhance the well-being not only of current Bronx residents but also of future generations who will call this vibrant borough home.

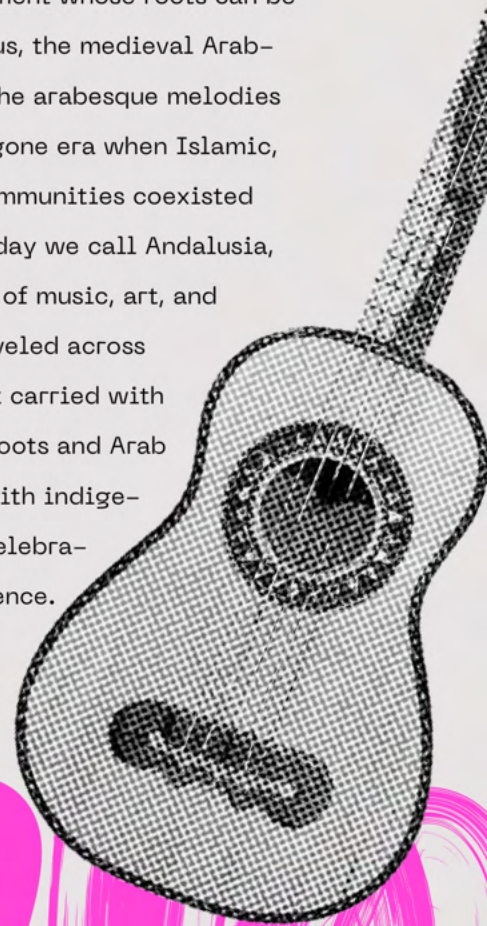
BY ALEJANDRA M. LIBREROS

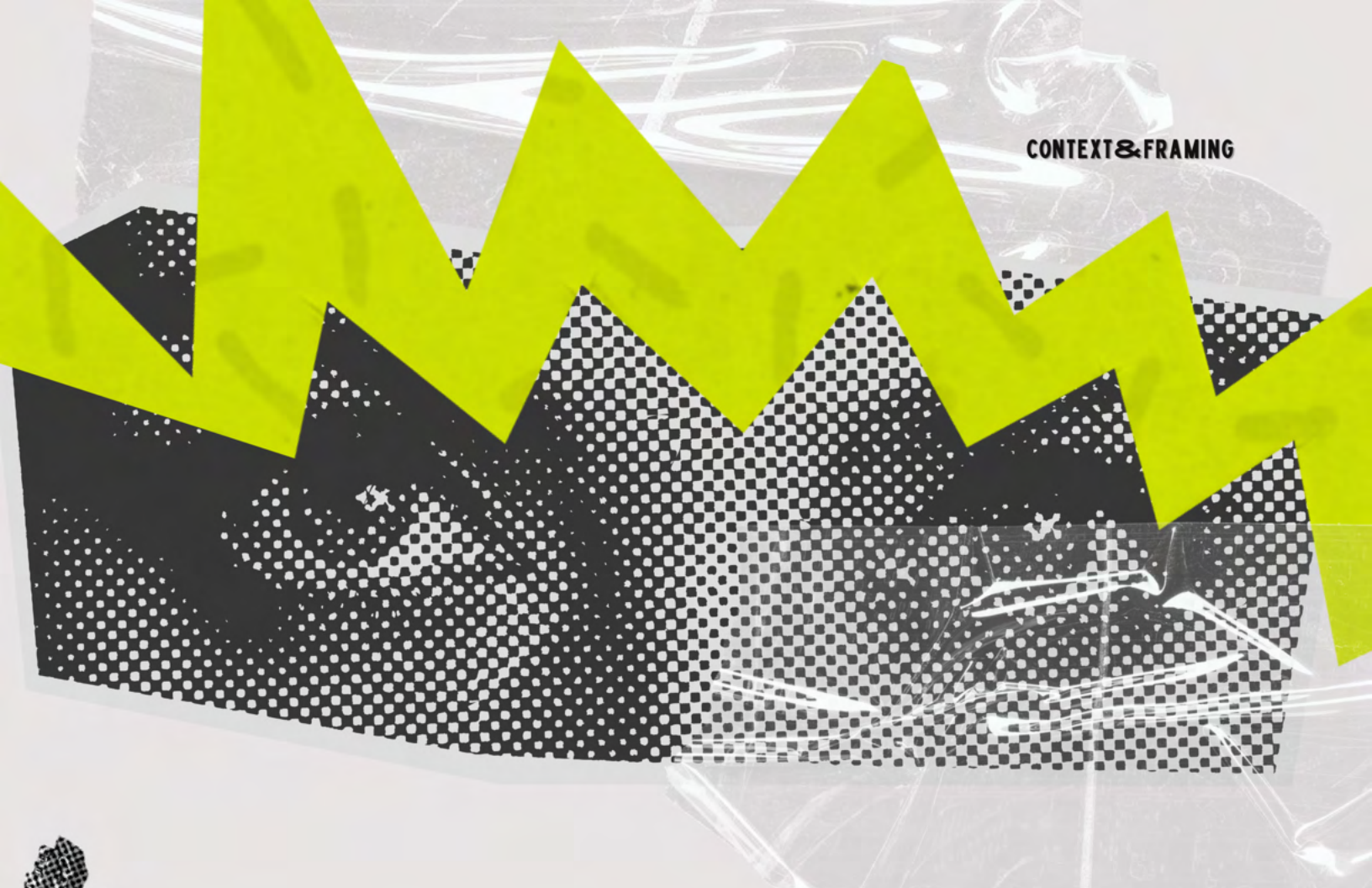


LA BAMBA

My name is Alejandra M. Libreros, and my personal soundtrack begins with La Bamba, one of Mexico's most iconic songs, celebrated worldwide for its vibrant rhythms and rich cultural heritage. La Bamba traces its roots back to the port city of Veracruz, Mexico, 45 minutes away from where I was born, where the rhythmic beats and lively melodies echo the Afro-Mexican and Afro-Caribbean influences that have long thrived along the Gulf coast. Influenced by the traditions of African music brought to the region through the transatlantic slave trade, La Bamba embodies the spirit of resilience and cultural fusion.

At the heart of La Bamba lies the Jarana, a traditional string instrument whose roots can be traced back to Al-Andalus, the medieval Arab-ruled region of Iberia. The arabesque melodies of the Jarana evoke a bygone era when Islamic, Christian, and Jewish communities coexisted harmoniously in what today we call Andalusia, fostering a rich tapestry of music, art, and culture. As La Bamba traveled across continents and oceans, it carried with it echoes of its African roots and Arab diaspora, intertwining with indigenous Mexican rhythms, celebrating diversity and resilience.



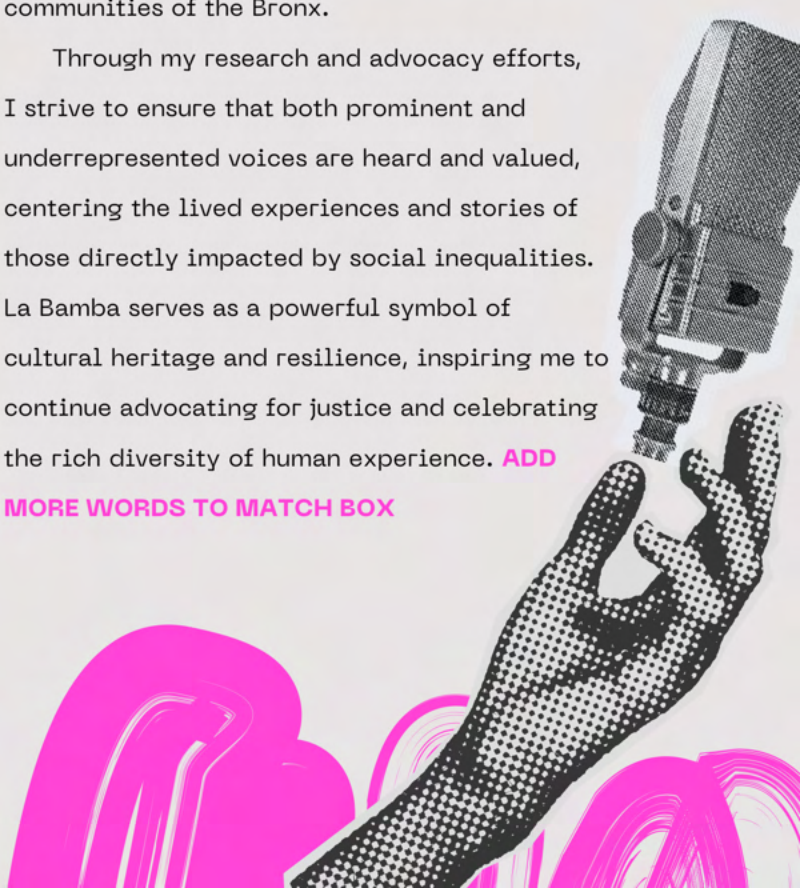


My journey mirrors the cultural fusion embodied by La Bamba. Born and raised in Veracruz, I have always been attuned to the disparities between socioeconomic groups and have felt compelled to speak out against injustice. Despite facing barriers due to my gender in Mexico, I remain steadfast in my commitment to effecting change and amplifying the voices of marginalized communities. Since coming to the US, I have embraced my identity as a minority while acknowledging the privilege that comes with it. My goal is to work collaboratively within systems to bridge divides and create a more

equitable society, particularly focusing on understanding and advocating for the diverse communities of the Bronx.

Through my research and advocacy efforts, I strive to ensure that both prominent and underrepresented voices are heard and valued, centering the lived experiences and stories of those directly impacted by social inequalities. La Bamba serves as a powerful symbol of cultural heritage and resilience, inspiring me to continue advocating for justice and celebrating the rich diversity of human experience. **ADD**

MORE WORDS TO MATCH BOX



WHY SHOULD I DO THIS?

CONTEXT & FRAMING

Two years ago, I arrived in NYC, embarking on a journey of embracing my latina identity. While in México, I had always considered myself solely Mexican. However, upon arriving in the US, I discovered a larger identity encompassing shared experiences rooted in our traumatic history of colonization. Here, I found connections not only through language and geography but also through our warmth and resilience as latines*. Our cultural demeanor, characterized by a profound sense of community and hospitality, became evident as I navigated life in this new environment.

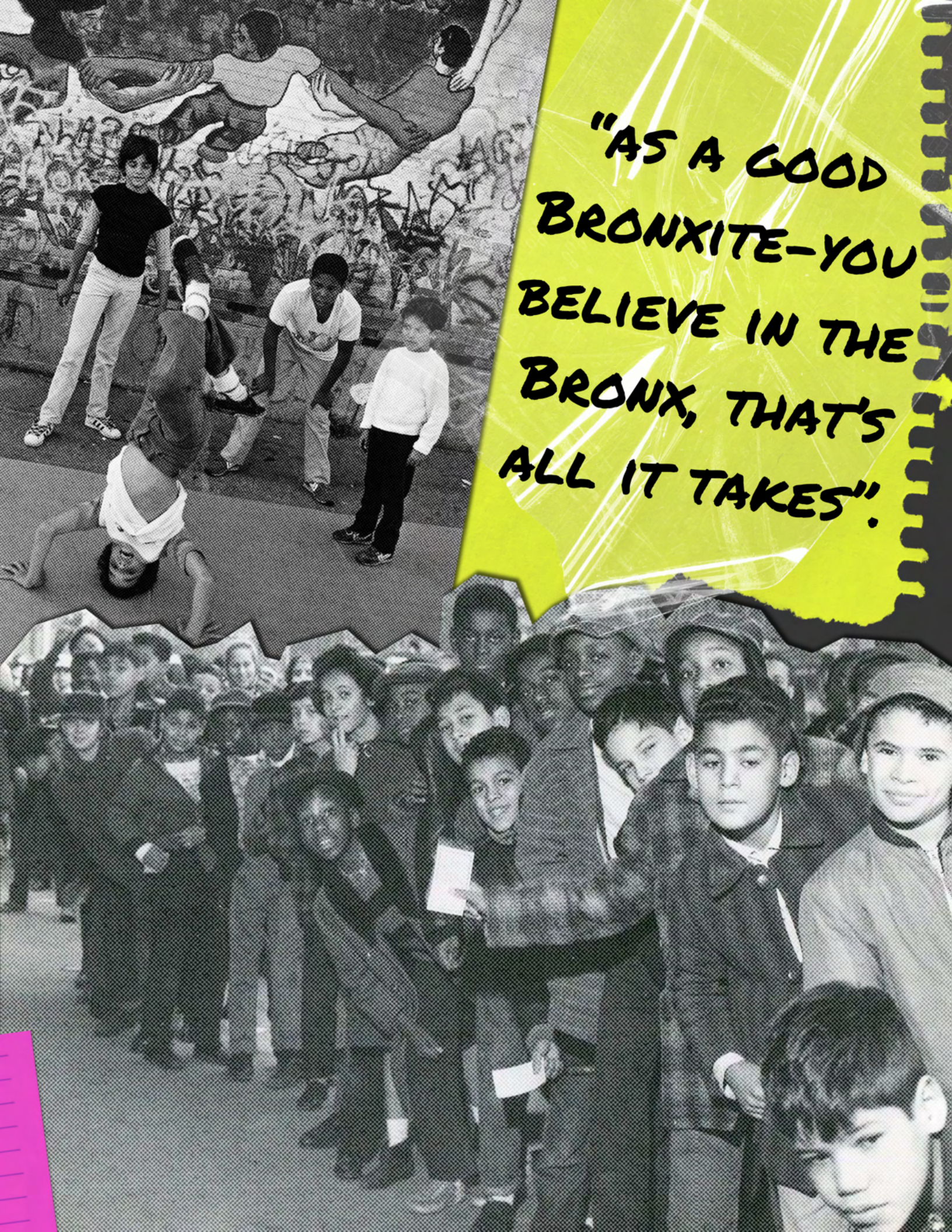
This journey hasn't been butterflies and rainbows, as I also had to traverse through the guilt that my privilege brought me, recognizing that privilege is what relocated me without much complication to this city, I've had to come to terms with my privilege.

As I explored the city, the Bronx resonated with me as a place that felt like home. In one of the multiple evenings that I would dedicate to explore and get to know the Bronx, I found an Olmec Head replica, which is a distinctive feature of the prehispanic Olmec civilization in Mesoamerica, this area is what today we call Veracruz—my home state.

My curiosity would even lead me to discover meaningful messages in the graffiti, particularly those written in Spanish. One summer night in 2023, I experienced the vibrant culture firsthand, enjoying live Salsa music in a South Bronx community garden. Many iconic musicians we admire in Latin America hail from the Bronx; legends like Tito Puente, Willie Colón, and later, Celia Cruz, contributed to the Salsa movement. Additionally, the Bronx's rich Dominican population shaped Bachata into the genre we know today, with artists like Romeo Santos, Aventura, and Prince Royce leaving a lasting impact.

Immersing myself in this vibrant community, I transitioned from an observer to an active participant, engaging with Bronx community organizers. Eventually, a community member welcomed me, acknowledging my contributions and declaring me a part of the Bronx, her exact words were "Alejandra you are here, you have been doing a lot of work here, you are part of the Bronx as well—and mostly, as a good Bronxite, you believe in the Bronx, that's all it takes". This was a reminder that believing in the Bronx's potential is all it takes to belong—and yes, I do believe in the Bronx.

*In Spanish, we use "Latines" instead of "Latinxs," as the "x" sound is not possible to pronounce. The "e" suffix serves as an inclusive language, as opposed to the gendered "a" for female and "o" for male in Spanish.



**"AS A GOOD
BRONXITE-YOU
BELIEVE IN THE
BRONX, THAT'S
ALL IT TAKES".**



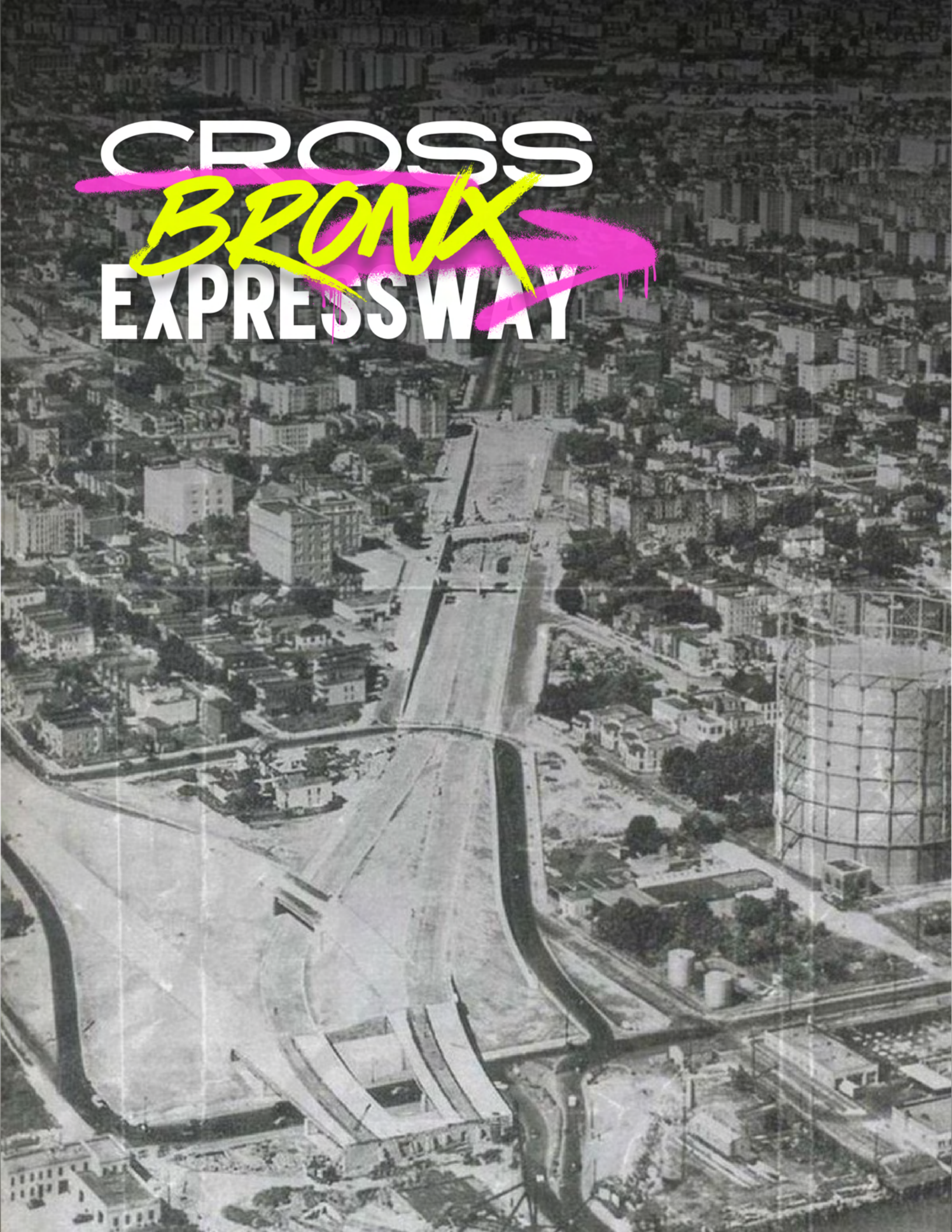
ME AS
SOCIAL
DESIGNER

I AM CONFIDENT IN THE ABILITY OF PEERS TO
EXEMPLIFY THEIR OPTIMAL QUALITIES AND SKILLS,
SO WE ALL CONTRIBUTE SIGNIFICANTLY TO
COLLABORATIVE EFFORTS.

& I SHOW UP TO THE SHARED SPACES WITH
PRINCIPLES OF EQUITY AND UPHOLDING
COMMITMENT TO JUSTICE, WITH OPEN EYES TO SEE
AND KNOW ONE OTHER AND CELEBRATE OUR
DIFFERENCE AS SOMETHING THAT MAKES US
UNIQUE AND SPECIAL IN COMMUNITY.



CROSS *BRONX* EXPRESSWAY



CONSTRUCTION & CONSTRUCTOR

CONTEXT & FRAMING

Built in the mid-50s, the Cross Bronx Expressway is a 6.5-mile-long highway that runs from west to east, dividing the borough in half. The highway's construction was, during its time, the biggest and most ambitious urban highway project undertaken in the United States (Alpert; Susaneck) and was led by Robert Moses, the master builder of New York City.

Robert Moses had immense power and influence as an urban planner (Sedensky; Burns); he started his career as the automobile industry spiked, a period marked by the prioritization of car-centric urban infrastructure over other modes of transportation. During this time, the automobile industry was growing rapidly which led to a demand for highways and roads to accommodate the increasing numbers of private cars on the road. He capitalized on this trend, taking the lead on ambitious highway construction projects that aimed to de-center New York City and instead making suburban areas a place of leisure that fostered large-income families; the American dream. However, his approach favored private transportation and the people who had access to it at the expense of public transportation, pedestrian-friendly urban design, and the preservation of existing communities.

The Cross Bronx Expressway mega-project was Robert Moses' biggest achievement at the time (Lehman), included his characteristics approach favoring white Americans and prioritizing private transportation over public infrastructure; as the automobile industry boomed, the Cross Bronx Expressway was hailed as a symbol of progress and modernity, facilitating suburban expansion and economic growth. However, the other side of the same coin showed something completely opposite, behind the façade of progress, the gap of social injustice, environmental degradation and economic inequality grew further and further apart (Caro).

Historically, the Bronx has been called home by communities of color, predominantly black and hispanic. During the beginning stages of the highway that would define the future of the borough, not only neighborhoods were divided, complete families too as their homes were demolished and they were displaced.

Robert Moses' focus on urban planning for cars is clear today, where now we can see that his legacy includes environmental degradation and social inequities, highlighting the complex relationship between transport, urban developments, and societal values.

EL INFAME

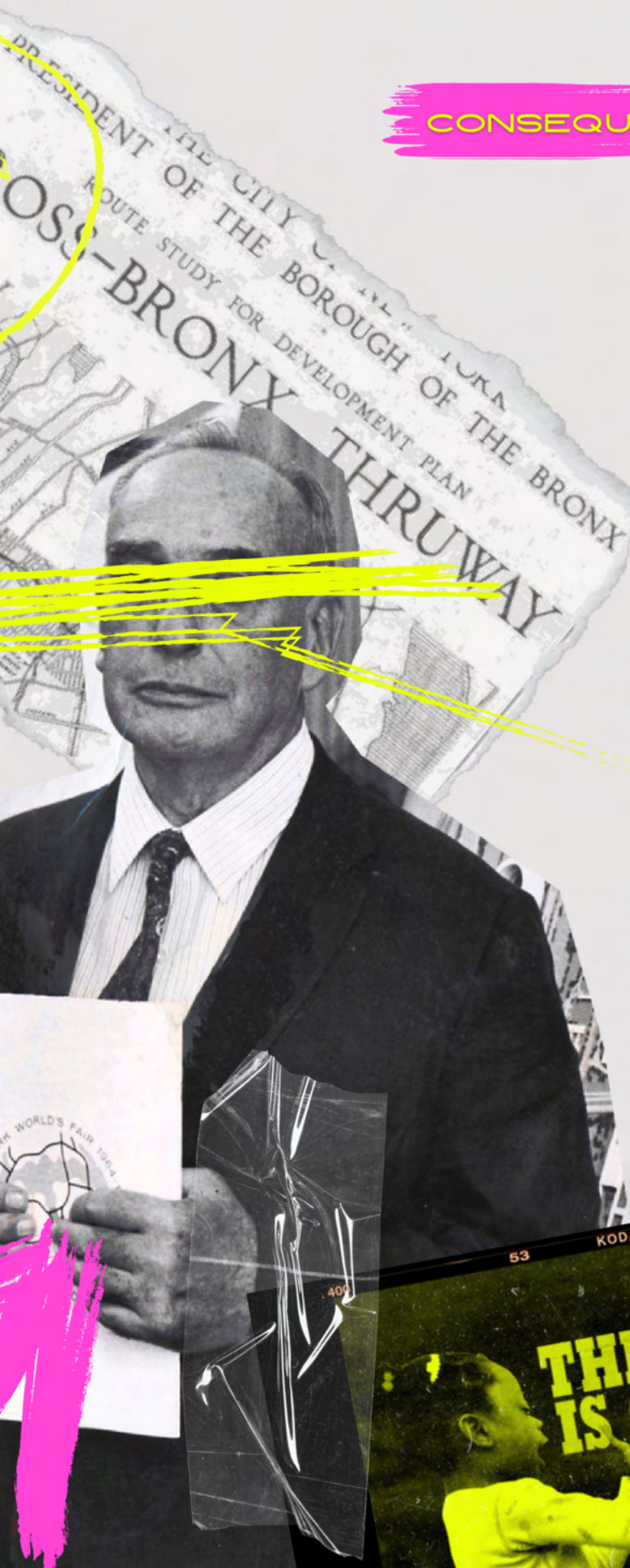
The New York Times
Bronx Interchange Started
After 2 Decades of Red Tape



CONSEQUENCES

Today the residents of the Bronx are facing the consequences of the decisions that silenced their voices. According to the American Lung Association, the Bronx ranks among the worst counties in the country for air quality, with high levels of particulate matter and ozone, pollutants linked directly to respiratory conditions such as asthma. For at least the last five decades, Bronxites have been living with health issues caused by air and noise pollution linked to the Cross Bronx Expressway. This disproportionately affects Black and Latine Bronxites, who are already burdened with higher rates of poverty and limited access to healthcare (Taylor).

Moreover, the highway's relentless sprawl has suppressed the opportunity for access to green space and recreational areas, leaving residents starved for fresh air and natural refuge. The struggle for environmental justice in the Bronx continues as communities rally against forces of a system that has been proven to prioritize profit over people's well-being. (Klein)



Photography J. Conzo

HIP-HOP BORN IN THE

BRONX!



THE MESSAGE

HOW WAS HIP HOP BORN?

As a result of the displacement that the Cross Bronx Expressway brought to Bronxites, Black and Latine families were forced to live in public housing. As neighborhoods struggled to cope with the fallout of urban renewal and disinvestment, young people found solace and inspiration in the burgeoning Hip Hop scene (Balderrama Morley). The Cross Bronx Expressway may have physically divided communities, but it couldn't extinguish the creative spirit of the Bronx. Instead, Hip Hop emerged as a powerful form of cultural resistance, giving voice to the first generation that struggled with the challenges of modern urban life (Ford).

As Hip Hop culture began to take shape, one pivotal event marked its official birth: the first-ever Hip Hop party. Held in 1973 at 1520 Sedgwick Avenue in the Bronx, DJ Kool Herc, often credited as the father of Hip Hop, hosted a back-to-school jam that laid the foundation for what would become a global phenomenon. At this historic gathering, DJ Kool Herc pioneered a revolutionary style of DJing, using two turntables to extend the instrumental breaks of funk records, known as 'breakbeats,' creating an electrifying new sound that fueled the emerging Hip Hop movement (Chang). Ironically, the party that marked the beginning of Hip Hop, is in the intersection that marks the beginning of the Cross Bronx Expressway.

Hip Hop isn't only about beats and rhymes, it started as a revolutionary movement, a force for change. Rooted in the struggles of marginalized neighborhoods in the Bronx, Hip Hop gave the youth not only happiness and joy, but it brought together what had been divided, becoming a powerful tool for activism and social justice (Bamiro).

From the very beginning, it gave voice to the voiceless, shedding light on the harsh realities of urban life—poverty, violence and systemic injustices that plagued The Bronx and other inner city neighborhoods like it. Through raw lyrics, pulsating rhythms and electrifying performances, Hip Hop became a platform for protest, a rallying cry against oppression; more than music, it is a movement, a call to action, a demand for equality and empowerment of communities of color.





HIP HOP TODAY

Today, fifty years after that very first jam, Hip Hop is more than music, with four pillars—deejaying, rapping, graffiti painting and breakdancing, it compasses a whole culture; every single one of Hip Hop's elements constantly defies the status quo. Up to this day, Hip Hop continues to be a potent force for social change, a vehicle for resistance, resilience and revolution.

Today, reflecting on the legacy of Hip Hop, we hear artists like Kendrick Lamar and J Cole carrying the torch of social justice and resistance. The power of Hip Hop extends beyond the borders of the Bronx; in the Middle East—a young 15 year old rapper, MC Abdul, sheds light on the struggles that his country, Palestine, continues facing. Hip Hop's MCs still use lyrics infused with raw honesty and unapologetic truth-telling, serving as a mirror that reflects the harsh reality of the human experience. They speak out against systemic oppression, police brutality, and economic inequality, demanding accountability from those in power.

In a world where capitalism reigns supreme, Hip Hop remains a countercultural force and a reminder that there is power in solidarity and collective action. Through their music, artists like Residente, M.I.A., and 2Pac make us question the dominant narratives, to challenge the structures of oppression and to imagine a world where justice, equity, and freedom are not just ideals, but can be lived realities.

As we celebrate the 50th anniversary of Hip Hop's roots and legacy, let us never forget its power to transform hearts, minds and communities, one beat at a time. The struggle continues, but together, we can create a better, more just world for all.



WHY MUSIC?

Music not only has the power to bring people together but also to transcend generations. It is through the power of music that community collaboration is fostered, leveraging cultural heritages and amplifying the collective voice to inspire policy change and political transformation.

Why music? Music possesses a potent capacity to evoke emotions, foster empathy, and inspire collective action for social justice. The lyrics and melodies of music act as powerful messengers, educating the public about various concerns and prompting deeper exploration of specific issues. Historically, protest songs have served as anthems, rallying individuals around social justice causes and providing a cultural backbone for movements. Music uniquely possesses the ability to make complex problems relatable, eliciting strong emotional responses that motivate people to take meaningful action. In essence, the theory of change posits that music, as a universal language, can serve as a catalyst for raising awareness, building solidarity, and mobilizing communities to actively engage with and address societal challenges.

Musicians can use their platform to raise awareness about social issues, share personal stories, and cultivate empathy and understanding among listeners. Music can also serve as a form of protest, giving voice to the voiceless and challenging the status quo. By uniting people around shared values and experiences, music can create a sense of community and solidarity.

CONTEXT & FRAMING

CHANGES

THE CROSS BRONX EXPRESSWAY TODAY

The Cross Bronx Expressway, a symbol of modern infrastructure, has cast a shadow over the Bronx, leaving behind a trail of environmental injustice and public health crises. With its construction slicing through vibrant neighborhoods, predominantly populated by communities of color, it not only severed social ties but also choked the borough with a noxious cocktail of pollutants. According to the American Lung Association, the Bronx ranks among the worst counties in the nation for air quality, with high levels of particulate matter and ozone, directly linked to respiratory ailments like asthma.

The initiative is led by local politicians such as Representative Ritchie Torres and Senator Chuck Schumer, who aim to fund it through federal infrastructure bills. Congresswoman Alexandria Ocasio-Cortez is also pushing the initiative #CapTheCrossBronx, aiming to address the long-standing issues caused by the expressway. Advocates and activists are working tirelessly to ensure that the project not only aims to mitigate the environmental impact but also prioritizes the well-being and health of the Bronx community, particularly focusing on the health disparities, such as the high rates of asthma in children, exacerbated by the pollution from the Cross Bronx Expressway.

In december of 2022, NYC major, Eric Adams initiated a landmark study to "Reimagine the Cross Bronx", a significant shift from the first proposed initiative to "Cap the Cross Bronx". Funded by a \$2 million grant from the US department of transportation (USDOT) as a part of the Rebuilding American Infrastructure with Sustainability and Equity (RAISE).

However, making this dream a reality has proven more challenging than anticipated. Despite the involvement of NYC Department of Transportation (DOT) and NYC Planning into community meetings in which the major goal was to gather community input and feedback of the Cross Bronx Expressway, their stories and what they aim for the future, the obstacle remained the same for the 6 attended meetings, lack of diverse representation. During the primary research phase of this project, it was soon discovered that the meetings had the same attendees constantly showing up, which failed to represent the cultural diversity of the Bronx community.

Secondly, the city agencies renamed the project to "Reimagine the Cross Bronx", aiming to improve the corridor through various strategies, including identifying ways to promote more sustainable travel modes, enhancing access to open space, while also seeking to address the concerning health issues faced by the neighborhoods surrounding the expressway; however the use of language in this topic matters, as naming the first initiative impulsed by AOC and other congresspersons had a clear intention, to cap the Cross Bronx, while reimagining leaves an open answer.

WHAT IS CAPPING

"Capping" in urban infrastructure refers to the innovative practice of covering a freeway that passes below ground-level, creating a continuous surface and turning the new space into public green areas or other community development.

This process transforms a previously open, often unsightly, and environmentally disruptive infrastructure into an urban amenity for the local communities, improving pedestrian and bicycle connectivity across the previously impassable highway barriers and reconnecting communities that were divided, reducing noise and air pollution impact of the highway on surrounding neighborhoods and also, reclaiming valuable urban land that was before lost to the highway.

SUCCESSFUL CAPPING

One exemplary case is the Southern Gateway Park in Dallas, Texas, which involved capping the interstate 35 that runs through the neighborhood Oak Cliff and turning it into a 5-acre public park. The capping of the Interstate 35 freeway not only provided much-needed green space in the heart of Dallas but also reconnected previously divided neighborhoods, fostering social cohesion and community engagement. The park is a testament to the power of urban design to revitalize and transform urban landscapes, creating vibrant, pedestrian-friendly environments.

The creation of The Southern Gateway Park is a prime example of how capping can positively impact urban areas, providing numerous benefits such as: Community Reconnection, Green Space and Recreation and Enhanced Aesthetic Appeal.

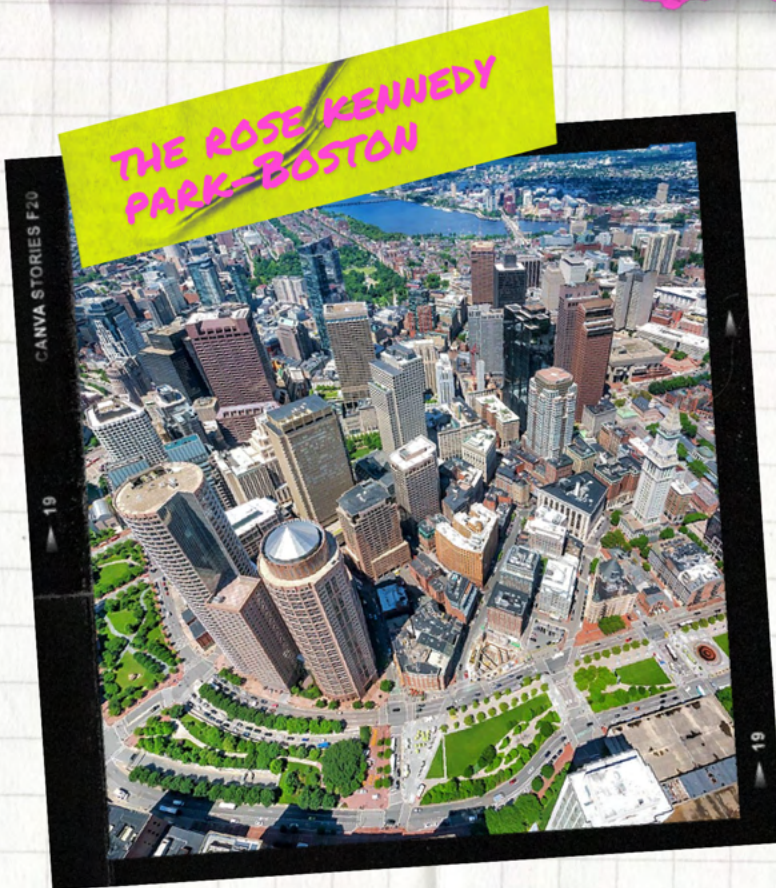
The success of The Southern Gateway Park demonstrates the potential of capping as an urban design strategy to address the negative effects of freeways and expressways, creating vibrant, sustainable, and people-centered urban environments.



KLYDE WARREN PARK - DALLAS



FREEWAY PARK - SEATTLE



THE ROSE KENNEDY PARK - BOSTON



FREEWAY PARK - SEATTLE

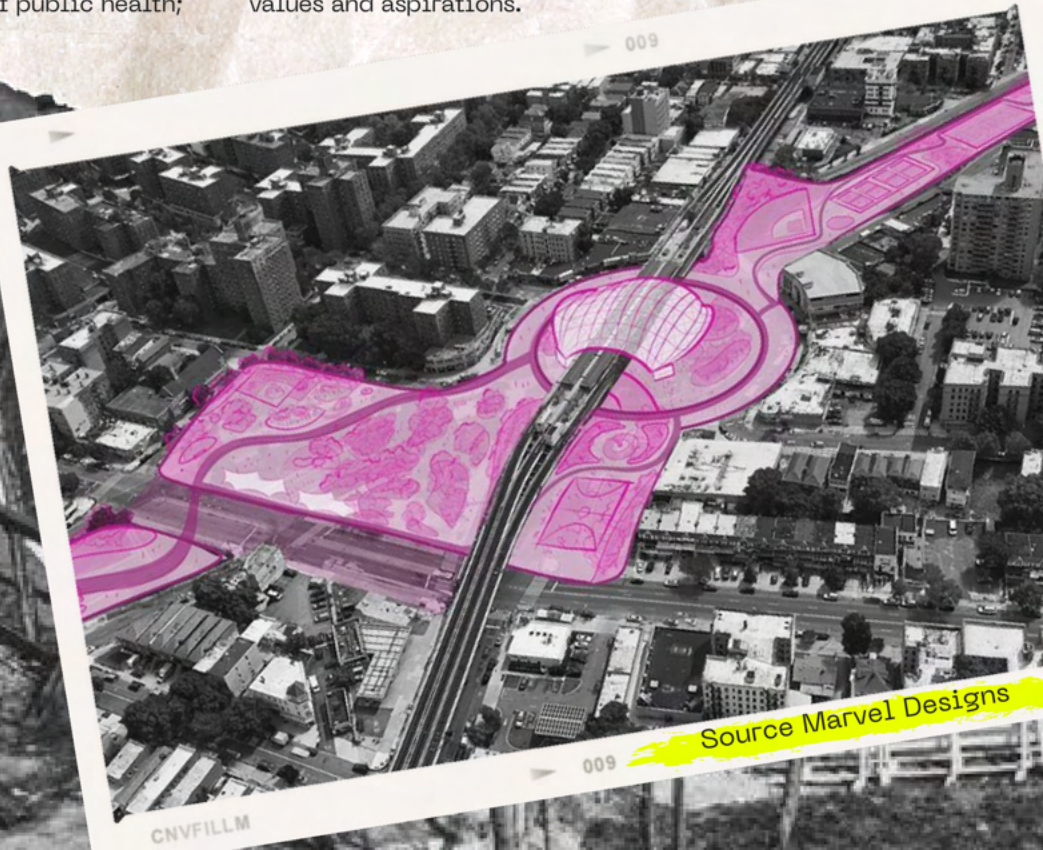
STATEMENT OF NEED

Now that an opportunity has emerged to address the issues surrounding the Cross Bronx Expressway, offering a chance to address health and environmental challenges.

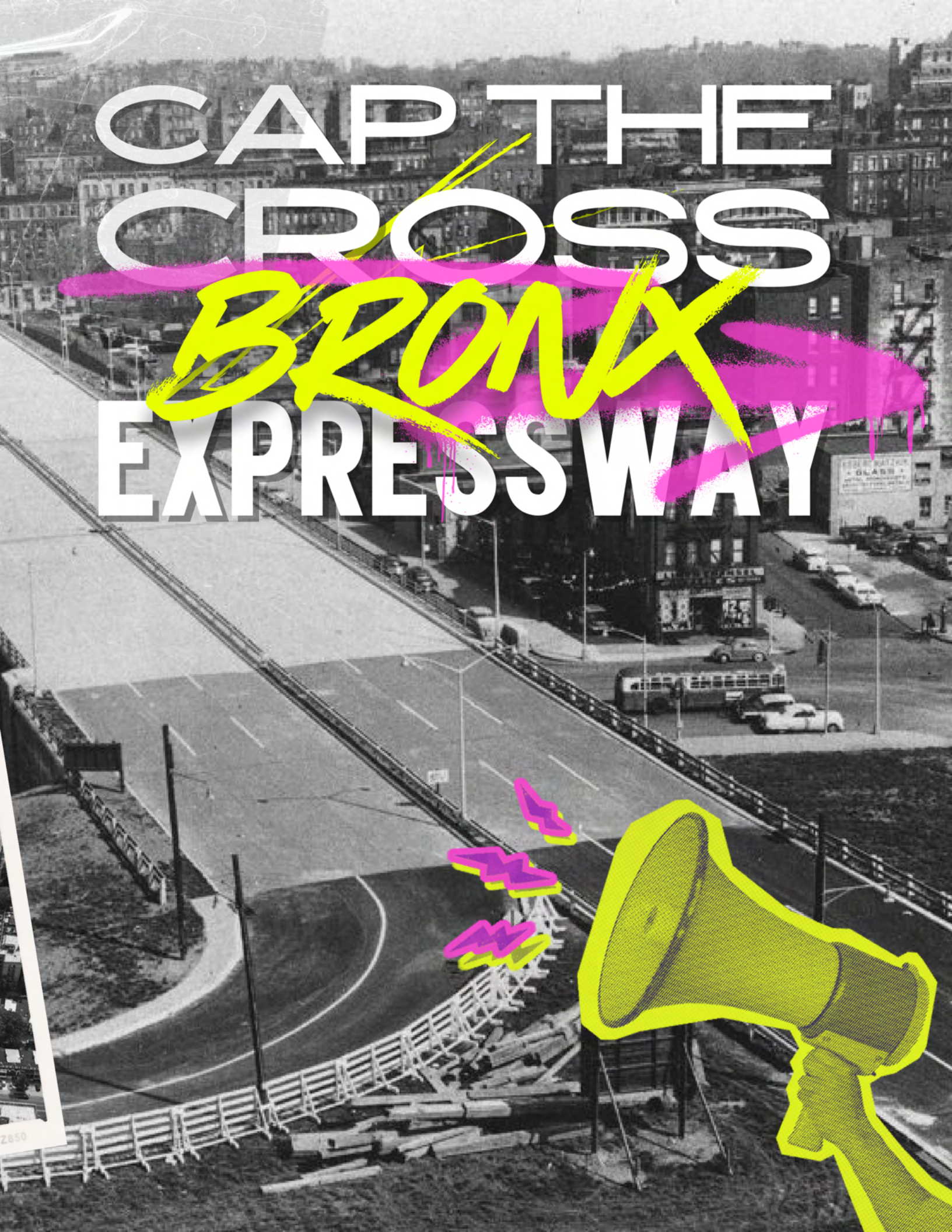
The time has come to confront the longstanding problems stemming from the Cross Bronx Expressway, which have plagued Bronx residents for generations. The detrimental effects of the highway's pollution, particularly on children, have led to widespread illness over many decades. These health issues exacerbate existing economic disparities, creating a cycle of inequality that disproportionately affects vulnerable communities. Rectifying the conditions created by the expressway is not merely a matter of public health;

it is also essential for ensuring equitable living conditions for all Bronx residents and the generations to come. Taking action now is not only a response to immediate health concerns but a commitment to fostering a resilient and prosperous community for future generations.

To ensure that this opportunity is maximized, it is imperative that Bronx residents are actively engaged in the decision-making process. Their perspectives and experiences must be prioritized to ensure that the solutions implemented address their needs effectively. Listening to the stories of Bronx residents is crucial in shaping policies and interventions that truly reflect the community's values and aspirations.



CAP THE CROSS *BRONX* EXPRESSWAY





COMM-UNITY.

RETRO FASHION IS NOT JUST A TREND, IT'S A TIME MACHINE. IT TRANSPORTS US BACK TO ERAS MARKED BY DISTINCTIVE STYLES, REVOLUTIONARY MOVEMENTS, AND CULTURAL SHIFTS.

Over the past year, my focus has been on the Bronx, where I've collaborated with grassroots organizations like North West Bronx Community Clergy Coalition, Bronx Wide Plan, and especially **Loving The Bronx**, the organization that introduced me to the project [#CapTheCrossBronx](#).

Through these experiences, I've grasped the significance of social design, emphasizing co-design processes to ensure the inclusion of both prominent and marginalized voices. This approach prioritizes the experiences of those affected by inequality, fostering a more equitable and inclusive community.

IMMERSED IN THE BRONX

SUMMER

During the summer of 2023, as I prepared for my thesis, I worked to establish connections with individuals deeply entrenched in Bronx culture and history, particularly exploring the South Bronx. This endeavor proved successful as I had the opportunity to meet esteemed figures such as Joe Conzo Jr., renowned for his photographic documentation of hip-hop's origins in the 1970s. Additionally, I crossed paths with Joe Conzo Sr., a pivotal historian of Afro-Latin music, and Elena Martinez, a prominent producer and artistic director known for her contributions to documentaries like "We Like It Like That" and "From Mambo To Hip Hop." Through these encounters, I gained invaluable insights into the rich tapestry of Bronx culture and music, laying the groundwork for future collaborations and community engagement.

I also wanted to attend activities that celebrated 50th anniversary of Hip Hop. From DeeJaying workshops with visionaries like DJ Scratch to documentary screenings at the Bronx Documentary Center, I seized every opportunity to deepen my understanding of hip-hop's evolution and its profound impact on Bronx communities. Notably, I attended the immersive exhibition "Hip Hop Til Infinity," which provided a comprehensive journey through the genre's history, underscoring its enduring legacy and contemporary influence. Through these experiences, I honed my awareness of available resources and cultivated meaningful connections within the hip-hop community, enriching my research endeavors and academic pursuits.

In terms of research, my third goal posed both challenges and opportunities. While I delved into secondary research and explored topics such as Latin rhythms and their influence in New York City, I found myself grappling with the vast expanse of available information. Despite my efforts to narrow my focus, my insatiable curiosity often led me down various tangents, from uncovering the last Latine social club in Williamsburg, Toñitas, to delving into projects like "Where We Were Safe," which archives lost Salsa clubs in NYC. Through this process, I grappled with the balance between personal passion and the academic expectations I have, recognizing the need to refine my research scope and maintain alignment with my project.



FROM HIP HOP TO MAMBO
ES UNA CELEBRACIÓN DE LAS
CONTRIBUCIONES LATINAS A
LA CULTURA DEL BRONX

PROCESS

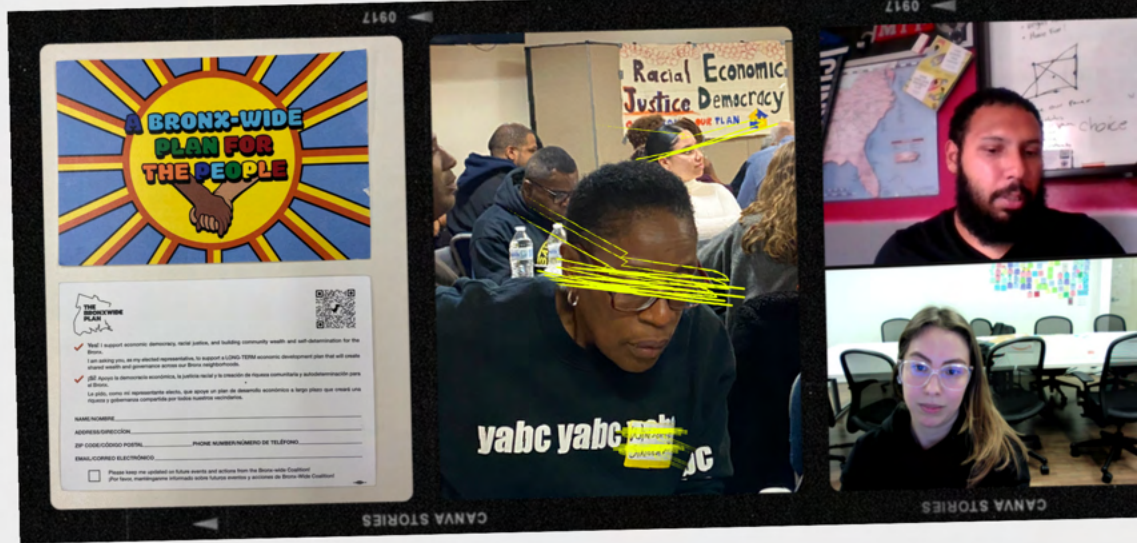
Shortly before my third semester in DSI started, I was able to participate in an NYC.gov workshop in which we were exploring what does it mean to be a New Yorker, therefore as part of this exploration, in teams we went on a field research to Phipps Neighborhoods Crotona Park, in the South Bronx, who were our community partner. This activity consisted of engaging in conversation with New Yorkers to learn more about their experience in the city.

Based off our interaction with residents of Phipps Neighborhood, Mrs Blackwood and Ms White, our top insights were that there is no community which in return has suppressed the feeling of helping each other in the neighborhood; both of them have been living in this neighborhood for over a decade feel like there has been a decrease in values, however on a more positive note they mentioned that the resident director, Ms Nicole Carter has been a very good influence not only for them but for other residents—"She cares". The second activity was the creation of a moodboard that would define the sentiment of what New York means to them in images. This moodboard was extremely negative in comparison to the others that were created by residents of other boroughs, which left me wondering how might we find more **Nicoles** in the Bronx?

WE NEED PEOPLE
LIKE MS. CARTER
- SHE CARES



FALL



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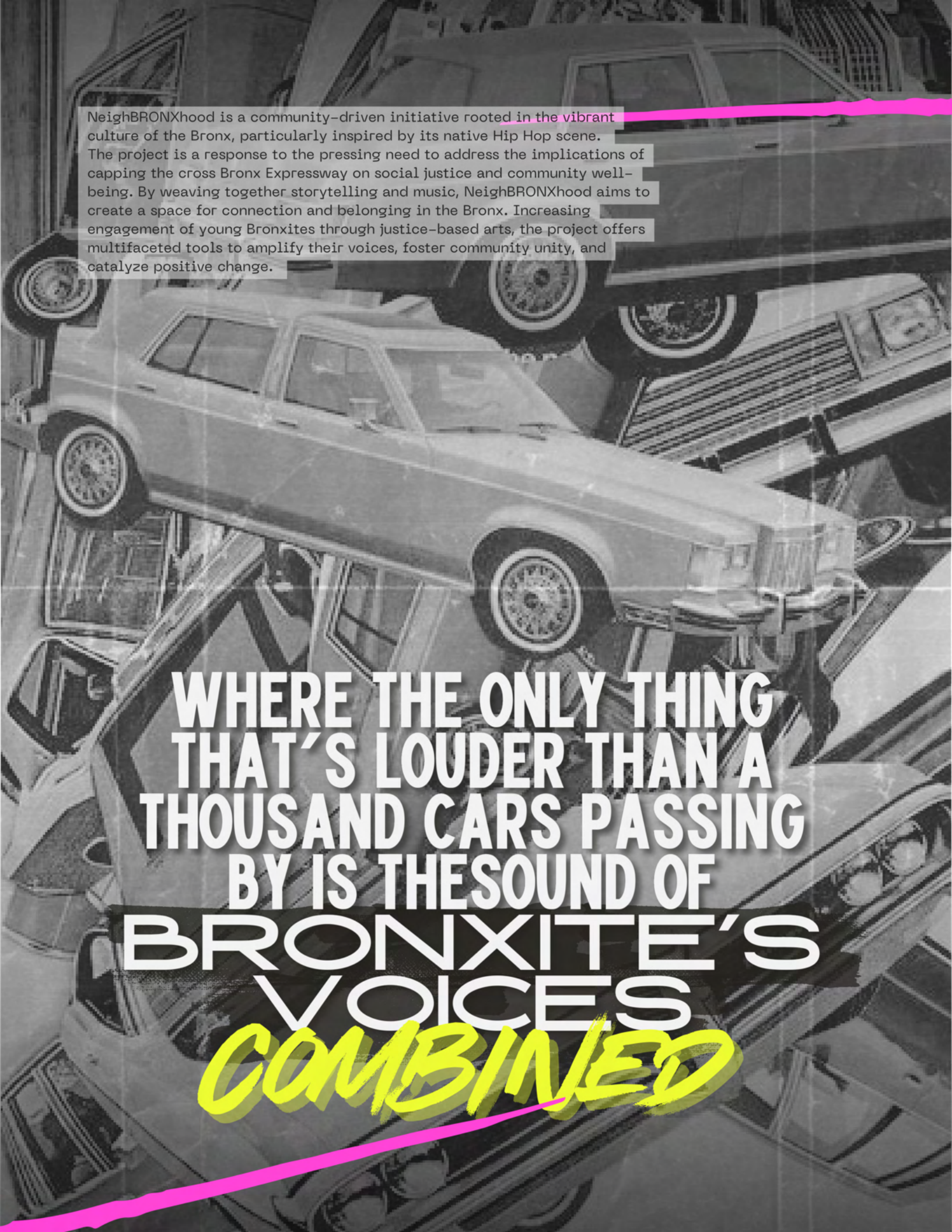
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NEIGH *BRONX* HOOD



NeighBRONXhood is a community-driven initiative rooted in the vibrant culture of the Bronx, particularly inspired by its native Hip Hop scene. The project is a response to the pressing need to address the implications of capping the cross Bronx Expressway on social justice and community well-being. By weaving together storytelling and music, NeighBRONXhood aims to create a space for connection and belonging in the Bronx. Increasing engagement of young Bronxites through justice-based arts, the project offers multifaceted tools to amplify their voices, foster community unity, and catalyze positive change.

**WHERE THE ONLY THING
THAT'S LOUDER THAN A
THOUSAND CARS PASSING
BY IS THE SOUND OF
BRONXITE'S
VOICES
*COMBINED***

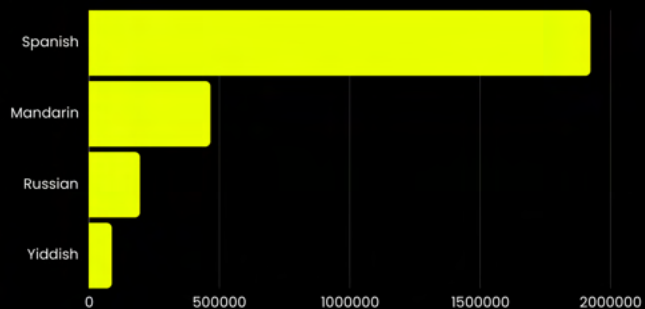
DATA & METRICS

Language Justice

Language justice is a fundamental principle that recognizes the importance of ensuring equal access to information and services for all individuals, regardless of their language proficiency.

In the diverse tapestry of New York City, language justice is not merely an ideal but a lived reality, where the multitude of languages spoken at home are embraced and respected. It encompasses efforts to provide translation and interpretation services in various settings, including healthcare, education, and legal proceedings, to ensure that individuals can fully participate and understand critical information in their preferred language.

"BESIDES ENGLISH, WHAT ARE THE TOP LANGUAGES SPOKEN WITHIN THE HOUSEHOLD?"



Source: data.census.gov

HISPANICS IN NYC HISPANICS IN NYC

HISPANICS IN NYC HISPANICS IN NYC

IMPORTANT DEFINITIONS FOR THE CONTEXT, BUT ALSO **COOLTURE!**

Latino

United States inhabitants who have cultural ties to Latin America or origins from anywhere in Latin America and the Caribbean – including Portuguese and French speaking countries.



Hispanic

Spanish-speaking person living in the US, including Latin America and Spain.

Qué onda, güey

Qué tal, tía

Qué hubo, parceros.

Spanish

Language.

Spaniard

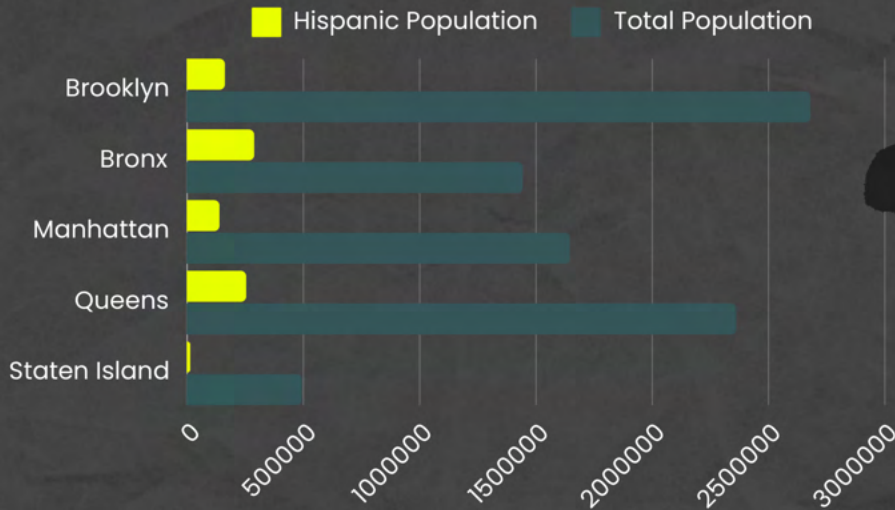
Person born in Spain (**Europe**).

Spaniards are hispanic but they are not latinos

INTERVENTION

IS THE BRONX THE MOST HISPANIC BOROUGH OF NYC?

Source: data.cityofnewyork.us

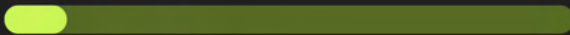


WHAT PERCENTAGE OF EACH BOROUGH'S POPULATION IS HISPANIC?

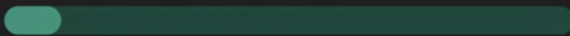
Bronx - 20%



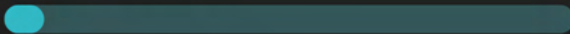
Queens - 11%



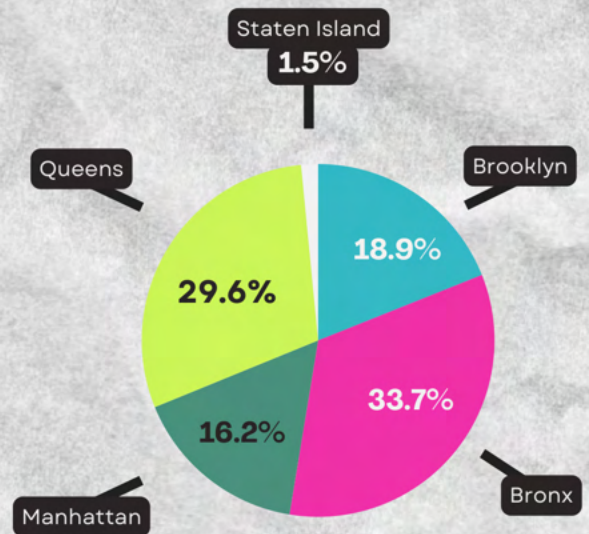
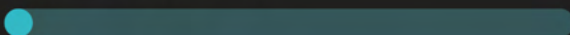
Manhattan - 8.5%



Brooklyn - 6.5%



Staten Island - 2.6%



In the dynamic landscape of New York City, the Bronx shines as a vibrant hub of cultural diversity, boasting a significant Hispanic population. **With a striking percentage of 33.7%, the Bronx emerges as a multicultural borough where Hispanic heritage enriches the fabric of daily life.**

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